



# ICMA NEWS

...AND MORE

Summer 2017, no. 2

Heidi C. Gearhart, Editor

## Inside this issue:

ICMA News	1
Member News	2
In Brief	4
Special Features	8
<b>Reflection:</b> Armenian Architecture in Peril, by Christina Maranci	8
<b>Teaching Medieval Art History:</b> Lordship and Commune as a Teaching Resource, by Jennifer M. Feltman (Also available as a separate PDF)	10
<b>Report From Belgrade:</b> A Short Guide to Recent Serbian Scholarship in the Field of Byzantine and Serbian Medieval Art (2015–2017), by Marka Tomić Djurić, Miodrag Marković, and Miloš Živković	13
<b>New Discoveries:</b> Neuer Nachweis für <i>Ägyptisch Blau</i> in karolingischer Wandmalerei, by Michael Wolf	17
ICMA Opportunities	21
Contributors	26

## FROM THE PRESIDENT, HELEN EVANS

Dear All,

As summer ends, ICMA can look back to the end of a successful academic year and forward to the fall semester. The newsletter is filled with a call for historic preservation of endangered sites, recognition of understudied sites, unknown pigments, and new ideas for teaching medieval art using our *Lordship and Commune Project: A Collaboratory* on the ICMA website. There are calls for papers and information of ICMA sponsored sessions at congresses here and abroad that we hope will inspire you to submit papers for the sessions as well as to attend the conferences.

In May at the International Congress of Medieval Studies at Kalamazoo the ICMA announced broadly the launch of our new series **ICMA BOOKS – VIEWPOINTS** to be published with Penn State University Press. See the call for book proposals in the newsletter and think of what you'd want to write to encourage discussion about topical issues in our field.

Also on the website, look for our newly launched Student Travel Grants for those in the early stages of their dissertations and our established Kress grants for publications and travel.

For the first time ICMA sponsored sessions at the meeting of the Association of Art Historians Conference in England. Elizabeth L'Estrange (University of Birmingham) and Sherry C. M. Lindquist (Western Illinois University) chaired two sessions. Barbara Boehm (Metropolitan Museum of Art) gave the Stahl Lectures to large

audiences in Arkansas and Jacqueline Jung (Yale University) gave outstanding Forsyth Lectures in Oregon.

Our distinguished member Steve Scher gave an illuminating tour of his exhibition, *The Pursuit of Immortality, Masterpieces from the Scher Collection of Portrait Medals*, and Barbara Boehm provided ICMA members and friends with a private tour of *Small Wonders: Gothic Box Miniatures* at The Cloisters. If you know of exhibitions anywhere for which you'd like to organize an ICMA visit, let us know. We want to offer ICMA sponsored tours of special exhibitions wherever they are happening.

Our Board Meeting at Kalamazoo recognized the successes of last year and looked forward to future initiatives. If you have suggestions as to what we should be doing in five years to further the field, please bring them to our attention. The next board meeting is October 15 in New York City at The Cloisters.

And as Heidi Gearhart, the newsletter's excellent editor, says elsewhere do let us know about your activities, awards, prizes, publications so that we can let everyone know about them.

Sincerely,

Dr. Helen C. Evans  
President, ICMA

Mary & Michael Jaharis  
Curator for Byzantine Art  
The Metropolitan Museum of Art  
[helen.evans@metmuseum.org](mailto:helen.evans@metmuseum.org)

Continued on page 2



*Stefania Gerevini discusses ideas about rainbows, light, and architecture during her talk, “Light Matters: The Cappella Portinari in Sant’ Eustorgio, Milan” for the session Light and Darkness in Medieval Art, 1200–1450 II, International Congress of Medieval Studies, Kalamazoo, Michigan, May 13, 2017]*

## MEMBER NEWS

### Awards News

If you are a member and your work has garnered a prize in the 12 months prior to December 2017, please send your information to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by November 15, 2017 (in advance of the December Newsletter).

Meredith Cohen’s book *The Sainte-Chapelle and the Construction of Sacral Monarchy: Royal Architecture in Thirteenth-Century Paris* (Cambridge, 2015) has received the 2017 Alice Davis Hitchcock book award from the Society of Architectural Historians.

The project *Digital Gothic: Making Paris Past and Present* (PI: Meredith Cohen and PM: Kristine Tanton) has received a 2017-2018 Kress Foundation Digital Resources Grant. The associated website is <http://paris.cdh.ucla.edu/>

At the Hellenic Centre in London on 15 June, Ivan Drpić was awarded the 2017 Runciman book award for his book *Epigram, Art and Devotion in Later Byzantium*. (Cambridge University Press, 2016) by the Anglo-Hellenic League.

Regarding *Epigram, Art and Devotion in Later Byzantium*, the committee writes: “one could not hope for a better



*One of the images from Conrad Rudolph and Amit Roy-Chowdhury’s the FACES project: Lorenzo de’Medici; stucco death mask casting; 1492; possibly by Orsino Benintendi (Florence, Accademia Toscana di Scienze e Lettere “La Colombaria,” on loan to the Museo degli Argenti).*

guide to epigrams, these very Byzantine cultural objects, whether inscribed on precious objects and monuments, or preserved on the pages of manuscripts. Drpić uses them to discuss questions of patronage and the construction of the self, adornment as a rhetorical device, but also in its material aspects, as well as embedding these short poems in the system of the gift which united the patron, the poet, viewer/listener, and of course God, the Virgin Mary or saints. This is a gripping book with wonderful illustrations that evoke the richness and complexity of the texts and objects explored in it.” <https://runcimanaward.wixsite.com/authorinterviews/2017-winner>

Jacqueline Jung has been awarded the Prize of the Aby-Warburg Foundation in Hamburg for contributions to the study of art history and cultural studies (<http://www.warburg-haus.de/personen/martin-warnke-medaille/>). In conjunction with receiving the award, Jung delivered a lecture at the Warburg-Haus on the Pillar of Angels at Strasbourg Cathedral on April 5, 2017. View the lecture here: <https://lecture2go.uni-hamburg.de/l2go/-/get/v/21188>

Jacqueline Jung’s *The Gothic Screen* was also the co-winner of the John Nicholas Brown Prize from the Medieval Academy of America, for a first book, in April 2017.

Professors Conrad Rudolph (UCR) and Amit Roy-Chowdhury (UCR Electrical Engineering) were awarded a Samuel H. Kress Foundation Digital Resources Grant to automate FACES (Faces, Art, and Computerized Evaluation Systems), a pioneering attempt to apply face recognition technology to works of art, specifically portraiture. (See image above.)

Lastly, a number of medieval art historians have been awarded membership at the Institute of Advanced Study, Princeton, for 2017-2018:

William J. Diebold, Reed College, winter term  
Cynthia Hahn, Hunter College, full year  
Cecily Hilsdale, McGill University, full year

## ICMA GRADUATE STUDENT AWARDS, 2017

### Graduate Student Essay Awards

First Prize: Nicole Pulichene, (Harvard University), “One whose Name was Writ in Wax: Reflections on the Medieval Reuse of the Boethius Diptych.”

Second Prize: Lauren Maceross (John Hopkins University), “‘My eye glances at nothing unless it gives my heart delight’: Physiological Poetics in a Late Medieval Coffret at the Metropolitan Museum.”

### Graduate Student Travel Grants

Ariel Fein (Yale University), research on the church of Santa Maria dell’Ammiraglio in Palermo.

Laura Leeker (Ohio State University), research on visual programs of fourteenth-century Italian mendicant chapter houses.

Ariell Winnik (Bryn Mawr College), “Burial Dress and Christian-Muslim Encounters in the Eastern Mediterranean, 900-1400.”

*Submitted by*

Nina Rowe (Fordham University), Vice President, ICMA, and Chair, Grants and Awards Committee

## RECENT PUBLICATIONS BY MEMBERS

If you are a member who has published a book (or equivalent research project) 12 months prior to December 2017, and which has not yet been announced in this newsletter, please send your information to Heidi Gearhart, [newsleter@medievalart.org](mailto:newsleter@medievalart.org), by November 15, 2017 (in advance of the December Newsletter).

