



ICMA NEWS

...AND MORE

Autumn 2020, no. 1

Melanie Hanan, Editor

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FROM THE PRESIDENT, NINA ROWE

October 18, 2020

Dear ICMA Members,

I hope this newsletter arrives at a moment of relative calm and stability, if not in the larger political world, at least in your immediate sphere. It would be an understatement to say that these are difficult times. But I also know that many of you are finding productive ways to grapple with the challenges of the day, experimenting with new modes to connect to students and colleagues, focusing on the needs of family members and neighbors, and looking ahead to consider the lessons and strategies we will take with us as we return to more familiar conditions.

At the ICMA we have been hard at work, developing new online programs and digital initiatives aimed at offering professional guidance and intellectual connection for members of our community. By now I hope that you have had a chance to explore our revamped [website](#), which features an international calendar of virtual events of interest to medieval art historians on the homepage. Also on the site is a section called [RESOURCES](#), which offers an updated bibliography for Teaching a Global Middle Ages and Resources for Online Teaching, among other materials. Early in 2021 we will hold a suite of online events to help our community master new digital platforms for teaching; the gatherings will be called “New Tools for a New Year!” and will be led by two colleagues who have become indispensable guides for so many of us, **Tracy Chapman Hamilton** and **Elizabeth Lastra**. We have also launched a *Mentoring Initiative*, designed to help students and emerging scholars navigate the professional terrain. In the inaugural workshop **Kirk Ambrose**, **Glaire Anderson**, and **Thelma Thomas** offered wisdom on the Fellowship Application process. And at our second event, **Susan Boynton**, **Asa Mittman**, and **Doralynn Pines** provided guidance on Job Letters and CVs. The leaders of both Zoom gatherings generously agreed to record their remarks and these are now [available on the ICMA website](#), providing a treasure trove of information for those seeking to establish firm footing as they launch their careers. A report from the *Mentoring Initiative* is found in the “Member Events” section of this newsletter, and we are planning a third event on Writing and Publishing. We are also excited about a series of online gatherings with museum curators called *Mining the Collection*. Our first event was on October 15, with **C. Griffith Mann** of the Medieval Department at The Metropolitan Museum of Art and The Cloisters; it was a stunning success, with 46 online attendees. At the time of writing this letter, we are looking forward to Zoom gatherings focused on objects at the J. Paul Getty Museum with **Beth Morrison** and **Bryan Keene** (October 29, 11am ET) and the Morgan Library and Museum with **Joshua O’Driscoll** (November 19, 11am ET). Please keep an eye out for email invitations to those events. Our partnership with the Courtauld Institute has also made possible further programming: a lecture by **Kathryn Smith** that was to have been the annual [ICMA at the Courtauld Lecture in March 2020](#), but which was held online in October. This virtual event was truly a triumph, garnering an international audience of over 200 people (!), with attendees including those in East Asia and South America. Finally, I am delighted to announce that, thanks to the leadership of **Dustin Aaron**, we have instituted an *ICMA Oral*

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FROM THE PRESIDENT, NINA ROWE

(continued)

History Project in which students interview senior scholars about the earlier years of our organization and the field in general. Podcasts for this series should be available on the ICMA site early in the new year.

Most of this work has been orchestrated by our new NEH-funded Coordinator for Digital Engagement, **Rheagan Martin**, a PhD Candidate at the University of Michigan and Kress Fellow at the Warburg Institute. We are lucky to have an administrator as creative, efficient, and reliable as Rheagan, and we are glad that we will be able to extend his term of service into 2021. Rheagan's work has been facilitated by our wonderful Executive Director, **Ryan Frisinger**. If you have ideas for new ICMA initiatives, please contact Ryan at icma@medievalart.org

2020 has been a year of self-examination in the global community, US society, and the fields of Medieval Studies and Art History. With a redoubled sense of urgency, the ICMA as an organization is in a strong position to address systemic racism in the academy and to strive for inclusivity, broadly conceived, approaching these issues from an array of vantage points. I am glad to be able to announce the establishment of a new ICMA administrative body, the **IDEA (Inclusivity, Diversity, Equity, and Accessibility) Committee**, co-chaired by **Andrea Achi** and **Joseph Ackley**. This group grew out of a suggestion first proposed by **Paroma Chatterjee** and I thank her for serving on the committee along with **Bryan Keene**, **Ellen Shortell**, and **Thelma Thomas**. You will find a statement about the IDEA Committee in the "New at the ICMA" section of this newsletter, and we welcome your participation in an online IDEA Town Hall on November 20, 2pm ET. This event will be a starting point for self-study, brainstorming, and planning as the ICMA moves to address the biases and inequities, historically entrenched and yet recently magnified, of the structures and practices in our field. Please keep an eye on your email for registration information. In this newsletter, **Bryan Keene** also offers a full-throated call for reexamination and change as we recognize the ways that the strains of the pandemic and commitments to antiracist and social justice projects can bear upon our work as researchers, curators, and teachers. See his statement, "Bodies at the Borders: Momentum in Medieval Studies from 2020 Movements," in the pages that follow. It is also wonderful to be able to announce **Roland Betancourt** as the new Editor for the ICMA Viewpoints book series, a co-publication venture with Penn State University Press. In the "New at the ICMA" section below, Roland articulates a vision for this series that includes work inspired by critical race theory, queer theory and trans studies.

I am glad that our Advocacy Committee, chaired by **Beatrice Kitzinger**, continues to respond and lead as we navigate the actions and claims in the public sphere that bear upon or challenge our expertise as scholars of the cultures of the past. This group issued an inspiring Statement on Executive Orders Regarding Monuments and Federal Architecture. Many will find this document useful in teaching, and we reproduce the text in the "New at the ICMA" section of this issue of *ICMA News* and [link](#) it on our website.

The multiple new measures and goals outlined here are all in the service of the core principles and interests of the International Center of Medieval Art: to inspire rigorous scholarship and appreciation of the art and architecture of the Middle Ages and to support colleagues who will carry this work into the future. As I write, the latest issue of *Gesta* is being mailed out. The journal represents the highest standard of research in the field, with outstanding articles in the current installment on illuminated manuscripts and architecture, with particular consideration of patronage and production. I am delighted that **Susan Boynton** and **Diane Reilly** have agreed to serve a second term as co-editors of *Gesta*.

I am also glad to announce the election of four new overseas Associates, who will continue to promote our organization outside the US and who can serve as local contacts when international travel resumes. These new Associates are: **Lloyd de Beer** (British Museum), **Francesca Dell'Acqua** (Università de Salerno), **Elina Räsänen** (University of Helsinki), and **Suzan Yalman** (Koç University).

I imagine that the current constraints on academic life and museum work and the uncertainties of the day are destabilizing for most every member of the ICMA community. But I take some comfort in seeing the ways that the difficulties of the moment have disclosed both the crucial lessons to be gained through analysis of the cultural past and our profound need for connection and collaboration. Rarely a day goes by in which I am not inspired by the work of a member of the ICMA community or touched by a personal message from one of you. And to encourage further exchanges, we are adding a resource called **Colleague**

FROM THE PRESIDENT, NINA ROWE*(continued)*

Connection to our website. Please see the explanation in the following pages, and use its link to add your information to our directory.

I close with reminders about crucial ways you can participate in the life of the organization: **renewing memberships** and **voting**. It is almost membership renewal season! Our numbers are at an all-time high and your membership can help keep us going strong. When you renew, please consider the opportunity to give at a higher level, with the recently-added option of “Individual + Subsidy.” Contributing with an extra donation on top of the base membership price allows us to keep fees affordable for our student colleagues. Finally, **Ellen Shortell**, as chair, along with the rest of the Nominating Committee, has drawn up a superb slate of candidates for the Board of Directors and other leadership positions in the ICMA—colleagues with a range of expertise from those long-established in the field to more junior scholars. Please keep an eye out for an email ballot and send in your votes! We have an impressive rate of election participation for a scholarly organization and we rely on you to select those you think best equipped to lead us, going forward.

I wish you well through the holiday season and hope for the best for the coming months.

Sincerely,



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

NEW AT THE ICMA

Announcing the IDEA (Inclusivity, Diversity, Equity, and Access) Committee

We are glad to announce the formation of the ICMA Inclusivity, Diversity, Equity, and Accessibility (IDEA) Committee.

This is a body that reconstitutes the ICMA Diversity Working Group, proposed in summer 2020. The current members of the IDEA Committee are **Andrea Achi** (Co-Chair, 2023); **Joseph Ackley** (Co-Chair, 2023); **Paroma Chatterjee** (2023); **Bryan Keene** (2023); **Ellen Shortell** (2023); and **Thelma Thomas** (2023).

This statement articulates the goals and next steps for the committee:

The ICMA has a role to play in encouraging anti-racist work, rethinking structures and practices in the academy and the museum worlds, and brainstorming and implementing initiatives designed to address historical and current inequities in our field. Following the June 5, 2020 ICMA Statement of Solidarity and Action, Nina Rowe convened an ad-hoc Diversity Working Group to consider how the ICMA could address systemic racism in America through scholarship and outreach, as well as how the ICMA could encourage the participation of scholars from outside the US (particularly the Global South) in our programs. This body has held two productive meetings to determine and discuss its priorities and goals. Because work on diversity often aligns with initiatives related to inclusion, equity, and accessibility, the group agreed to include I.E.A. issues under its remit.

We will be holding an online Town Hall on Friday, November 20, 2020, 2pm ET. The email invitation will sketch out the format and aims of the event and will invite input.

An Announcement from the new Viewpoints Editor

As our world reckons with a pandemic and systematic injustice, the ICMA – *Viewpoints* Book Series with the

Pennsylvania State University Press enters a new phase of leadership. As a Latinx scholar, a first-generation American, and a queer person, my promise with the series is to champion work that is able to break beyond the confines of medieval art history and enact the ethical changes we desperately need to see in our disciplines.

The goal of *Viewpoints*, as stated by its previous editors, is to publish short books that “challenge and expand traditional conceptions of medieval geography or interchange among cultures, help to describe or develop significant theoretical perspectives, and/or demonstrate innovative forms of object- and monument-based research” (ca. 45,000-75,000 words with 20-30 black-and-white images). As incoming Series Editor, I affirm these commitments; and, working alongside our colleague Eleanor H. Goodman at PSU Press, I seek to further them accordingly with the realities and the challenges of our field today in mind.

In support of this goal, I seek the submission of works that further the state of the field in areas of anti-racist research, pedagogy, and curating, as well as research that makes meaningful contributions to critical race theory, queer theory, and trans studies. Interdisciplinary work, particularly with meaningful contributions by scholars of color, are particularly encouraged.

- Roland Betancourt



Roland Betancourt is Professor of Art History and Chancellor's Fellow at University of California, Irvine. His most recent book is Byzantine Intersectionality: Sexuality, Gender, and Race in the Middle Ages (Princeton University Press, 2020). Other books include Sight, Touch, and Imagination in Byzantium (Cambridge University Press, 2018) and Performing the Gospels in Byzantium: Sight, Sound, and Space in the Divine Liturgy (Cambridge University Press, forthcoming 2021).

NEW AT THE ICMA*(continued)***Help Us Forge and Strengthen Ties in our Community! Add Your Name to the ICMA Colleague Connection Directory!**

We are creating a new resource for the ICMA website, a directory of medieval art historians, organized by specialist field. Through this listing, we hope to foster the exchange of expertise and ideas. Medievalist art historians at any level—from graduate students to PhDs in academia and the museum world to those with emerita/emeritus status—are encouraged to add their names to our roster. We call the endeavor the **ICMA Colleague Connection**, and it will serve as a kind of Who's Who in the field. Signing on takes only a few minutes, using this simple [form](#). We're looking forward to creating a rich and expansive resource, linking the diverse members of our community!

NEW AT THE ICMA

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STATEMENT ON EXECUTIVE ORDERS REGARDING MONUMENTS AND FEDERAL ARCHITECTURE

The Trump Administration has authored a suite of executive orders concerning architecture and monuments: the proposed order [“Make Federal Buildings Beautiful Again”](#) announced February 5, 2020, intended to confirm Greek and Roman classicism as the default model for federal building commissions; and the signed orders [“Protecting American Monuments, Memorials and Statues and Combating Recent Criminal Violence”](#) of June 26, 2020, intended to criminalize the removal of public monuments, primarily those that glorify the Confederacy; and [“Executive Order on Building and Rebuilding Monuments to American Heroes,”](#) of July 3, 2020, intended, in part, to establish a statuary park titled the “National Garden of American Heroes.” Each of these orders raises grave concerns regarding the administration’s conception of public space and the character of art and architecture. With this statement, we wish to promote critical understanding of both modern and historical works. As historians, we aim to emphasize the specific contexts that shape the construction, installation, use, and removal of monuments and buildings. We likewise advocate a plural and equitable perspective on public art and architecture.

