



ICMA NEWS

...AND MORE

Spring 2020, no. 1

Melanie Hanan, Editor

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FROM THE PRESIDENT, NINA ROWE

Dear ICMA Members,

I am honored to write to you as the newly elected President of the International Center of Medieval Art. We are at an exciting moment for the study of medieval art history and I am optimistic about the direction of the field. Our community is engaged in initiatives both academic and public-facing, launching projects aimed at broadening the scope of our inquiry and welcoming a range of voices to the conversation. This issue of *ICMA News* chronicles the strength of our history as well as the promise of our work going forward—with a suite of memorials for long-time friends of the organization and notices about innovative projects undertaken by a crop of rising scholars.

But this is also a time of uncertainties. As I write, concern over the spread of the COVID-19 virus has led many colleges and universities to shift away from face-to-face instruction, transitioning to online teaching. Conferences and lectures around the world are being canceled or postponed. And many of us are preoccupied with caring for loved ones who are vulnerable. At the ICMA we will do what we can to offer resources and guidance to help you through this difficult period. Keep an eye out for email announcements. We have already created a “Resources for Online Teaching” page on our website; it is updated regularly. We will get through this and I am confident that our community will come out strong and invigorated as we head into the future.

At this moment of transition, I pay tribute to my predecessor and others who worked in the leadership of the ICMA over the past three years, colleagues whose energy and open-mindedness set us on a promising course. **Helen Evans** (Mary & Michael Jaharis Curator for Byzantine Art, The Metropolitan Museum of Art) served as President of the organization from 2017 to 2020. During her term, Helen successfully launched the revision and orchestrated the confirmation of the ICMA Mission Statement, crafting one that recognizes how we foster the study of art and architecture from “every corner of the medieval world.” In her commitment to expanding participation in the organization, moreover, Helen worked hard to encourage those beyond the ranks of our Board of Directors to become actively engaged in our eleven committees, issuing open calls for volunteers each year in January. It is wonderful that so many colleagues have responded actively to lend their smarts and talents to our cause. I tip my hat to Helen for handing-off such a strong and dynamic ICMA. I also recognize the hard work of **Anne Stanton**, who served as Secretary for the ICMA, masterfully transforming the lively, sometimes free-wheeling debates and discussions of Board meetings and other colloquies into beautiful minutes recording our deliberations. I thank **Heidi Gearhart** for an industrious three years as Editor of *ICMA News*, developing this publication into an essential resource rich with reports, reviews and notices of events pertinent to our community. Three committee Chairs also are stepping down: **Laura Hollengreen**, of the Nominating Committee; **Alexa Sand**, of Publications; and **Beth Williamson**, of Programs and Lectures. All three did first-rate work advancing our traditions of showcasing rigorous and innovative scholarship, managing their committees, and collaborating in the interests of the organization. I am grateful to these women for modeling leadership for us all. I also recognize the Board members rotating off after their

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terms: **Elizabeth Bolman, Tom Dale, Christopher Lakey, Amanda Luyster, Christina Maranci, Alison Perchuk and Sarah Thompson.** Thanks to all of them for their service.

And I have the pleasure of welcoming a new cluster of colleagues to the team, voted in by the membership in an election with an impressive 46% participation rate. (The voter turn-out for most scholarly organizations hovers around 20%.) Joining **Warren Woodfin** (Treasurer) and myself on the ICMA Executive Committee are **Stephen Perkinson**, who will serve a three-year term as Vice President of the ICMA, and **Richard Leson**, who will take up the quill as Secretary. New members of the Board of Directors are: **Andrea Achi, Kirk Ambrose, Shirin Fozi, Heidi Gearhart, Tracy Chapman Hamilton, Joan Holladay** and **Bryan Keene**. The committee assignments of these and others who have volunteered to help govern our organization are viewable in the “About” section of the ICMA website. Our new overseas Associates are **Glaire Anderson** (University of Edinburgh), **Martina Bagnoli** (Gallerie Estense, Modena), **Ioanna Christoforaki** (Academy of Athens) and **Jitske Jasperse** (Humboldt Universität, Berlin). Our new Chair of the Nominating Committee is **Ellen Shortell** and her committee members are: **Eva Hoffman, Sonja Drimmer, Joseph Ackley** and **Elina Gertsman**. I am also happy to introduce our new editor for *ICMA News*, **Melanie Hanan**; please contact Melanie with ideas for short essays, reports, or other announcements you would like included in the newsletter (newsletter@medievalart.org).

The College Art Association meeting in February is the moment when our leadership rotates, and I was delighted that we convened events at the conference that represent so well where we are and where we are headed as a field. **Meg Bernstein** and **Emogene Cataldo** organized the ICMA-sponsored session at CAA, “Buildings in Bloom: Foliage and Architecture in the Global Middle Ages,” and **Helen Evans**, with the help of a presidential fund given by **Marilyn Stokstad**, put together a thought-provoking and ambitious panel at our Annual Meeting, “ICMA and Expanding the Medieval World.” Reports on both of these sessions are in the “Member News; Events” section below in the newsletter. We were also able to recognize the outstanding scholarship of our members, with **Margaret Graves** winning our annual book prize for *Arts of Allusion: Object, Ornament, and Architecture in Medieval Islam* (Oxford UP, 2018) and **Christopher Lakey** earning Finalist status for *Sculptural Seeing: Relief, Optics, and the Rise of Perspective in Medieval Italy* (Yale UP, 2018). Helen’s panel was held at the Arts Club of Chicago and, after the discussion, the event seamlessly transitioned to a lively reception where members long-standing and new socialized and brainstormed.

I am also delighted to direct your attention to a revamped ICMA website (medievalart.org). I am deeply grateful to **Greg Bryda**, Chair of Digital Resources, and his committee for the boldness and professionalism they brought to this important undertaking.

In closing, I wish to underscore that we aim to make the organization responsive to your needs. Please feel free to contact me or our Executive Director, **Ryan Frisinger** (icma@medievalart.org) with your thoughts about how we might best serve the medieval community. I am excited about the work ahead and hope to steer the ICMA in a way that is receptive to and supportive of all of our members.

Sincerely,



Nina Rowe
President, ICMA
Associate Professor of Art History
Fordham University
nrowe@fordham.edu

MEMBER NEWS

Member Awards

If you are a member and your work has garnered a national or international award in the twelve months prior to June 2020, please send your information to Melanie Hanan, newsletter@medievalart.org, by **June 15, 2020** for publication in the July issue.

Benjamin Anderson (Department of the History of Art and Visual Studies, Cornell University) has been awarded the Karen Gould Prize in Art History from the Medieval Academy of America for his book, *Cosmos and Community in Early Medieval Art* (New Haven: Yale University Press, 2017).

Jennifer Feltman (Department of Art and Art History, University of Alabama) has been awarded a Whiting Public Engagement Seed Grant for her project “Experiencing Gothic: A VR Cathedral for Middle School Students.” The official announcement of the award is available [online](#).

Jennifer Feltman is partnering with an international team of colleagues and digital media experts to build a virtual reality experience of the Cathedral of Notre-Dame at Reims, and coordinating with local teachers to incorporate the project into seventh- and eighth-grade media arts and social studies classes in Tuscaloosa, Alabama. The project will fill a gap in Alabama’s state curriculum, which touches only lightly on history before 1500, and aims to inspire an abiding appreciation for and interest in technology and the art, architecture and history of the Middle Ages. The curricular development initiative is part of Jennifer’s larger collaborative research project, *Networks of Gothic*, which aims to recreate the experience of Gothic architecture and sculpture through digital media. The VR project will rely on a LiDAR model created by Robert Bork of the University of Iowa. Using this scan, a team from Florida State University’s Film School, led by digital lighting and effects specialist Tom Mikota, will develop the VR experience.

Whiting Public Engagement Seed Grants support public-facing humanities projects at an early stage of development and require a nomination from an affiliated school or organization. Thanks to the efforts of Beatrice Kitzinger, Chair of the ICMA Advocacy Committee, the ICMA was authorized as a nominating institution. Jennifer is the first applicant the ICMA put forward for a Whiting grant and the ICMA is thrilled that her important initiative was among the small group of awardees in 2020.

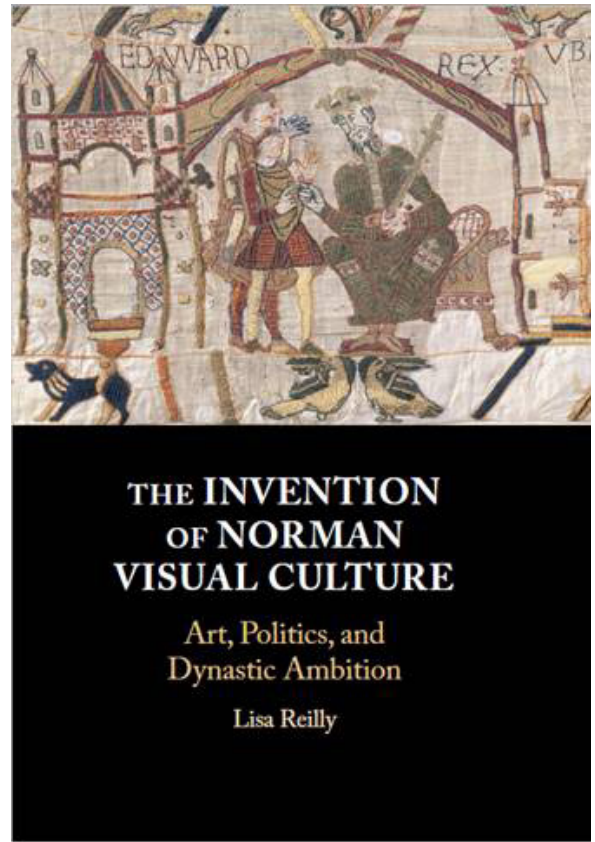
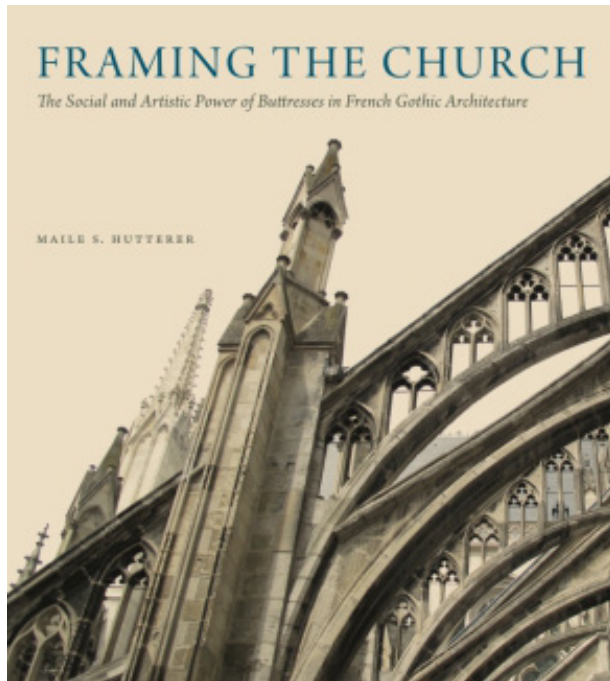
(If you have a project that is public-facing, please consider submitting an application for Whiting Public Engagement funding. The deadline for the current cycle is **April 1, 2020**. Details are under the “Events and Opportunities” section of this Newsletter and on the ICMA website under “Grants & Awards.”)