David S. Areford, *La nave e lo scheletro: Le stampe di Jacopo Rubieri alla Biblioteca Classense di Ravenna* (Bologna: Bononia University Press, 2017). The book is an Italian translation of “The Ship and the Skeleton: The Prints of Jacopo Rubieri,” chapter three of *The Viewer and the Printed Image in Late Medieval Europe* (Ashgate, 2010).  
<http://www.buonline.com/ita/catalogo.asp>  
<https://www.routledge.com/The-Viewer-and-the-Printed-Image-in-Late-Medieval-Europe/Areford/p/book/9781138252332>

Patricia Blessing and Rachel Goshgarian, eds. *Architecture and Landscape in Anatolia, 1100-1500* (Edinburgh: Edinburgh University Press, 2017) <https://edinburghuniversitypress.com/book-architecture-and-landscape-in-medieval-anatolia-1100-1500.html>

Ivan Foletti, *From Byzantium to Holy Russia. Nikodim Kondakov (1844-1925) and the Invention of the Icon* (Rome, Viella,

*Continued on page 4*

2017) [first Italian edition, 2011]. <https://www.viella.it/libro/9788867287529>

Robert Ousterhout, *Visualizing Community: Art, Material Culture, and Settlement in Byzantine Cappadocia*. (Harvard University Press, 2017). <http://www.hup.harvard.edu/catalog.php?isbn=9780884024132>

Stephen Perkinson, *The Ivory Mirror: The Art of Mortality in Renaissance Europe*. (Brunswick: The Bowdoin College Museum of Art, in association with Yale University Press, 2017). With contributions by Katherine Baker, Elizabeth Morrison, Emma Maggie Solberg, and Naomi Speakman. Published in conjunction with the exhibition “The Ivory Mirror” shown at the Bowdoin College Museum of Art, 24 June - 26 November 2017. <http://yalebooks.yale.edu/book/9780300225952/ivory-mirror>

Magdalena Skoblar, *Figural Sculpture in Eleventh-Century Dalmatia and Croatia: Patronage, Architectural Context, History* (Routledge, 2017). <https://www.routledge.com/Figural-Sculpture-in-Eleventh-Century-Dalmatia-and-Croatia-Patronage/Skoblar/p/book/9781472466037>

John Williams, *Visions of the End in Medieval Spain: Catalogue of Illustrated Beatus Commentaries on the Apocalypse and Study of the Geneva Beatus*, ed. Therese Martin. (Amsterdam: Amsterdam University Press, 2017). This book is freely downloadable at <http://www.oapen.org/search?identifier=627041>, as a result of having been selected for generous open access funding from Knowledge Unlatched: <http://www.knowledgeunlatched.org/>

## COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the 12 months prior to December, 2017, and which has not yet been announced in this newsletter, please send a 200-500 word obituary and, if possible, an accompanying photo to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by November 15, 2017 (in advance of the December Newsletter).

## IN BRIEF

### ICMA Membership Tours

ICMA members were invited to attend two special tours of museum exhibitions this spring and summer:

*Small Wonders: Gothic Box Miniatures* (February 22-May 21, 2017)

The first tour, on May 3, 2017, was led by Barbara Drake Boehm, Paul and Jill Ruddock Senior Curator, and took place at the Met Cloisters. Boehm focused on individual objects and explained the concept for *Small Wonders: Gothic Boxwood Miniatures*. She also answered the most frequently asked question: how were the multi-layered objects created, and pointed to the “where’s Waldo” theme that appeared on many of the labels, encouraging visitors to search for specific figures in the tiny objects. The exhibition was co-organized by the Met along with the Art Gallery of Ontario, Toronto, and the Rijksmuseum, Amsterdam. Two publications accompanied the exhibition: *Small Wonders: Late Gothic Boxwood Microcarvings from the Low Countries* (Rijksmuseum), and *Small Wonders: Gothic Boxwood Miniatures* (Art Gallery of Ontario). Attendees later gathered for drinks at the New Leaf Restaurant in Fort Tryon Park.

*The Pursuit of Immortality, Masterpieces from the Scher Collection of Portrait Medals* (May 9-September 10, 2017)

On July 12 2017, Steven Scher led a tour of *The Pursuit of Immortality: Masterpieces from the Scher Collection of Portrait Medals* at The Frick Collection. Scher, who co-curated the exhibition with Aimee Ng, Associate Curator, began with a story from his graduate school days about how he became fascinated by medals. He then outlined the probable source of the Renaissance medal, in ancient coins, with which medals are often confused, and the first examples by Pisanello, several of which are part of the collection. The medals in the exhibition date from the mid-fifteenth



Barbara Boehm discusses boxwood miniatures with ICMA members. *The Cloisters*, May 3, 2017.

to the early twentieth centuries and were created in almost every country in Europe, and the United States. Most of the objects were displayed to allow viewers to examine both sides: the obverse and the reverse. Scher and Janie Woo Scher have already made a gift of a selection of the medals to the Frick. The museum is planning to publish the entire collection, and will also dedicate a gallery to them. The exhibition was accompanied by the publication, *The Pursuit of Immortality, Masterpieces from the Scher Collection of Portrait Medals*.

*Submitted by  
Dorahynn Pines, New York, New York*

### **ICMA Board Approves Additional Socially Responsible Investments**

At the ICMA Board meeting in Kalamazoo in May, the board approved a motion to invest additional endowment assets in socially responsible funds at the discretion of our fund manager (Morgan Stanley) and the ICMA Finance Committee. To date the socially responsible funds have been outperforming market indices, and are in line with the revised and newly approved ICMA Investment Policy that commits the ICMA to socially and environmentally responsible investments.

*Submitted by  
David Raizman (Drexel University), ICMA Treasurer*

### **Note from Dumbarton Oaks**

Dumbarton Oaks reminds ICMA members that despite temporary closure of the gardens, the Museum is open to visitors, and members are encouraged to bring student groups to see the collections.

<https://www.doaks.org/visit>

### **Experimental Project: “Migrating Art Historians”**

This summer Professor Ivan Foletti has been leading the experimental project “Migrating Art Historians.” As a part of this project, Foletti and a group of twelve students are walking for 1530 km, and visiting the medieval pilgrimage churches in France *en route*. Three international workshops have been organized in conjunction with the trip, and will take place along the way. Central to the project is the sharing of the experience via digital technology. Descriptions of

the project and short films are available on the Center for Early Medieval Studies’ YouTube channel: [https://www.youtube.com/channel/UCKL0JgPYjP\\_w\\_DxkC5pPdrQ/about](https://www.youtube.com/channel/UCKL0JgPYjP_w_DxkC5pPdrQ/about).

A full report on the project will be coming to the newsletter in December.

*Submitted by  
Ivan Foletti (Masaryk University, Brno)*

### **The Kingdom of Sicily Image Database Project**

Prof. Paola Vitolo (University of Catania) and Prof. Caroline Bruzelius (Duke University) are collaborating with a diverse team of scholars on the Kingdom of Sicily Image database project. The project is a collection of historical images (photos, prints, and drawings) of the Medieval monuments of the Kingdom of Sicily (the regions of south Italy), which document the appearance and changes of the monuments over the centuries, in a land badly damaged by earthquakes, war destructions, urban renovations. It is a useful tool not only for Art and Architecture historians, but also for researchers working in many other fields, such as History of Literature, History of the Grand Tour, and Sociology.

The project is hosted at Duke University and is part of the activities of the “Wired!Lab for Digital Art History & Visual Culture”. It was funded by the National Endowment for the Humanities, and is supported by the Bibliotheca Hertziana in Rome.

The database was published online in October 2016 and is freely available at: <http://kos.aahvs.duke.edu/index.php>

*Submitted by  
Paola Vitolo (University of Catania)*

### **Sessions at the Association of Art Historians Conference (AHA), Loughborough, 2017: “Revisiting Susan Groag Bell: New Directions for ‘Medieval Women Book Owners’”**

Elizabeth L’Estrange (University of Birmingham) and Sherry C.M. Lindquist (Western Illinois University/Dorothy Kayser Hohenberg Chair of Excellence in Art History University of Memphis, 2017-18) chaired two

**IN BRIEF***(continued)*

sessions to commemorate the 35<sup>th</sup> anniversary of the Susan Groag Bell's pioneering article, "Medieval Women Book Owners: Arbiters of Lay Piety and Ambassadors of Culture."