The proposed order concerning architecture would mandate that the “Classical” building style associated with Greek and Roman temples should be preferred for federal commissions, along with “Gothic, Romanesque, and Spanish Colonial,” which are deemed equally “traditional” and “beautiful” models. We wish to respond first on the basis of method. The stated stylistic preference is justified in part by [data from a nationwide survey conducted by Harris Interactive on behalf of AIA in 2007](#), soliciting the participating public’s favorite examples from among 248 pre-selected buildings. We caution that to found contemporary national policy on the interpretation of a survey that queried 1,800 people (of unspecified demographics) more than a decade ago relies on a fundamentally misleading representation of data, which we strongly disavow on scholarly and scientific grounds.

Regarding the order’s language and positions: the assumptions expressed in the draft order on the experience and meaning of architectural style are antithetical to what we know about the diverse communities of the past and present alike. The perspectives defined as “traditional” belong solely to European and colonial practices and therefore run counter to our understanding of the varied traditions that nourish modern pluralistic nations. The administration’s limited characterization of the “traditional” is also false to our knowledge of the complex historic societies that developed the building conventions known as Classical, Gothic, and Romanesque in the first place. Moreover, the draft order defines Gothic, Romanesque, and Spanish Colonial as the “historic humanistic” styles. We fiercely object to this willfully narrow and Eurocentric definition. Historic humanism (as the term is commonly employed) encompassed myriad traditions that are neither European nor colonial.

The [Society of Architectural Historians \(SAH\)](#) responded to the executive order in a nimble defense of architectural pluralism; we affirm their convictions and add a historians’ caution to interrogate the many contingencies carried into the present by any historic building style.

Alongside its definition and privileging of the “traditional,” the order’s blanket ascription of “beauty” and value to certain building styles is deeply troubling. This language assumes and imposes a single perspective on the experience of public space, which we as historians know cannot ever be claimed in universal terms. Specifically, to many people, the “traditional” architecture defined in the order cannot be identified with the ideals of a modern democratic nation in any incontrovertible way. This caveat includes people in contemporary society, in the early years of settler society in the lands that became the United States, and in the antique and medieval pasts referenced by the styles in question, no less. For many people, past and present, the historic orders connote oppression and denied rights, not the highest aspirations of equality and freedom codified in the US Constitution. Slave labor built the halls of Washington, DC on the ancestral land of the Anacostan (Nacotchtank) people; slavery and other forms of disenfranchisement defined the deep past as well. As such, the “tradition” embodied by the predominant use of Classical, historic European, or Colonial style includes denying most of the population the right to vote. In this and other respects, it is important to remember that the historic styles can represent an exclusive conception of citizenship and a violent denial of personhood.

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NEW AT THE ICMA*(continued)*

We cannot countenance the perpetuation of colonialism and the blatant privilege of harmfully limited perspectives on history as the “visual embodiment of America’s ideals” (to quote the order).

A related point about plural perspective pertains to historical monuments. Regarding the current challenges specifically to monuments to the Confederacy in the United States, the ICMA Advocacy Committee endorses the thoughtful, clear [call for their removal from public space](#) issued by the Heritage Conservation Committee of the SAH. We draw attention also to the fact that discussion of the place of monuments in public life is urgent and pertinent in various contexts (see, for example, the consideration of Museums and Archives [by the Truth and Reconciliation Commission of Canada](#)). In weighing the function and character of public monuments in broad perspective, we advocate heightened attention to several matters that we bring to bear in research on the past.

1. The subjects of monuments and their locations are not the only factors in what statues or installations represent and how they make the past a part of contemporary public space. Practices of patronage (who commissioned, designed, and paid for them) are pertinent as well, as are the circumstances of monuments’ commission, construction, and modification. Also critical is the way monuments are contextualized and how dynamic the contextualization itself might be. An example whose development clearly illustrates each of these factors appears in the Dammtor war memorial in Hamburg, Germany (photos [here](#)). Here, debate resulted in the absorption of a First World War memorial, originally constructed in 1936, into a 1985–86 “counter-memorial” on the same ground. Information at the site clarifies the Nazi commission of the original, which restricted participation in the design contest by citizenship and racial categories. The site has been a focal point in modern anti-war demonstrations—a reminder that ephemeral events factor in the history and meaning of the monument alongside its origins and form.
2. The physical and visual form of monuments can and should be treated as a question separate from the identities or themes of their subjects. Materials, genre, composition, and style have strong significance. In other words, *whether* someone or something should be permanently commemorated in public space is a matter distinct from *how* that commemoration is handled and what form it takes. The July 3 order specifies that “When a statue or work of art commissioned pursuant to this section is meant to depict a historically significant American, the statue or work of art shall be a lifelike or realistic representation of that person, not an abstract or modernist representation.” Caveats equivalent to the SAH objections to the overly determinate order on architecture apply here. One might look to the [National Memorial for Peace and Justice](#) founded by the Equal Justice Initiative in Montgomery, AL, to find a contemporary monument whose design embodies the power of both figural and more abstract forms to involve a visitor in a complex experience of commemoration. It is essential also to note that “realistic” style is not to be confused with documentation. Finally, we would reiterate the need to understand that forms and styles themselves have histories, and that these are part of the creation of any new work.
3. We recognize the current moment of interrogating, challenging, defending, and even breaking images as something vitally important in and of itself. The power of images in public space should never be underestimated. Throughout our histories, episodes of both iconoclasm and iconophilia (actions attacking or asserting support for images, respectively) have laid bare issues essential to the definition of particular communities and even to the definition of whole societies. Images, their forms, their presence, and their absence all broker convictions, ideas, and power. We must all attend to the urgency with which people now call—in various places and from diverse positions—for us to take the nature and work of images in public space profoundly seriously. Moreover, we must remember that monuments, as images and as products of visual cultures, have histories of their own. That history is to be distinguished from the subject a monument represents. To contest a monument is not necessarily to erase its historical subject, but to engage directly with fashioning the object’s own history. In other words, moments of destruction are as much a part of monuments’ histories as are their original conceptions, constructions, and commemorative agendas.

- ICMA Advocacy Committee, with thanks to all colleagues who contributed to authoring and revising the statement, 7-29-20

MEMBER NEWS

Member Awards

If you are a member and your work has garnered a national or international award in the twelve months prior to October 2020, please send your information to Melanie Hanan, newsletter@medievalart.org, by **February 15, 2021** (for publication in the March issue).

ICMA-Kress Research & Publication Grants and of the ICMA-Kress Exhibition Development Grant

We are happy to announce the winners of the ICMA-Kress Research & Publication Grants and of the ICMA-Kress Exhibition Development Grant. We had an exceptionally large pool of applicants for these, and the choice was difficult as there were many great projects. The projects cover a wide range of topics and approaches, from magisterial re-thinkings of well-known material to scholarship that explores the interfaces between regions and faith traditions. Taken together, they exemplify the rigor, creativity, and innovation that characterize the scholarship produced by members of our organization.

Here is our list of recipients for the ICMA-Kress Research & Publication Grant:

- **Jennifer Borland**, *Domesticating Knowledge: Household Health and the Late Medieval Illustrated Manuscripts of the Régime du Corps* (under contract with Penn State U Press, anticipated in 2022)
- **Lucy Donkin**, *Standing on Holy Ground in the Middle Ages* (under contract with Cornell U Press, anticipated in 2021)
- **Sarah Guérin**, *French Gothic Ivories: Material Theologies and the Sculptor's Craft* (under contract with Cambridge U Press, anticipated in 2021)

- **Maria Alessia Rossi and Alice Sullivan**, *Eclecticism in Late Medieval Visual Culture at the Crossroads of the Latin, Greek, and Slavic Traditions* (under contract with De Gruyter)
- **Matthew Saba**, *Impermanent Monuments, Lasting Legacies* (under contract with Reichert Verlag, anticipated in 2021)

And the recipient of the ICMA-Kress Exhibition Development Grant:

- **Amanda Luyster**, applicant for support of: *Reconstructing a Lost Masterpiece: The Chertsey Tiles and the Crusades in the Visual Culture of Western Europe* at the Cantor Gallery at the College of the Holy Cross (Worcester, MA), January – April 2023

Members of the Grants & Awards Committee:

Kirk Ambrose (UC Boulder)
Anne D. Hedeman (U Kansas)
Steve Perkinson (Bowdoin College)
Abbey Stockstill (Southern Methodist U)
Ittai Weinryb (Bard Graduate Center)

Submitted by Stephen Perkinson, Professor of Art History and Associate Dean for Academic Affairs, Bowdoin College.

Recent Books By Members

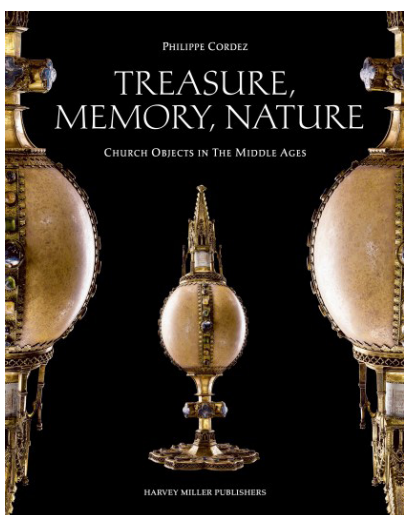
If you are a member who has published a book (or equivalent research project) twelve months prior to October 2020, which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, newsletter@medievalart.org, by **February 15, 2021** (for publication in the March issue).

Berger, Pamela. *Hebrew Psalms and the Utrecht Psalter: Veiled Origins*. University Park, Pennsylvania: Penn State University Press, 2020.

<https://www.psupress.org/books/titles/978-0-271-08477-0.html>

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Cordez, Philippe. *Treasure, Memory, Nature: Church Objects in the Middle Ages*. London / Turnhout: Harvey Miller Publishers, 2020.

<https://harveymillerpublishers.com/2020/08/03/herbert-l-kessler-on-treasure-memory-nature-church-objects-in-the-middle-ages-by-philippe-cordez/>

Precious metalwork, relics, chess pieces, ostrich eggs, unicorn horns, and bones of giants were among the treasury objects accumulated in churches during the Middle Ages. The material manifestations of a Christian worldview, they would only later become *naturalia* and *objets d'art*, from the sixteenth and the nineteenth century onwards, respectively. Philippe Cordez traces the rhetorical origination, economic development, and later history of church treasures, and explores the forms and functions of the memorial objects that constituted them. Such objects were a source of wonder for their contemporaries and remain so today, albeit for quite different reasons. Indeed, our fascination relates primarily to their epistemic and aesthetic qualities. Dealing also with these paradigm shifts, this study opens up new paths toward an archeology of current scholarly and museum practices. Translated from French, this book was awarded the Prize of the German Medievalists' Society (Mediävistenverband e.V.).

Cordez, Philippe, and Evelin Wetter. *Die Krone der Hildegard von Bingen*, Monographien der Abegg-Stiftung, 21. Riggisberg: Abegg-Stiftung, 2019. <https://abegg-stiftung.ch/publikation/die-krone-der-hildegard-von-bingen/>

The book presents the recently discovered crown of Hildegard of Bingen, today at the Abegg-Stiftung

in Riggisberg (Switzerland). The textile object with five medallions embroidered in silk, silver, and gold is discussed in the context of her visions, as her attempt to introduce innovative insignia for consecrated virgins, and as her relic, in a combination of textual, visual, and material analysis.

Jackson, Cailah. *Islamic Manuscripts of Late Medieval Rum, 1270-1370: Production, Patronage and the Arts of the Book*. Edinburgh: Edinburgh University Press, 2020. <https://edinburghuniversitypress.com/book-islamic-manuscripts-of-late-medieval-rum-1270s-1370s.html>

Jung, Jacqueline. *Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture*. New Haven / London: Yale University Press, 2020. <https://yalebooks.yale.edu/book/9780300214017/eloquent-bodies>

An associated Facebook page, <https://www.facebook.com/eloquentbodiesgothic/>, offers supplemental photos, commentary, and news about relevant monuments and publications. For two short essays specifically on depictions of Africans in Gothic sculpture, see also: <http://blog.yalebooks.com/2020/07/21/reflections-on-africans-in-gothic-sculpture-part-1/> and <http://blog.yalebooks.com/2020/09/10/reflections-on-africans-in-gothic-sculpture-part-2/>. A third is expected out in November.

