FROM THE PRESIDENT

Dear fellow ICMA Members,

The ICMA Annual Meeting took place on February 15, 2013, during the Annual Meeting of the College Art Association. We met at the Pierpont Morgan Library and Museum, and I would like to express my thanks to our hosts, especially to William Voekle, for making this possible. After a reception generously co-sponsored by our new partners at the University of Chicago Press, business was concluded, primarily the announcement of the seven new members of our Board of Directors. We then had a fine presentation on the Morgan Library’s wonderful website, Corsair, by Elizabeth O’Keefe, and a short presentation about the new Gesta by Kari Roane from the University of Chicago Press. The conclusion was a stimulating lecture by Professor John Lowden, from the Courtauld Institute of Art, “The Earliest Christian Decorated Books,” the first of a triennial series of ICMA-Stokstad Presidential Lectures, made possible through the generosity of Marilyn Stokstad, a former President of ICMA among her many accomplishments. It was wonderful to see such a mighty turnout of enthusiastic medievalists, something on the order of 150 having attended.

Many people at ICMA have been working exceptionally hard, and accomplishing a great deal over the previous months. The first of the two volumes of Gesta for 2012 appeared in January, and the second is being printed as I write this message, and should have reached you before this message does. These are the last two issues edited by Lisa Reilly, and the last published for us by our friends at Eisenbrauns, and they are exceptionally handsome. The first of the issues edited by Linda Safran and Adam Cohen, and published by the University of Chicago Press, should be available in early May. Gesta is back on schedule now, and we all owe much to those who have made this possible. Gesta will be published by the University of Chicago Press simultaneously in print and electronic form. If you visit J-Stor, you will see that there is no longer a “blackout” of five years, and all issues of Gesta are now available electronically. Please remember that ultimately, the production of the journal relies upon the support of you, our members, and we hope that this enhanced access will be convenient for you and, along with the many other benefits of membership in ICMA, merit your continuing support. Led by its remarkably energetic chairs, the Development Committee (Nina Rowe and Kirstin Noreen) and Membership Committee (Jan Marquardt) have put on a series of events in various locations during the autumn, in New York, Baltimore, and Boston, and upcoming events include New York, Los Angeles, Chicago, and Haifa, Israel, the last supporting our efforts to become increasingly international, as has always been our aim. Details about the past and upcoming programs will be found elsewhere in this issue of the Newsletter. Nina has just recently stepped down as co-Chair and Doralynn Pines is taking her place on the Development Committee. The Programs and Lectures Committee, ably led by Elina Gertsman, has arranged and coordinated ICMA sessions at HIAA as already mentioned, as well as the Forsyth Lectures in Wisconsin and Minnesota given by Anne Derbes, and the Courtauld Lecture in London given by Helen Evans. We are grateful for the generous support of the donors who have made these events possible, and for the continuing support of the Samuel H. Kress Foundation that helps offset some travel costs for many of the speakers at our sponsored sessions.

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FROM THE PRESIDENT

(Continued)

Also on the publication front, the ongoing ICMA census of medieval sculptures in America, the volume on Pennsylvania, New Jersey, and New York (not including the Metropolitan Museum), edited by Joan Holladay and Susan Ward, is nearing completion; as I write, it is almost entirely copy-edited and much of it is already designed. We are very grateful for the generous support from The Getty Foundation that has brought us to this point, but as of March 31, that support has ended, and we will complete the publication with our own ICMA financial resources. Again, we depend upon the continuing support from you, our members, to make such valuable projects possible. Martha Easton has continued to produce wonderful Newsletters, and plans for a digital version are far advanced, indeed have advanced so rapidly that I had not realized, when I prepared this message, that the Newsletter has gone digital with this issue.

Congratulations and thanks to Martha, and also Danielle Oteri, who played a large role in this in so many of ICMA’s activities. The major revision of the ICMA website, led by its Editor and chair of its Editorial Board, Anne Harris, and the Digital Resources Committee, chaired by Karen Overbey, has been completed, and if you visit www.medievalart.org you can see the beautiful, clean, and better-organized version of our increasingly essential portal.

Recently, ICMA joined the National Humanities Alliance (www.nhalliance.org) in Washington, and the last day of the Annual Meeting consisted of visits to Capitol Hill offices to lobby various Congress people (I visited six offices, three each for Pennsylvania and Maine, and our Vice President, Nancy Sevcenko, visited those from Vermont). This is an organization of learned societies and universities, or university humanities centers, which exists to combine our resources for the purpose of more effectively presenting the case for supporting the humanities to our federal government. Before the congressional visits, there was a day of presentations, including addresses by Senators Durbin and Warren and Jim Leach, Director of NEH, and other most interesting material. If you do not know about the Clemente program, as I did not, I would urge you to explore the site and find out more. With a tiny bit of NEH support, funneled through state humanities councils, it is possible to reach people far beyond our usual orbit, and change lives for the better. I hope in the future to be able to work more closely with our friends at NHA in finding ways to support medieval art, and to make it more widely understood and accessible.