Elizabeth L'Estrange set the stage by re-assessing Bell's conclusions, surveying the scholarship Bell's work has since inspired, and offering some reflections on future directions for the topic. She observed that Bell's article could not be written in the same way today: its preliminary character permitted concessions regarding consistent chronological and geographical parameters and lacunae regarding specifics of the 249 manuscripts tallied. It is for this very reason, L'Estrange proposes, that Bell's study remains a still frequently cited touchstone, in spite of decades of ongoing productive work, as evident in the papers of these sessions.

In *Repetition, Replication, and Simulation in the Marriage Charter of Empress Theophanu*, Eliza Garrison (Middlebury College) offered new insights into the astounding document (Wolfenbüttel, Niedersächsisches Staatsarchiv, 6 Urk 11). She drew attention to how its mimetic qualities emphasize the relationships between God's first divine act of creation and the young empress's dynastic role in human procreation in accordance with the patriarchal terms of imperial culture. In doing so, she interrogates issues of word and image, performance, literacy and perception.

Claire Harrill (University of Birmingham) also explored the role of royal women in dynastic relationships in her "In *Divinarum lectionum studio sese occupare*": *Textual and Visual Images of St Margaret of Scotland (d.1093) as Reader*. She follows up on Bell's discussion of women readers as "cultural ambassadors," by showing how representations of the saintly queen pictured a culture in which queens were wise models of literate piety, devoted to reading scripture, who drew authority from visual associations with images of the Virgin Mary reading.

Emily Wingfield (University of Birmingham) asks similar questions in her *Towards a History of Scotland's Royal Women and their Books, c. 1424-1587*. Rather than focus on a single influential Scottish Queen, however, Wingfield's enterprise crosses periods and borders. Not only does she consider the relationships of Scottish royal women to their books, but she also compares them to their English and European counterparts. Thus she paints a broader picture of the literary activities of the communities of female readers that

are implicated in surviving volumes and other documentary sources.

In her *Mapping Moving Manuscripts: Women and Books in the Fourteenth Century*, Anne Rudloff Stanton (University of Missouri, Columbia) recovered links among reading women in the Middle Ages especially through scrutiny of inventories and wills. By studying how women's books were commissioned, bought, sold, given as gifts, or bequeathed in testaments, she traced how books figured in complicated social networks that extended over generations and across borders.

Alix Bovey (The Courtauld Institute of Art) demonstrated that Bell's work leads us to consider not only how women's books figured in constructing social models of femininity, but how men's books constructed social models of masculinity. Her paper, *Filial Piety, Marian Devotion, Masculine Agency: The Case of the Carpentin Hours* examined how a visual evidence in a customized Book of Hours constructed notions about male identity that functioned in intergenerational relationships among men.

Sherry C.M. Lindquist also considered Books of Hours as instruments that enabled medieval readers to situate themselves in relationship their gendered identities in her paper, *Gendered Self-fashioning in Late Medieval Books of Hours*. She revisited Bell's treatment of key women pictured in medieval Books of Hours (Jeanne de Boulogne, Catherine of Cleves, Mary of Burgundy) by addressing how their presence in luxury prayer books both highlighted their agency as devout readers and reinforced gendered social roles in patriarchal structures. In her study of a pair of late fifteenth-century Hours apparently designed by the earls of Ormond as a legacy for his daughters, she drew attention to the complexities of gendered book ownership in medieval households.

As emphasized in Elizabeth L'Estrange's opening remarks, we need to capitalize on the methodologies and technologies not available to Bell, as we build on the history of the book in an expanded field, thanks to her legacy. We must take advantage of insights embedded in the big data now possible through digital access to libraries and archives, and by new theoretical approaches to gender. There was lively dialogue following each session, which led to a final conversation about these sessions as part of a larger collaborative project that revisits Bell's important goal of integrating medieval women into our understanding of medieval social and intellectual life. Jane Cook, the room monitor assigned by the



*Drawings of a speaker, by Jane Cook*

AHA, identified herself as an artist interested in the creative lives of women; she told us she was so inspired by the sessions that she was moved to sketch the speakers. We, in turn, are inspired by her interest and thank her for sharing her sketches with us. We encourage all ICMA members who may want to know more about our



*Drawing of a speaker, by Jane Cook*

continuing projects on women and the history of the book to get in touch!

*Submitted by:*

*Elizabeth L'Estrange (E.A.L.Estrange@bham.ac.uk)*  
*Sherry C.M. Lindquist (Sherrylindquist@hotmail.com)*

## SPECIAL FEATURES

### Reflection: Armenian Architecture in Peril

By Christina Maranci

Many medieval Armenian churches in the Turkish Republic are in danger of collapse. In the northeastern region of Kars/Ani, the seventh-century church of Mren has been in perilous condition since 2008, when its south façade fell to the ground (Fig. 1). The tenth- to thirteenth-century monastery of Ho'romos, and particularly its magnificent antechamber (*ḡamatum*) are also in emergency condition (Fig. 2). The church of Surb Sargis (Saint Sergius), the last remaining church of the monastery of Khitskonk' (Digor) is also in dire need of stabilization (Fig. 3). The Yusufeli dam project, begun in 2013 and slated to open in 2018, will endanger the precious Georgian and Armenian monuments and

archaeological sites of Tao-Klarjeti (Arm. Tayk'), not to mention that region's astonishing natural beauty and biodiversity.

Of all Armenian heritage sites in the Turkish Republic, however, the best known is Ani, and its modern welfare has earned significant scholarly attention. A royal Bagratid capital and then a thirteenth-century trading hub, Ani experienced progressive decline in subsequent eras (Fig. 4). By the early nineteenth century, Ani was rediscovered by intellectuals and travelers as a romantic ghost city. With the Russian annexation of region in 1878, Ani attracted the attention of the Imperial Academy of Sciences in Saint Petersburg, which sponsored archaeological excavations under the direction of Nikolai Marr (1864-1934). During the First World War, the site and its museums were looted. Thereafter Ani lay within the new Turkish Republic, a visible reminder of the region's historical Armenian population and their annihilation in the Genocide of 1915-22. The nineteen-twenties inaugurated a long period in which deliberate harm was aimed at



Fig. 1: Church of Mren, 7<sup>th</sup> century, Kars, from South (photo: author)



Fig. 3: Monastery of Khitskonk', Church of Surb Sargis, Digor (photo: author)



Fig. 2: Monastery of Horomos, Lower Complex, Kars (photo: author)



Fig. 4: Ani, View from Citadel (photo: author)



Ani, accomplished through vandalism, officially sanctioned violence, negligence, and destructive restoration and excavation. In the 1990s, official, sustained excavations and restorations began at Ani; these have been criticized for using heavy machinery including bulldozers, the lack (or disappearance) of recovered evidence, and the thin and poor quality of the published results.<sup>1</sup> Even more tragic were the so-called restorations undertaken at that time. Most egregious was the work on what is known as “Paron’s Palace”, a once magnificent structure (probably of the thirteenth century), situated to the northwest of the city. The 1990s restoration included the use of damaging cement and aggressive rebuilding which has all but effaced any of the archaeological evidence of the building. As Heghnar Watenpaugh notes, this work injured not only individual buildings, but, more generally, public trust in the Turkish custodianship of Ani.<sup>2</sup> Equally telling is the public signage at Ani, which, conspicuously, omits to mention Armenians or Armenian architecture.<sup>3</sup> Even name of the city was changed in the official Turkish documentation: instead of Ani (Arm. Անի), it has become Anı, which translates in Turkish as “memory”—the irony of which has not gone unnoticed by scholars and commentators.<sup>4</sup> In this sense, Anı, like the remaining Armenian monuments in the Turkish Republic, constitutes a physical trace of an ongoing trauma, not only of the Genocide, but its denial. In what Peter Balakian calls the “lock-out syndrome,” Armenians cannot claim Ani as their own, but can only look upon it from the other side of the closed border. Particularly painful, in this regard, was the use of Ani as the location of a fashion shoot in Turkish *Elle* (2011), in which models posed among the ruins.<sup>5</sup>

Since around 2006, new collaborations between the Ministry of Culture and Tourism and the World Monuments Fund, together with an international group of experts have brought greater awareness to Ani, as well as higher preservation standards, including careful documentation and more transparent methods. At the time of this writing, Ani is the subject of a number of collaborative initiatives, including advocacy committees, international exhibitions, and publications, bringing together scholars from all over the world. There is hope, further, that the designation of Ani in 2016 as a UNESCO World Heritage Site will help to safeguard the site and further efforts to stabilize the monuments.