Kaffenberger, Thomas. *Tradition and Identity. The Architecture of Greek Churches in Cyprus (14th to 16th centuries)*. 2 vols. Wiesbaden: Reichert, 2020. https://reichert-verlag.de/9783954903504_tradition_and_identity_the_architecture_of_greek_churches_in_cyprus_14th_to_16th_centuries-detail

Kupfer, M., A. S. Cohen, and J. H. Chajes, eds. *The Visualization of Knowledge in Medieval and Early Modern Europe*. Studies in the Visual Cultures of the Middle Ages (SVCMA 16). Turnhout: Brepols, 2020. http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503583037-1

Lam, Andrea Olsen, and Rossitza Schroeder. *The Eloquence of Art: Essays in Honour of Henry Maguire*. Abingdon, Oxon / New York, NY: Routledge, 2020. <https://www.routledge.com/The-Eloquence-of-Art-Essays-in-Honour-of-Henry-Maguire/Lam-Schroeder/p/book/9780815394594>

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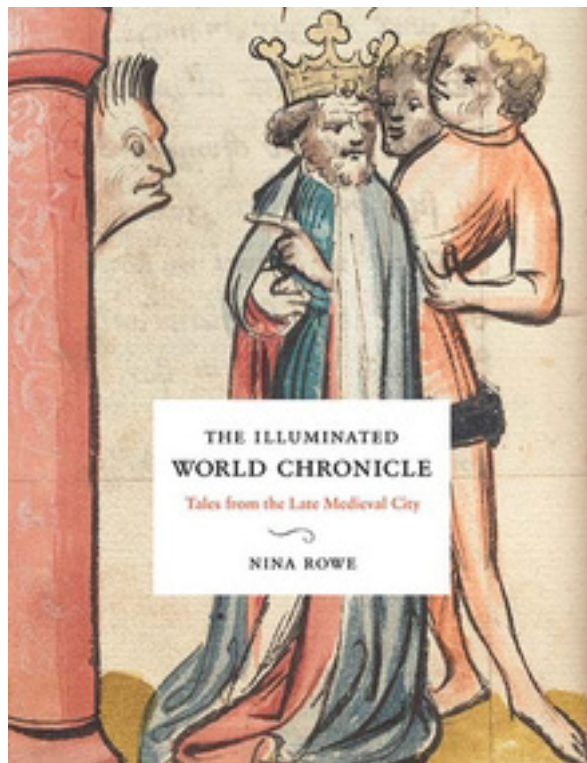
Osborne, John. *Rome in the Eighth Century: A History in Art*. Cambridge: Cambridge University Press, 2020.

<https://www.cambridge.org/core/books/rome-in-the-eighth-century/024FE2B8A1BF-623256434DC73A3C0C99#fndtn-information>

Rossi, Maria Alessia, and Alice Isabella Sullivan, eds. *Byzantium in Eastern European Visual Culture in the Late Middle Ages*, East Central and Eastern Europe in the Middle Ages, 450-1450, 65. Leiden / Boston: Brill, 2020.

This edited volume includes the papers in the two sessions held at the 44th Byzantine Studies Conference (4-7 October 2018; San Antonio, Texas) and additional essays. The volume puts forth a more nuanced understanding of Byzantium in Eastern Europe by engaging with issues of cultural contact and patronage, as well as the transformation and appropriation of Byzantine artistic, theological, and political models, alongside local traditions. The regions of the Balkan Peninsula, the Carpathian Mountains, and early modern Russia have been treated in scholarship within limited frameworks or excluded altogether from art historical conversations. The ten chapters in this volume encourage different readings of the artistic landscapes of Eastern Europe during the late Middle Ages, highlighting the cultural and artistic productions of individual centers. These ought to be considered individually

and as part of larger networks, thus revealing their shared heritage and indebtedness to artistic and cultural models adopted from elsewhere, and especially from Byzantium. The regions of Eastern Europe, as the volume reveals, are not just places of “influence” from elsewhere. Instead, these territories offer dynamic networks of contact and interchange that may allow scholars to paint richer pictures of the development of local artistic and cultural forms, shared traditions, and the indebtedness of local developments to Byzantine models. The book presents examples of how we may begin to unravel the prismatic dimensions of art, architecture, and visual culture in Eastern Europe, continue to expand the temporal and geographic parameters of the study of medieval and Byzantine art, as well as chart the multitude of connections that extended across the medieval world. For more details about the volume, and a promotional flyer, see: <https://www.northofbyzantium.org/publications/>.



Rowe, Nina. *The Illuminated World Chronicle: Tales from the Late Medieval City*. Yale University Press, 2020.

<https://yalebooks.yale.edu/book/9780300247046/illuminated-world-chronicle>

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Ruggles, D. Fairchild. "La Identidad del Obrero en la Córdoba Islámica," in *Artistic Dialogue during the Middle Ages. Islamic Art – Mudéjar Art*, ed. Francine Giese and Alberto León. University of Zurich, 2020.

Ruggles, D. Fairchild. *Tree of Pearls: The Extraordinary Architectural Patronage of the 13th-Century Egyptian Slave-Queen Shajar al-Durr*. New York, NY: Oxford University Press, 2020.

<https://oxford.universitypressscholarship.com/view/10.1093/oso/9780190873202.001.0001/oso-9780190873202>

Strohmaier, Patricia. *Die erneuernde Kraft der Tradition: Spätmittelalterliche Schatz- und Ausstattungsobjekte des Halberstädter Doms*. Berlin: Deutscher Verlag für Kunstwissenschaft, 2019.

<http://www.reimer-mann-verlag.de/controller.php?cmd=detail&titelnummer=310250&verlag=3>

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The extraordinary life of Elizabeth de Burgh (1295-1360) was described in a 1999 biography by the late Frances A. Underhill, Professor Emerita at the University of Richmond. Only a few documents survive in which we hear Elizabeth's voice directly—her 1326 testimony against tyranny and injustice; her 1355 will; and the 1359 statutes for Clare College, Cambridge, which provide ongoing inspiration today. However, the administration of her estates required detailed book-keeping, and a remarkable number of these records survive. Studying these in combination with official and legal archives, Professor Underhill pieced together a remarkable portrait of a resilient and engaging woman who became an influential mentor and shrewd philanthropist. A new edition, lavishly illustrated, provides additional context on Elizabeth's role in the network of key patrons, at a time of innovative architecture, extraordinarily beautiful books, intellectual stimulation, university expansion, and fine craftsmanship. It also examines the silver seal matrix of 1359, which depicts Elizabeth as the elegant benefactor bestowing the charter and statutes to the kneeling master and fellows of her college, under royal and heavenly protection.

The deluxe hardback has been published in a limited edition, RRP £40, available from Clare College, Cambridge, UK. Music was a key part of Elizabeth's vision for college life, and all proceeds of sale will go to the Friends of Clare Music. For detailed information see the book website <https://barnes1.net/FHGE/>

and the order page: <https://www.clarealumni.com/pages/media/for-her-good-estate>.

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 February 15, 2021 (for publication in the March issue). All announcements are voluntary.

Susan Boynton (coeditor of *Gesta*) was named a Chevalier in the Ordre des Palmes académiques (Order of the French Academic Palms) for her service to French culture. This honor is awarded by the Prime Minister of France, upon the recommendation of the Ministry of Education, to recognize the significant contributions of teachers through their teaching, scholarship, and leadership.

<https://music.columbia.edu/news/susan-boynton-named-chevalier-in-the-ordre-des-palmes-academiques>

Anthony Cutler, Professor Emeritus at Penn State University, has been appointed *chercheur invité* at the Institut national d'histoire de l'art (INHA) from May-June 2021. He will work on the collection and the study of late antique and medieval ivories in France and Italy.

Anne F. Harris was named Grinnell College's 14th president. Prior to her assumption of this position in July 2020, she served as vice president for academic affairs and dean of the College.

Member Events

Many previously-planned ICMA events are on pause given the COVID-19 crisis. If you would like to organize a virtual event or a study day for the ICMA at your local museum or institution, please contact Ryan Frisinger at icma@medievalart.org. International events are welcome.

ICMA Virtual Mentoring Session at IMC Leeds 2020

In response to the COVID-19 pandemic, the International Congress at Leeds last summer converted to a virtual format. The ICMA had planned to hold a mentoring event as it had been doing for the last few years, and we decided that substituting one or a series of virtual events that began with and extended beyond Leeds into the coming year could in fact be extremely beneficial to the community. President **Nina Rowe** called together **Beatrice Kitzinger** of the

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MEMBER NEWS

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Advocacy Committee and **Tracy Chapman Hamilton** of the Digital Resources Committee to envision a program based upon conversations between these ICMA members and **Martha Easton** and **Dustin Aaron** (as well as others) of the Membership and Student Committees, respectively. **Ryan Frisinger** circulated a Google Form that allowed members to RSVP and choose and suggest topics they found most pressing—preparing to apply to graduate school, the funding/fellowship process, publishing, and, of course, the job market. We organized the meeting, held on July 9th from 1-3, along those topics, using Zoom as our platform. With over 30 attendees, many of them graduate students or recent PhDs, the first 30 minutes were dedicated to a fantastic and concise overview of publishing by **Susan Boynton** (Columbia University), co-editor of *Gesta*. After this we transitioned to break-out rooms on the other three subjects, graciously overseen by board members. We then reconvened at 2:30 to discuss other big question topics, such as Inequalities in the Academy, Public Oriented Research and Social Media Presence, Work/Life Balance, Museums in a Pandemic, and How Can Interdisciplinarity Work? Since we could only scratch the surface of any of

these points, we are so lucky to have **Rheagan Martin** as our ICMA Coordinator for Digital Engagement this year. Through his ICMA role, he has been able to dedicate whole sessions to each of these topics and more. Even after pandemic days are behind us and we can reconvene in person, we feel virtual discussion and mentoring is well worth continuing because of the way it allows members who are too physically distant or unable to travel for financial, familial, or work obligations still to be able to participate in our offerings. I love to see the ICMA innovate in these ways and can't thank everyone enough for participating. What a wonderful community!

Submitted by Tracy Chapman Hamilton, Associate Professor with Affiliate status at Virginia Commonwealth University and digital consultant. tracychapmanhamilton.com

For more information on future sessions, please see the “Events and Opportunities” section below. See also the ICMA website under ACTION for recordings from the [ICMA Mentorship Initiative](#), including sessions on fellowship applications, CVs and job applications, and more coming soon!

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to October 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 **February 15, 2021** (for publication in the March issue).

In Memoriam: Elly Miller, 1928 – 2020



Elly Miller, called a “doyenné of art book publishing” by one of her close associates, died on August 8, after a career that spanned more than seventy years. She was born in Vienna in 1928 into a cultivated Jewish family. In 1923 her father, Bela Horovitz, (at age 25) had founded Phaidon Press (Phaidon-Verlag) with two associates, Ludwig Goldscheider and Fritz Ungar. Although Ungar soon left, Horovitz (d. 1955) and Goldscheider (d. 1973) continued their association for the rest of their lives. The idea of Phaidon Press was to publish well-designed and high-quality books on classics and history at prices that “everyman” could afford. The effort was amazingly successful, with print runs of 20,000 copies and more. By the mid-1930s Phaidon books were being translated into English. In fact, one of the earliest “serious” books I recall reading was a Phaidon copy of Jacob Burckhardt’s *Civilization of the Renaissance in Italy*, originally published in an inexpensive German edition in 1934 and then in English in 1944. During the thirties, spurred by Goldscheider, Phaidon began to publish art books, notable for the large number

and fine quality of their full-page illustrations and close-up details, among which was the volume of 1936 on Vincent Van Gogh (with an essay by Wilhelm Uhde). On the first day the edition was available, 55,000 copies were sold.

Despite the evident success of Phaidon Press, life for Jews and Jewish-owned businesses in Vienna was becoming increasingly difficult in the course of the 1930s. Between 1936 and 1938, Horovitz concluded an arrangement for a sale of Phaidon to the London-based publisher George Allen and Unwin, and this sale—which was actually fictive—enabled him to escape the Nazi takeover of his firm. Finally, in 1938, he and his family emigrated to England, where he continued to publish art books, now for an Anglophone audience. Phaidon Press books became the staples of everyone’s art education. They are the titles Elly Miller grew up with, among them, Goldscheider’s *Sculptures of Michelangelo* (1939), *Donatello* (1944), and of course Ernst Gombrich’s *Story of Art* (first published in 1949). It is well known that Gombrich’s book, begun during World War II, was intended for teenage readers and that Bela Horovitz asked his daughter Elly, then sixteen, for her views of the typescript. “I really liked it,” and “publish it,” she said.

When the Horovitz family arrived in England, Elly was ten. She went to school in London and in Oxford, and then studied PPE (Philosophy, Politics and Economics) at Somerville College. She was later sent to Oxford University Press for an apprenticeship, but in 1949 returned to Phaidon Press—and after a whirlwind courtship married Harvey Miller, a Cambridge graduate whose background was in the physical sciences, an interest important for the future establishment of Harvey Miller Publishers. Elly grew as a publishing professional in the following years, developing a keen sensitivity to the art of the book, in particular to the editing and design of illustrated books that served both the art reproduced and the written text of the authors. Among the works she helped to realize during her years at Phaidon were classic titles essential to medievalists: John Pope-Hennessy, *Italian Gothic Sculpture* (1955); *The Bible in Art* (1956), a picture book of 186 plates, with notes by Heidi Heimann; Joan Evans, *Life in Medieval France* (1957), Evans’ popular book of 1925, “revised and newly illustrated,” with 91 plates; Henri Focillon, *The Art of the West in the Middle Ages* (1963), in two volumes, with over 300 illustrations; and Millard Meiss, *French Painting in the Time of Jean de Berry, The Late XIV Century and the Patronage of the Duke* (1967), in two volumes, the plate volume with 497 illustrations, and then *The Boucicaut Master* (1968), with 500 illustrations.

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The publication of the first two parts of Meiss's magnum opus (the final volumes, on the Limbourgs, were published by Princeton University Press in 1974) coincided with the sale of Phaidon to the Encyclopedia Britannica and the founding by Elly and Harvey of a new press, Harvey Miller Publishers. Harvey Miller Publishers has now existed for more than fifty years, first distributing its books independently and subsequently via other publishers, most recently through the Belgian giant Brepols. Harvey died in 2008. Elly continued to work with unflagging devotion to sustain the press named in honor of her husband.