Elsewhere in this Newsletter, you will read about activities on many other fronts, such as the Programs and Lectures Committee’s sponsored events and sessions, and the many events organized by the Development and Membership Committees. Here, I would only like to conclude by announcing a significant change in the organization of the ICMA office. We will continue to have our office in the Cloisters, thanks to the generosity of our friends in The Metropolitan Museum of Art, and especially of Peter Barnet in the Medieval Department, but in the near future it will not be occupied by Danielle Oteri, who has given sensational service over the last five years as our Administrator. Danielle is getting married, indeed married tomorrow as I write this, and will be moving. Congratulations, Danielle, you have been just wonderful in so many ways, and we all wish you the very best in your newly altered life. I am delighted to say, however, that Danielle is not altogether leaving ICMA, but will be continuing as our Programs Manager. The New York office will be the abode of our new Operations Manager, Ryan Frisinger, whom some of you had the opportunity to meet during our Annual Meeting. Both Danielle and Ryan will be responding, at least for the time being, to the old email address icma@medievalart.org, but if you want to reach one or the other of them directly, please email ryan@medievalart.org or danielle@medievalart.org. Perhaps, in my next message, I will be better able to describe their different functions, so that you will have a better idea about their varied responsibilities.

Thanks, as always, to my fellow officers, Nancy Sevcenko, Becky Corrie, and Gerry Guest, whose support has been constant and invaluable to me over these months. Thanks to all of you, the members of ICMA!

With sincere best wishes,
Lawrence Nees
President

ICMA Lecture at the Forum Medieval Art in Freiburg

Bruno Klein (Technische Universität Dresden) will give the upcoming ICMA Lecture at the Forum Medieval Art in Freiburg with the title “Vordenken/Nachdenken - Praxis und Theorie der Kunst um 1400” (Thinking Ahead & Thinking Back: Practice and Theory of Art around 1400) on September 19, 2013. The paper will focus on some movements in Western European art around 1400 which, at first glance, seem to be in opposition to each other. There were tendencies to institutionalize artistic practice, while at the same time there were efforts to liberate art and artists from their traditional forces. In addition, innovation in artistic practice north of the Alps, and the dominantly theoretical development of artistic discourse south of the Alps, legitimized by its reference to antiquity, were by no means independent of each other, but were in fact different modes related to the development and status of art and artists of their time.
ICMA at CAA 2013

The ICMA-sponsored session, “Jerusalem: Medieval Art, History, and Sanctity through the Eyes of Many Faiths” (Chair, Cathleen A. Fleck, Saint Louis University) at CAA in New York was an engaging session whose topic was of interest to so many that people were sitting in the aisles and spilling out the doors. The session began with Pamela Berger (Boston College) speaking about “The Dome of the Rock as Image of the Ancient Jewish Temple,” in which she made intriguing explications of how Jewish artists from the late fifteenth into the twentieth century depicted the ancient Jewish Temple in the form of the seventh-century Muslim Dome of the Rock. Gillian Elliott (Corcoran College of Art & Design) was next with “From Jerusalem to Civate: The Ciborium as Ark and Tomb” in which she discussed how the eleventh-century ciborium and its iconography indicate that the purpose of this church was as an alternative pilgrimage site to Jerusalem and, indeed, as a heavenly Jerusalem. Neta Bodner (The Hebrew University of Jerusalem) spoke about “Between the Temple Mount and the Holy Sepulchre – Architectural Translation of Jerusalem to Twelfth-Century Pisa.” Her topic covered how twelfth-century Pisa used architectural reproductions of the Holy Sepulchre church in Jerusalem to represent Jerusalem in Pisa, thereby representing itself as Jerusalem of Solomon’s day, of Christ’s era, of Constantine’s heritage, and of the triumphal Crusader conquest and victory over the infidels. In the fourth paper, Mailan Doquang (McGill University) presented “Referencing Solomon’s Temple: The Foliate Frieze as Golden Vine in French Gothic Churches,” and considered how sculpted foliate bands around the interiors of Gothic churches were not simply decorative, but instead laden with meaning. She argued that they represented Solomon’s Temple by referencing its Golden Vine and making connections to contemporary clerical and royal authorities who were laying ideological claims to the legacy of both the Temple and Solomon. Bianca Kühnel (The Hebrew University of Jerusalem) in her talk “Representing Pilgrimage in Judaism, Christianity, and Islam” examined the relationship between common visual forms, such as domed buildings, and acts of pilgrimage that create ties and express differences within Judaism, Christianity, and Islam. Each speaker addressed, either directly or indirectly, the topic raised by Richard Krautheimer regarding copying in the medieval era. The speakers generally followed his ideas on how providing an allusion to the original in form or iconography was enough to evoke the significance and power of the prototype. In the ensuing discussion, speakers were asked to elaborate on their opinions regarding the issue. A consensus among them seemed to be that this argument of Krautheimer was still valid as an approach in modern scholarship about the medieval era, though now scholars have the duty to be more interdisciplinary in their examination of the ways in which a copy is formed. Neta Bodner pointed out, though, that her example of Pisa was in fact an exception to Krautheimer’s rule in that the commune’s planners tried to be quite exact in the elements of the Holy Sepulchre that they copied. The talks and discussion confirmed the premise of the session, that one of the special qualities of Jerusalem has always been its holy and political nature, created through the events that have happened there or the people who have lived, passed through, or died there. One other certainty is that the perception of what is holy in the city is infinitely changeable, tied sometimes to the vanquishers but also to the vanquished.