Holly Flora (Department of the History of Art, Tulane University) was recently awarded the Premio San Francesco from the Pontifical University of Saint Anthony (Antoniano) in Rome for her book *Cimabue and the Franciscans* (Turnhout: Brepols/Harvey Miller, 2018). The prize is given to the best book published in Franciscan studies between 2017-19, and carries a 6000-euro award. <http://www.antonianum.eu/it/avvisi/3814/Premio-San-Francesco>

Elina Gertsman (Department of Art History and Art, Case Western Reserve University) received a grant from the CAA’s Millard Meiss Publication Fund for her forthcoming book, *Nothing is the Matter: Spaces of Absence in Late Medieval Art* (Penn State Press).

Anne Lester (Department of History, Johns Hopkins University) was awarded an NEH Fellowship for the 2020/2021 year to pursue a project entitled “Fragments of Devotion: Relics, Remembrance and Material History in the Aftermath of the Fourth Crusade.” Drawing on an array of archival texts, letters, inventories, manuscripts and material objects, *Fragments of Devotion* traces the reception and transformative effects of hundreds of relics carried from Byzantium into Northern France, Flanders and Germany in the aftermath of the Fourth Crusade (1202-04). The book elucidates how relics were used to tell and retell many different histories, evoking through their materiality ineffable ideas and associations, while embodying the transformation of capital, power and royal ideology. Methodologically, *Fragments of Devotion* demonstrates the powerful challenge that materiality poses to traditional narrative accounts of the crusades and past experiences more broadly. Collections of relics and the texts, spaces, and individuals that framed them and gave them meaning offer another kind of archive, one that opens up a richer accounting of the experiences of war and loss, encounter and cultural appropriation, divine presence and commemoration.

Elizabeth Morrison and Larisa Grollemond’s *Book of Beasts: The Bestiary in the Medieval World* (Los Angeles: Getty Publications, 2019) was short listed as one of five exhibition catalogues for the College Art Association’s Alfred H.



Hutterer, Maile, *Framing the Church: The Social and Artistic Power of Buttresses in French Gothic Architecture*. University Park, Pennsylvania: The Pennsylvania State University Press, 2019.

This publication was generously supported by a Kress Research and Publication Grant from the ICMA (2017).

<http://www.psupress.org/books/titles/978-0-271-08344-5.html>

O'Reilly, Jennifer. *Early Medieval Text and Image*. vol. 1 *The Insular Gospels*, eds. Carol A. Farr and Elizabeth Mullins; vol. 2 *The Codex Amiatinus, the Book of Kells and Anglo-Saxon Art*, eds. Carol A. Farr and Elizabeth Mullins; and vol. 3 *History, Hagiography and Biblical Exegesis: Essays on Bede, Adomnán and Thomas Becket*, eds. Máirín MacCarron and Diarmuid Scully. London: Routledge, 2019.

Reilly, Lisa A. *The Invention of Norman Visual Culture: Art, Politics, and Dynastic Ambition*. Cambridge: Cambridge University Press, 2020.

<https://www.cambridge.org/core/books/invention-of-norman-visual-culture/AEE8462E3A7AE6EB9B-B5ECBDEF19F795>

Stalley, Roger. *Early Irish Sculpture and the Art of the High Crosses*. London: Yale University Press on behalf of the Paul Mellon Centre for the Study of British Art, 2020.

<https://yalebooks.yale.edu/book/9781913107093/early-irish-sculpture-and-art-high-crosses>

MEMBER NEWS

(continued)

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 Melanie Hanan, newsletter@medievalart.org, by **June 15, 2020** (in advance of the July issue). All announcements are voluntary.*



Gerhard Lutz has been named the Robert P. Bergman Curator of Medieval Art at The Cleveland Museum of Art (CMA). Lutz will oversee the care and development of the museum's collection of medieval art, guiding and organizing special exhibitions and programs in relation to it.

The CMA's medieval collection is a major area of strength, anchored by famous items such as the Guelph Treasure, a group of nine objects bought by the museum in 1930 and 1931. Lutz will also work closely with the

director and chief curator on the identification and acquisition of artworks to augment the collection. Since 2002, Lutz has been a curator at the Dommuseum in Hildesheim, Germany, home of one of the finest medieval treasures to survive to the present day. He has been a prolific scholar with many publications and has extensive teaching experience, including at University of Bern, the Technical University Dresden, the Institute of Conservation at the University of Applied Science and the Institute of Fine Arts, New York University. Lutz is also known for his work bringing academics and museum scholars closer together, for example, through the Forum Medieval Art, a biannual conference for medievalists from different backgrounds, and medieval study days related to special exhibitions or conservation projects. "Gerhard has cultivated a robust international network, strengthening relationships among European and North American curators, academics, collectors, and dealers," said CMA Director William M. Griswold. "We look forward to his study and presentation of the museum's celebrated collection of medieval art."

Ronald G. Musto and Eileen Gardiner have joined the research team of the Medieval Kingdom of Sicily Image Database as Senior Research Fellows, with a particular brief for collections in the United Kingdom.

These two distinguished senior scholars bring a lifetime of experience in scholarship on medieval history and literature, expertise in South Italy and hands-on experience in Digital Humanities to the project. The Medieval Kingdom of Sicily Image Database contains images produced between the 15th through the 20th centuries that document the historic sites and cities of South Italy, the historic Kingdom of Sicily <http://kos.aahvs.duke.edu>. The website is indexed by locations, artists, and collections. The project has received support from the NEH, the ICMA, and Duke University, as well as the generous collaboration of volunteers. We welcome suggestions of additional sources and images.

Submitted by Caroline Bruzelius, Duke University.



Avinoam Shalem has been appointed the 24th Director of The American Academy in Rome.

The appointment, which is based in Rome, was recently announced by AAR President and CEO Mark Robbins, with a term beginning July 2020. “The Academy is very fortunate to have a scholar of Avinoam Shalem’s caliber providing a fresh and varied perspective as director,” Robbins said. “His academic achievements, intellectual generosity, and global approach to scholarship make him an ideal choice.” Dr. Shalem is currently the Riggio Professor for the Arts of Islam in the Department of Art History and Archaeology at Columbia University, and specializes in the history of Islamic art, with a strong

emphasis on Arab art in the Mediterranean Basin, the Near East and the Levant, as well as in Spain, southern Italy and Sicily. He also focuses on the art of the object, including secular and sacred aesthetics, as well as Jewish, Christian and Islamic artistic interactions in the Mediterranean. No stranger to the Academy, Dr. Shalem was the 2016 Lester K. Little Scholar-in-Residence and worked with AAR as an advisor for the research seminar *Framing Medieval Mediterranean Art and Archaeology* (as part of the Getty Foundation’s *Connecting Art Histories* program). He was also a key participant in the recent AAR conference, *Islamic Art and Architecture in Italy: Between Tradition and Innovation*.

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to June 2020, and which has not yet been announced in this newsletter, please send a 200-500 word obituary and, if possible, an accompanying photo to Melanie Hanan, newsletter@medievalart.org, by **June 15, 2020** (in advance of the July issue).

In Memoriam: David Jacoby, 1928 – 2018



David Jacoby, at the International Conference “Medieval Diplomats in the Eastern Mediterranean: Aspects of Intercultural Communication,” Nicosia, University of Cyprus (April 2006)

More than a year since his passing, the sadness over the loss of David Jacoby still lingers among those who had been fortunate enough to know him and who had benefited from his inexhaustible knowledge on the history of the medieval Eastern Mediterranean. This brief remembrance is offered as a means of honoring the great historian, whose work, among many other things, has challenged art historians to look more carefully at the social and economic context of the works of art produced and in circulation in the multi-cultural, dynamic world that was the Eastern Mediterranean between the 11th and the 15th centuries.

David Jacoby was born in Antwerp (Belgium), in 1928. As a child, in the years leading up to and during the Second World War, he experienced the horrors of discrimination, persecution, and dislocation. In 1942, with his parents and younger sister, he escaped to Switzerland, where the family remained until the end of the war. In 1947, at the age of 19, he finally arrived in Israel, after having spent a few months in a detention camp on the island of Cyprus, then under British rule. His fascination with the fortunes of the Jewish people, made all the more poignant by his personal experiences, informed his desire to study history at the Hebrew University of Jerusalem where he became a student in 1949. In the end, however, it was medieval history as traditionally defined that won him over, though the history of Jewish communities in Byzantium and Latin Romania always remained a central topic of his research throughout his long career. His MA thesis, also at the Hebrew University, focused on the activity of the Catalan Company in fourteenth-century Greece. He then moved on to obtain his Ph.D. from the Sorbonne in 1958, with a dissertation exploring social and economic aspects of the peasantry in the Byzantine Empire. Following the completion of his postgraduate studies, he returned to teach at the Hebrew University, becoming full professor in 1974, only a year after he had received the prestigious Gustave Schlumberger Award from the Académie des Inscriptions et Belles-Lettres in Paris. After his retirement in 1997, he continued to pursue his research and augment his impressive publication record until the end of his life. He was married to distinguished medieval art historian Dr. Zehava Jacoby (d. 1999), with whom he had two children and seven grandchildren.

Though his passing regrettably prevented him from completing his major monograph on silk production and trade in the medieval Mediterranean, a topic on which he was the preeminent expert, he has bequeathed us with more than 150 scholarly articles in peer-reviewed periodicals, conference proceedings, and other collective volumes. As far as I know, he is the only medieval historian who has been distinguished by having seven volumes of his collected studies appear in the prestigious *Variorum* Series, in recognition both of the quality and groundbreaking nature of his work and of its profound impact in the field of medieval economic and social history. Grounded in his unsurpassed knowledge of Byzantine and western primary sources and archival documents, his studies on cultural encounters and interaction between Byzantium and the West; the social history and economy of Byzantium, Latin Romania, the Crusader States, Cyprus, and Mamluk Egypt; the activities of the Italian mercantile republics, especially Venice and

Genoa, in Byzantium and the Levant; and the production and the trade of glass and silk across the Mediterranean Basin, will shape future research for years to come.