<sup>1</sup> Heghnar Zeitlian Watenpaugh, “Preserving the Medieval City of Ani: Cultural Heritage between Contest and Reconciliation,” *Journal of the Society of Architectural Historians* 73/4 (2014): 528-555 at 536-7.

<sup>2</sup> Watenpaugh, “Preserving the Medieval City of Ani,” 538.

<sup>3</sup> Watenpaugh, “Preserving the Medieval City of Ani,” 535-6.

<sup>4</sup> Watenpaugh, “Preserving the Medieval City of Ani,” 545.

<sup>5</sup> Balakian, “Raphael Lemkin, Cultural Destruction, and the Armenian Genocide,” *Holocaust and Genocide Studies* 27/1 (2013): 57-89 at 83.

Ani is thus entangled in a complex web of political, bureaucratic, diplomatic, economic, legal, and humanitarian concerns. Stakeholders not only include the Turkish Republic and non-governmental organizations, but the Republic of Armenia, the worldwide Armenian diaspora, and inhabitants of the Kars region, for whom Ani is an important source of tourism revenue.<sup>6</sup> As Watenpaugh observes, however, the ultimate power lies with the state, and more particularly the Turkish Ministry of Culture and Tourism, who are the juridical owners of Ani.<sup>7</sup> Despite the prestige of organizations such as UNESCO and the World Monuments Fund, they must abide by and operate within guidelines set by the Ministry. Negotiations regarding site projects, at least at present, remain necessarily delicate and often protracted, a frustrating situation in light of the precarious condition of many of Ani’s monuments, and their location within an active seismic zone.

One positive outcome of recent years, however, is the increasing discussion of Ani’s welfare in public and scholarly fora. The pioneering digital project known as [virtualani.org](http://virtualani.org), launched in 1991, was instrumental in bringing attention to Ani. Navigable through an interactive map of the city, the site presents descriptions and documentation of individual monuments, as well as condition reports. The Yerevan-based Research on Armenian Architecture (RAA), under the direction of Samvel Karapetian, has also played an important role in raising awareness of Armenian cultural heritage. RAA’s periodical *Vardzgek’ Duty of Soul* includes several recent issues on cultural heritage, including an article devoted to erroneous signage on Armenian monuments in the Van and Ani/Kars regions.<sup>8</sup> Finally, the work of Heghnar Watenpaugh, Peter Balakian, and others has significantly increased the visibility of the site, constituting a new wave of critical heritage scholarship.

Much work, therefore, awaits the student of Armenian art. In addition to art historical and archaeological projects, there are the technical and technological tasks of heritage preservation, not to mention attendant legal, political, economic, and ethical questions. The field thus requires various kinds of participants and many areas of expertise. Whether undertaken in the manuscript library, the museum, in the office or in the field, all efforts to study Armenian art and architecture are ultimately works of preservation and advocacy, bringing greater attention to an imperiled and understudied, yet astonishingly rich and vibrant culture.

<sup>6</sup> Watenpaugh, “Preserving the Medieval City of Ani,” 530.

<sup>7</sup> Watenpaugh, “Preserving the Medieval City of Ani,” 546.

<sup>8</sup> Raffi K’ort’oshyan, “What is concealed in the Turkish Signs on Western Armenian Historical Monuments?” *Vardzgek’ Duty of Soul* 4 (2011): 1-12 (in Armenian).

## TEACHING MEDIEVAL ART HISTORY

### Lordship and Commune as a Teaching Resource

By Jennifer M. Feltman

The ICMA's digital project, *Lordship and Commune: A Collaboratory* (<http://www.medievalart.org/lordship-and-commune/>), inspired by the work of the late Barbara Abou-El-Haj, provides a virtual space where scholars and students of medieval cathedrals can interact, respond, and pose new questions about the relation of economics, politics, and the design of cathedrals in the Middle Ages. Although the texts specifically address the Cathedrals of Reims and Amiens (the subjects of Abou-El-Haj's unfinished book manuscript), the concepts and questions presented on *Lordship and Commune* have broad application, and we hope that they'll inspire new thinking on these issues.

An excellent way to engage the *Lordship and Commune* project is as a teaching resource. Here are but a couple of options that could easily be incorporated into a course for the upcoming academic year.

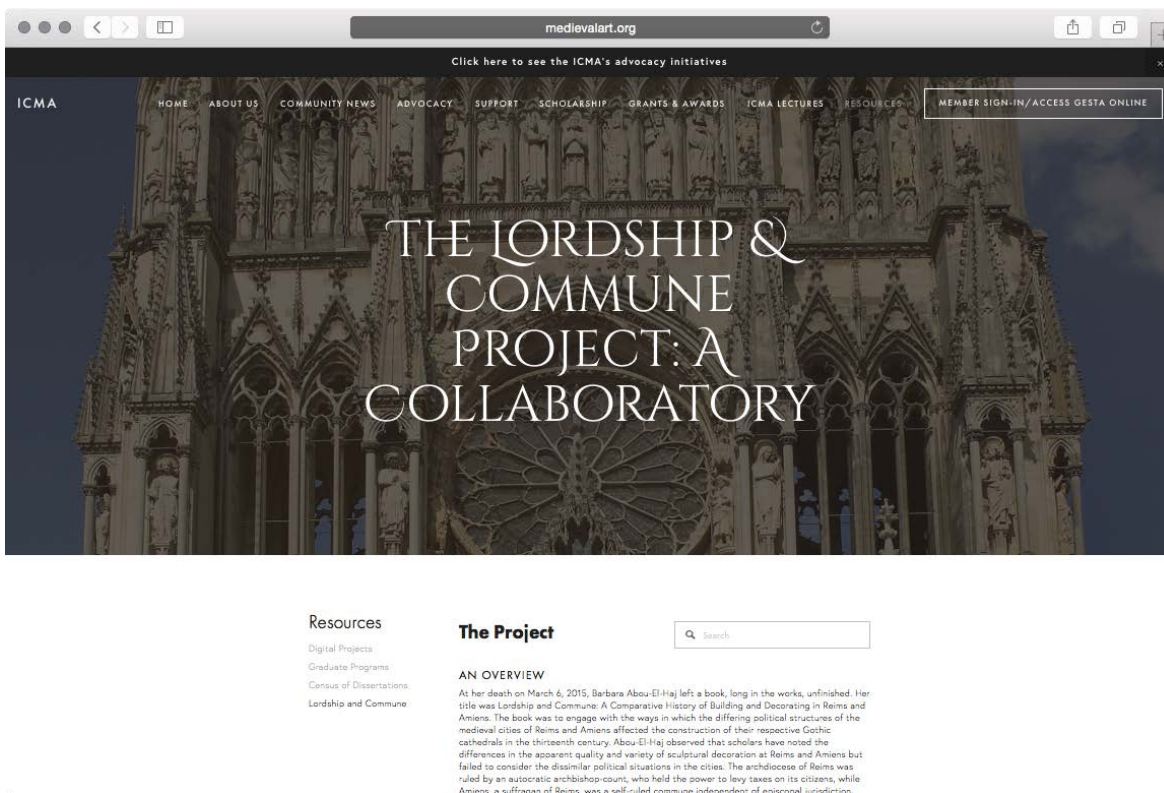
#### 1. Seminar on Gothic Cathedrals

The structure of *Lordship and Commune* can very easily be used as the basis for a 15-week seminar on the relation of economics, politics, and cathedral design. We have divided the work into the following three sections:

- I. Reims
- II. Amiens
- III. Modern Era

Each section has 5 subsections complete with a narrative overview, bibliography, and discussion questions.

The "Comments" section can serve several purposes for the seminar. You could ask students to participate in the online comments section. But if you are not comfortable with requiring that students post responses directly to the *Lordship and Commune* site itself, you might consider using questions from each section to create discussion threads in a course management tool, such as Blackboard. The idea is to create a dynamic space for discussion online, and you know what would work best for your students and institution. You could also require students to turn in one or more written responses to questions from each



The homepage of the Lordship and Commune Project: <http://www.medievalart.org/lordship-and-commune>

section. As a class, you might then choose some of the responses or questions to post online in the comments section.