Some Harvey Miller books, most notably a number of color atlases of pathology, reflected Harvey's scientific interests, but since a "color atlas" requires hundreds of images, the input of Elly, too, is evident in the design of these volumes. For medievalists however, "Harvey Miller Publishers" means books on the art of the Middle Ages, and for me in particular, books on illuminated manuscripts. Illuminated manuscripts were Elly's special province, and they are going to be my focus here too. As Elly herself said, she had "A Passion for Manuscripts," the title of an eloquent essay she published in *The Book Collector* in 2010. Two of the earliest Harvey Miller publications were about manuscripts, first Francis Wormald, *The Winchester Psalter* (1973) and second, my own *Peterborough Psalter in Brussels and other Fenland Manuscripts* (1974). Continuing the Phaidon tradition, Elly provided full complements of illustrations for both these works, and gave them imposing and unusual dimensions, 15x10 inches.

At this point I am going to interrupt my account with a personal story, which speaks, I think, to Elly's deep love of visual imagery and her adventurous spirit as a publisher. In the late 1960s, when I was working on a projected book on the Peterborough Psalter, I asked my friend Jonathan Alexander for suggestions about possible publishers. He said that there was a woman at Phaidon who was interested in illuminated manuscripts. That turned out to be Elly Miller, whom I met in her Phaidon office near the V&A. She did sound interested and encouraged me to send her my finished text. By the time my draft was done, in 1970, Elly Miller of Phaidon Press had become Elly Miller of Harvey Miller Publishers. The text was vetted by an anonymous reader, who apparently approved, although as I recall Elly herself made significant editorial suggestions for improvement. Most important was Elly's bottomless enthusiasm for illustrating my text comprehensively with reproductions of entire pages and hundreds of details. Since this was a book about stylistic grouping, pictures

were essential to make my case, but Elly's response to this need was everything a fledgling author could dream of. In due course, Harvey sent me a letter along with the contract, in which he said that while he didn't think my book would do as well as Philip Roth's *Portnoy's Complaint*, he believed it would be reasonably successful.

Jonathan Alexander had come to know Elly Miller through his supervisor at Oxford, Otto Pächt, like Elly, a Viennese émigré. In the early 1970s, Elly asked Jonathan to become the overall editor of a projected survey of manuscript illumination in the British Isles. Recently I asked him whose idea the survey was, and he said that it was Elly's. Jonathan had the modest goal of "updating" Eric Millar's two volumes of 1926 and 1928, *English Illuminated Manuscripts from the Xth to the XIIIth Century*, and *English Illuminated Manuscripts of the Fourteenth and Fifteenth Centuries*, but Elly's concept was truly sweeping. It was to be a survey in six volumes, one on Insular, one on Anglo-Saxon, the next on Romanesque, then three on Gothic, from the 1190s to 1285, from 1285-1385, and from 1390-1490. In the end, the volumes did not appear in chronological order. The first to be published, Michael Kauffmann's *Romanesque Manuscripts 1066-1190* (1975), was concise in its discussion of about 100 individual manuscripts, but Elly's characteristic love of the visual was evident in the provision of 350 illustrations. She herself chose many of the pictures to reproduce, having read the text attentively and deciding which illustrations would be best to substantiate the author's points of emphasis, and she continued to do so for the rest of the survey volumes. In subsequent volumes, mine for example (1986), the number of manuscripts was increased to nearly 150, and the study had to be bound in two parts, one for the introductory text and 550 illustrations, and one for the catalogue. Nigel Morgan's volume too was subdivided: part 1 (1982) covered manuscripts numbered 1-94 of the period from 1190 to 1250, and had 350 illustrations; part 2 (1988) had numbers 95-188 and 462 illustrations; Kathleen Scott's two parts (1996) had relatively long entries for 140 manuscripts in part 2, longer than those of the preceding volumes, and 505 illustrations in part 1. Interestingly, Elly put the volume with plates first, as she had in my two-part volume. Two other volumes completed the survey, Jonathan Alexander himself on Insular manuscripts (1978), and Elżbieta Temple on Anglo-Saxon manuscripts (1976). These were single volumes, in recognition that the pool of manuscripts was relatively small, and perhaps also in acknowledgement of the large amount of modern scholarship on these periods of production.

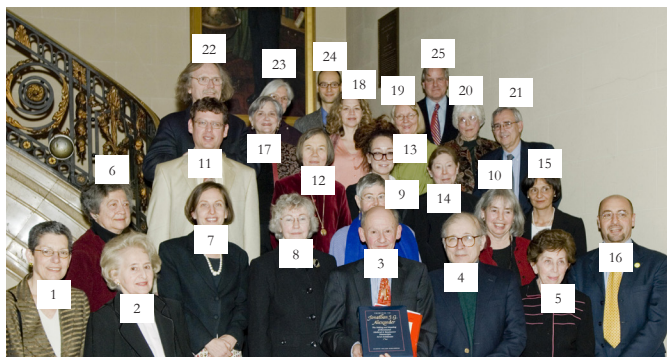
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1. Susan L'Engle; 2. Elly Miller; 3. Jonathan Alexander; 4. Walter Cahn; 5. Ruth Mellinkoff; 6. Lilian Randall; 7. Kathryn Smith; 8. Lilian Armstrong; 9. Alison Stones; 10. Kathleen Scott; 11. Gerald Guest; 12. Nancy Freeman Regalado; 13. Karen Overbey; 14. Lucy Freeman Sandler; 15. Francesca Toniolo; 16. Gennaro Toscano; 17. Evelyn Burge Vitz; 18. Martha Easton; 19. Desirée Koslin; 20. Jane Rosenthal; 21. William Voelke; 22. Lawrence Nees; 23. Madeline Caviness; 24. Ben David; and 25. Roger Wieck



The statistics may be dry but the accomplishment of the Survey of Manuscripts Illuminated in the British Isles—the collaboration between authors, general editor, and designer-in-chief Elly Miller—was groundbreaking. Never before had so much written and pictorial information about manuscripts of the British Isles been made available. Many previously unknown manuscripts were brought to light, inspiring further research. Most consequentially, the survey

stimulated manuscript studies beyond the monographic, encouraging broader considerations of artistic practice, reception, and patronage, whose conclusions could be substantiated by the wealth of new evidence.

While the Survey of Manuscripts Illuminated in the British Isles was being produced, Elly was already thinking of a parallel series on French manuscripts. François Avril and Jonathan Alexander were to be the general editors (Christian Heck has now taken over from Jonathan). There would be logistic problems here because some French material had been discussed quite recently in considerable detail, as for instance in the Meiss volumes covering the late fourteenth and early fifteenth centuries, and in Robert Branner's *Manuscript Painting in Paris during the Reign of Saint Louis* (1977). Perhaps then it is no surprise that the first volume to appear in the Survey of Manuscripts Illuminated in France was Walter Cahn's *Romanesque Manuscripts, the Twelfth Century* (1996), as now usual, in two parts (410 illustrations, and 152 manuscripts). Certainly for Anglophone scholars

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Cahn's work was a revelation. His book was followed by two more in the survey series, Alison Stones's monumental four-volume work on Gothic manuscripts 1260-1320 (2013-2014), and Myra Orth's posthumous *Renaissance Manuscripts: The Sixteenth Century* (2015). When Elly was taken to the hospital during her final illness, she left spread out on the dining table where she did much of her design and editing the proofs of Lawrence Nees's *Frankish Manuscripts, Seventh to Tenth Centuries*, whose publication is expected next year. Still to come, as envisioned originally, will be volumes on the later fourteenth and the fifteenth centuries, at least one, authored by Anne D. Hedeman and Elizabeth Morrison, already underway.

Another ongoing series, conceived and edited by Kathleen Scott and shaped by Elly, is the Index of Images in English Manuscripts from Chaucer to Henry VIII, to date published in eight volumes organized on the basis of the current location of the manuscripts (2000-2019).

Then, beginning in 2003, Elly began to work with the Cambridge Illuminations Research Project, whose aim was to publish surveys of the some 4,000 western illuminated manuscripts and incunabula in the Fitzwilliam Museum and the libraries of the Cambridge colleges (apart from the university library). So far, working with authors Stella Panayatova, Nigel Morgan, Deirdre Jackson, and Suzanne Reynolds, Harvey Miller has published five volumes of *Illuminated Manuscripts in Cambridge: A Catalogue of Western Book Illumination in the Fitzwilliam Museum and the Cambridge Colleges*, covering books from Italy, Spain, the Low Countries, Germany, Bohemia, Hungary, Austria, and early manuscripts from France and the British Isles (the first of multiple volumes).

In addition to the large-scale surveys, Elly played a guiding role in Harvey Miller publication of catalogues of manuscript exhibitions, among them, in a single *annus mirabilis*, 2005, Jonathan Alexander, James Marrow and Lucy Freeman Sandler, *The Splendor of the Word, Medieval and Renaissance Illuminated Manuscripts at The New York Public Library*, and Paul Binski and Stella Panayatova, *The Cambridge Illuminations, Ten Centuries of Book Production in the Medieval West*. The Cambridge catalogue was followed in 2007 by a companion volume of essays, edited by Panayatova. Another Harvey Miller series is published under the general title *Tributes*. These are collections of essays in honor of art historians, edited by colleagues and former students. Elly played an essential role in the

design of the series, which began with the publication of tributes to Jonathan Alexander, Adelaide Bennett Hagens, Nigel Morgan, Kathleen Scott, and me (2006–2017). She aimed to present the varied contents and writing styles of these volumes harmoniously, and this sometimes required a lot of editorial work on her part. The series continues under the direction of Johan Van der Beke of Brepols.

Elly was also the catalyst for the publication of a number of important stand-alone studies of manuscripts. One of them was Otto Pächt's magisterial *Book Illumination in the Middle Ages*, translated from the German in 1986. Others were the collected essays of Francis Wormald (1984 and 1988) and Julian Brown (1993). Nigel Morgan wrote the commentary for Elly's sole venture into facsimile publishing, *The Lambeth Apocalypse, Manuscript 209 in Lambeth Palace Library* (1990), and Michael Kauffmann returned as a Harvey Miller author with *Biblical Imagery in Medieval England, 700-1550* (2003). Surely among the most frequently consulted Harvey Miller publications is Richard and Mary Rouse's two-volume *Manuscripts and their Makers: Commercial Book Producers in Medieval Paris, 1200-1500* (2000), just recently followed by their *Renaissance Illuminators in Paris: Artist and Artisans 1500-1715* (2019). In my own case, I can't imagine anyone other than Elly Miller responding enthusiastically to the idea of reproducing the more than 800 illustrations of James le Palmer's fourteenth century alphabetical encyclopedia for the first volume of my study, *Omne bonum: A Fourteenth-Century Encyclopedia of Universal Knowledge* (1996). The veritable encyclopedia of illustrations was the heart of my book.

Elly's passion for manuscript illumination was not her only art historical interest. When I was thinking about this tribute, I looked at the complete list of Harvey Miller Publications on the Brepols.net website. It reaches to the hundreds, divided into sections that reflect the broadest cultural interests, all books notable for their wealth of illustrations. When Elly died, a colleague remarked that it was "the end of an era." Yes, Elly was unique, and as another colleague said, "such a vivid presence." Yet through Harvey Miller publications, with their scholarly and pictorial riches, her vision, her "wonderful spirit and intellectual vigor" will continue to live.

Lucy Freeman Sandler
Helen Gould Sheppard Professor of Art History, Emerita
New York University

IN BRIEF

Riapertura biblioteca e fototeca

Care amiche e cari amici della Bibliotheca Hertziana,

Siamo lieti di annunciare che a partire dal **1 settembre 2020** biblioteca e fototeca saranno di nuovo accessibili dopo la lunga chiusura dovuta alla pandemia. Resta valido il nostro consueto regolamento e si aggiungono temporaneamente alcune nuove modalità di accesso. Tutte le informazioni sono disponibili sul nostro sito e vengono aggiornate all'occorrenza. Siamo felici di potervi riavere con noi e vi ringraziamo già ora della vostra collaborazione.

Buon lavoro e a presto!

SPECIAL FEATURES

REFLECTIONS

Bodies at the Borders: Momentum in Medieval Studies from 2020 Movements

By Bryan C. Keene (he/they/él/elle)

The land, water, natural resources, and air around my home and workplace in what is currently known as southern California are part of the traditional, ancestral, and unceded territories of the Tataviam, Chumash, Tongva, and Cahuilla peoples. These groups are part of a network whose presence here stretches back in time immemorial and whose legacies of resilience remain strong today. I am grateful and pay respect to those individuals—Ancestors, Elders, and community members of the past, present, and emerging—and to those Indigenous leaders, scholars, artists, activists, and neighbors who have generously shared with me of their time and knowledge. I have much to unlearn and to learn.