David Jacoby was a formidable scholar, but in no way unapproachable. The generosity with which he shared information and was willing to offer feedback, without pulling punches but equally without malice, especially to young scholars at the early stages of their career, was humbling. As the recipient of his kindness and guidance, which inspired me to pursue the holistic approach to the study of material culture that he advocated, I remain forever grateful and I trust that I am not alone.

Maria Parani
Associate Professor in Byzantine Art and
Archaeology, University of Cyprus

In Memoriam: Danielle Valin Johnson, 1938 – 2019



The ICMA and a vast community of scholars and friends, especially in Paris, lost one of its most beloved members. Raised in upstate New York, Danielle graduated from Wells College. Her life quickly took her into banking, and with a Harvard MBA, she and her husband, Dick, together launched their life-long love of Europe; first to Hamburg, then to The Hague and finally settling in Paris. Her 1984 dissertation for the Rijksuniversiteit de Leiden became a springboard to a life of learning in her new Parisian home. That study, *Architectural sculpture in the region of the Aisne/Oise valleys during the late 11th/early 12th centuries*, evolved into a 2014 digital publication *The Transition of Romanesque to Early Gothic Architectural Sculpture in the Ile-de-France*. Together these

defined the parameters of much of her research in the region. It led to numerous discoveries, actually rediscoveries, such as finding a virtually unknown Romanesque chapel, dedicated to Saint-Aignan, in the shadow of Notre Dame de Paris. The “hot news” became a 1999 collaborative article in the *Bulletin Monumental* (157/3, January 1999, 283-299). Her desire to better understand the working methods of the medieval sculptor led her to carve, under the tutelage of a master mason, a large decorative “Romanesque” capital, the results of these efforts appeared in *Gesta* (28/1, 1986). That large capital never moved from the front door of her home, making a greeting statement for those entering.

Danielle immediately connected to medieval specialists of all ages and her Paris home became the “welcome center” for virtually all Americans; those seeking advice, those needing introductions and trying to navigate the world of research in Paris, or simply needing a place to get one’s bearings. Danielle’s collaboration with so many scholars is legendary, becoming a window of medieval activism in Paris for decades. From the 1980’s Danielle became the “foreign secretary” for the ICMA and demonstrably promoted the organization and collected dues from European members. At the same time Danielle was instrumental in launching from her home a medieval studies group bringing together visiting medievalists and also hosting music events like the Boston Camerata. Her home also effectively became the French headquarters for the Limestone Sculpture Provenance Project that had become an ICMA project. In addition, her eagerness to support professional women in Paris led her in new directions of generosity of spirit. Her love of dogs was a succession of Cavalier King Charles Spaniels all named for Carolingian royalty and they were guardians and greeters to all.

Danielle was always game to explore monuments, whether it was to Saint-Denis with archaeologist Michaël Wyss, to Chartres with Anne Prache, to Reims with Dany Sandron, or to Amiens with Bill Clark. Her enthusiastic motto “have car, will travel” always added pleasure. Off to limestone quarries around the Ile-de-France or Champagne with Annie and Philippe Blanc or adventuring to Burgundy and Cluny for the abbey’s anniversary celebration in 2010, Danielle always was ready for a new medieval adventure. Danielle’s joie de vivre and contagious enthusiasm was to “be bad,” that is being the best one can be. It was serious advice for all who knew her.

Requiesce in pace.

Charles Little

Past President, ICMA and Co-Director,
Limestone Sculpture Provenance Project

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COMMEMORATIONS

*(continued)***In Memoriam: Martin Warnke, 1937 – 2019**

Martin Warnke's *Bau und Überbau: Soziologie der mittelalterlichen Architektur nach den Schriftquellen* (1976) may well be the medieval book most neglected by medievalists. At its core lies Warnke's key notion of "court art," a category which, in his understanding, has its starting point in the Middle Ages, particularly in European architecture from the eleventh to the thirteenth centuries. In Warnke's estimation, the foundational tenets of "court art" pertain not only to cathedrals but also to bridges and other ambitious projects of high estate clients. Simply put, "the Middle Ages" for Warnke was not a subsidiary or incidental moment, but the very basis and departure point for broader research into the history of art.

The medievalists Dieter Kimpel and Robert Suckale (the second of whom also died recently on February 13, 2020), in their probing review of *Bau und Überbau*, emphasized essential points, but did not recognize Warnke's key insights on "court art." Warnke's take on the topic, however, became well-known to anglophone readers with the translation of a later study, *The Court Artist: On the Ancestry of the Modern Artist* (1993), and will be familiar now to many in the medievalist community. At the time of its publication, however, Kimpel and Suckale took *Bau und Überbau* to task for being anachronistic from the standpoint of medievalist scholarship and for not paying enough attention to medieval buildings themselves.

But this publication has a great deal to offer medievalists. Among the important contributions of *Bau und Überbau* is Warnke's close reading of textual sources, offering novel interpretations of the claims articulated in them and in discerning the ways they precisely conjure the competition among the medieval artists. Moreover, in this book, Warnke criticizes outdated historicist (in the worst

cases, even National Socialist) misuse of terms such as "Kaiserdom" (imperial cathedral) or "Königskathedrale" (royal cathedral), presented as putative embodiments of the ideas of a single, authoritative patron. Instead he looks to the social sphere and therein sees an expansion of the battlefield, since jurisdiction over important building commissions often was hotly contested among interested parties.

Warnke was well aware of the fact—for instance, as in the case of the Parler family of Schwäbisch Gmünd and Prague, or of Jan van Eyck—that almost all the criteria of the court artists of the Renaissance and Baroque periods were already anticipated from circa 1430 onwards. For example, Van Eyck was a court artist of the Burgundian duke, with access to the entire ducal library that housed optical writings of the Arab mathematician Alhazen (cf. the exhibition catalogue *Van Eyck*, edited by Maximiliaan Martens, Till-Holger Borchert, Jan Dumolyn et al., Ghent, 2020), and as a result was a thinker who particularly inspired post-Eyckian artists in Flanders such as Anthony van Dyck and Peter Paul Rubens. (Warnke, in his epochal *Peter Paul Rubens, Leben und Werk*, 1977 [updated 2006], analyzed Peter Paul Rubens as a diplomat and extraordinarily learned representative of a sophisticated court artist system, rather than a painter).

Warnke's most surprising contribution from his lifelong investigation of artistic interdependencies was probably his identification in 1984 of Martin Luther as a "court artist," drawing a parallel between the reformer and Lucas Cranach, to whom he also dedicated a monograph. Warnke emphasized at that time, in various venues, that the only person to whom Luther wrote after his epochal "Here I stand" speech from Worms was his close painter friend, whose relationship as a dependent of the Saxon Elector indeed was analogous to Luther's ties to protective potentates. Warnke dissects and delineates the pictorial propaganda and the doctrine of the "King's Two Bodies" devised jointly by Luther and Cranach—an earthly image, but at the same time, an eternal transcendent *imago*. As the son of a Protestant preacher, and as one born in 1937 in Ijuí, Brazil (thus South American by birth), Warnke recognized fully that the Reformation would never have been so successful without its image propaganda and especially without Cranach's portraits of Luther.

Warnke's research in general was always eye-opening, and has much to offer scholars of medieval art. He was concerned with structural aspects of the iconoclastic waves of the late Middle Ages, and he was equally engaged with "political" images. In his studies, which never disregarded the relevant social, political, economic and intellectual conditions, Warnke succeeded in analyzing artistic forms in relation to complex historical determinations without abandoning the autonomy of the artworks under consideration. In this respect it seems fitting that the artist Anke Doberauer portrayed Martin Warnke as a critical humanist during his fellowship at the Collegium Budapest in 1998/99, rendering the scholar in the guise of Erasmus of Rotterdam, immersed in a book, in the manner of the portrait by Hans Holbein.

Nor should it go unsaid that at the 1970 *Kunsthistorikertag* in Cologne, soon after completing his *Habilitation*, Warnke took a radical stand, denouncing what he saw as aestheticizing and spiritualizing claims, presented as seamless truths, underlying the field of art history—particularly in the study of medieval sculptures such as the Bamberg Rider and the Naumburg donor figures. In his "*Wissenschaft als Knechtungsakt*" ("Science as an Act of Servitude") essay, he called out the pervasively almost mystical language in foundational German scholarship, advancing a cult of genius in which such works were understood as manifestations of superhuman potency. This confrontational stand earned Warnke stern criticism from colleagues, but also the enduring respect of many within the field. (The inspiring speech is printed in Part III of the recently published volume of Warnke's collected essays, edited by Matthias Bormuth. The writings compiled in this collection range from Warnke's earliest newspaper articles of the 1950s and the Auschwitz trial to the acceptance speech "The Long Road of the Snail" at the Warburg Institute in 2018 on the occasion of the presentation of the bronze snail that once sat on Aby Warburg's desk.) And Warnke was always one to surprise. When asked about his favorite book, he singled out Hans Sedlmayr's *Verlust der Mitte* (Loss of the Center), not without asserting that "in our age people have suffered and still suffer when the empty throne in the middle is occupied."

Warnke understood his work in the tradition of leading figures in the study of cultural history, as evident in several important articles. In one he suggests an affinity with Jacob Burckhardt, who studied with Karl Marx under Hegel at the Berlin University and, therefore, in his book on Constantine the Great, emphasizes the radical, fundamentally socialist poverty policy (in Marx's sense) of the early Christians. Elsewhere he revealed his admiration for Aby Warburg and his notion of medieval "*Schlagbilder*" ("Iconic images") and "*Bilderfahrzeuge*" ("Image Vehicles"), and more broadly for Warburg's intensely personal engagement with the image propaganda of the First World War and political iconography more broadly. Warnke preserved a lasting *memoria* for the German-Jewish scholar by gradually and laboriously reclaiming the Warburg House in Hamburg beginning in 1979. Warnke also was fascinated by Erich Auerbach with his epochal book on mimesis. In considering this text, Warnke emphasizes above all the characteristically medieval mixture—for example in sermons—of the polished language of theological exegesis with the *sermo humilis*, the humbler voice and outlook of the daily sphere. Here we see the interweaving of sublime or transcendent images in the sense of Augustine and those representing the basest responses, in the blood-soaked style of Mel Gibson's *Passion of the Christ* with its savior utterly debased.