2. *Assigned Reading/Discussion*

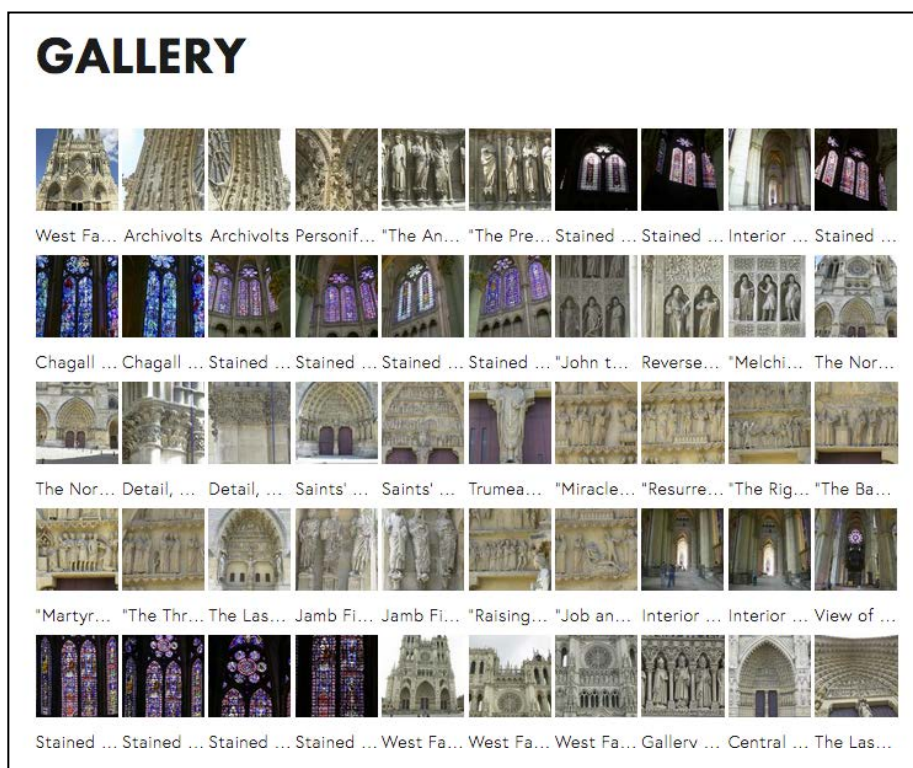
*Lordship and Commune* can also be a useful tool if you are teaching a survey of medieval art or introducing Gothic Cathedrals in survey courses on European Art History.

In a survey of European art, although time is constrained by the large sweep of history to be covered, a class assignment devoted to a deeper look at a subject can inspire students toward a greater understanding of how the past shapes our current understanding of the world. I often find that more recent (i.e. Modern) interactions with medieval art can provide such a bridge. Any of the subsections in the “III. Modern Era” section could provide useful ways to engage a survey class in a discussion of the ways in which the medieval past was used by and shaped concepts of national identity in Modernity. You might consider having your class write a short response paper on “Modern uses of Medieval,” using the subsection “Reims, Amiens, and the Aftermath of the French Revolution,”

and Andre Vauchez’s “The Cathedral,” in *Realms of Memory: Rethinking the French Past*, edited by Pierra Nora and Lawrence D. Kritzman, 37-68 (New York: Columbia University Press, 1996).

In a survey of medieval art, you will likely have more time to discuss Gothic Cathedrals. After introductory lectures on the design of medieval cathedrals, you might consider an interactive class that delves deeper into one of the many issues presented in a subsection of *Lordship and Commune*. For example, if you devoted a class to a discussion of local saints and cathedrals, you might assign the section “Saints and the City at Amiens” and read and discuss John S. Ott on “Urban Space.” You could require students to turn in written responses to questions or to participate in an interactive discussion in class or on a thread in Blackboard (or whichever course management tool you use).

Of course, there are many other ways that *Lordship and Commune* can be introduced to the classroom. If you’ve used *Lordship and Commune* in your courses, we would be delighted to hear more about it. Please send a message to [jmfeltman@ua.edu](mailto:jmfeltman@ua.edu) and let us know how you’ve taken advantage of the resource!



A view of the “Gallery” on the *Lordship and Commune* Project

Continued on page 12

## TEACHING MEDIEVAL ART HISTORY

*(continued)*

### How to Use Comments

You can interact in the Comments section of *Lordship and Commune* in three ways:

#### 1. Add a New Comment

To post a new comment, simply type your text into the comment box at the bottom of the page and press “Post Comment.”\* If you are not logged into Squarespace, you will be prompted to login to your account when you click on “Post Comment.” If you do not have an account, you can sign up for a free account by following the prompts.

#### 2. Reply to a Previous Comment

To reply to a comment, click the arrow symbol located to the far right at the top of the comment to which you would

like to reply. Type your text into the comment box at the bottom of the page and press “Reply.”\*

#### 3. Follow a Comment Thread

To get email updates when new comments are added to a comment thread, click on “Subscribe via email” and follow the instructions.

You can also “like” responses by clicking the heart symbol. Or, if a response is inappropriate, you can alert the administrator by clicking the flag symbol.

\*Please note that responses will be posted online immediately after clicking “Post Comment.” Once posted, they are not editable. You may preview the comment before posting by clicking on “Preview.” If you plan to post a lengthy response, we recommend typing the text in a Word document and then copying and pasting it once you are ready to do so.

## REPORT FROM BELGRADE

### A SHORT GUIDE TO RECENT SERBIAN SCHOLARSHIP IN THE FIELD OF BYZANTINE AND SERBIAN MEDIEVAL ART (2015–2017)

By Marka Tomić Djurić, Miodrag Marković, Miloš Živković

#### I. Conferences and Congresses

Several national and international conferences provide insight into recent Serbian scholarship and research activities in the field of Byzantine and Serbian Medieval Studies. A symposium entitled *The Ruler, Monk and Saint: Stefan Nemanja – Holy Simeon the Myrobletes and Serbian History and Culture (1113–1216)* (Belgrade, Studenica, Nikšić, October 22–26, 2014) was organized to commemorate a landmark anniversary – nine hundred years since the birth of Stefan Nemanja, the founder of the Nemanjić dynasty. The Serbian National Committee for Byzantine Studies organized *The Sixth National Conference of Byzantine Studies* in Belgrade, 18–21 June 2015. The main session was entitled *The Kingdom and Archbishopric of Serbian and Maritime lands of the Nemanjić dynasty - towards the 800<sup>th</sup> Anniversary of the Kingdom and the Autocephalous Church of Serbia. Niš & Byzantium* is an international annual academic conference which takes place in Niš. The interdisciplinary and thematic structure of the symposium means that various topics are covered, focusing on every aspect of Byzantine and Serbian Medieval Studies.<sup>9</sup>

The Serbian capital hosted the 23<sup>rd</sup> International Congress of Byzantine Studies (ICBS), organized by the Serbian National Committee of Byzantine Studies and the Association Internationale des Études Byzantines (AIEB). During the week of 22–27 August 2016 Belgrade brought together the most prominent names in Byzantine and medieval studies from all around the world. With more than 1,200 participants from forty-nine countries, it was the largest scholarly gathering in the century-long history of the Association. The Congress was structured in six plenary sessions, numerous round-table discussions, thematic sessions and poster presentations.<sup>10</sup> The Institute of Byzantine Studies of the Serbian Academy of Sciences and Arts published the proceedings of the 23<sup>rd</sup> International

Congress of Byzantine Studies in electronic form in 2017.<sup>11</sup>

Some of the thematic exhibitions which, along with other activities, accompanied the main program deserve to be mentioned in more detail. *The World of Serbian Manuscripts (12<sup>th</sup>–17<sup>th</sup> Century)* compiled the scattered written heritage of the Serbian Middle Ages - manuscripts of primarily artistic, philological, literary or historical significance.<sup>12</sup> *Serbian Icon Painting in the Territory of the Renewed Patriarchate of Peć (1557–1690)* (Museum of the Serbian Orthodox Church) was an effort to concisely present the history of icon painting in a large region under the jurisdiction of the patriarchs of Peć, which covered the territory now located in several states.<sup>13</sup>

Finally, as the result of the admirable efforts of the Congress to bring the relationship between the Byzantine heritage and Serbian art through centuries and the achievements of Serbian scholarship closer to international audiences, the publication of *Byzantine Heritage and Serbian Art* in three volumes deserves special mention.<sup>14</sup>

#### II. Publications

Academic publications - monographs, studies, catalogues, volumes containing papers from symposia, collections of essays and periodicals are particularly illustrative of these activities over the past three years and the wide range of research topics covered in the field of Serbian medieval art, history, archeology, theology and literature. Significant contributions to the study of art in medieval Serbia include the voluminous and extensively documented monographic studies which come as the result of studying some of the important medieval churches. In *Saint Niketas near Skopje. A Foundation of King Milutin* Miodrag Marković offers a comprehensive survey and detailed analysis of all relevant information about the history of the monastery, the architecture and wall paintings of the church.<sup>15</sup> *The Frescoes of the Church of St. Michael at Ston* by Valentina Babić explores one of the oldest monuments of Serbian medieval art and

<sup>11</sup> *Proceedings of the 23<sup>rd</sup> International Congress of Byzantine Studies, Belgrade 22–27 August 2016: Plenary Papers*, ed. S. Marjanović-Dušanić; *Round Tables*, ed. B. Kršmanović, Lj. Milanović with B. Pavlović; *Thematic Sessions of Free Communications*, ed. D. Dželebdžić, S. Bojanin with M. Cvetković and T. Matović (Belgrade 2016).