Fellow medievalist Tarren Andrews (English, University of Colorado, Boulder) reminds us that Land Acknowledgments, like the one above, “give us an opportunity to be unsettled and uncomfortable. Recognizing the nations that are kin to a place offers a point from which we might learn more about the stories of the land we occupy.”¹ For those members living and working beyond the Americas, you have an opportunity to think about land, objects, and history through the expanded lens of the legacy of colonialism and looted materials. Indeed, our colleague Adam Miyashiro (Literature, Stockton University) has rightly noted, “We have a long journey in coming to terms with the long and continuous history of colonialism and how our field of medieval

studies is intertwined with the global colonial project.”² Our 2020 vision requires that we confront the effects of the combined global pandemics of COVID-19 and systemic racism in our communities, and that we speak out against the desecration of Native land and against violence toward individuals who are queer, Black, Indigenous, and people of color (QBIPOC), especially within academic and museum spheres. When we teach, curate, and research in our respective communities, whose stories do we tell when we speak about the land and objects around us? In our collective work as members of the ICMA, whose stories are we listening to or reading, and who are we collaborating with at the start of a project? Through advocacy statements, sponsored conference sessions, and the newly formed IDEA Committee, the ICMA has supported the fight for racial justice and helped contextualize attempts to preserve or dismantle monuments. Our expanded mission examines every corner of the medieval world, and I hope that this invitation will challenge us to broaden our collaborative endeavors while dismantling colonial practices in our workplaces.

Looking ahead, we cannot operate with a “business as usual” or “how things were” mindset—at least that is how I feel as a queer parent who is juggling the schedules and psychological development of two children as much as my own, ever grateful for the constant support and dedication of my husband. I owe it to them to reconsider the work-life balance, and fast, and to surround them and myself with many communities and opportunities for learning—for example—from traditional archival or object-based inquiry, to Indigenous ways of knowing, which often consider the interconnectedness of an individual and the environment. During quarantine, when we have been able to safely venture outside of our home, my family and I have filled our love of experiencing art by visiting and learning about local petroglyphs or pictographs. These art forms can be found around the world, with remarkable examples across North America from the contemporaneous period of the European Middle Ages. We thank community members who have taught us how to view these sites with reverence and to preserve them for the benefit of all (Fig. 1). In addition to being out in nature, technology—from Zoom to social media—has connected us with our colleagues and our family-friend circles in remarkable ways. I think it is fair to say that the constant

I am grateful to Nina Rowe and Melanie Hanan for inviting me to contribute to the newsletter, and to Suzanne Conklin Akbari for her constant encouragement. It is a relief to declare my pronouns here as a queer, gender non-conforming individual. The first part of my title, “Bodies at the Borders,” is inspired by the UC Santa Cruz symposium that artist Carlos Motta organized to examine how intersectional identities are mapped onto national policies. His work and that of other queer artists have me thinking about the future of medieval studies. See <https://ias.ucsc.edu/events/2020/bodies-borders-symposium-organized-car-los-motta-and-rachel-nelson-january-24-25>.

¹ Tarren Andrews, “The Role of Land Acknowledgments,” *Modern Language Association Newsletter* (April 2020), 5. A scan of the statement can be read here: <https://twitter.com/tandrews156/status/1250101567312859136?s=20>. See also Tarren Andrews, “Indigenous Futures and Medieval Pasts: An Introduction,” *English Language Notes* 1 October 2020; 58 (2): 1–17. doi: <https://doi.org/10.1215/00138282-8557777>.

² Adam Miyashiro, “Our Deeper Past: Race, Settler Colonialism, and Medieval Heritage Politics,” *Literature Compass* (2019): 16e12550. <https://doi.org/10.1111/lic3.12550>

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(continued)

connectivity has induced collective exhaustion. But the rush to digital that occurred earlier this year should not have come as a surprise, in the same way that climate change and histories of police brutality and violence toward Black communities and government-sanctioned atrocities toward Indigenous communities are not new. Scholars and activists who are QBIPOC have been publishing and posting online about the serious need for change for decades. For those of us, like myself, who are settlers in this hemisphere, I hope that we will all commit to continue to listen actively to the stories of our QBIPOC neighbors and colleagues; I hope that 2020 motivates us to do the work to learn about and introduce our students and visitors to the deep history around us and the legacies of oppressive spaces or systems of power, especially in the museum and in the academy. We have a lot of work to do, and I am encouraged by the direction we are moving in together.



Fig. 1: A family hike at Vasquez Rocks, a sacred Tataviam site with petroglyphs and archaeological finds of trade goods from Chumash and Tongva communities.

As medievalists, we can learn a lot from contemporary artists and activists doing visionary work to connect communities with history, particularly if we look to online outlets. Sičąŋǵu Lakota artist Dyani White Hawk, for example, created a digital photograph installation in collaboration with photographer Tom Jones called *I Am Your Relative* (2000), which features portraits of six Lakota women wearing t-shirts that read across the series: “I am / more than your desire / more than your fantasy / more than a mascot / ancestral, love, prayer, sacrifice / your relative.” When asked by *Bomb Magazine* about the work, Dyani responded:

One of the biggest obstacles as a Native artist is dealing with the mainstream art world’s lack of understanding of Native art. When I or any other Native artist have

curatorial visits, or exhibition opportunities, or fellowship opportunities, oftentimes for somebody to begin to understand the work, we have to provide an entire history lesson before we can even get into the depth of the conversation and the content of the work right now. That is exhausting, and it creates barriers. I thought, “What if I could provide an experience that would give an opportunity for people to come to a realization that there is a tremendous gap of knowledge most folks don’t even know they’re missing?” The gap is so large they’re not even aware it’s there.³

Dyani’s words resonate with me and make me think a lot about my own knowledge gaps and ways to bridge those voids. *Critical Confessions Now*, the recently published 10th anniversary volume of *postmedieval*, suggests many additional pathways that align with the reality check offered by Dyani White Hawk. These include declaring our positionality and privilege, divesting from the overemphasis on European languages, and acknowledging and being transformed by the conditions of the momentum of this year.⁴

Another means of challenging ourselves can come through increased digital engagement. Many organizations have turned to online platforms for connecting with audiences and communities, including a more robust use of social media. I would love to see a concerted effort on the part of the ICMA community to join the already-happening conversations that go beyond the webinar, working group, or conference format—from Facebook and Twitter to Instagram and Tiktok.⁵ Larisa Grollemond and I coined the term social mediævalism to acknowledge how the popularly-conceived Middle Ages moves at the speed of the internet and is informed by fandoms, cosplayers, live action role players, binge-worthy series on streaming platforms, video games, and theme parks.⁶ Individuals in these spaces are already in dialogue with the art that we study or steward—#MedievalTwitter and #MedievalTikTok are

³ “Pushing the Conversation Forward: Dyani White Hawk Interviewed by Sheila Regan,” *Bomb Magazine*, accessed September 7, 2020, <https://bombmagazine.org/articles/pushing-the-conversation-forward-dyani-white-hawk-interviewed/>. I am grateful to John Lukavic for sharing the interview with me.

⁴ Abdulhamit Arvas, Afrodesia McCannon, and Kris Trujillo, *postmedieval: critical confessions now*, vol. 11, issue 2-3. 2020.

⁵ Museums and curatorial teams have provided frameworks for engaging online, from successful dialogues (such as The Met’s *Crossroads* Facebook Live or the Art Gallery of Ontario’s dialogue between Adam Levine and Andrea Achi) to online presentations (including the Uffizi’s *On Being Present: Recovering Blackness in the Uffizi* and the V&A’s “Africans in Art” web presentation).

⁶ See Larisa Grollemond and Bryan C. Keene, “A Game of Thrones: Power Structures in Medievalisms, Manuscripts, and the Museum,” *postmedieval: critical confessions now*, eds. Abdulhamit Arvas, Afrodesia McCannon, and Kris Trujillo, vol. 11, issue 2-3 (2020): 326-337.

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often trending—and many public medievalists actively correct misconceptions and dismantle harmful stereotypes. Online we also have an opportunity to listen carefully to the concerns or challenges faced by those hoping to understand the present by looking at the past or longing to see themselves represented in history (I am thinking about British opera singer Peter Brathwaite’s powerful series *Rediscovering Black Portraiture* through the Getty Museum’s #BetweenArtAndQuarantine initiative).⁷ Diné artist-writer-curator Demian Dinéyazhi⁸ offers a poignant caveat to the pervasiveness of online settings, writing on their Instagram (@heterogeneoushomosexual):

...detach yourself from the settler fascist colonizer imaginary // social media and the internet are still part of the colonial project // even when we raid and subvert the fuck out of them // remember the technologies of survival your ancestors left inside your sacred body // witness how it thrives today and continually defies self-colonization // witness how it has persevered despite numerous failed attempts of eradication and genocide // witness how a new world emerges in the decaying flesh of colonial manipulation and illusions of supremacy and deceptive justice // witness how we survive every attempt to separate us from nature and distract us from embracing our power in community // witness how we disrupt the simulation by refusing to become hopeless in our resurgence.⁸

In light of the continued call from Indigenous communities to protect, preserve, and reclaim their land, and reflecting further on COVID-19 and the added momentum to support #BLM, I also feel that we as medievalists need to identify and adopt new methodologies moving forward in order to critique and to clarify the remit for the study of a global Middle Ages. I find it valuable to consider how queer methodologies disrupt oppressive and traditional binaries too-often found in medieval studies—e.g., global/local, East/West, or any form of periodization—and I think our field can grow by considering how queer artists have specifically responded to medieval art.⁹ For example, researching the Michael Camille archive at the

University of Chicago, I came across a program, ephemera, and the late scholar’s notes for the 1998 conference, “Queer Middle Ages” (The Graduate School and University Center, CUNY; 5-6 November). The line-up of speakers and topics was resolutely global, covering Afro-Eurasia and the Americas (including what must have been a glorious session called “Dante on Fire Island”). In the ensuing two decades, global medieval studies emerged from many earlier academic turns and trends, and indeed the ICMA’s revised mission statement now looks to the visual and materials cultures produced in every corner of the medieval world (not just in Europe, the Mediterranean region, and the Slavic world as previously expressed). I am grateful for the critical conversations happening now among the Center’s leadership and membership about how to sharpen this expanded focus with action steps for greater inclusion and collaboration. I share additional thoughts about future directions for the study of a global Middle Ages in a forthcoming CAA Conversation with Roland Betancourt, in which we discuss his recent book *Byzantine Intersectionality: Sexuality, Gender, and Race in the Middle Ages* (Princeton, 2020).

Turning to queer contemporary art, we need only look at the collage of a Black Saint Sebastian by Clotilde Jiménez on the cover of the September/October 2020 issue of *Art in America* to see yet again how the queer community has embraced this iconic medieval saint in order to explore ideas about prejudice, persecution, and the persistent rhetoric of exclusion in the world of art and society.¹⁰ Similarly, at the Winnipeg Art Gallery, Cree Two-Spirit artist-performer Kent Monkman’s exhibition *Shame and Prejudice: A Story of Resilience* included the near-life-sized diorama *Nativity Scene*, which casts the Holy Family as versions of Kent himself, similar to medieval sculpture groupings, civic Christmas pageants, or the later Neapolitan *presepio* tradition (Fig. 2).¹¹ I also cannot help but think about the formal qualities of Monkman’s work in relation to a painting that hangs in an adjacent gallery: Jörg Stocker’s *The Adoration of the Magi* featuring a Black magus at right (Fig. 3).¹² In both works the artists included people of color as protagon-

⁷ Follow Peter’s work @Peter_Brathwaite on Instagram, @PeterBrathwaite on Twitter, and with #BlackPortraiture.

⁸ Instagram post from @heterogeneoushomosexual on September 30, 2020.

⁹ For more reflections on the study of a global Middle Ages, see my posts on the Instagram account @_medievalart under the hashtag #towardaglobalmiddleages. Additionally, Getty photographs curator Arpad Kovacs and I have been developing a project about queer contemporary artists’ responses to medieval art. I am grateful for conversations on the topic with Julian Cox and Adam Levine.

¹⁰ See Joshua Bennett’s interview with Clotilde Jiménez, “No One Could Afford Equipment, So We Shared,” *Art in America* (September/October 2020): 64-71. I thank Karl Whittington for generously acquiring a scan of the interview at a moment when I was without institutional library access.

¹¹ “Shame and Prejudice: A Story of Resilience,” Winnipeg Art Gallery, September 27, 2019—February 23, 2020 <https://wag.ca/event/kent-monkman/>. The exhibition is now on view at the Museum of Anthropology at the University of British Columbia (August 6, 2020—January 3, 2021). See “Shame and Prejudice: A Story of Resilience,” Museum of Anthropology, University of British Columbia, <https://moa.ubc.ca/exhibition/shame-and-prejudice/>.

¹² For more on the Black magus, see “Balthazar: A Black African King in Medieval and Renaissance Art,” *Google Arts & Culture*, <https://artsandculture.google.com/story/AQVx30rgsgazDw>.