Cathleen Fleck
St. Louis University

ICMA at HIAA

On October 19, 2012, the ICMA sponsored a panel at the symposium of the Historians of Islamic Art (HIAA), held at The Metropolitan Museum of Art, New York, that addressed the broad theme “Looking Widely, Looking Closely.” The ICMA panel, organized and chaired by Eva Hoffman (Tufts University), was entitled “Medieval Identities and Beyond.” It brought together medievalists from ICMA and HIAA to explore issues of cultural exchange in the realms of European, Byzantine, and Islamic art and to share multiple perspectives of scholars in these fields. The session took a novel approach of pairing specialists in European, Byzantine and Islamic art, who examined shared works and themes that appear across these disciplines. Each scholar explored the works within their specific contexts while the paired scholars explored the meanings of their shared themes, demonstrating the potential of collaborative efforts in close study and wider perspectives.

In “Kalila Two Ways: East and West,” Amanda Luyster and Mika Natif examined two illustrated manuscripts of the famous animal fables known as Kalila and Dimna that were translated in Arabic, Persian, Turkish, and Latin. In “Kalila West,” Amanda Luyster focused on the illustrated Latin manuscript (Paris BN Latin 8504) produced in fourteenth-century France, while in “Kalila East,” Mika Natif explored a manuscript that was rendered in Persian and illustrated at the Mughal court in the late sixteenth-century Lahore (Varanasi, Bharat Kala Bhavan, Ms. 9069). Both of these Latin and Persian illustrated Kalila wa Dimna manuscripts explored issues of royal identity, dynastic authority, and self-representation, each in terms of its own particular visual and cultural context.

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In part two of the session, “Mosque/ Cathedral, Cathedral/ Mosque,” Robert Ousterhout and Dede Fairchild Ruggles explored the role of architectural monuments at sites of contention in shifting claims of Muslim and Christian identities. Robert Ousterhout’s talk, “From Hagia Sophia to Ayasofya: Architecture and the Persistence of Memory,” focused on the contemporary discourses surrounding the conversions of Hagia Sophia from Byzantine church to mosque in the fifteenth century following the Ottoman conquest, and from mosque to museum in the twentieth century following the foundation of the Republic. Conversely, in her talk, “Presenting the Past: Islamic Monuments and Nationalism in Spain,” Dede Fairchild Ruggles discussed how the Islamic past in such iconic monuments as the Mosque of Córdoba and the Alhambra is presented “as a fascinating chapter in a book that otherwise begins and ends with Christianity.”

Following each pair of speakers, there were interesting discussions about the relationship between the talks in each pair. After “Kalila Two Ways: East and West,” questions were raised about why this particular illustrated text found such widespread popularity throughout disparate medieval courts and what is to be gained by considering a Mughal work and a French work together in a collaborative forum.

Helen Evans’ talk provided a masterly overview of the display and exhibition of Byzantine objects within the Met from its foundation in 1870 to the present day. The speaker reflected on the initially scattered display of these works, and the steps towards the current prominence and coherence with which they are presented in the Mary and Michael Jaharis Galleries (initially installed in 2000, and expanded in 2008). Dr. Evans also demonstrated the key role played by large-scale temporary exhibitions in promoting wider awareness of the art of Byzantium and its periphery, and in furthering scholarly study of the material. Indeed, as her talk confirmed, over the last fifteen years she has been the single most influential voice in presenting the art of Byzantium to a scholarly audience and a broader public, through the exhibitions “The Glory of Byzantium” (1997); “Byzantium: Faith and Power” (2004); and, most recently, “Byzantium and Islam” (2012).

Questions after the lecture explored issues of war and cultural property, and of the logistics of achieving international loans in politically-charged situations. The lecture was followed by the customarily animated reception and by dinner for the speaker and members of the Courtauld faculty, kindly sponsored by the Courtauld Research Forum.

Joanna Cannon
The Courtauld Institute of Art
ICMA at The Imago Conference

IMAGO – The Israeli Association for Visual Culture in the Middle Ages – was founded in 2007 with the purpose of creating a collaborative framework for medievalists from universities throughout Israel, while also cultivating an international network. The initiative enjoyed enthusiastic support and, from its beginning, IMAGO has been affiliated with ICMA. The Sixth Annual Imago Conference, “Capturing Light in Late Antique, Medieval and Early Modern Art,” was held at the Art History Department, University of Haifa from January 23 to 24, 2013. It addressed the aesthetic and liturgical use of light, as well as the notion of its materiality, in medieval art and culture. The conference was organized by Matti Meyer (IMAGO’s chairperson), and Emma Maayan-Fanar (Haifa University).