<sup>12</sup> *The World of Serbian Manuscripts (12<sup>th</sup>–17<sup>th</sup> Century)*, ed. D. Otašević, I. Špadijer, Z. Rakić, Belgrade 2016.

<sup>13</sup> *Serbian Icon Painting in the Territory of the Renewed Patriarchate of Peć (1557–1690)*, Exhibition catalogue (Belgrade 2016).

<sup>14</sup> *Byzantine Heritage and Serbian Art*, I–III, ed. D. Popović, D. Vojvodić (Belgrade 2016).

<sup>15</sup> M. Marković, *Saint Niketas near Skopje. A Foundation of King Milutin* (Belgrade, 2015) (in Serbian with an English summary).

<sup>9</sup> The latest volume: *Niš & Byzantium* 15 (2016); <http://www.nisandbyzantium.org.rs/>.

<sup>10</sup> D. Todorović, *23<sup>rd</sup> International Congress of Byzantine Studies Belgrade, 22–27 August 2016*, *Balkanica* 47 (2016), pp. 341–345.

## REPORT FROM BELGRADE

(continued)

the oldest known foundation of a Serbian ruler.<sup>16</sup> The recently published book *Čelopek: The Church of St. Nicholas (Fourteenth and Nineteenth Centuries)*<sup>17</sup> by Smiljka Gabelić meticulously analyzes various aspects of this monument, which was probably an aristocratic foundation, built and frescoed between the mid-fourteenth century and the 1370s or 1380s.

The Institute for Byzantine Studies of the SASA has recently published the first volume in the series *fontes* (G. Subotić, B. Miljković, I. Špadijer, I. Tot, *Inscriptiones historicae in picturis muralibus*, I, saeculorum XII-XIII, Belgrade 2015) and two volumes in the series of monographs and studies. Gojko Subotić and Hieromonk Ioustinos have released the valuable results of their continuous research conducted over the past four decades in the hermitage of Saint Nikanor in Zavorda, in the region of Aliakmon.<sup>18</sup> Bringing together a wide range of texts (such as primary sources, patristic texts, and pilgrimage accounts) and extant iconographic material (such as coins, seals, sculpture, icons, and frescoes), Bojan Miljković provides a much-needed study of the phenomenon of *miraculously* created images in Byzantium and their cults between 843 and 1453.<sup>19</sup>

A number of publications provide synthetic reviews and thematic studies within the vast field of Byzantine and Serbian medieval art and iconography. Tatjana Starodubcev provides an in-depth synthetic study and a catalogue of the painting programs in the churches decorated under the Lazarević and Branković dynasties (1371–1459).<sup>20</sup> Miljana Matic has compiled the most exhaustive synthetic overview so far of Serbian icon painting in the period of Turkish rule, which is an extensive body of works made up of nearly five hundred icons executed by Serbian masters who worked on the vast territory of the restored Patriarchate of Peć over a period of a hundred and fifty years (1557-1690).<sup>21</sup>

The papers published in collective volumes cover a wide range of aspects related to different topics: on Constantine the Great (*Constantine the Great in Byzantine and Serbian tradition*, ed. Lj. Maksimović, Belgrade, 2015), the King's Church

of the Monastery of Studenica (*Monastery of Studenica. 700 Years of the King's Church*, eds. Lj. Maksimović and V. Vukašinić, Belgrade, 2016) and the Serbian queen Helen of Anjou (*Helen - Queen, Nun, Holy Woman*, eds. K. Mitrović, D. Radičević, Gradac Monastery, 2015). More than forty distinguished historians, art and literary historians and archaeologists also contributed papers on the history and culture of Mount Athos to *ΠΙΕΡΙΒΟΛΙΟΣ* - a volume in tribute to academician Mirjana Živojinović (*ΠΙΕΡΙΒΟΛΙΟΣ, I-II, Mélanges offerts à Mirjana Živojinović*, eds. D. Dželebdžić, B. Miljković, Belgrade, 2015).

### III. Journals

A considerable number of scholarly contributions to Byzantine and Serbian medieval art, history and archaeology in the form of articles, critical studies, reviews and field reports can be found in the following internationally recognized annual journals: *Zograf*, *Zbornik radova Vizantološkog instituta*, *Zbornik Matice srpske za likovne umetnosti*, *Balkanica*, *Starinar*, *Inicijal*, *Saopštenja*.

### IV. Medieval Cultural Heritage – Restoration and Conservation Projects and Exhibitions

The numerous ongoing efforts for the protection, conservation and academic evaluation of the cultural heritage of medieval Serbia include systematic archaeological research and conservation projects led by the Republic Institute for the Protection of Cultural Monuments at the Monastery of Resava (2005-2013); the Monastery of Studenica (2010-2014); and rescue excavations in the Banja Monastery near Priboj (2012, 2015-2019). The results of the archaeological excavations in the monastery complex of Studenica have been published in Marko Popović's *The Monastery of Studenica. Archaeological Discoveries*.<sup>22</sup> Meanwhile, *The Christian Heritage of Kosovo and Metohija*<sup>23</sup> richly and vividly documents the tireless efforts made by Serbia and the Serbian Orthodox Church from the thirteenth to the early twentieth century to create and maintain its highly sophisticated spiritual culture and preserve the Serbian heritage in Kosovo and Metohija, which includes almost thirteen hundred churches, monasteries, hermitages and fortresses. Lastly, a representative exhibition of Serbian medieval art from Kosovo and Metohija will be on view from

<sup>16</sup> V. Babić, *The Frescoes of the Church of St Michael at Ston* (Belgrade, 2015) (in Serbian with an English summary).

<sup>17</sup> S. Gabelić, *Čelopek. The Church of St Nicholas (Fourteenth and Nineteenth Centuries)* (Belgrade, 2017) (in Serbian with an English summary).

<sup>18</sup> Γ. Σούμποτις, *Ιερομόναχος Ιουστίνος, Ζαβόρδα. Το ασκηταριό του Αγίου Νικάνορα* (Belgrade, 2017).

<sup>19</sup> B. Miljković, *Miracle-working icon in Byzantium* (Belgrade, 2017) (in Serbian with an English summary).

<sup>20</sup> T. A. Starodubcev, *Serbian Wall Painting in the Lands of the Lazarević and the Branković Dynasties*, I-II (Belgrade, 2016) (in Serbian with an English summary).

<sup>21</sup> M. Matic, *Serbian Icon Painting in the Age of the Renewed Patriarchate of Peć 1557-1690* (Belgrade, 2017) (in Serbian with an English summary).

<sup>22</sup> Marko Popović, *The Monastery of Studenica. Archaeological Discoveries* (Belgrade, 2017).

<sup>23</sup> *The Christian Heritage of Kosovo and Metohija, The Historical and Spiritual Heartland of the Serbian People*, ed. Bishop Maksim Vasiljević, D. T. Bataković (Los Angeles, 2015).