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Figs 2 and 3: Kent Monkman, *Nativity Scene*, 2017. Museum London, Ontario; and Jörg Stocker, *The Adoration of the Magi*, about 1510. Winnipeg Art Gallery, gift of Lord and Lady Gort, G-73-59.

onists whose presence as people of color too often goes unremarked in museum labels. How can curators interested in global approaches to art history correct this oversight? (And for professors, this question can be reframed to address syllabi content.) Earlier this year, I was honored to host Gus Casley-Hayford, now director of the V&A East, at the Getty Museum where he spoke about transforming counternarratives—such as that of the African presence in European art—into countervailing narratives.¹³ At another event, performance artist Rashaad Newsome and photographer Genevieve Gagnard spoke with curator Tyree Boyd-Pates about absence, erasure, and the process of reclaiming history for the African diaspora by Black artists and creators of color. All of these approaches to the global and the local (or to finding the global in the local) emphasize a methodology of equity that moves beyond mere inclusion. We must make space instead of taking space. And this labor must be compensated.

The work of numerous additional queer artists could also help us rethink the future of a global Middle Ages, and I will focus on two more examples. Although Julie Mehretu's installation at the Los Angeles County Museum of Art (LACMA) was cut short due to COVID, one work in it still stands out to me: the large painting *Black City* (2005). This assemblage of fragmented architecture features Crusader castles, European colonial strongholds, US Civil War forts,

and a map of Washington, D.C.¹⁴ The hybrid histories in Mehretu's paintings remind me of manuscript palimpsests and reveal the always-layered work of interpretation that we undertake in archives, classrooms, and galleries. I think about how borders are delineated on maps and about the names that are assigned to places, or how the bodies of women or individuals who are QBIPOC are defined, legislated, and violently (sometimes fatally) oppressed. Mehretu's work reminds me to look at layers of interpretation and identity. Likewise, the multi-dimensional works of performance and 3D-animation artist Jacolby Satterwhite motivate me to continue to look for censored or overlooked histories, even those in plain sight, and to disrupt hierarchical systems of power. Satterwhite's Afro-Futurist video installation *Avenue B* (2018), featuring his nude body in a sadomasochistic-mystical ritual, was displayed in Tokyo alongside a copy of the 14th-century scroll *Chigono Soshi* (A Booklet of Acolytes), also known as *Daigoji nanshoku-e* (Daigoji's Illustrations of Male-Male Love).¹⁵ The press release describes Satterwhite's project as considering "the intertextuality of human bondage, which subjugate one to a specific context of living. It sets forth historical dimensions of ideas on the conception of safety, power, and sexuality."¹⁶ Such a work helps me realize that the medieval is always now. The medieval is sensual, capacious, and must

¹⁴ "Julie Mehretu," Los Angeles County Museum of Art, <https://www.lacma.org/art/exhibition/julie-mehretu>.

¹⁵ The exhibition "Coloured Bondage: Jacolby Satterwhite X Danshoku" was displayed at Asakusa, Tokyo (September 1-24, 2018).

¹⁶ For the full press release of Jacolby Satterwhite's Tokyo exhibition, see <https://www.asakusa-o.com/en/coloured-bondage/>.

¹³ For an interview with Gus Casley-Hayford, see Thuy Bui, "A Mind-Opening Journey through African Histories," Getty Iris, <https://blogs.getty.edu/iris/a-mind-opening-journey-through-african-histories/>.

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Fig. 4: *The Fourteenth Sign before the Day of Judgment and The Fifteenth and Final Sign before the Day of Judgment in an illustrated Vita Christi with devotional supplements, East Anglia (England), about 1480-90. Getty Museum, Ms. 101 (2008.3), fols. 104r-105.*

resist heterocentrism, colonialism, and all forms of erasure. By stepping out of the archives, reading rooms, or collection vaults and venturing into artist studios or online spaces, we can listen to, learn from, and be led by new perspectives about medieval studies.

Amidst the events of 2020, I have also been thinking about the words of Dr. Jane Chu, former chair of the National Endowment for the Arts (NEA), at the 2019 annual meeting of the Association of Art Museum Curators (AAMC): “The most important book for a museum director or curator to read is the US census.”¹⁷ Kaywin Feldman, director of the National Gallery of Art, voiced a similar opinion in her recommendation that museums become reacquainted with their immediate communities in this time of quarantine.¹⁸ The sentiment of both statements can be applied likewise to the college campus. A movement in this direction is reflected in a forthcoming exhibition curated by Maeve O’Donnell-Morales at the Getty Museum about the Virgin Mary. She had the foresight to connect the theme to diverse populations in Los Angeles by including photographs of a man with a tattoo of the Virgin of Guadalupe by Graciela Iturbide and of the celebrity singer-performer Madonna by Herb Ritts, as well as Spanish manuscripts and other postmedieval objects that critique the colonialism of the subject. Thinking about such an approach to a theme

brings up several questions for me as a medieval art historian. Which communities do we as ICMA members need to commit to getting to know on a personal level? How can we use any power or privilege that we might have to make space for equity and meaningful change now? Whether working in hemispheric or fully global contexts, the methodologies of comparison and of finding connections (lived or imagined) should make room for geographies beyond the traditional centers of Europe, including the Indigenous Americas, Austronesia, and Afro-Eurasia.

As I write these reflections, fires are ravaging California where I live and work, as well as significant portions of the Pacific Northwest, conjuring ideas of common medieval fears of the end of the world. The last museum label that I wrote before quarantine was for the exhibition *Power, Justice, and Tyranny in the Middle Ages*, co-curated by the Manuscripts Department at the Getty Museum (opening date to be determined; online presentation coming soon). In the label for a hybrid 12th/15th-century *Vita Christi* manuscript from East Anglia (Ms. 101) (Fig. 4), I described its text and images of *The Fifteen Signs before Doomsday* as follows:

The anonymous Christian author of this text wrote that on the last day before the end of time, the earth and sky will burn with intense heat. This final event in a series of global crises caused by human injustice will precede divine judgment of humanity. Doomsday will begin with rising then receding oceans, followed by sea creatures surfacing and bellowing unintelligibly, waters

¹⁷ Keynote dialogue between William Adams and Jane Chu at the annual conference of the Association of Art Museum Curators, May 7, 2019.

¹⁸ Facebook Live conversation between Kaywin Feldman and Stephan Jost, May 14, 2020.

burning or evaporating in all directions, and plant life secreting blood; all buildings will collapse, the sky will go dark, and great earthquakes will strike. Humans will speak but fail to comprehend each other, stars will fall from the sky, and the dead will emerge from their graves. Rulers watched for these portents and prepared their souls to meet final judgment.

This description and the exhibition overall reveal that many of the ecological concerns and hierarchical systems of power in the Middle Ages are still prevalent today.¹⁹ As Geraldine Heng has said, “the field of medieval studies speaks to the urgencies of the present while looking at the past.”²⁰

Just days ago, I transitioned to the art history classroom as a professor at Riverside City College (RCC) after nearly a decade of curatorial work at Getty. As I embark on this new journey, I find myself rereading texts I encountered in community college before entering university as a sociology major (I later declared art history and Romance linguistics as my fields of study): Paulo Friere’s *Pedagogy of the Oppressed*, 1968; Rudine Sims Bishop’s writing about literature as a mirror, window, or sliding glass door, 1990; and bell hooks’s *Teaching to Transgress*, 1994. My vocation as an educator-curator-activist began at the museum and has developed in tandem with adjunct teaching work. Now I am reversing the paradigm by teaching full-time while seeing several projects

at Getty through to fruition in collaboration with my museum colleagues. Museums have great equity work to do to ensure both that diverse perspectives are brought to the curatorial table, as well that decision makers represent the demographics of the communities that they serve. I am beginning to see more and more that this sentiment is also true on campuses of higher education. In both academic and museum circles, the words “diversity” and “decolonize” continue to dominate the discourse of the moment.²¹ I hope—and hope you do as well—that we can move beyond simply using these words by following Nayantara Sheoran Appleton’s recommendations, which provide a roadmap for the future in many fields of study, medieval or not: “diversify your syllabus and curriculum; digress from the canon; decentre knowledge and knowledge production; devalue hierarchies; disinvest from citational power structures; diminish some voices and opinions in meetings, while magnifying others.”²²

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²¹ See Catherine Grant and Dorothy Price, “Decolonizing Art History,” *Art History*, volume 43, issue 1, February 2020; <https://doi.org/10.1111/1467-8365.12490>.

²² Nayantara Sheoran Appleton, “Do Not ‘Decolonize’... If You Are Not Decolonizing: Progressive Language and Planning Beyond a Hollow Academic Rebranding,” *Critical Ethnic Studies*, February 4, 2019, <http://www.criticalethnicstudiesjournal.org/blog/2019/1/21/do-not-decolonize-if-you-are-not-decolonizing-alternate-language-to-navigate-desires-for-progressive-academia-6y5sg/>.

¹⁹ I submitted the final draft of this reflection after the first presidential debate, uncertain but resolutely hopeful for a bright future.

²⁰ Comment made at the 53rd International Congress on Medieval Studies in the session “Whiteness in Medieval Studies 2.0.”

TEACHING MEDIEVAL ART HISTORY

Technology in the Medieval Art History “Classroom”

By Elizabeth Lastra

... the essence of the four-year experience remains constant. It is, first of all, four years of concentrated intellectual stimulation....

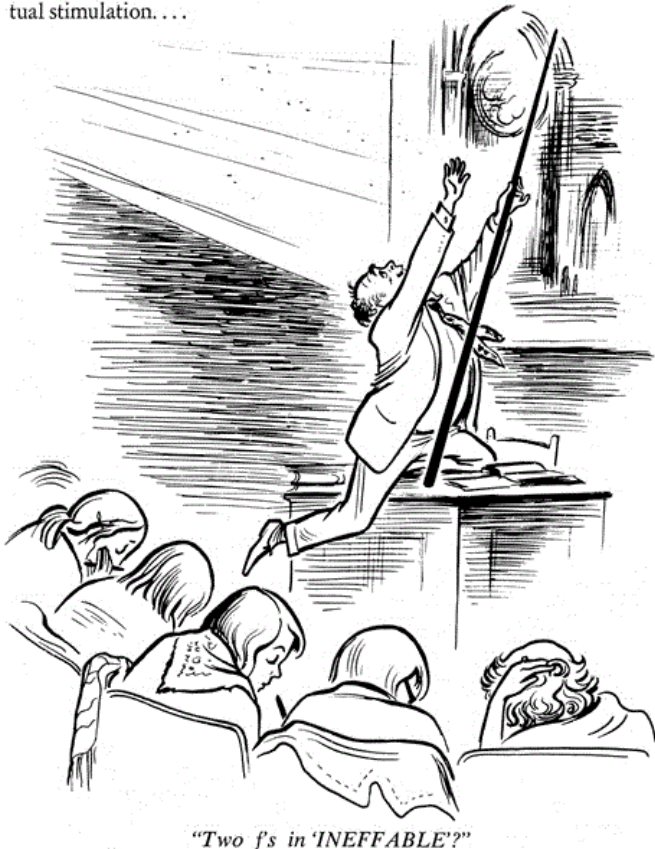


Fig. 1. Anne Cleveland, “An Art History Lecturer at Vassar,” from *The Educated Woman in Cartoon and Caption* by Anne Cleveland and Jean Anderson, New York, 1960.

This mid-twentieth century cartoon by a student at Vassar College is thought to depict either Adolf Katzenellenbogen or Richard Krautheimer (Fig. 1). The eminent medievalist, whether Katzenellenbogen or Krautheimer, struggles to point out a detail within the large projected image before him. Caught in the moment, he has climbed on top of his desk and gestures furiously to ensure that the students see the feature of significance (part of an architectural comparison?). In 2020, we have new challenges, producing their fair share of blunders, as our bemused and patient students sit by. Also caught in the moment,

we might speak to an empty room for a minute before a student politely comments that the microphone is muted. We may ask “Can you see my screen?” countless times across the semester; I know I have. The Zoom age poses a myriad of challenges, from minor embarrassments like these to the much more concerning problem of the loss of collective interpersonal experience with one another and works of art. However, online instruction also offers opportunities; with the tech hiccups come possibilities to teach art history in a new way as did the introduction of the magic lantern, slide projector, and then PowerPoint. Here I will introduce useful platforms for virtual teaching as well as a few ideas for the Zoom classroom. Many of our new habits will revert after this crisis, temporary adjustments we are just as happy to forget as our awkward tech gaffes; however, we may also carry forward some of the lessons from virtual pedagogy into our future teaching practice.

New technology has already been shifting the way that we might teach and study art history, even before COVID-19. Rapidly developing visualization technologies enable increasingly sophisticated remote exploration of artworks. For example, three-dimensional models allow a viewer to examine multiple sides of an object, and gigapixel images (ultra-high resolution zoomable images created by stitching together a set of photographs) enable a user to contextualize details within a large space or program. These tools facilitate self-guided exploration of art objects or monuments. Traditional student learning often depends on an author’s selection of photographs in an assigned text, or our assortment of images in a class PowerPoint. This curation is valuable in leading a reader or student through a particular narrative; however, visualization tools offer complementary pedagogical possibilities. The user-driven navigation offered and prompted by these tools shifts the critical agency from author/teacher to student. In my classes, particularly with the move to remote learning, I employ the two modes of instruction together. For example, in teaching a Romanesque portal like [Sainte-Foy at Conques](#), I divide the students into breakout rooms, with each group equipped with an explorable portal and open-ended questions. The students can either work from one group member’s screen or each explore individually as they discuss; they will have already read several scholars’ perspectives on that portal, each complete with an image-story of photographs, but the self-guided media push the students to think independently and collaboratively. Three-dimensional models (many hosted on [SketchFab](#), including models of objects in major museum collections like the [British Museum](#)

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and [Musée de Cluny](#)) are ideal for studying objects or free-standing works (Fig. 2), while spherical panoramas (numerous available to explore on [360 Cities](#) and [Google 360°](#)) are well suited to architectural interiors.