Warnke's favorite artist was modern, not medieval. Nevertheless, in his essay "*Goyas Gesten*," (Goya's Gestures), Warnke teases out the ways that positions and expressions drawn from medieval Passion iconography surface in *Los Caprichos*. Considering an image of a man facing execution, he observes: "We certainly see here an antique orant gesture in which, as in Dürer's Christ on the Mount of Olives, petition, lamentation, and incantation come together." A passion for the Passion is what we see; and this brings us to the present moment. After a long and serious illness Martin Warnke fell asleep gently in Halle an der Saale on 11th of December 2019.

Stefan Trinks
Privatdozent, Humboldt Universität zu Berlin

COMMEMORATIONS

(continued)

In Memoriam: Georgia Wright, 1937 – 2019



Fresh from Minnesota and Swarthmore College, Georgia entered the Columbia University graduate art history program studying with its legendary faculty that included Rudolf Wittkower, Meyer Schapiro, Robert Branner and Richard Brilliant. Her 1966 dissertation on the Royal tombs at Saint Denis was the subject of an influential *Art Bulletin* article (June 1974, 224-243) that was dedicated to her mentor Robert Branner. Her earlier study in the “Tomb of Louis IX” (*JWCI*, 34, 1971, 65-92) already showed her promise, and her critique of Alain Erlande-Brandenburg’s *Les Rois et mort* (*Speculum*, 52/1, 1977, 956-961) became an essential companion to that study. Her understanding of funerary monuments led her to explore the meaning of the portrait in the Middle Ages (*Gesta*, 29, 2000, 29-44). Georgia’s teaching at Mills College, combined with her MBA from Berkeley, lead her to establish *Video Monuments*, which realized video as a powerful teaching tool. She produced, with videographer Charles Ragland, the award-winning educational films and companion publications “Light on the Stone: The Medieval Church at Vézelay” (1991) and “Three English Cathedrals: Norwich, Lincoln, Wells” (1995).

Her interest in stone lead Georgia to become co-Direct of the Limestone Sculpture Provenance Project in 1995, under the egis of ICMA since 1999 but originally established in the 1970s at Metropolitan Museum of Art and

in collaboration with Brookhaven National Laboratory and the Smithsonian Institution. To celebrate the ICMA’s 50th anniversary, I organized a MET exhibition in 2006 *Set in Stone – The Face in the Middle Ages* with Georgia, writing a number of entries and using her video skill to make the Limestone Sculpture Provenance Project accessible to a wider audience. Collaborating with scientists was key to its success and the fruits of that are seen her article with Lore Holmes and Garmen Harbottle on “Orphan Heads: Notre-Dame and Sainte-Jacques-aux Pèlerins in Paris and Saint-Pierre de Jumièges” (in *Working in Limestone - The Science, Technology and Art of Medieval Limestone Monuments*, Vibeke Olson, ed., AVISTA, Ashgate, 2011, 29-44). The ICMA Corpus of Medieval Sculpture in America continued to greatly benefit from her expertise.

Georgia was also cofounder of the National Coalition for Independent Scholars. Through newsletter articles, conference presentations, and homemade T-shirts and buttons proclaiming, “I’m not a bum; I’m an independent scholar,” she advocated for broader respect for the work done by scholars outside of academic settings. Since the 1980s, Georgia was active in the Bay Area-based Institute for Historical Study, serving as newsletter editor for many years and president for several terms. More recently Georgia looked to 18th-century Paris and the cultural upheavals that shaped our understanding of the Middle Ages. She found an eyewitness diarist of the French Revolution at the Berkeley library who could be identified—via material in The Cloisters Archive—as Abbé d’Espagnac, who wrote in 1790 *Reflexions sur L’Abbé Suger et son siècle*, published in London. Georgia lectured on this discovery at the 2005 meeting of the Medieval Association of the Pacific that was part of a book project on these absorbing chronicles. Georgia’s fascination with how the laity viewed and understood sculptural programs was her last study, unpublished, on “French Gothic Facades: Public, Patrons, and Sculptors.”

Charles T. Little
Past President, ICMA, and Co-Director,
Limestone Sculpture Provenance Project

MEMBER EVENTS

ICMA Mentoring Event and Study Day Sessions at the University of Texas at Austin: “Medieval Monsters: Terrors, Aliens, Wonders”

On November 11, 2019, a series of ICMA-sponsored events were held at the University of Texas at Austin in

conjunction with the traveling exhibition, “Medieval Monsters: Terrors, Aliens, Wonders,” co-curated by Sherry C. M. Lindquist (Western Illinois University) and Asa S. Mittman (California State University at Chico). The installation of the show in the university’s Blanton Museum of Art followed successful runs at The Morgan Library and Museum and at the Cleveland Museum of Art and was overseen by Holly Borham, Assistant Curator of Prints and Drawings, who was instrumental in co-organizing, facilitating and participating in the day’s activities.



View of the “Wonders” section of the exhibition. Photo: Blanton Museum of Art.

MEMBER EVENTS

(continued)



Mittman and Lindquist standing by a mural of the tarasque from the Hours of Henry VIII outside the entrance to the “Medieval Monsters” exhibition at the Blanton Museum of Art in Austin, TX. Photo: Holly Borham

Proceedings kicked off with a mentoring event for graduate students developed in consultation with the ICMA’s Advocacy Committee. A panel of half a dozen scholars and professionals—including Sherry, Asa, and Holly as well as Amanda Dotseth (The Meadows Museum), Brianna Warren (The Menil Collection), and Diane Wolfthal (Rice University)—shared their experience in academia and in

the museum world with a group of students representing institutions from around the state of Texas (including Rice University, the University of Texas at Austin, Texas A&M University, and Texas Tech University). The discussion, which oscillated from job applications and career choices to institutional missions and public outreach, provided a bracing start to the following two study sessions.

MEMBER EVENTS

(continued)



Lindquist leading the first study session at the Blanton. Photo: Holly Borham



Mittman leading the first study session at the Blanton. Photo: Holly Borham

Continued on page 16

MEMBER EVENTS

(continued)

The first study session consisted of a tour of the exhilarating “Monsters” exhibition at the Blanton. Led by Sherry, Asa, and Holly, the session focused both on the representational content of the artworks on view as well as the physical and conceptual layout of the exhibition itself, which was installed in a large gallery that had been divided into three zones corresponding to the themes of “terrors,” “aliens,” and “wonders.” For instance, while examining one of the first objects in the exhibition, a nineteen-foot-long prayer roll made at Coverham Abbey in Yorkshire, England, around 1500, Sherry and Asa focused on how two images—one depicting King Henry VI accompanied by a vaguely reptilian heraldic antelope and one depicting St. John the Baptist surrounded by a menagerie of jabbing birds and scratching beasts—mobilized terrifying monsters to conflate notions of secular power and sacred power while Holly discussed the equally terrifying challenges of displaying such a highly manipulable object within a museum

setting. Other similarly fascinating objects over which we lingered included the riotous tableau depicted in the *Tapestry with Wild Men and Moors* (on loan from the Museum of Fine Arts in Boston), an illustration of Ethiopia from a mid-fifteenth-century copy of the *Livre des merveilles du monde*, and an illustration of a siren from an early-sixteenth-century copy of Pierre Gringore’s *Les abus du monde*—all of which provided revealing glimpses of medieval attitudes toward matters of race, religion, and/or gender. Most admirable was the range of ways in which the show had been sensitively adapted to address the diverse audiences of a public university museum in a multicultural city like Austin, from the creation of a didactic display focusing on the materials and methods of manuscript production to the commission of an immersive opera—Nathan Felix’s “Alien Wanderers : Alien World : Alien Home”—addressing contemporary issues of marginalization, discrimination and border-state politics.



Study day participant entering Ellsworth Kelly’s installation, “Austin,” on the grounds of the Blanton.
Photo: Amanda Dotseth

Continued on page 16

A memorable highlight between the first and second study sessions was a specially arranged visit to Ellsworth Kelly's multimedia installation "Austin," which opened on the grounds of the Blanton in 2018. Housed in a cruciform limestone structure whose design is intended to evoke the barrel-vaulted interiors of French Romanesque churches, this austere work includes fourteen wall-mounted marble panels, three brightly colored windows and a monumental wooden sculpture (*Totem*), all of which reflect the artist's life-long interest in issues of form, light and color. Inspired by this striking combination of the medieval and the modern, participants adjourned for a lively lunch, which was generously provided by the ICMA and the Department of Art History at Rice.



Pratt leading the second study session at the Ransom. Photo: Holly Borham

The second study session consisted of an overview of a tantalizing selection of medieval manuscripts and early modern books held at UT's Harry Ransom Center. Led by Aaron T. Pratt, Carl and Lily Pforzheimer Curator of Early

Books and Manuscripts, the session focused on a wide variety of fragments, codices and early-print technologies gradually acquired by the Ransom since its foundation in the 1950s. Among the earliest items was the eleventh-century Tegernsee miscellany—a compilation uniquely suited to the day given its inclusion of a description of the heavenly constellations with numerous drawings of animated beasts both real and imagined. Other manuscripts featuring noteworthy pictorial content included a fifteenth-century copy of Froissart's *Chronique*, a fifteenth-century collection of works by Horace, and a predictably bloody *Andachtsbild* depicting the Five Wounds of Christ (part of the Ransom's unique Popular Imagery Collection). Perhaps even more impressive than any of these objects, however, was a sixteenth- and seventeenth-century Ethiopian *Miracles of Mary*—a book whose exquisite paintings, which elicited not a few "ooh's" and "aah's," provided a fitting counterpoint to some of the pejorative imagery of non-western cultures encountered earlier in the manuscripts on view in the exhibition.

The day concluded with a panel discussion, organized by the Blanton, titled "Picturing Jews and Muslims in Medieval Manuscripts." Three UT medievalists—Stephennie Mulder (Art and Art History and Middle Eastern Studies), Martha G. Newman (History and Religious Studies), and Denise A. Spellberg (History)—delivered short presentations engaging some of the broader themes of the visiting exhibition from their perspectives as specialists in Jewish and Islamic studies. A lively follow-up Q&A focused on whether the idea of the monstrous, however historicized, could or should be used to understand past peoples, ideologies and cultures in the volatile political climate of contemporary America—an issue that was further addressed by Sherry and Asa in a lunchtime lecture, "Medieval Monsters: Far and Near," delivered the following day at the Blanton.