Figure 1. St. John Baptist, Miroslav's Gospel, ca. 1185, National Museum in Belgrade, no. 1538



Figure 2. Church of the Virgin, Monastery of Studenica, 1186–1196

Continued on page 16

## REPORT FROM BELGRADE

(continued)

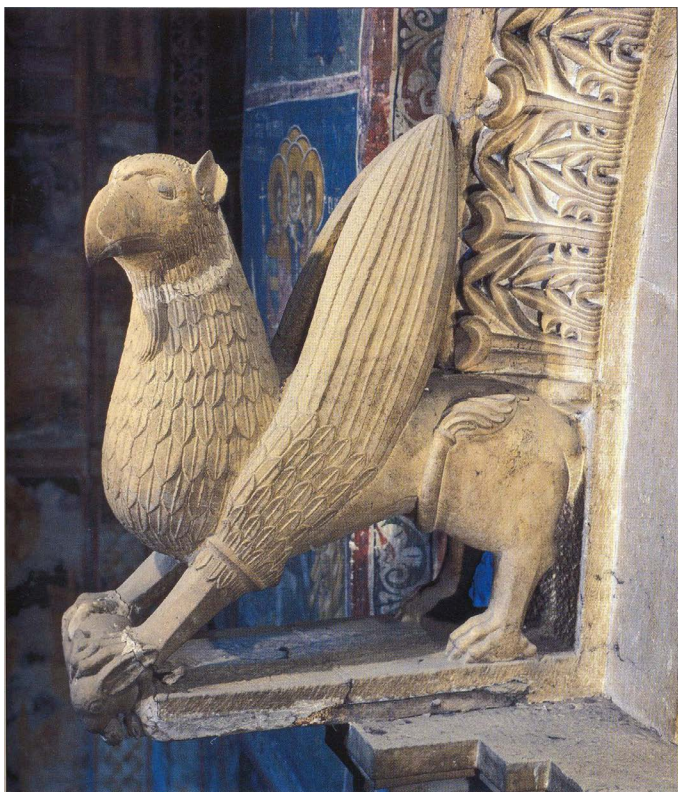


Figure 3. Gryphon, Church of Christ Pantokrator, monastery of Dečani, 1327–1335



Figure 4. Church of the Virgin, Monastery of Kalenić, ca. 1415

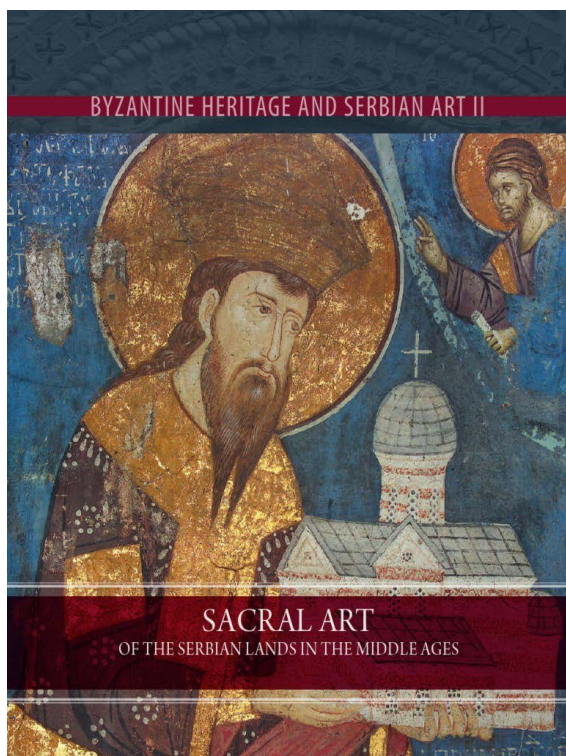


Figure 5. Byzantine Heritage and Serbian Art, vol. II, ed. D. Popović, D. Vojvodić, Belgrade 2016

September 2017 at the Gallery of the Serbian Academy of Sciences and Arts. The *Serbian Artistic Heritage in Kosovo and Metohija: Identity, significance, deterioration* will display around two hundred objects including icons, copies of frescoes, manuscripts, liturgical vestments and objects, and metalwork.

### Useful websites:

<http://www.byzinst-sasa.rs/eng/>

[http://www.f.bg.ac.rs/en2/research/institute\\_of\\_art\\_history](http://www.f.bg.ac.rs/en2/research/institute_of_art_history)

[http://www.heritage.gov.rs/cirilica/biblioteka\\_izdavacka\\_delatnost\\_sva\\_izdanja\\_zavoda.php](http://www.heritage.gov.rs/cirilica/biblioteka_izdavacka_delatnost_sva_izdanja_zavoda.php)

<http://www.nisandbyzantium.org.rs/english.php>

<http://www.doiserbia.nb.rs/journal.aspx?issn=0350-1361>

<http://www.doiserbia.nb.rs/journal.aspx?issn=0584-9888>

<http://www.doiserbia.nb.rs/issue.aspx?issueid=2820>

<http://www.doiserbia.nb.rs/journal.aspx?issn=0350-7653>

<http://www.maticasrpska.org.rs/en/category/katalog-izdanja/naucni-casopisi/zbornik-matrice-srpske-za-likovne-umetnosti/>



## NEW DISCOVERIES

### Neuer Nachweis für *Ägyptisch Blau* in karolingischer Wandmalerei

Michael Wolf

Wohl erstmalig wurde mit dem bildgebenden Verfahren der *Multispektralanalyse* gleich in drei Sakralbauten des späten 8. Jahrhunderts das bisher selten in mittelalterlicher Wandmalerei gefundene Pigment *Ägyptisch Blau* nachgewiesen.

In den Jahren 1947-1952 wurde in der Klosterkirche Sankt Johann in Münstair (GR/Schweiz) der größte erhaltene Wandmalereizyklus aus karolingischer Zeit freigelegt. Seit 1983 gehört das Kloster Münstair unter besonderer Berücksichtigung dieser monumentalen Wandbilder zum UNESCO-Welterbe. In unmittelbarer Nähe zur Klosterkirche (um 776) finden sich auch noch die kreuzförmige Heiligkreuzkapelle (um 788) und im 12 km entfernten Südtiroler Mals (Italien) die Sankt Benediktikirche aus der Zeit um 800. In allen drei Sakralbauten ist frühmittelalterliche Wandmalerei erhalten. Die derzeitigen Datierungsansätze für die betreffenden Wandbilder liegen ebenfalls in den Jahrzehnten vom späten 8. bis in die Mitte des 9. Jahrhunderts.

Nun war es im Rahmen aktueller Restaurierungsmaßnahmen bzw. von Objekt-Monitoring seit Dezember 2016 möglich, in diesen drei karolingischen Kirchenbauten erstmalig eine bildgebende *Multispektralanalyse* durchzuführen. Die komplexe, vergleichende Auswertung aller Aufnahmeserien dauert noch an. Ein besonders spektakuläres Ergebnis dabei ist die fotografische Dokumentation des seltenen *Ägyptisch Blau*-Pigments. Es konnte in allen drei Kirchenräumen in jeweils unterschiedlicher Anwendung nachgewiesen werden. Grundsätzlich war die Verwendung von *Ägyptisch Blau* in der karolingischen Wandmalerei der Klosterkirche Münstair schon seit den 1970er Jahren durch Hermann Kühn (München) bzw. seit den 1980er Jahren durch Franz Mairinger (Wien) bekannt. Auch in Sankt Benedikt in Mals war bereits in den 1980er Jahren dieses besondere Pigment gefunden worden. Oskar Emmenegger erwähnt diese früheren Untersuchungen in seinen Beiträgen zu *Die mittelalterlichen Wandmalereien im Kloster Münstair – Grundlagen zu Konservierung und Pflege*, hrsg. von A. Wyss, H. Rutishauser und M. A. Nay, Zürich 2002. Da die Befunde aber laboranalytisch und mikroskopisch punktuell erfolgten, existierte keine bildliche Vorstellung über die spatiale Verteilung dieses besonderen Blau-Pigments. Daher blieb dieses

Wissen in der stark visuell geprägten Fachdisziplin der Kunsthistoriker bisher wenig beachtet. Dazu kommt noch der irritierende Umstand, daß dieses *Calcium-Kupfer-Silikat*-Pigment je nach Partikelgröße intensiv königsblau leuchten kann, aber in den bisher nachgewiesenen Mischfarben nicht vorrangig als Farbton gebendes Element eingesetzt wurde.