Fig. 2. Screenshot of a 3D model of *Eve from Saint-Lazare, Autumn* by Zoilo Perrino.

Recently in my Islamic Art class, as we read about and discussed the eighth-century Umayyad palace of Khirbat al-Mafjar, I asked the students to investigate the site

themselves in [Google 360°](#) and [Street View](#). Students shared their screens with the group if they had a comment to offer. The class had read about the famous lion gazelle mosaic, but “walking” together in the subsuming sea of geometric mosaics expanded their perception of the palace profoundly from the single figural panel most often selected to illustrate the site. Although there remains the problematic issue of availability of technology and internet in students’ individual home environments—a challenge for Zoom classes in general—working with new media expands access to art for students who might not have the opportunity to travel (or all of us right now!) and builds intellectual and visual agency. Beyond the Zoom age, new visualization tools have tremendous potential to democratize access to art objects and monuments.

We also all feel the lack of interpersonal contact, our students perhaps most acutely. While Zoom often fails to transmit the energy we normally get from interactions with one another, its quirks can also be leveraged to inspire student-to-student conversation. Asking students to change their Zoom backgrounds to a work about which they have a question is an effective and engaging means of prompting students to offer ideas and feedback to each other. I use this activity in exam review or for a summary discussion.



Fig. 3. Screenshot from a *Student Project Video on Saint-Denis* by Adrian Lee, Jade Kwok, and Kelly Chor.

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With uncertain access to books, student research is another challenge. While my institution's library is open, which may be a COVID-era luxury, books must be sequestered for seven days after each use, making our typical research expectations still impractical. Other assignment types, supported by a wide array of web resources, can provide effective alternatives that build complementary skills to the research paper. My students curate [virtual exhibitions](#) as a semester project using the free online tool [Artsteps](#). The assignment hones the challenging skill of writing succinctly in drafting wall labels and, in designing a space through which to guide a virtual visitor, builds students' organization skills with the organizational process becoming visible and tangible as they arrange and re-arrange the movable walls of their spaces. Pamela Patton wisely remarked of virtual exhibitions that they allow the student curator the uncommon privilege of including anything in the world in his or her show. Digital projects take advantage of the broad access to objects and monuments available online to foster creative and uncircumscribed thinking. I also assign a [video project](#) (Fig. 3), in which students research and produce short films on a topic of their choice, with the task of animating medieval art for their audience. Students take on different roles in their groups, such as script writing and editing. Even remotely, students can easily collaborate by filming segments independently and stitching them together using [free video editing software](#). As they and their groupmates find inventive ways to bring medieval art to life for their audiences, students do so for themselves as well. Other

project ideas to consider are podcasts, presented [here](#) by Nick Paul, and a [spatial exploration assignment](#) designed by Tracy Chapman Hamilton.

At Vassar, I have found myself in the novel situation of teaching with both more technology and less. Many of my class meetings are on Zoom, but I also teach sessions in outdoor tent classrooms on campus. The majority of our students are in residence—ironically, with study abroad programs canceled, more students may be on campus right now than in a typical fall semester—and are desperately craving human interaction. The outdoor classrooms do not have projectors, so for the first time, I am teaching without a slideshow, which, through this experience, I have discovered is a crutch for me. To use images, I find myself directing students through a pre-circulated PowerPoint on their individual laptops. Rather than leaping up, gesticulating toward a detail on a shared projected image, I hover six feet behind them to see what they see; the deficiencies of teaching in person at the moment are equally prompting adjustments. Last week, we made [paper astrolabes](#) and told time from the sun in our outdoor classroom. The two novel formats, teaching virtually—an experience defined by technology—and reverting to instruction almost entirely without technology, have shifted my teaching practice. I will take the lessons from both with me whenever we move indoors.

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REPORT



Fig. 1 – Paris, Notre-Dame, south flank, August 2019 (photo: Lindsay Cook).

A Work in Progress: Notre-Dame of Paris Since the Fire

By Lindsay Cook

A year and a half have elapsed since a catastrophic fire damaged Notre-Dame of Paris, throwing its custodians and admirers for a loop and leaving the building in a fragile and fragmentary state, without a roof or spire. The conflagration made the restoration campaign already underway far more complex and exponentially more expensive, yet it also set off a wave of philanthropic giving, which the project had previously struggled to attract.¹

With the smoldering cathedral as a backdrop, French President Emmanuel Macron delivered a short speech on the night of the fire. “We will rebuild this cathedral, together,” he assured listeners.² In a separate address the next day, he specified that the building would be rebuilt

better than ever within five years.³ Appointed to oversee the project was Jean-Louis Georgelin, who now presides over a body known as the *Établissement public chargé de la conservation et de la restauration de Notre-Dame de Paris*. At the conclusion of a cabinet meeting convened two days after the fire, then Prime Minister Édouard Philippe, flanked by Sibeth Ndiaye and Franck Riester, unveiled the administration’s controversial plan to hold an international architectural competition to determine whether the spire should be rebuilt, and, if so, whether it should be a copy of the one designed by Viollet-le-Duc or if it should instead take the form of “a new spire that reflects the techniques and issues of our own day.”⁴ After months of debate, the



Fig. 2 – Paris, Notre-Dame, chevet, July 2019 (photo: Lindsay Cook).

¹ Aurelien Breeden, “In Paris, Worn-Out Notre-Dame Needs a Makeover, and Hopes You Can Help,” *The New York Times*, September 28, 2017.

² [“Cette cathédrale, nous la rebâtirons, tous ensemble.”] Emmanuel Macron, *Speech delivered on the plaza in front of Notre-Dame on the night of April 15, 2019*.

³ “Déclaration de M. Emmanuel Macron, Président de la République, sur l’incendie de Notre-Dame de Paris,” Paris, April 16, 2019.

⁴ [“...une nouvelle flèche adaptée aux techniques et aux enjeux de notre époque.”] “Notre-Dame: un projet de loi et un concours d’architecture annoncés,” April 17, 2019.

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Fig. 3 – Paris, Notre-Dame, south flank, February 2020 (photo: Lindsay Cook).

administration ultimately approved the longstanding architect-in-chief’s proposal to restore the 19th-century spire.⁵

Alarmed by the five-year timeline and the apparent attempt to disempower the professionals who care for historic monuments in France, well over a thousand scholars and museum and cultural heritage professionals signed an open letter urging the Macron administration to change tack.⁶ One group that circulated the petition was [Scientifiques de Notre-Dame](#), a scholarly association founded in the immediate aftermath of the fire, largely to counter false media narratives with factual information about the cathedral’s history and materials. The group is composed of humanists, social scientists, material scientists, engineers, and other specialists. Furthermore, in May 2019, eight working groups were formed under the auspices of the French National Center for Scientific Research (CNRS) to study various aspects of Notre-Dame, from its structure⁷ and materials⁸ to its acoustics,⁹ digital substitutes,¹⁰ and role as an affective stimulus.¹¹ Representatives from each group recently presented their research questions at an informative, socially distanced interdisciplinary conference held at the Institut national du patrimoine.¹²

⁵ Laurent Carpentier and Isabelle Regnier, “L’heure n’est plus au geste architectural: Notre-Dame sera reconstruite à l’identique,” *Le Monde*, July 10, 2020.

⁶ “Notre-Dame: la liste des 1188 signataires de l’appel au président,” *Le Figaro*, April 28, 2019.

⁷ Working Group “Calcul de Structure.”

⁸ Working Groups “Bois et charpente,” “Métal,” “Pierre,” and “Verre.”

⁹ Working Group “Acoustique.”

¹⁰ Working Group “Numérique.” Resources and outcomes of the group will be posted [here](#).

¹¹ Working Group “Émotion patrimoniale et mobilisations.”

¹² “Chantier scientifique Notre-Dame: état des lieux et perspectives,” October 19-20, 2020.

A law passed in the summer of 2019 stipulates that the twenty-first-century conservation and restoration project must “preserve the historical, artistic, and architectural interest of the monument.”¹³ For the past 18 months, architect-in-chief Philippe Villeneuve and his team have been doing just that. They were on the scene the night of the fire, and their efforts to shore up the building began shortly thereafter. They installed a temporary roof to protect the exposed vaults from the elements and had wooden braces tailor-made to cradle the flying buttresses (Fig. 1). While the stained glass was not damaged, and most of it even remains in situ, workers have temporarily removed the glass from the clerestory windows (Fig. 2). The architects subsequently designed a sturdier provisional wooden roof, which has enabled workers to rappel from the rafters to retrieve vestiges of the thirteenth-century roof from the tops of the vaults and to remove loose stones from the damaged vaults in the transept (Fig. 3). Two cranes have been installed on either side of the cathedral (Fig. 4). Stationed on the north flank, the smaller crane lifts pallets containing meticulously documented archaeological materials out of the building before they are shuttled to tents pitched on the parvis. Set up on the south flank, the larger crane facilitates the disassembly of the steel scaffolding that had been put up to restore the spire prior to its collapse (Fig. 5).



Fig. 4 – Paris, Notre-Dame, west end, February 2020 (photo: Lindsay Cook).

¹³ “Loi numéro 2019-803 du 29 juillet 2019 pour la conservation et la restauration de la cathédrale Notre-Dame de Paris et instituant une souscription nationale à cet effet,” Article 2.

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Fig. 5 – Paris, Notre-Dame, restoration scaffolding, July 2019 (photo: Lindsay Cook).

In order to complete the herculean task of replicating the roof and spire, Villeneuve and his team have a composite 3D model and elaborate technical drawings at their disposal. Ultimately, however, skilled workers will bring the project to fruition, transforming a paper and digital cathedral into a material one.¹⁴ Recognizing the scale of this task, the *Établissement public* recently circulated [an open call](#) to identify qualified craftspeople; respondents may be tapped to contribute to the project.

In conjunction with the 2020 European Cultural Heritage Days (*Journées européennes du patrimoine*), ARTE conducted a series of interviews inside the cathedral, which were [live-streamed on social media](#), and carpenters gave [two dramatic technical demonstrations](#) in which they replicated portions of the destroyed timber roof framework. The ostensible goal of the weekend's events was to highlight the building trades essential to the conservation and restoration. Seeing footage of the skilled workers who are fully invested in the project led me to recall the many laconic references to their twentieth-century counterparts in the daybooks from Lassus and Viollet-le-Duc's restoration. Tragically, the workers come into sharpest focus when they are injured or die on the building site. For example, mere days after the rooster was installed at the tip of the new spire in 1859, the carpenter who had overseen the construction of the spire's framework fell from the scaffolding and died instantly. When his funeral was held in the cathedral two days later, not only was carpentry contractor Auguste Bellu in attendance, but so, too, were “all the laborers employed in the works on the



Fig. 6 – Paris, Notre-Dame, east end, January 2017 (photo: Lindsay Cook).

cathedral.”¹⁵ I hope that the twenty-first-century restoration will bring workers together without claiming any of their lives.

By the time the one-year anniversary of the fire rolled around, officials were no longer holding fast to a five-year timeline. Now, they predict that regular worship services will resume and the cathedral will reopen by 2024, but the restoration will most likely continue beyond that date. For now, the cathedral remains closed to the public; however, a sign printed on the temporary barrier installed around its perimeter reassures visitors that Notre-Dame's “rebirth” is already in progress. Indeed, some of the copper statues removed from the spire only a few days before the fire are [now on view at the Cité de l'architecture et du patrimoine](#), including the recently restored statues of the apostles Bartholomew, Jude, and Simon. The archaeological crypt on the parvis has also recently reopened its doors, with COVID-19 safety protocols in effect and [an exhibition about the Notre-Dame of Victor Hugo and Viollet-le-Duc](#) installed.

Of course, this medievalist knows to be skeptical of even a lowercase-“r” renaissance. At this point, it sounds as if the restored cathedral will largely be a simulacrum of its nineteenth-century iteration (Fig. 6). Therefore, in addition

¹⁴ Lindsay Cook, “Twenty-First Century Gothic in Paris,” *Wall Street Journal*, September 23, 2019.

¹⁵ [“...tous les ouvriers employés aux travaux de la cathédrale assistaient à la cérémonie.”] *Journal des travaux* (1859), Médiathèque de l'architecture et du patrimoine.

REPORT

(continued)

to marveling at the sheer magnitude and complexity of the twenty-first-century restoration campaign, I hope that we will also take the time to reckon with Notre-Dame's more disturbing dimensions. Above all, I have in mind the figures of Ecclesia and Synagoga, which flank the center portal of the western frontispiece, and some of the chimeras along the balustrade.¹⁶ In the inclusive spirit of the Mellon Foundation's recently announced [Monuments Project](#),

why not make it a priority to contextualize the building's anti-Jewish iconography when the building reopens to the public?