The issues of light and luminosity in medieval and early modern culture were explored in several sections. The opening section was dedicated to the “Materiality of Light,” explored in two sessions. Vladimir Ivanovici (Accademia di Architettura, Mendrisio, Switzerland), and Armin Bergmeier (Ludwig-Maximilians-University, Munich) discussed the Archbishop’s Chapel in Ravenna, showing (Ivanovici) how the designers of the chapel attempted to manipulate the onlookers’ response to the setting of space and light, and assessing (Bergmeier) the mental concepts related to light that transform the chapel into a divine vision. Focusing on the stone paintings by Titian for the Holy Roman Emperor Christopher, J. Nygren (University of Pennsylvania) demonstrated how stone paintings in the Early Modern period overcome the limits of representation by yoking together the irreconcilable concept of stone and flesh, matter and spirit. Itay Sapir (L’Université du Québec à Montréal) discussed the epistemology of perception in Ribera’s scenes of martyrdom which employ darkness instead of light. The closing section was dedicated to the “Light, Space, and Performance” formed the second session of the conference. Daniela Mondini (Università della Svizzera italiana) revealed the opposing strategies employed to produce a light-obscurity-orchestration in order to enable an experience of alterity from ‘ordinary’ daylight in thirteenth-century ecclesiastic architecture. The iconography of celestial light in sixteenth-century tombs by Giovanni da Nola in Naples was discussed by Yoni Ascher (University of Haifa), who showed how heaven was conveyed by the use of natural light, without which such monuments would lack any Christian sign or symbol, appearing instead as a pagan apotheosis.

Turning to the later medieval intellectual milieu and the natural sciences, the third section focused on the “Iconic Representations of Light” as of theological and civic concern. Francesca Galli (Università della Svizzera italiana) referred to the late thirteenth-century treatise De Luce by the Franciscan Bartolomeo da Bologna, exploring its extremely rich discourse on sensible irradiations, spiritual enlightenment, and inner reflections of medieval physics and the metaphysics of light. Nurith Golan (Tel Aviv University) discussed the unique representation of the cosmos and primordial matter at the Holy-Cross Minster in Schwäbisch Gmünd as visual evidence of the dissemination of controversial scientific theories among the growing circles of the civic laity. Vera-Simone Schulz (Kunsthistorisches Institut in Florenz) traced pseudo-Arabic-inscribed haloes in late medieval Italian painting, addressing the issues of transmediality and transmateriality, arguing that the then-contemporary theological material understanding of haloes gave rise to an equally material understanding of haloes in painting.

The closing session of the conference was an open session, negotiating current trends in local scholarship. Gil Fishhof (Tel Aviv University) discussed the exceptional sculptured atlantes, associated with the vice of Luxuria, at the Romanesque church of Saint-Hilaire in Semur-en-Brionnais, demonstrating how these offered strategies of visual polemics against heretics. Renana Bartal (The Hebrew University of Jerusalem) elaborated on opposition and invention in the illuminated Meditations Vitae Christi (Oxford, Corpus Christi College, MS 410), arguing that visual oppositions allowed the reader-viewer to experience the narrative not as a linear progression of events, but instead to memorize, interpret, and invent them associatively anew. Finally, Assaf Pinkus (Tel Aviv University) discussed the visibility of the body of the Virgin and the voyeuristic devices implicated by peering into the Schreinmadonna.

An ICMA reception was held on the second day of the conference. Christine Verzar, as a representative of ICMA’s board of directors, introduced the history of the organization, its goals, structure, special projects, publications, and international activities. Lively discussions on studies and careers in the field of medieval art, and the benefits of becoming an ICMA member, were continued over a glass of wine.

Assaf Pinkus
Tel Aviv University
On January 24, 2013 some 15 ICMA members and donors were treated to a tour of the special exhibition “Crossing Borders: Manuscripts from the Bodleian Library” at the Jewish Museum, New York. Susan Braunstein, Henry J. Leir Curator, led the group through the show that featured over 50 Hebrew, Latin, and Arabic manuscripts from across Europe, illustrating the intellectual and cultural exchanges among Jews, Christians, and Muslims. A particular highlight was the Kennicott Bible, a lavishly illuminated Hebrew Bible from Spain, dated 1476. Visitors could view the work itself, and pore over multiple illuminated pages available on iPads installed in the galleries. Probing discussion of the manuscripts on view was augmented with a fascinating discussion of the genesis of the Bodleian Library and its founder’s interest in the study of Hebrew.

Nina Rowe
Fordham University

A group of ICMA members and friends attended the symposium on “New Approaches to Painting and Illumination in the Time of Giotto,” held in conjunction with the Getty Center exhibition, “Florence at the Dawn of the Renaissance: Painting and Illumination, 1300-1350.” The exhibition showcased works from 1300-1350 by Giotto and his contemporaries: Bernardo Daddi, Taddeo Gaddi, Pacino di Bonaguida, the Master of the Dominican Effigies, and the Master of the Codex of Saint George. During the midday break of the symposium, Elizabeth Morrison (Senior Curator of Manuscripts) generously led a highlights tour of the exhibition for ICMA members. The ICMA partially sponsored the symposium’s closing reception. Those who missed the exhibit in Los Angeles will have the opportunity to view the works at the Art Gallery of Ontario (“Revealing the Early Renaissance: Stories and Secrets in Florentine Art,” March 16 through June 16, 2013). Special thanks for the Getty event are due to Elizabeth Morrison, Christine Sciacca (Assistant Curator), Bryan Keene (Curatorial Assistant), and Peter Tokofsky (Education Specialist), as well as Kirstin Noreen for organizing the event.

Kirstin Noreen
Loyola Marymount University

Almost 30 members and donors to the ICMA attended a special viewing and discussion of the exhibition, “Piero della Francesca in America” at the Frick Collection in New York. The event, held on March 22, 2013, is part of a continuing series of special tours and discussions held in conjunction with special exhibitions in museums and galleries in and around New York. It was organized by the Development Committee which is now just over one year old.