It is hoped that the success of the member events held in Austin, which were the first of their kind to be held in the region, will spur the conception, proposal and organization of other future ICMA-sponsored offerings in Texas and throughout the rest of the Southwest.

Zachary Stewart
Assistant Professor, Department of Architecture, Texas
A&M University

MEMBER EVENTS

(continued)

Report on the Annual Meeting at CAA 2020

ICMA Sponsored Panels at CAA 2020, Thursday, February 13

Buildings in Bloom: Foliage and Architecture in the Global Middle Ages

Organizers: Meg Bernstein, Columbia University and
Emogene Cataldo, Columbia University

Speakers:

Meg Bernstein

“Introduction: Thinking Globally about Foliage in
Architecture”

Ann T. Shafer, Harvard AKPIA

“The Natural World in Early Islamic Architecture”

Fan Zhang, Tulane University

“Underground Blossom: Peony, Spatiality, and Entanglement
in Tombs of the Liao Dynasty (916-1125 CE)”

Andrew Griebeler, USC Society of Fellows

“Sociality and Botanical Form in Early Christian
Architecture”

Emogene Cataldo, Columbia University

“The Case for Studying Foliage: Notre-Dame of Amiens
and Beyond”

ICMA and Expanding the Medieval World: A Panel Discussion

Participants: Helen C. Evans, The Metropolitan Museum
of Art; Margaret Graves, Indiana University; Avinoam
Shalem, Columbia University; Thelma K. Thomas, Institute
of Fine Arts, New York University; Xin Yue (Sylvia) Wang,
University of Toronto; and Nancy Wu, The Metropolitan
Museum of Art

On the evening of Thursday, February 13, President
Helen Evans welcomed ICMA members at the Arts Club
of Chicago for the organization’s first official gather-
ing of 2020. In keeping with the spirit of the [ICMA’s
newly revised mission statement](#), Helen hosted a round-
table titled “ICMA and Expanding the Medieval World,”
an event generously supported by the Marilyn Stokstad
fund. The hour-long event examined the multiplicities
found within and outside the traditional boundaries of



Helen Evans addresses the crowd at the beginning of the ICMA and Expanding the Medieval World panel.

cultural, and social entanglements across late antique Egypt, spoke of how she now turns her attention to Egypt’s participation in the exchange of textiles and textile ideas along Afro-Eurasian silk routes, and noted the ethical imperative to reconsider our own places as medievalists in today’s world. Nancy Wu (The Metropolitan Museum of Art) focused on the complicated history of the Chinese city of Quanzhou (Zayton), home to western Christians, Muslims, Jews, and Hindus during the Middle Ages. Wu, who is a descendent from Quanzhou’s Christian and Muslim past, is tracing the legacy of these communities in order to bridge the gap between Chinese and western medieval discourses. Margaret Graves (Indiana University), whose recent research focuses in part on a series of Islamic incense burners of undetermined provenance, sounded a note of caution about the histories assigned such objects by the modern art market, narratives that surely elide the complexities of vast medieval trade networks. Finally, Xin Yue (Sylvia) Wang (University of Toronto) described her forthcoming translation of Christopher De Hamel’s *A History of Illuminated Manuscripts*, which will soon become the first major survey of western manuscript illumination available in Chinese. A lively discussion followed, and the festivities were rounded out by a jolly reception during which the new Board and Executive Committee were installed (see Nina Rowe’s President’s letter for details).

Richard Leson
Associate Professor,
The University of Wisconsin-Milwaukee
ICMA Secretary

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Helen Evans leads the discussion among panelists Margaret Graves, Thelma Thomas, Avinoam Shalem, Nancy Wu, and Xin Yue (Sylvia) Wang.



Members mingle at the reception following the panel discussion.

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

SPECIAL FEATURES

REFLECTION

HBK Symposium and Doha Museum Review

By Tracy Chapman Hamilton

In early November 2019, I was among a group of faculty and students, both graduate and undergraduate, from Virginia Commonwealth University's School of the Arts Richmond campus who traveled to the nation of Qatar, situated on a peninsula that extends out into the western boundary of the Persian Gulf. Fittingly, considering the many bodies of water we crossed to arrive at our destination (including the Tigris and Euphrates Rivers!), we had been brought over to attend The Eighth Biennial [Hamad Bin Khalifa Symposium on Islamic Art](#) (November 10-11) whose theme was "The Seas & the Mobility of Islamic Art." The conference was held on the VCUarts-Qatar campus, part of the Qatar Foundation's [Education City](#) since 1998.

After landing and traveling through customs, we made our way to the [Souq Waqif](#)—the historic market and former

center of the capital city Doha. The souq is a labyrinth of vendors selling both centuries-popular and modern wares, and has whole sections dedicated to the sale of birds and other animals, stables for both camels and horses, and a hospital for falcons, as well street food like Egyptian koshary (or kushari), Indian curries, Lebanese falafel, and of course both simple and [elaborate](#) presentations of Persian food. Egypt? India? Lebanon? Then you look at the map again, and both the theme of the HBK Symposium on Islamic Art and the international nature of the food on offer in the souq make perfect sense. The Arabian Peninsula is centrally located, joining together Africa and the Mediterranean to the Near and Middle East and South and East Asia as well.

Before the symposium began, we had the opportunity to have tours of the [Museum of Islamic Art](#), the [National Museum of Qatar](#), and the [Qatar National Library](#), led by their curators. All of these buildings are new and actively contribute to former Emir Sheikh Hamad bin Khalifa Al Thani's charge to make Qatar a global capital of culture. Both his second wife, Sheikha Moza bint Nasser (a driving force behind the founding of Education City, the site of VCUarts-Qatar and the symposium), and their daughter



Fig. 1: Aerial view of Qatar's Museum of Islamic Art, its port and the city's skyline across the bay. Mohamad Fasil Wikimedia Commons

Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, who serves as [Chairperson of Qatar Museums](#), have been instrumental in this process.

For our visit to the [Museum of Islamic Art, Qatar](#) (Fig. 1), we walked from our lodgings in the souq over to the Corniche that frames the old port of Doha. The harbor was packed with hand-built wooden [dhows](#) that were once Doha's lifeblood through trade, fishing and pearl diving. From the museum's siting, which extends out into the port waters, and its four-story windows facing out to the skyline of modern Doha across the bay, to the dramatically lit installation of its instantly recognizable [collection](#) and the extraordinary view from its 5th floor terrace, this I.M. Pei designed structure was made to impress its viewers. The fact that I.M. Pei was cajoled out of retirement for this project only underlines how important this collection and building are to Qatar's reputation in both the region and the world.

MIA director Julia Gonella—one of a [number of women](#) who are leading the arts in the Gulf region—guided us

through the current display of much of the permanent exhibition, stunningly created by [Willmotte and Associés](#) (Fig. 2), although it is undergoing a complete makeover as I write this. As I've already mentioned, this is one of the most extensive collections of Islamic art in the world, covering every medium associated with Islamic production, displaying objects owned by all classes in society (although the emphasis is certainly on those things owned by the elite) from the 7th through the 19th centuries (Fig. 3). Even in just the 175 objects that they have listed on their [Google Arts and Culture page](#) (which includes a photosphere of the [museum's atrium](#)) one can see the extraordinary care with which Sheikh Hamad bin Khalifa Al Thani brought together his collection and then had it specifically curated it for this space.

National Museum of Qatar

Almost more apparent than in the Museum of Islamic Art was the extraordinary expense that went into the framing of the [National Museum of Qatar](#) and of the elaborate and innovative display of its objects and material (Fig. 4).



Fig. 2: Object display in Museum of Islamic Art, Qatar. Willmotte and Associés

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REFLECTION

(continued)



Fig. 3: Bronze casket from Sicily (12th to 13th century), MLA Qatar. Author photo



Fig. 4: National Museum of Qatar, view of roofline. Author photo

While a very impressive library and relatively lengthy part of our tour, many of the modern holdings and technological tools of the [Qatar National Library](#) would be familiar to those in the US. What was extraordinary, however, was the [Heritage Library](#), which houses an extraordinary collection of historic maps and globes, especially those focused on Arabia and the Gulf region, and an array of Qur'anic manuscripts.

HBK Symposium on Islamic Art

Formerly organized by Sheila Blair and Jonathan Bloom, shared holders of the Hamad bin Khalifa Endowed Chair in Islamic Art at VCU from 2004 to 2017, this is the first year that faculty of VCUarts-Qatar Radha Dalal, Sean Roberts, and Jochen Sokoly, along with VCUarts-Qatar Project Manager Marisa Angell Brown, were at the wheel for the [HBK Symposium on Islamic Art](#). They chose an innovative theme that explored how geographic exchange of materials and ideas, moved by travel, trade, diplomacy, and gift-giving, helped shape the arts of the Islamic world as well as that of its neighbors (Fig. 5). Interestingly and quite refreshingly, rather than beginning with a keynote speaker, the discussion began with a series of presentations by its graduate fellows. What followed was a sometimes very lively conversation around themes such as architecture and urbanism in the Indian Ocean Littoral as well as in Chinese ports, how waters were imagined and depicted in Middle Eastern cartography, and the transit of objects, motifs, and materials across these regions.

Some of the most interesting work, such as that in Anne Dunlop's session, focused on the Mongol Ilkhanate and its neighbors and convincingly explored how the visual worlds of Europe, East Asia and the Indian Ocean trade basin were all sites for exchange with each other facilitated by Mongol interconnections. The symposium was very well attended by an international audience and the luscious catalogue for the symposium was a product of the Design department at VCU-Q, funded—as was all of this—by the Qatar Foundation.

It being the middle of the semester, we left right after the symposium, although I wish we had had a few more days to explore the city and larger region. Museums that did not fit into our itinerary, but are absolutely worth seeing according to my colleagues who have been, are [Mathaf: the Arab Museum of Modern Art](#) and Richard Serra's [East West, West East](#) installation outside of Doha in the Brouq nature reserve, which I really regret not having been able



Fig. 5: HBK Symposium on Islamic Art, *The Seas and the Mobility of Islamic Art*, VCUarts-Qatar. Author photo

to visit. If you haven't seen it before, please look at the photos on the website. As I hope the images I've shown here do, Serra's work helps explain why Qatar can be such a captivating place.