I visited Notre-Dame for the very first time during its last major restoration in the 1990s, and I have since returned countless times, not only for research, but also in the company of family, friends, colleagues, teachers, and students. Most recently, I visited the site in February 2020 during a whirlwind trip for the first Scientifiques de Notre-Dame general assembly, oblivious to the fact that the emerging pandemic would make it my last visit in 2020. It took not one but two disasters for me to learn not to take the cathedral of Paris for granted.

Lindsay S. Cook is Assistant Teaching Professor of Art History in the School of Art at Ball State University.

¹⁶ Nina Rowe, *The Jew, the Cathedral, and the Medieval City: Synagoga and Ecclesia in the Thirteenth Century* (New York: Cambridge University Press, 2014), 1-12; Michael Camille, *The Gargoyles of Notre-Dame: Medievalism and the Monsters of Modernity* (Chicago: University of Chicago Press, 2009), 115-133; Martin Bressani, *Architecture and the Historical Imagination: Eugène-Emmanuel Viollet-le-Duc, 1814-1879* (Farnham: Ashgate, 2014), 345-365, 371-379; and Irene Cheng, "Structural Racialism in Modern Architectural Theory," in *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, ed. Irene Cheng et al. (Pittsburgh: University of Pittsburgh Press, 2020), 134-152.

EVENTS AND OPPORTUNITIES

Maggie Crosland, Assistant Editor for Events and Opportunities

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ICMA Mentoring Initiative

In cooperation among the Membership, Advocacy, and Student Committees, the ICMA supports a program of Mentorship events designed to offer groups of students the opportunity to build familiarity with various sectors of the field and consult with colleagues practicing Medieval Art History in a range of ways. In recent years, groups have convened most often on the occasion of exhibitions to confer with curators and gallery designers, along with local scholars. Informal mentoring lunches at the International Congresses in Kalamazoo and Leeds create opportunities for discussion of students' and early-career scholars' questions and concerns. Since the pandemic of 2020 we have organized a suite of mentoring events, and recordings of them are posted on the ICMA site at "ICMA Mentoring Initiative" under ACTION.

Look for announcements of gatherings through ICMA eBlasts, social media postings, and on the website.

We always welcome suggestions for Mentoring events from students and colleagues. Convene a group to visit a site; invite students to a planning session for an upcoming symposium; facilitate a meeting with colleagues engaged in Public Humanities projects or exploring the medieval period in non-academic forums. Please contact Martha Easton (martha.e.easton@gmail.com) and Beatrice Kitzinger (bkitzinger@princeton.edu) to discuss proposals.

Resources for Teaching a Global Middle Ages

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

Resources for Online Teaching

Many of us are suddenly facing the challenges of online teaching. We recognize that this shift can be disorienting, and we want to do what we can to offer support. So, we have compiled these resources in the hope that they

help clarify the issues and provide useful information and guidance.

For the ICMA's list of online teaching resources, see: <https://www.medievalart.org/onlineteaching>.

Early in 2021 we will hold a suite of online events called "New Tools for a New Year!" These will be led by Tracy Chapman Hamilton and Elizabeth Lastra and will introduce platforms useful for art history instruction.

ICMA Image Database

In an effort to give to our members, we have created an image database that pools member images and allow others to use them free of charge and without restriction.

The images in the archive were taken by ICMA members. By placing images in the database, members agree that the images can be used by other members without restriction. As all of the photographers responsible for these images are named, it is hoped that anyone who uses them for publication will credit the source (ICMA) as well as the photographer.

To access and submit to the database, please see: <https://www.medievalart.org/image-database>.

The Limestone Sculpture Provenance Project

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

Small samples of stone removed from a sculpture, monument or quarry are irradiated in a nuclear reactor to produce radioactive isotopes of elements present in the stone. This compositional data is added to the Limestone Database which contains samples from sculptures in museum collections, from quarries in the Ile-de-France, Normandy, Burgundy, Périgord, and the Nile Valley, as well as from French monuments and British cathedrals. Compositional information in the database is used to group sculptures and relate them to quarry stone by using multivariate statistical techniques.

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SPONSORED BY THE ICMA

(continued)

For the project's website, please see: <http://www.lime-stonesculptureanalysis.com/dynamic.php?id=about>.

ICMA at The Courtauld Institute of Art

Since 1999, the International Center of Medieval Art, New York and The Courtauld Institute of Art, London have teamed up to present an annual lecture at The Courtauld. Delivered by a North American-based scholar, this lecture series aims to strengthen transatlantic contacts among medievalists from the university and museum worlds.

The ICMA at the Courtauld Lecture series is sponsored by William M. Voelkle.

The 2020 ICMA at the Courtauld Lecture was delivered online on October 14 by Kathryn Smith and was titled "Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1)."

Recordings of past events can be found on the ICMA website: <https://www.medievalart.org/courtauld-lecture>.

*****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 Kress Travel Grants

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

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

These funds are available **only to speakers and organizers delivering papers** as an integral part of the session (i.e., with a specific title listed in the program). Funds are payable on a reimbursement basis, via check to US bank account holders

or via bank transfer to non-US bank account holders. Funds cannot be covered in advance of the session. **The ICMA cannot guarantee this support, but will make every effort to provide it, based on the availability of funds.**

Reimbursable expenses include:

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

ICMA does not reimburse:

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

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

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

Student Travel Grants

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

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

Applications are due by 1 March 2021. The ICMA will announce the winners of the three grants in May.

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

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SPONSORED BY THE ICMA*(continued)***Graduate Student Essay Award**

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

The deadline for submission is 1 March 2021. The winners will be announced in May.

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

New Initiatives Competition

The ICMA is eager to serve the needs of our expanding community (memberships are at a record high!). To this end, we have created a **New Initiatives Working Group (NIWG)**. The NIWG seeks to progress how the ICMA facilitates professional gatherings, encourages international public engagement with medieval art, and supports scholarly study and outreach strategies in both the real and virtual worlds. **We want to hear your ideas about what we can do in the coming months and years to help our members and the field of medieval art history.**

Recognizing that graduate students are the future of the field and often have creative approaches to intellectual and professional life, we are **holding a competition for the best initiative idea. Dream big!**

Deadline: October 31, 2020. You must be an ICMA member.

For details about the application process, including how to submit application details, see: <https://www.medievalart.org/icma-news/2020/9/3/calling-all-grad-students-new-initiatives-competition-due-30-september-2020>.

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 **February 15, 2021** (for publication in the March issue).*

Publishing Opportunity

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

Submitted by Adam Harris Levine

Publication Prize: 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*.

The subject of the essay must be an aspect of church monuments of any period in Britain or abroad. The length (including notes) shall not exceed 10,000 words and a maximum of 10 illustrations, preferably in color. The prize will only be awarded if the essay is considered by the judges to be of sufficiently high standard to merit publication in *Church Monuments*.

The closing date for new entries is 31 December 2020.

To learn more and apply, visit: <https://churchmonuments-society.org/get-involved/competitions/essay-competition>.

Exhibitions / Online Exhibitions***Setting the Bar: Arts of the Song Dynasty***

The Freer Gallery of Art and Arthur M. Sackler Gallery, Washington D.C.
Ongoing

The St. Francis Missal

The Walters Art Museum, Baltimore
Ongoing

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OTHER EVENTS AND OPPORTUNITIES

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Celebrating 800 Years of Spirit & Endeavour

Salisbury Cathedral

Online exhibition, accessible via the [Cathedral's website](#).

Van Eyck: An Optical Revolution

MSK Ghent

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

Relative Values: The Cost of Art in the Northern Renaissance

Metropolitan Museum of Art, New York

7 August 2017–28 February 2021

Children to Immortals: Figural Representations in Chinese Art

Metropolitan Museum of Art, New York

9 August 2018–3 January 2021

Van Eyck in Bruges

Groeningemuseum, Bruges

12 March–8 November 2020

Hebrew Manuscripts: Journeys of the Written Word

The British Library, London

18 August 2020–11 April 2021

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

Museu nacional de arte antiga, Lisbon

19 November 2020–28 February 2021

Sensing the Unseen: Step into Gossaert's 'Adoration'

National Gallery, London

9 December 2020–28 February 2021

Medieval Bologna: Art for a University City

Frist Art Museum, Nashville

5 November 2021–30 January 2022

Thomas Becket

British Museum, London

Dates to be announced

Conferences, Lectures, Symposia, etc.

Conference: Restoring the Past: Destruction, Restoration, and Preservation of Medieval Art and Architecture

Sam Fogg and Luhring Augustine

** Held January 25, 2020, available to watch online at the [Luhring Augustine website](#).

Webinar: Hagia Sophia

Dumbarton Oaks, Washington D.C.

** Held September 1, 2020, available to watch online here: <https://www.doaks.org/research/byzantine/byzantine-studies#hagia-sophia-webinar>

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

September 11, 2020–April 9, 2021

For more information, see: <https://ism.yale.edu/news/yale-lectures-late-antique-and-byzantine-art-and-architecture>

Lecture Series: Robert Branner Forum for Medieval Art

Columbia University

27 October 2020–April 1, 2021

For more information, see: <http://www.columbia.edu/cu/arhistory/calendar/branner.html>

Online Lecture: When Cortés Met Malinche, and Montezuma Met Cortés: Alternative Facts and Disturbing Truths

Dumbarton Oaks, Washington D.C.

November 4, 2020

For more information and to register: <https://www.doaks.org/research/pre-columbian/scholarly-activities/when-cortes-met-malinche-and-montezuma-met-cortes-alternative-facts-and-disturbing-truths>

Online Conference: People and Power in Byzantium

Dumbarton Oaks, Washington D.C.

November 5–6, 2020

For more information and to register: <https://www.doaks.org/research/byzantine/scholarly-activities/people-and-power-in-byzantium>

Call for Papers: Collecting Orthodoxy in the West: A History and a Look Towards the Future

Museum of Russian Icons

Deadline: November 9, 2020

For more information, see: <https://www.museumof-russianicons.org/conference/>

Call for Papers: Animals and Humans on the Move

Viator

Deadline: November 16, 2020

For more information, see: <https://cmrs.ucla.edu/news/call-for-papers-animals-and-humans-on-the-move/>

OTHER EVENTS AND OPPORTUNITIES

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Online Lecture: *Wording the Crucifixion: Art, Inscriptions and Polemics of Two Romanesque Ivory Crosses*

Dr Sandy Heslop, University of East Anglia
16 November 2020

To register, see: <http://londonarthistorysociety.org.uk/event/wording-the-crucifixion-art-inscriptions-and-polemics-of-two-romanesque-ivory-crosses/>

Lecture Series: *British Archaeological Association*

November 19, 2020–May 5, 2021

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

Conference: *British Archaeological Association Postgraduate Conference*

British Archaeological Association

November 19–20, 2020

For more information, see: <https://thebaa.org/event/2020-postgraduate-conference/>

Call for Papers: *The 20th Vagantes Conference on Medieval Studies*

University of Wisconsin-Madison

Deadline: November 30, 2020

For more information, see: <http://vagantesconference.org/the-20th-vagantes-conference-on-medieval-studies-call-for-papers-is-now-open/>

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

Courtauld Institute of Art

December 10–11, 2020

To register, see: <https://courtauld.ac.uk/event/online-travelling-objects-travelling-people-art-and-artists-of-late-medieval-and-renaissance-iberia-and-beyond-c-1400-1550>

Call for Papers: *Andrew Ladis Memorial Trecento Conference*

Deadline: January 15, 2021

For more information, see: <https://fristartmuseum.org/andrew-ladis-memorial-trecento-conference/>

Online Conference: *‘Remarkable women’: Female patronage of religious institutions, 1300-1550*

Courtauld Institute of Art

January 29, 2021

For more information, see: <https://courtauld.ac.uk/event/cfp-remarkable-women-female-patronage-of-religious-institutions-1300-1550>

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

The A. Zelwerowicz National Academy of Dramatic Art, Bialystok

Deadline: April 1, 2021

For more information, see: <https://enid.wuib.no/files/2020/03/CFP-Animation-in-the-Middle-Ages-CONFERENCE-002.pdf>

Conference: *FuMaSt – The Future of Manuscript Studies, 2nd International Contest*

April 16–17, 2021

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

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

British Archaeological Association Romanesque Conference

April 20–22, 2021

For more information, see: <https://thebaa.org/event/hildesheim>

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

Basel, Switzerland

June 3–5, 2021

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

Saint Louis University

June 21–23, 2021

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

British Archaeological Association Annual Conference, Chichester

August 31–September 4, 2021

OTHER EVENTS AND OPPORTUNITIES

(continued)

Conference: [In]materiality in Medieval Art

Universidad Complutense de Madrid

November 11–12, 2021

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

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

CONTRIBUTORS

With many thanks to:

With many thanks to: Roland Betancourt, Lindsay Cook, Ryan Frisinger, Dorothy Glass, Tracy Chapman Hamilton, Bryan Keene, Beatrice Kitzinger, Elisabeth Lastra, Adam Harris Levine, Stephen Perkinson, Nina Rowe, and Lucy Sandler.

Design by Danielle Oteri.