Ian Wardropper, the Frick’s Director, welcomed the group. Then, Denise Allen, Curator at the Frick Collection, and Nathaniel Silver, Guest Curator of the exhibition, divided the attendees into two groups. Allen spoke about Helen Clay Frick’s interest in early Italian paintings and her quest to purchase several panels by Piero. She noted that Miss Frick’s acquisitions differed from those of her father, Henry Clay Frick. To the great amusement of the visitors, Allen also explained some of Miss Frick’s struggles over purchases with John D. Rockefeller Jr., who was then a member of the Museum’s Board.

Silver focused on the special exhibition and the extraordinary group of seven panels by Piero which have been installed in the Oval Room of the Frick for the special exhibition. Six of the seven panels come from the altarpiece of Sant’Agostino in the Church of Sant’Agostino in Sansepolcro, and four of the six belong to the Collection, including three predella panels: the Crucifixion, Saint Monica, and Saint Leonard, and the large panel of Saint John the Evangelist. Two other panels were also part of the altarpiece: Saint Augustine, lent by the Museu Nacional de Arte Antiga, Lisbon, and another predella panel of Saint Apollonia from the National Gallery of Art, Washington. Silver carefully explained the proposed reconstruction of the altarpiece which is also displayed in the gallery. He then turned the group’s attention to the seventh exhibited panel, a Virgin and Child Enthroned with Four Angels, which was not part of the altarpiece from Sansepolcro, and which dominates the curve of the north side of the gallery. The Virgin and Child was lent by the Sterling and Francine Clark Art Institute in Williamstown.

Doralynn Pines
Chair
Development Committee

ICMA members in the upper Midwest were treated to an evening with curator Christina M. Nielsen at the Chicago Art Institute on Thursday, February 7 for a guided tour of her beautifully-installed exhibition “Late Roman and Early Byzantine Treasures from the British Museum” as well as the new Byzantine gallery. Although a sudden snowstorm arriving just an hour before the event caused many attendees to cancel, there was an enthusiastic group of seven members and one guest. We walked across Michigan Avenue for a casual dinner afterwards and it was most convivial. People drove from as far away as Michigan and downstate Illinois so it is clear we need more events for ICMA members in the region!

Janet Marquardt
Eastern Illinois University
**ICMA Student Committee**

**Events at Kalamazoo and Leeds**

The ICMA Student Committee has several exciting events planned this year at the annual congresses in Kalamazoo and Leeds. The Committee’s events at the 48th International Congress on Medieval Studies in Kalamazoo (May 9 through 12) open with the annual ICMA Student Committee reception, which will take place on Friday, May 10, at 8 p.m. in the Bernhard Center, Room 212. Entitled “The Scandalous and the Marvelous in Medieval Art,” our ICMA Student Committee-sponsored session follows on Saturday, May 11, at 3:30 p.m. in Schneider Hall, Room 1155. Our first speaker, Scott David Miller (Northwestern University), will speak on “Subverting and Imposing the Marvel through the Courtly Automaton.” Anna Siebach Larsen (University of Notre-Dame) will deliver a paper on “Creating Scandal in Bodleian Library MS Selden supra 38.” Rounding out the trio of talks is a paper by Kyle G. Sweeney (Rice University) entitled “Magnificent in Form and Beautifully Wrought: A Gothic Portal and Mamluk Constructions of Visual Identity.” The session’s organizers and Committee members Alice Isabella Sullivan and Lehti Mairike Keelmann (both University of Michigan) will preside over the session.

Launched as a pilot-project three years ago, the Student Committee-sponsored session at the International Medieval Congress in Leeds has become a mainstay of the Committee’s activities and a critical part of our efforts to grow internationally. With its focus on marble and marble-like materials, this year’s session, “Variegated Pleasures: The Sensation of Stone in Medieval Visual and Material Culture,” tackles a major aspect of medieval materiality. Organized by Colleen Thomas (Trinity College, Dublin) and chaired by Stephanie Marie Rushe Chapman (University of Missouri), the session will be held on Tuesday, July 2, from 2:15 to 3:45 p.m. Beth Fischer (University of North Carolina, Chapel Hill) will present a paper entitled “Like Streams of Water: Strigilated Sarcophagi as Enlivened Stone.” Nathan Dennis (Johns Hopkins University) will then speak on “Mimesis and Materiality: Imitating Marble in the Pavement Mosaics of North African Churches.” In the final paper, Mattia Guidetti (University of Edinburgh) will address “Marble and Spolia in Early Islam.” All students are cordially invited to attend these different events and connect with Committee members and other students engaged in the study of medieval art!

**E-Resources: Experience Panoramic Views**

As a non-scholarly website, 360cities offers panoramic views of cities, landmarks, and important buildings across the globe. Not only is a visit to this website entertaining, but it can help situate oneself in a location — virtually speaking! For those of you looking to get away from the dominance of Google Maps and Street View, 360cities provides a plethora of images submitted by people from all over the world, and from all walks of life. It is, as the website’s slogan reads, “A panoramic world proudly created by people.” The website is among a bounty of non-scholarly resources on the Internet that those of us in the academic community can harness creatively to enrich our studies. A click on the World Map link reveals a multitude of icons that lead to larger panoramas, spanning the continents.