Some of the students were wary of the speed at which Qatar's cultural heritage was being fabricated (and [at whose expense](#)), a common concern directed towards these simultaneously conservative and progressive wealthy Gulf Nations. We met with and talked extensively with the students of VCUarts-Q, as well as the faculty and staff of the university and the museums we had visited and what is most commonly expressed is the generally positive and well-supported nature of their work with the leaders of the

nation and the Qatar Foundation. If you are ever in the region, Qatar is absolutely worth a visit both for its rich history and astonishing wealth that it has directed toward its heritage, both ancient and contemporary (and you might be able to combine it with a visit to the [Louvre Abu Dhabi](#)). Attending the HBK Islamic Art Symposium would certainly be an occasion for such a journey, at which point you could make your own mind up about this unarguably potent and intriguing nearly water-locked region of the world.

Tracy Chapman Hamilton is Associate Professor in the Department of Art History at Virginia Commonwealth University. She holds research interests in the Global Middle Ages and Women's Studies.

RESOURCES

Creation of Gothic Architecture, the site

By John James

My intention has been to discover how the Gothic style evolved, and to present the material in a way that was

accessible to all. We know Gothic was created in the [Paris Basin](#). We know it emerged before the First Crusade and evolved through to the seventh, and we suspect that the same masters worked on the smaller buildings as well as the large. But we have not identified these men nor worked out the process of creation. The Creation of Gothic Architecture site (COGA) is designed to help resolve these questions by giving you access to all the seminal buildings that remain (Fig. 1).



Fig. 1: COGA home page. Link: <https://www.creationofgothic.org/index.php>

The flow of construction is uneven, and each region has its own characteristics. These are colored [on the maps](#). The actual flow of funds across the decades can be watched as it happened in this [heatmap](#).

The map has been created from four essential aspects of the site. The first is that all churches of significance within the Paris Basin are included. The second is that every one of these buildings has been divided into phases of construction from on-site toichological analysis, of which [Saint-Germer-de-Fly](#) is typical. Thirdly, each phase has been dated to the decade and lastly, each phase has been “costed” from an artificial unit that could be applied to them all. These are graphed for each church above the phases and summarized by [decade](#).

There are also panoramas created by Chris Henige for some 400 churches, along with zoomable images of the portals. Just pick a church and scroll down to find this great resource.

Once the material was assembled, dating became the key issue. The most obvious are those few phases that can be [documented](#), followed by analyzing those where the upper stories would have been after the lower. But to include the majority, another approach was needed.

In the first volume of *The Ark of God*, I showed that the period could be divided into two parts from the ubiquitous change in foliate carving that occurred during the 1170s, from abstract-formal to realistic-foliate. This occurred everywhere in the Paris Basin, though not anywhere else (extraordinary?).

In the decades after that, the style of foliage gives a good indication of the decade. At the beginning leaves were carved in delicate spring-like fronds, and evolved in definable steps all the way to rumbustious summer over the next sixty years. That was a fantastic first step and provided a basic dating matrix for the second half of the period, but what of the first?

For the earlier period I have tried to identify modes of carving (and possibly individuals) and use the development of personal styles to aid dating. I have to admit that this process is far from exact. Indeed, it is very subjective.

In our travels we have all noticed that capitals from one place were like those in a number of other places. I began a collection, and now the photos of over 60,000 are on the COGA data base, as in [Chailly-en-Brie](#). I began putting them into groups, and giving the groups names like [Faceter](#)

and [The Duke](#). These collections of similar forms were divided up into five levels of certainty, sifting them to see if individual carvers could be identified.

My aim was to date the carvings by following individuals and their artistic development—and interconnections with other carvers who worked with them—holistically across the entire collection. This produced a matrix of dates and associations to provide decadic dates for this hundred-year period.

At the same time, I needed maps of where they worked and, by extension, who they worked with. The [map for Gregoire](#) is particularly interesting as this may be the man who, having honed his craft in Italy, brought a manner of carving via La Daurade to Saint-Denis and Chartres. One of the few to sculpt nakedness, his genius is unmistakable (Fig. 2). However, it should be said that these carving may be just ideas passed on from one to another, or they could be by individuals, or any combination.



Fig 2: Chartres Royal Portal colonnette, figure by Gregoire.
Link: <https://www.creationofgothic.org/COGA/capitalsub-phases.php?id=CHARTRES&phase=7>

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RESOURCES

(continued)

Assuming this is an individual, we can use his travels to improve the dating. For example, his evolving style placed his work in the sequence Parisis, Italy, Provence and return to the Parisis. He needed time to move from Beauvais to Italy and return via Toulouse and still be able to get to Saint-Denis on the date that suited that building. This chronology placed the Daurade cloister close to 1127. You can [check out the carvings](#) that I feel were most likely to have been Gregoire's, executed between 1115 and 1143.

Precisely? No, approximately - but even suggesting precise dates has met disapproval from my colleagues! I have been often told that identification of individual carvers was an impossible task, and worse, that we could never achieve better dating. But undeterred, I have tried. Emboldened by the work on the contemporary period in Italy, I felt that nothing attempted, nothing gained. Since this is an important aspect of the site on which much analysis might depend, allow me to explain.

The procedure works only if you study every building simultaneously. You have to take on the lot, all the buildings and their thousands of phases, and burrow into the connections step by step. I continuously updated an excel spreadsheet that listed over 4,000 phases in 895 buildings. Each observation, whether about construction or similarities among the capitals, was noted. Gradually, over 30 years, the dating has appeared to be more tenable. Certain decisions had a marked impact, such as the realisation that the Crusades had to be paid for, and years without funding would have had a marked impact on construction and the design of capitals.

These precise dates are noted everywhere in square brackets. The approach on the bigger buildings with many phases of construction is laid out in this [short pdf](#). Here is also a discussion of the precision possible in a few [multi-story buildings](#).

There are [connections](#) between the Palmier capitals in Etampes, Chartres and Saint-Denis. Look at the full range of [Palmier's](#) work over 28 years and note how the subtle changes to his manner of carving could be used to arrange these capitals in time. Then consider repeating this procedure across a few hundred carvers/modes in all the churches.

This is how I have been estimating the dates, both decadic (the easy ones) and the more precise (the less reliable).

I can only say that having been immersed in these buildings for 60 years, poring over capitals and details, I have an unsubstantiable feeling for the period and I would wager that my dating is not far off. Even if it is, COGA remains the springboard from which you may make your own assessments.

There is a way to open the site so you could experiment with the data on your own dedicated space. Would that be interesting?

Of the 1600 churches in the Paris Basin that contain something of the years before la Sainte-Chapelle, less than 1 percent have even bits that can be dated through the documents. Bits are not a foundation for a history, no matter how it might be dressed up through reams of clever arguments. The purpose of COGA is to present the data in the most interactive way possible so colleagues and students may examine the breadth and depth of material to place the period on a firmer footing.

For example, using the filters in the "Select a church" section, there are 108 with dado arcades, and [the map](#) shows that a third, in blue, are in the Soissonaise. Clicking on [graph](#) will show their costs distributed in time and the numbers of phases. Similarly, 43 have oculi clerestory windows, nearly all of them [close to Paris](#), and one third of these are abbeys (as one would expect, one third being the average).

The new feature, at this moment only available for Chartres, is to separate the innumerable Portal photos so they remain in the correct phase but can be examined in groups. Previously there were over 150 photos in phase 7, totally unmanageable. Now they are [subdivided](#) into a dozen subgroups, much more useful. Soon this will be extended into Saint-Denis, and then others. This means that the portal sculpture can be integrated with the capitals with easy access.

What is not yet developed is a page that shows the earliest key inventions (probably mostly from the abbeys), nor the schedule of profiles by church and region, nor the earliest examples of rib vaults around Europe (before the First Crusade), and how each of these connects with contemporary work in the Paris Basin. With this data

already uploaded it will not be an unmanageable task to include this information.

I have to add that though I have received generous funding for the initial research, no funds have been available to write it up nor share it on the web. This has made the creation of COGA painfully slow.

You are encouraged to explore, and to share your thoughts with me, your questions and your answers. Here is my email

address, gothic@johnjames.com.au and a description of the [project](#).

John James is an Australian architect who has studied the Origins of Gothic architecture for more than 50 years, published over 70 studies including The Template-makers of the Paris Basin, and in 5 volumes The Creation of Gothic Architecture—an Illustrated Thesaurus: The Ark of God.

EXHIBITION REVIEW

***Van Eyck: An Optical Revolution*, Museum voor Schone Kunsten (MSK), Ghent, Belgium, 1 February–30 April, 2020**

By Joseph R. Kopta

The experience of seeing *Van Eyck: An Optical Revolution* in person is, perhaps not surprisingly, more evocative than the internet memes showing a before-and-after conservation state of the *Mystic Lamb* have led us to believe. The exhibition, on view through 30 April, 2020 at the Museum voor Schone Kunsten (MSK) in Ghent, is remarkable not only in its breadth of representative works by Jan van Eyck (over half of his known oeuvre is present), but also for its careful consideration of the world of painting in which van Eyck was a key player.



Hubert and Jan van Eyck, Annunciation: Archangel Gabriel, exterior panel of *The Ghent Altarpiece*, completed 1432, in the exhibition *Van Eyck: An Optical Revolution*, MSK Ghent.



Hubert and Jan van Eyck, *The Ghent Altarpiece* (interior), completed 1432, with newly conserved panels at Sint-Baafskathedraal, Ghent.

As occasion for staging the show, the exhibition's organizers have used the monumental conservation campaign of Jan and Hubert van Eyck's *Ghent Altarpiece*, undertaken by a team led by H el ene Dubois of the Belgian Royal Institute for Cultural Heritage (KIK-IRPA) in a specially equipped laboratory, visible to the public at the MSK since 2012.

The van Eycks' *Ghent Altarpiece* is the centerpiece of the exhibition, but its individual panels have smartly been spread out over multiple galleries and across two sites. Ten panels—those of the closed, or exterior view, plus *Adam* and *Eve*—are displayed individually in a succession of rooms corresponding to different themes at the MSK. The rest of the altarpiece—including the recently conserved *Adoration of the Mystic Lamb* panel—is back at its home in St. Bavo's Cathedral 15 minutes away in Ghent's historic center. High-quality photographic reproductions of the displaced panels fill in the visual gaps at St. Bavo's. This spacing and the high-tech anti-glare cases into which each work has been installed permit an extraordinarily

opportunity for close viewing of each brushstroke by van Eyck and his contemporaries.