360cities can be particularly useful in planning a research trip, enabling one to familiarize oneself in advance with a city or even a church interior. For instance, a quick search for the Cathedral of Notre-Dame in Chartres yielded a range of high-resolution interior panoramas where from the confines of one’s computer one can traverse the floor plan of the building with the click of a mouse. This is especially useful when travel to a location is not possible at the time. Instead, one can transport oneself virtually, not only by viewing images, but also through experiencing them as interactive panoramas.

As a teaching tool, 360cities can be used in the classroom to help students better imagine a cityscape, experience the nuances of an interior church setting, or observe architectural details. The website is also available in ‘App’ form for those who are tablet-inclined, thus making it a mobile resource for travelers, who can pull it up in Wi-Fi hotspots around the world. Although not a scholarly site, 360cities does provide an opportunity to feast one’s eyes on the world from wherever and whenever, experiencing it through images taken by real people, rather than by orbiting satellites.

Lehti Mairike Keelmann  
University of Michigan

http://www.360cities.net

Adam R. Stead  
University of Toronto
Two rather visceral exhibitions were recently on view in Los Angeles, back to flayed back: “Caravaggio and His Legacy” at Los Angeles County Museum of Art (LACMA) and “Florence at the Dawn of the Renaissance” at the Getty (both through February 10, and then Florence is reborn in Toronto at the Art Gallery of Ontario as “Revealing the Early Renaissance: Stories and Secrets in Florentine Art”, on view March 16 through June 16, 2013). Both shows—different in most respects—showcase depictions of violence, especially in the context of martyrdom, and in so doing, highlight the chasm between the early Renaissance and the full-blown Baroque. The LACMA show is full of stunning works, though nothing surprises (Caravaggio had a strong impact on his contemporaries and those of the following generation!). The Getty show, curated by Christine Sciacca (with whom I had the pleasure of walking through it), is by far the subtler and more significant, as it pushes back against just such categorical, periodizing assumptions and rhetoric.

The richly painted rooms of “Florence” surprise again and again. The title suggests a grand, sweeping display of masterpieces, and in a sense the show delivers these, but it is not a “great works by great masters” show, really, not a mere paean to a great artist or two. The show’s title is a lure to bring in visitors, since the real focus is the relatively unknown and certainly understudied Pacino di Bonaguida. There are more works by Giotto than have ever been shown in a North American exhibition, and advanced materials understandably make much of this, but they are routinely outshone by his contemporary, Pacino. Were his name a household one, as Caravaggio’s is, the show might well have been titled “Pacino di Bonaguida and His Legacy,” and this would have been a far more surprising move than that at LACMA.

The real subversion of the show, though, is not of the Giotto/Pacino hierarchy, but of the basic medieval/Renaissance divide. While the show tells us we are “at the Dawn of the Renaissance,” manuscripts are given at least equal play as the larger panels, altars, crucifixes, glass, and other Renaissance staples. These are usually relegated to separate shows— at the Getty, for example, “medieval” manuscripts are usually downstairs in the gallery dedicated to their display, and “Renaissance” panels are housed in the galleries of paintings. Here, the first work we encounter is a remarkable manuscript record of grain sales from Orsanmichele, heavily illuminated and open to the earliest surviving city view of Florence (which plays very nicely against the massive photo of the modern cityscape just outside the show’s entrance). The manuscript illumination is a nice bit of propaganda touting Florence’s generosity toward the indigent, in comparison to that of Siena. Orsanmichele is taught in all the introductory Renaissance courses, but rarely alongside manuscripts, which appear instead in our medieval courses, despite their contemporaneity and interrelations.

The show begins with this surprising manuscript, but ends, appropriately, with the real show-stopper: 24 leaves, reassembled through great effort from 16 collections, from the magnificent Laudario of Sant’Agnese (ca. 1340), illuminated by Pacino and the Master of the Dominican Effigies. I had seen the remarkable image of the martyrdom of St. Lawrence in a smaller manuscripts show at the Getty, depicting the saint being grilled over a gorgeous black and red representation of glowing coals (famously, his Vita claims that he told his torturers, “Turn me over. I’m done on that side.”) The image, though, that captivated my companions and I was just beside it: a leaf containing the martyrdom of St. Bartholomew. In two main panels and two marginal roundels, the saint is flayed alive, beheaded, returns to preach, and is buried by his followers.
In the scene of his flaying, he appears youthful and Christ-like. He towers over his torturers – indeed, he stands as tall as the tower to which he is chained. Bartholomew leans to the left, as if about to take flight, while three men go about the workman-like task of removing his skin. Two use knives as if opening seams on his right arm and leg, while the third yanks down on a flap of skin already loosened from his left hand. They carry on with a straightforward, serious, calm demeanor. We have no screaming, grimacing, mocking tormentors. The flaying is gruesome enough, but in the second scene, Bartholomew kneels, his body in a position of prayer but his head already chopped off, fallen in a splash of blood and curiously – as in several other martyrdoms from the Laudario – turned back as if to look at the body from which it was severed. The head seems instantly to have become a relic, like the (several) severed head(s) of John the Baptist, its halo becoming a golden platter, as if mimicking the relic at Amiens. Here, the body of Bartholomew wears what might be mistaken for a white robe, but for the foot we can see still attached – this is his flayed skin, of course, which he wears like a cape, with the arms knotted at his stump of a neck, the skin of the hands dangling down limply, in sharp contrast to his flayed and – we suddenly realized – bloody hands which, though the body is now headless, nonetheless remain raised in an attitude of reverent prayer.