While Jan van Eyck's works form the core of the exhibition, it would be wrong to call this a biographical show. Rather, it is one about van Eyck's world: that of artmaking in the early fifteenth century—not only in Flanders, or the Dutchy of Burgundy, but Europe as a whole. Nor does the exhibition attempt to follow a chronology of van Eyck's career—as Larry Silver reminds us in the accompanying publication, issues of dating certain van Eyck panels continue to cause disagreement. Instead, the show uses each of the disassembled panels as an opportunity to explore themes in artmaking in the early fifteenth century. Contemporary examples from Paris and Italy paint a visual network of differing pictorial strategies; van Eyck's *Saint Francis* from Philadelphia, for instance, is contrasted with one by Fra Angelico from the same decade, allowing a



Workshop of Jan van Eyck, The Three Marys at the Tomb, ca. 1440 (Museum Boijmans Van Beuningen, Rotterdam, inv. 2449), in the exhibition Van Eyck: An Optical Revolution, MSK Ghent.

clear comparison of the differing executions of optical representation.

Excitingly, the exhibition is as much a manuscript show as it is about panel painting. The juxtaposition in nearly every gallery of miniature painting with other media—along with essays, especially by Dominique Vanwijnsberghe and Lieve De Kesel—consider issues of intermediality between painted panel and page in the early fifteenth century. While the long-standing issue of van Eyck's authorship of manuscript miniatures is not definitively answered, the juxtaposition between painted panel and page is evocative in suggesting the close working relationship between the two in early fifteenth-century Flanders. Also compelling is the exhibition's gallery devoted to representations of painted sculpture, which includes the *Ghent Altarpiece's* two monumental *Saint John* panels at its center. These are surrounded by early fifteenth-century sculpture that clearly demonstrates a working relationship between two- and three-dimensional forms. Ingrid Geelen's accompanying essay reminds readers of the documentary evidence that van Eyck was also a designer of sculpture, demonstrating once again the artist's ability as an interloper between of media.



Hubert and Jan van Eyck, John the Baptist and John the Evangelist, exterior panels of The Ghent Altarpiece, completed 1432, in the exhibition Van Eyck: An Optical Revolution, MSK Ghent.

EXHIBITION REVIEW

(continued)

Surprisingly, the exhibition does not address issues of the *Ghent Altarpiece's* conservation as much as might be expected following its thorough seven-year campaign; the published proceedings of study days discussing results are forthcoming. However, some images from the restoration are already available online (<http://closertovaneyck.kikirpa.be/>) and H el ene Dubois's essay skillfully narrates the history of the *Altarpiece's* overpainting since 1432—much of it done ca. 1550, along with a selection of before-and-after images of the panels. The publication also presents several in-progress conservation images and infra-red reflectograms, although more would have been welcome.

A major logistical problem the organizers needed to overcome is how to stage an exhibition drawing a large audience into galleries with rather small objects. Aside from the large panels of the *Ghent Altarpiece*, much of Jan van Eyck's oeuvre is quite diminutive in scale. Wisely, timed entry limiting the number of visitors in the exhibition at any one time alleviates crowding and permits close looking of every object. Introductory wall text is positioned at the top of the galleries, just below the ceiling, which limits competition for wall space. Perhaps the only criticism of the otherwise careful layout is a well-intentioned but ultimately maddening audio-guide system, which has replaced much of the information on individual works. Visitors must scan their audio devices against a digital marker on the wall installed immediately beneath or to the side of each

work, resulting in an unfortunate pileup of those scanning devices, those listening, and those looking. Sadly, didactic material at St. Bavo's has not been updated on the occasion of the exhibition; the audio guide there provides the same iconographic information for each of the panels as it had prior to conservation, as well as the *Altarpiece's* storied history of theft and movement.

Regardless, the title of the exhibition is so appropriately named, since, at the end, the exhibition considers an optical revolution in European picture-making, of which the *Ghent Altarpiece* is a paradigm. We all think we knew the *Ghent Altarpiece*, having made our pilgrimages to Flanders to see the masterpiece in person, or zooming in on the densely-pixeled photographs captured and shared on the Google Arts & Culture platform (now, of course, reflecting an earlier state in the panels' multilayered conservation history). What the exhibition gives us is an opportunity to see the conserved panels up close, as we haven't before, with overpainting of centuries removed. As art historians our first tools are, of course, our eyes, and this exhibition gives them a rare treat of viewing van Eyck's carefully constructed paint layers, before the panels return to their places high up.

Joseph R. Kopta, a Ph.D. candidate in Art History at the Tyler School of Art and Architecture at Temple University, is currently a Samuel H. Kress Institutional Fellow at Zentralinstitut f ur Kunstgeschichte in Munich, Germany.

EVENTS AND OPPORTUNITIES

Maggie Crosland, Assistant Editor for Events and Opportunities

SPONSORED BY THE ICMA

ICMA Kress Travel Grants

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

Travel will be reimbursed up to US \$600. Transatlantic and Transpacific travel will be reimbursed up to US \$1,200.

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

Reimbursable expenses include:

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

ICMA does not reimburse:

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

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

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

ICMA Student Travel Grants

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

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

All applicants must be ICMA members.

Applicants must submit:

1. Outline of the thesis proposal in 800 words or less.
2. Detailed outline of exactly which sites and/or archives are to be visited, which works will be consulted and how this research relates to the proposed thesis topic. If you hope to see extremely rare materials or sites with restricted access, please be as clear as possible about contacts with custodians already made.
3. Proposed budget (airfare, lodging, other travel, per diem). Please be precise and realistic. The total need not add up to \$3,000 precisely. The goal is for reviewers to see how you will handle the expenses.
4. Letter from the thesis advisor, clarifying the student's preparedness for the research, the significance of the topic and the relevance of the trip to the thesis.
5. A curriculum vitae.

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SPONSORED BY THE ICMA

(continued)

Upon return, the student will be required to submit a letter and financial report to the ICMA and a narrative to the student section of the Newsletter.

Applications are due by 8 March 2020. The ICMA will announce the winners of the three grants at the Spring Board Meeting in May.

For details about the application process, including how to submit application details, see: <http://www.medievalart.org/student-travel-grants>.

ICMA Graduate Student Essay Award

The International Center of Medieval Art announces its annual Graduate Student Essay Award for the best essay by a student member of the ICMA. The theme or subject of the essay may be any aspect of medieval art, and can be drawn from current research. Eligible essays must be produced while a student is in coursework. The work must be original and should not have been published elsewhere. The winner will receive a prize of \$400.

The deadline for submission is 8 March 2020. The winners will be announced at the ICMA meeting in Kalamazoo in May.

Applicants must submit:

1. An article-length paper (maximum 30 pages, double-spaced, not including footnotes) following the editorial guidelines of our journal *Gesta*.
2. Each submission must also include a 250-word abstract written in English regardless of the language of the rest of the paper.
3. A curriculum vitae.

All applicants must be ICMA members.

For details about the application process, including how to submit application details, see: <http://www.medievalart.org/studentessay>.

WE REGRET THE CANCELATION OF THE ICMA LECTURES AT THE COURTAULD INSTITUTE OF ART AND THE UNIVERSITY OF EDINBURGH AS WELL AS THE SESSIONS THAT WERE TO BE

HELD AT THE INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES AT WESTERN MICHIGAN UNIVERSITY, KALAMAZOO, MI. WE RETAIN THE INFORMATION BELOW TO INFORM YOU OF WHAT WE HAD PLANNED AND WHAT WE HOPE TO RE-SCHEDULE ONCE CONDITIONS ALLOW.

ICMA Lecture at The Courtauld Institute of Art and The University of Edinburgh

“Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF MS fr. 1)”

Kathryn Smith, New York University
Courtauld Institute of Art
Wednesday March 18, 2020
The University of Edinburgh
Thursday March 19, 2020

ICMA at the International Congress of Medieval Studies, Kalamazoo (7-10 May 2020)

“Considering Race in the Classroom: Complicating the Narratives of Medieval Art History” (A Workshop)
Sponsored by the ICMA and the Material Collective
Friday, 8 May, 10:00, Fetzer 2016

“The Global North: Medieval Scandinavia on the Borders of Europe”
Sponsored by the ICMA
Saturday, 9 May, 10:00, Schneider 1155

“Medieval Exhibitions in the Era of Global Art History I”
Sponsored by the ICMA
Saturday, 9 May, 1:30, Schneider 1360

“Art Historical Approaches to Medieval Environments I”
Sponsored by the ICMA Student Committee
Saturday, 9 May, 1:30, Schneider 1155

“Medieval Exhibitions in the Era of Global Art History II”
Sponsored by the ICMA
Saturday, 9 May, 3:30, Schneider 1360

“Art Historical Approaches to Medieval Environments II”
Sponsored by the ICMA Student Committee,
Saturday, 9 May, 3:30, Schneider 1155

AT THE TIME OF THE PUBLICATION OF THIS NEWSLETTER, THE IMC AT LEEDS WAS BEING RETHOUGHT, WITH THE EXPECTATION THAT SOME OF IT WOULD BE HELD ONLINE. PLEASE CHECK THE IMC WEBSITE FOR UPDATES.

ICMA the International Medieval Congress, Leeds (6-9 July 2020)

“Metaimages, I: Threshold Effects and Microarchitecture”
Sponsored by the ICMA

Tuesday, 7 July, 9:00

“Metaimages, II: Threshold Effects and Microarchitecture”
Sponsored by the ICMA

Tuesday, 7 July, 11:15

*****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.**

FUNDING OPPORTUNITIES FOR ICMA MEMBERS

ICMA Nominations for the Whiting Foundation 2021–22 Public Engagement Grants

ICMA deadline for summary proposals: April 1, 2020

As a nominating body for the Whiting Foundation’s Public Engagement Programs in the humanities, the ICMA calls for proposals in public-facing scholarship to submit for the 2020–21 competition cycle. The foundation describes these funding opportunities as “designed to celebrate and empower humanities faculty who embrace public engagement” at an early-career stage, “to infuse the depth, historical richness, and nuance of the humanities into public life.”

We may nominate one or two proposals **by full-time faculty at accredited US institutions of higher learning**. To be eligible for the grants, faculty must be **tenure-track**,

tenured in the last five years, or full-time adjunct at a comparable early-career status. The Foundation welcomes proposals including collaborations between faculty and graduate students. Nominees may apply to either of the Whiting’s funding programs, depending on the stage of development of their project:

A *Fellowship* of \$50,000 for projects far enough into development or execution to present specific, compelling evidence that they will successfully engage the intended public.

- A *Seed Grant* of up to \$10,000 for projects at a somewhat earlier stage of development, where more modest resources are needed to test or pilot a project or to collaborate with partners to finalize the planning for a larger project and begin work.

Detailed guidelines and recommendations for the full proposals required by the Foundation are available online at <https://www.dropbox.com/s/tdiqd5modcmu3qg/Whiting%20Public%20Engagement%20Programs%20guidelines%20-%20AY%202021-22.pdf?dl=0>, including the link to the application portal for nominees (see esp. Appendix 2 for proposal components).

The full application for nominees is due on June 15, 2020.

For consideration as an ICMA nominee, please submit a **CV, a 2-page summary proposal of your project and a working budget to Ryan Frisinger by April 1, 2020**. A submission link will be circulated. Please contact Beatrice Kitzinger (bkitzinger@princeton.edu) and Nina Rowe (nrowe@fordham.edu) with any questions.

OTHER EVENTS AND OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to EventsExhibitions@medievalart.org. Submissions must be received by June 15 for inclusion in the July 2020 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

OTHER EVENTS AND OPPORTUNITIES

(continued)

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

Church Monuments Society Essay Competition 2020

The Council of the Church Monuments Society offers a biennial prize of £500 called the Church Monuments Essay Prize, to be awarded with a certificate for the best essay submitted in the relevant year. The aim of the competition is to stimulate people, particularly those who may be writing on church monuments for the first time, to submit material for the peer-reviewed international CMS journal *Church Monuments*. Therefore, the competition is open only to those who have not previously published an article in *Church Monuments*. To learn more and apply, visit: <https://churchmonumentsociety.org/get-involved/competitions/essay-competition>.

Exhibitions

PLEASE VERIFY ON THE WEBSITES OF THE INSTITUTIONS LISTED BELOW IF EXHIBITIONS WILL GO ON AS SCHEDULED.

Art at the Tudor Courts

Metropolitan Museum of Art, New York
October 12, 2020–January 10, 2020

Beautiful Madonnas

National Gallery Prague, Convent of St. Agnes of Bohemia
November 22, 2019–April 19, 2020

Medieval Bologna: Art for a University City

Frist Art Museum, Nashville
November 20, 2020–February 14, 2021

Painted Prophecy: The Hebrew Bible through Christian Eyes

J. Paul Getty Museum, Los Angeles
March 10, 2020–May 31, 2020

Images drawn from the Hebrew Bible (known to Christians as the “Old Testament”) were among the most popular subjects for Christian illuminated manuscripts in the Middle Ages. This exhibition brings manuscripts that explore the medieval Christian understanding of Hebrew scripture into dialogue with the Rothschild Pentateuch, a masterpiece of the Jewish manuscript tradition. Together, these objects from different religious traditions demonstrate how the Hebrew Bible was a living document, its contents subject to interpretation dependent on time and place.

Power, Justice and Tyranny in the Middle Age

J. Paul Getty Museum, Los Angeles
June 23, 2020–September 13, 2020

Medieval power structures included royal courts, the church, city governments and even universities. Although positions of authority were usually inherited, leaders were expected to embrace justice, a virtue associated with godly rule, and tyranny, a vice that ensured downfall and chaos. Social and legal hierarchies exposed in manuscript illumination underscore the tenuous place of women, the poor and other “out-groups.” Examples of good and bad government reveal the constant struggle between base human instincts and loftier ideals.

The St. Francis Missal

The Walters Art Museum, Baltimore
February 1, 2020–May 3, 2020

Thomas Becket

The British Museum, London
October 15, 2020–February 14, 2021

Transcending Time: The Medieval Book of Hours

J. Paul Getty Museum, Los Angeles
October 6, 2020–March 28, 2021

Manuscripts known as “books of hours” were among the most widely produced and used during the Middle Ages. These decorated prayer books not only structured time for their readers (over a day, a year, and a lifetime) but their creation reveals an increasing demand for private and personalized Christian devotion. Featuring masterpieces of medieval illumination from the permanent collection, this exhibition offers glimpses into the daily lives of their readers, the material features of luxury manuscripts and the thriving late medieval book market.

Van Eyck: An Optical Revolution

MSK Ghent

February 1, 2020–April 30, 2020

Visions of the End, 1000-1600 CEMcClung Museum for Natural History and Culture,
Knoxville

January 31, 2020–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/>

Warriors and Martyrs: Christianity and Islam in the Birth of Portuguese Nationhood

Museu nacional de arte antiga, Lisbon

June 4, 2020–September 27, 2020

Conferences, Lectures, Symposia, etc.

PLEASE VERIFY ON THE WEBSITES OF THE INSTITUTIONS LISTED BELOW IF EVENTS WILL GO ON AS SCHEDULED

CANCELLED—POTENTIALLY RESCHEDULED FOR FALL 2020 OR SPRING 2021 *Conference: Imagining Pilgrimage to Santiago: Itineraries, Narratives, Myths*

Institute of Fine Arts, New York University
April 24-25, 2020

In collaboration with the government of Galicia, the Institute of Fine Arts is helping to inaugurate year-long activities for “Xacobeo 2021,” the Jacobean holy year, with a symposium on 24-25 April 2020. Papers for “**Imagining Pilgrimage to Santiago: Itineraries, Narratives, Myths**” will address the confrontation of real and imagined pilgrimage, exploring phenomenological and sensorial aspects, the visionary and eschatological implications of spiritual travel, spatial and material agency, and landscape and cartographic geographies of pilgrimage, among others. Speakers include:

Kathryn Brush, Thomas Deswarte, James D’Emilio, Elvira Fidalgo, Elina Gertsman, Melanie Hanan, Patrick Henriët, Dominique Iogna-Prat, F. López Alsina, Wendy Pullan, Rocio Sánchez Ameijeiras, Alison Stones, Stefan Trinks, Michele Vescovi and Rose Walker. More information may be found at the Institute’s Events webpage <https://www.nyu.edu/gsas/dept/fineart/events/index.htm> or by contacting the organizers R. Maxwell (Institute of Fine Arts: robert.maxwell@nyu.edu) and M. Castiñeiras (Univ. Autònoma Barcelona: Manuel.Castineiras@uab.cat).

3 Conference sessions: *Quo vadis? Medieval Italian Sculpture Studies in the New Millennium In Honor of Dorothy F. Glass*

55th International Congress on Medieval Studies,
Kalamazoo

Friday, May 8, Bernhard 204

A reception toasting Dr. Glass will be in the same room after the conclusion of the last session at 5pm.
Sponsored by the Italian Art Society.

Conference: colloque GRAPHÈ: *Les Tentations du Christ*

Université d’Artois

March 19–20 2020

Conference: *The Inaugural Durham History of the Book Conference: Bibliophilia and Bibliophobia*

Durham University

March 26–27, 2020

Conference: 2020 Symposium: “*Visions of the End*”

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

April 3–4, 2020

Conference: *7th Annual Medieval Studies Colloquium*

Graduate Association of Medieval Studies at UW-Madison
April 3–4, 2020

CFP: *Andrew Ladis Memorial Trecento Conference*

Frist Art Museum and Vanderbilt University, Nashville
Due 6 April 2020

For details regarding the submission process, see the [conference website](#).

OTHER EVENTS AND OPPORTUNITIES

(continued)

Conference: Byzantine Missions: Meaning, Nature, and Extent

Dumbarton Oaks, Washington DC
April 24–25, 2020

Conference: The Senses in Medieval and Renaissance Europe: Hearing and Auditory Perception

Forum for Medieval and Renaissance Studies in Ireland,
Trinity College, Dublin
April 24–25, 2020

Seminar Series: Premodern Studies Seminar, Newberry Library

Newberry Library, Chicago
Autumn 2019–Spring 2020

This seminar provides a forum for new approaches to classical, medieval, and early modern studies, allowing scholars from a range of disciplines to share works-in-progress with the broader community at the Center for Renaissance Studies. Our sessions feature discussion of a pre-circulated paper and a presentation of materials from the Newberry collections. We meet three times a year. Every meeting is free and open to the public, and participants are encouraged to attend as many seminars as they are able.

Speakers for the 2019–2020 academic year are **Lauren Cannady** of the Clark Art Institute (December 6, 2019), **Michael Johnston** of Purdue University (February 21, 2020) and **Jennifer Westerfeld** of the University of Louisville (May 1, 2020). For more information on the seminar, see: <http://www.newberry.org/premodern-studies-seminar>.

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

The A. Zelwerowicz National Academy of Dramatic Art Branch Campus in Bialystok, Poland and University of Bergen, Norway
Due 30 April 2020

For details regarding the submission process, see the [conference website](#).

Conference: Church, Saints and Seals, 1150–1300

Canterbury Christ Church University
May 8, 2020

Conference: Travelling Objects, Travelling People: Art and Artists of Late Medieval and Renaissance Iberia and Beyond, c. 1400–1550

Courtauld Institute of Art, London
May 29–30, 2020

Conference: Between Figure and Ground: Seeing in Premodernity

Basel, Switzerland
June 4–6, 2020

Conference: ‘Remarkable women’: Female Patronage of Religious Institutions, 1350–1550

Courtauld Institute of Art, London
4 June 2020

Conference: Eighth Annual Symposium on Medieval and Renaissance Studies

Saint Louis University
June 15–17, 2020

For more information and CFP, see: <https://www.smrs-slu.org>.

Conference: Eighth Annual Symposium on Medieval and Renaissance Studies

Saint Louis University
June 15–17, 2020

For more information and CFP, see: <https://www.smrs-slu.org>.

Call for Papers: Interdisciplinary Graduate Conference: Relationships

University of York, Centre for Medieval Studies
June 23–24, 2020

For more information and CFP, see: <https://york-cms2020.wordpress.com/>.

Conference: Interrupted Architectures. Unfinished Medieval Buildings between Failure and ‘Open Work’

Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte
June 22–23, 2020

Conference: Medieval Chichester: Cathedral, City and Surrounding Area

British Archaeological Association Annual Conference, Chichester
June 21–25, 2020

Conference: Royal Nunneries at the Center of Medieval Europe

Prague
July 2–4, 2020

For more information, see: <https://www.biblhertz.it/en/career/jobboard/cfp-royal-nunneries?c=2376430>.

Conference: ‘Our Aelred’: Friendship, Leadership, and Sainthood at Rievaulx Abbey

English Heritage, University of Leeds
July 3–4, 2020

For more information, see: <https://www.eventbrite.co.uk/e/our-aelred-friendship-leadership-and-sainthood-at-rievaulx-abbey-tickets-90598335059>.

Conference: [In]materiality in Medieval Art

Universidad Complutense de Madrid
November 12–13, 2020

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

Conference: Thomas Becket: Life, Death, and Legacy Conference

Canterbury Cathedral
November 11–13, 2020

For more information and other events of Becket 2020, see: <https://becket2020.com/event/1>.

Colloquium: The Presence of the Object: In Honor of Charles T. Little

New York, Details TBA
April 16, 2021

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/>

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