There are other great flaying images, of course – Michelangelo’s image of Bartholomew, apparently containing a self-portrait on the flayed skin, and Gerard David’s The Judgment of Cambyses come readily to mind. Katie Walter has a new collection on Reading Skin in Medieval Literature and Culture coming out in Palgrave’s great New Middle Ages series. Peggy McCracken is working on a book tentatively entitled In the Skin and a collection of essays (co-edited with E. Jane Burns) on Stones, Worms, and Skin: Gender and Embodiment in Medieval Europe. Kat Tracy is tentatively planning a collection of essays on flaying, which will hopefully feature essays on visual images and material culture. Skin seems to be having its moment in medieval studies.

This image seems a perfect place to focus such a discussion, since the skin is so very much in evidence, the imagery so striking, and the context – a manuscript, of course, illuminated on vellum – more potent for such a discussion than the same image on a wooden panel or ivory plaque would be. One hardly needs the Old English Exeter Book riddles to draw the connection between the flayed skin in the image and the flayed skin on which the image is painted.

One of the curiosities of the exhibition is the striking contrast between the excellent state of preservation of many of the manuscript leaves – despite their origins in violence and their modern dismemberment – and the more worn and faded state of many of the panels. In two displays, the exhibition highlights the ravages of time on the panels. In the first of these, two panels by Bernardo Daddi are hung side by side, one worn much more than other. In the better preserved, the coy glances of St. Ursula’s companions are well preserved, and their boat floats in lovely, translucent waters. The martyrdom scene, in comparison, is bleached, sapped of life and, I suppose, of death, with the image’s central violence muted by fading of colors, losses to the surface, retouching, and so on.

The side panels of the Chiarito Tabernacle have also suffered badly over time, subjected to light daily, and in some areas painted with unstable pigments like yellow orpiment, which has fallen off the surface, and blue azurite, which has darkened so much as to appear black. The manuscript leaves, on the other hand, have spent more of their life closed away and thereby protected, and their colors (though in some cases faded) reward us for their long stewardship (at least until the nineteenth century, when some were divided and, in essence, turned into independent panels): they are far more vibrant and vivid than their contemporaries. Beside the Tabernacle, though, we are treated to a digital reconstruction, resulting from a Getty partnership with a scientist from the Rochester Institute of Technology, based in part on examinations of the better-preserved pigments in Pacino’s manuscripts. Turning to the manuscripts allows us to experience the effects of the panels, without reconstruction, especially as one of them – wonderfully and bizarrely – contains an illumination on panel-painting scale, filling nearly the entire folio of a large-format copy of the Carmina Regia, an address from the city of Prato to Robert of Anjou, King of Naples.

All this overlap between manuscripts and panels, panels and glass, glass and manuscripts, all of this potently and implicitly questions the medieval/Renaissance divide, as well as the divide between media. We should follow the model established by this exhibition in our examinations of art. We should be more omnivorous, taking into account not only our medium of specialization (why do my discussions of monsters in manuscripts remain generally confined to manuscripts?) but also our periods of specialization. While the original installation of “Florence” at the Getty has closed, it will be reinstalled anew in the Art Gallery of Ontario. If installed as well as at the Getty, it will prove well worth a trip.

Asa Mittman
Chico State University
Medieval Art at the Yale University Art Gallery

As readers of this Newsletter may have heard, the Yale University Art Gallery has recently re-opened in much expanded and handsomely remodeled spaces. Reviews in the press have been excellent, and visitors now have the opportunity to see many works of art newly acquired or long buried in storage. This welcome development, however, has regrettably been achieved at a cost. Because of space constraints (or curatorial whimsy?), there is now far less European sculpture on view than heretofore, and what has survived the re-installation is poorly displayed. In particular, the famous statue-columns from Saint-Martin at Angers (1926.15-19), once the pride of the Gallery, are now installed in a remote and dim alcove, some twenty feet above pavement level, and thus beyond the observer’s visual reach. The following objects, formerly on view, are also now relegated to basement storage.

- Dreux capital fragment (1938.103)
- Annunciation relief, Spain (1968.38)
- Hornblower corbel, W. France (1956.17.3)
- English ivory Madonna (1956.17.5)
- Alabaster angel concert, Catalonia (?) (1949.99)
- Mourning Magdalen (Champagne)

In addition, several important works of European sculpture in the possession of the Gallery have not been on public view for years:

- German Schöne Madonna (1946.111)
- Sea God, Austria/Bavaria, or Genoa (?) (1961.28)

Persons wishing to register their concern about this matter should contact Jack Reynolds, Henry J. Heinz II Director of the Yale University Art Gallery, or Laurence Kanter, Lionel Goldfrank III Curator of European Art.

Walter Cahn
Yale University

The Cloisters Museum and Garden 75th Anniversary

May 2013 marks the 75th anniversary of The Cloisters Museum and Gardens. In celebration, the branch of The Metropolitan Museum of Art devoted to the art and architecture of the Middle Ages will present more than a full year of public programs, exhibitions, installations, and publications. A revised and expanded edition of the guidebook The Cloisters: Medieval Art and Architecture, written by Peter Barnet and Nancy Wu, was published late last year. In January, the concert season included 12 performances of the twelfth-century liturgical drama, the Play of Daniel. The spring issue of the Metropolitan Museum of Art Bulletin, written by Timothy B. Husband, is devoted to the history of The Cloisters.

In honor of the landmark anniversary, The Cloisters will feature three special anniversary-year exhibitions. The first, scheduled to coincide with the May anniversary and run through the summer, is “Search for the Unicorn.” Drawn primarily from the permanent collection, the exhibition will set the renowned Unicorn Tapestries, which were given by John D. Rockefeller, Jr. for the inaugural opening, in the larger context of medieval and Renaissance works of art inspired by the mythical creature. In Fall 2013, Janet Cardiff’s Forty Part Motet sound installation featuring Spem in alium by Thomas Tallis (1505–1585) will provide a contemporary experience for visitors to The Cloisters. Finally, an exhibition of eight twelfth-century panels of stained glass from Canterbury Cathedral will round out the year of rotating exhibitions in the winter/spring of 2014.

A special Sunday at the Met lecture program scheduled for May 19 will feature talks by The Cloisters curatorial and conservation staff. A second program scheduled for September 22 will feature a new film on the twelfth-century Fuentidueña apse as well as talks by other museum staff members on the gardens and architecture of The Cloisters.

On June 1, the first installment of this year’s Garden Day will feature horticultural experts as guest speakers; the second installment will follow in the fall.

Details of all activities will be available at www.metmuseum.org.

Peter Barnet
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The Metropolitan Museum of Art
The Joys and Sorrows of Electronic Publishing

When I was asked to contribute this column on electronic publishing and my journal, Different Visions: A Journal of New Perspectives on Medieval Art (www.differentvisions.org), to the ICMA newsletter, I was delighted to accept the invitation. I firmly believe that an online journal is well suited to art-historical publication, and my experience with Different Visions has borne this out. The electronic format offers flexibility in both the number of images included with each article and in the publication schedule. Perhaps most importantly, it also has the potential of making the most current scholarship on medieval art widely available to both specialists and more general audiences.

I would like to address the topic of online journals in three ways: the pleasures of founding and editing an electronic publication, specifically Different Visions; the difficulties with the online process; and, finally, an editor’s responsibilities in shepherding an issue to completion. By far, the most enjoyable part of editing Different Visions has been the opportunity it has given me to engage with some of the most cutting-edge scholarship on medieval visual culture. This has been true from the very first issue, Triangulating Our Vision, co-edited with Corine Schleif, and comprised of papers delivered at three ICMA-sponsored sessions honoring Madeline Caviness at the 2006 Kalamazoo. In fact, it was my experience as a participant in these sessions that led to the founding of the journal, as Corine and I both felt there needed to be some progressive and flexible method for making these wonderful papers more widely available. It was our hope that the electronic format would enable a greater number of images to be included and would eliminate rigidity in determining word counts and publication schedule. We also suspected that in time the journal could take advantage of more innovative approaches to publishing images, such as 3D imaging, video clips, etc., than a print publication. In addition to working with exciting scholarship, I have also enjoyed collaborating with the Editorial Board, an experience not limited to electronic publishing of course, but new to me. The Board of Different Visions has proved to be receptive and supportive of new approaches while maintaining scholarly rigor and quality.

Less enjoyable has been the production aspect of the online process. Of course, there is a great deal of satisfaction in seeing an issue through to completion. Many scholarly projects take so long to finish that it is refreshing to wrap up something in months rather than years. In addition, I have been surprised at my own level of hands-on geekiness: I find I enjoy manipulating the technology in order to lay out articles and post them to the journal website. At the same time, beyond a certain point, the novelty wears off and the process threatens to become grueling and frustrating, especially as I have no formal technical training and no assistance other than my husband, Charles Duncan. I depend on his generosity to bring each issue to fruition; without his technical know-how and help Different Visions could not survive. Those considering starting an on-line publication should first explore what kind of financial and technical support can be had from their college or university, or other sources. If such support does not exist, be prepared to spend considerable time and some out-of-pocket funds to launch the journal and keep it going.

I want to conclude by discussing an issue which is not exclusive to on-line journals but is part of all scholarly publications: editorial responsibilities and obligations. I am especially concerned here with the peer-review process. As with other scholarly publications, Different Visions strives to meet the highest standards in its contents and employs the blind peer-review process to ensure it meets this goal. As editor I seek reviewers with expertise in the subject matter of an article and/or the author’s particular approach. A reviewer’s understanding of an approach can be crucial in producing critiques which are truly useful to prospective authors while avoiding ideological blind spots. I and my authors are fortunate in having worked with reviewers who are knowledgeable and objective, and who have offered constructive comments that have strengthened each accepted submission. I have not had to face the results of reviewer comments which are unnecessarily harsh, biased against a particular approach, and even personally offensive. Such feedback does not reflect well on the reviewer, but worse, it can cause an author to reject what might actually be valuable criticism because of the way it is expressed. The result is scholarship’s loss. One can uphold high standards without descending into insult and I would ask all of us to remain professional and courteous even as we evaluate other’s work.

Rachel Dressler
University at Albany

Contributors