Die *Multispektralanalyse* ist die non-invasive und non-destruktive Möglichkeit, Oberflächen auf ihre Materialität und kunsttechnologische Aspekte zu untersuchen und gleichzeitig fotografisch zu dokumentieren. Mit verschiedenen Lichtquellen (Ultraviolett, Tageslicht und Infrarot) und entsprechenden Sperr-Filtern vor dem Kameraobjektiv können mit hochauflösenden Bildsensoren (z. B. 100 MegaPixel auf 53.7 x 40.4 mm) bestimmte Pigmente und Bindemittel, Untermalungen, Tünchen, Arbeits- und Werkzeugspuren oder andere Oberflächeneigenschaften sichtbar gemacht werden. Modifizierte Bildsensoren einer Digitalkamera können Licht in Bereichen außerhalb der für den Menschen normalerweise sichtbaren Wellenlängen von 400 nm bis ca. 690 nm registrieren. Und einige, für die Wandmalerei interessante Oberflächenphänomene werden erst in den erweiterten Spektralbereichen im Ultraviolett bis 365 nm und im Nah-Infrarot bis 1100 nm erkennbar. Um störendes Fremdlicht zu vermeiden und nur gewünschte Speziallampen wirken zu lassen, werden die Aufnahmen bei Dunkelheit angefertigt.

Seit etwa zehn Jahren ist es möglich, die spezifische *Infrarot-Fluoreszenz* von *Ägyptisch Blau* mit Digitalfotografie aufzunehmen. Dabei wird das *Calcium-Kupfer-Silikat*-Pigment mit einer 532 nm haltigen Lichtquelle angeregt. Der bis ca. 1100 nm empfindliche Bildsensor wird mittels eines Infrarotfilters gegen das übrige Licht abgesperrt. Dann zeigen die eher dunkel wirkenden Aufnahmen deutlich das selbstleuchtende – also fluoreszierende – *Ägyptisch Blau*-Pigment. Nebenbei funktioniert das *Calcium-Kupfer-Silikat* wie ein modernes Kontrastmittel oder ein Marker, mit dem man auch Pinselführung und Dicke des Farbauftrags verfolgen kann.

*Ägyptisch Blau* ist vermutlich das älteste, künstlich hergestellte Pigment der Kulturgeschichte. (<http://www.materialarchiv.ch/app-tablet/#detail/936/aegyptisch-blau>)

Die *blaue Kupferfritte* – eine leuchtend blaue Glasschmelze – kam ursprünglich aus Ägypten und war sehr wertvoll. Deshalb und wohl auf Grund eines hohen Bedarfs wurde es in imperial-römischer Zeit in großem Stil auf der Apenninenhalbinsel selbst hergestellt. Wie Untersuchungen an bemalten Wänden des ersten

*Continued on page 18*

## NEW DISCOVERIES

(continued)

nachchristlichen Jahrhunderts in Pompeji offenbaren, wurde dieses Pigment vielfältig und üblicherweise in der gesamten Wandmalerei eingesetzt. Vitruv beschreibt es als eins von drei empfohlenen Blau-Pigmenten unter dem Begriff *Cerulium*. Und nicht zufällig führt es heute neben verschiedenen, eher technischen Bezeichnungen wie *Calcium-Kupfer-Silikat*, *Kupferblau*, *blaue Kupferfritte* oder *Glasfritte* auch den Beinamen *Pompejanisch Blau*. In aktuellen materialwissenschaftlichen Beiträgen oder auch Lexika-Einträgen steht zu lesen, daß die Anwendung und auch die allgemeine Kenntnis zu diesem Pigment vermutlich schon im 5. Jahrhundert verloren ging. Erst im 20. Jahrhundert sei es überhaupt wieder entdeckt worden. Aber bereits im frühen 19. Jahrhundert erkennt der englische Chemiker Humphry Davy (1778 – 1829) in den pompejanischen Wandmalereien die blaue *Glasfritte*. Darüber hinaus kolportiert er, das Pigment sei von Händlern vor den Ausgrabungsstätten in Pompeji in kleinen Töpfchen zum Kauf angeboten worden. Daraus läßt sich schließen, daß man den Herstellungsprozeß zu diesem Zeitpunkt immer noch beherrschte.

Im Dezember 2016 wurden in der nördlichen Apsis der Klosterkirche Müstair die ersten Multispektralaufnahmen angefertigt. Die Fragestellung richtete sich unter anderem auf die Verwendung von *Ägyptisch Blau* in den Hintergrundflächen einer großen *Traditio Leges*-Darstellung in der Kalotte. Doch fand sich dann das gesuchte Pigment zuerst in den grünen Schattierungen des Inkarnats der zentralen Christus-Figur und bei den Aposteln Petrus und Paulus. Noch schwieriger waren sehr geringe Reste von *blauer Kupferfritte* in Mischungen mit Weiß oder Ocker in den Augäpfeln und der Kleidung aller drei Figuren zu entdecken. In ihrem ca. 1200 jährigem Bestehen sind die karolingischen Wandbilder mehrfach übertüncht, überputzt, freigelegt und restauriert worden. Die Ausmischungen mit *Ägyptisch Blau* bildeten die obersten Farbschichten – es kann also nicht überraschen, wenn die Maleroberfläche über die Zeit Verluste hinnehmen mußte. Um so erstaunlicher sind die teilweise gut erhaltenen Bereiche mit dem beigemischtem *Calcium-Kupfer-Silikat*.

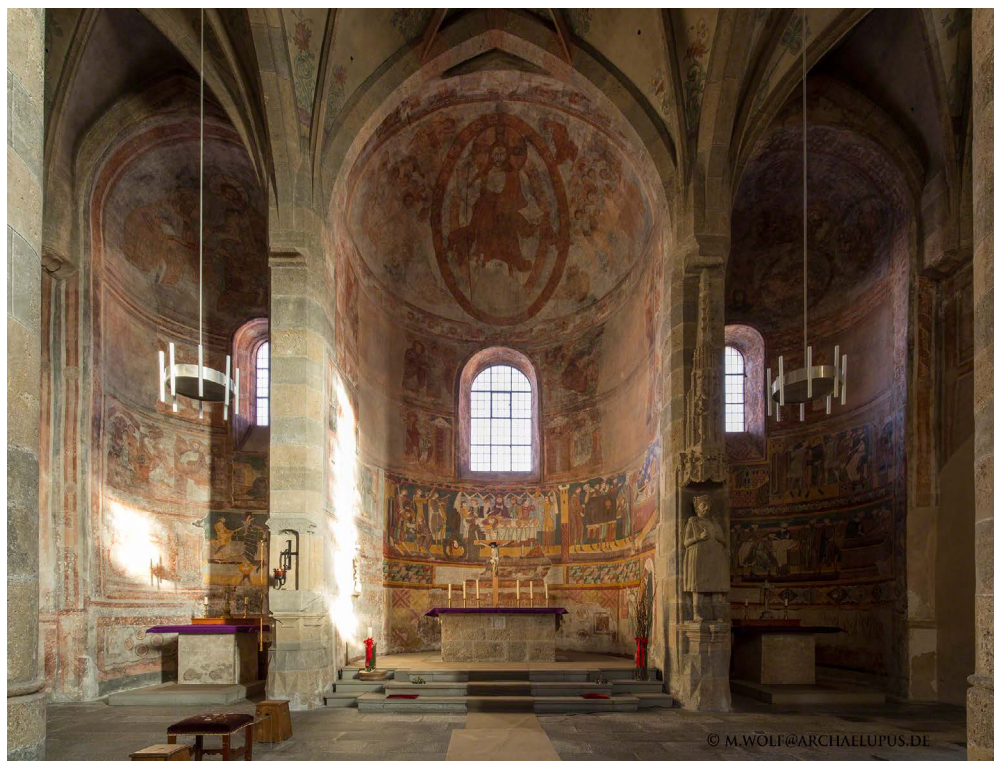
Emmenegger beschreibt ausführlich seine langjährigen Beobachtungen und Erfahrungen an den Wandmalereien in der Klosterkirche Müstair. Gestützt auf die Analysen von Kühn und Mairinger erwähnt er schon verschiedene Mischungen von *blauer Kupferfritte* mit Ocker, Mennige oder Farblacken. Ebenso war die Verwendung von *Ägyptisch Blau* in tatsächlich **blau** erscheinenden Himmelsflächen in manchen Szenen bekannt. Auch schreibt Emmenegger von der Verwendung als Schattenlasuren in Mischung mit

Mennige für Inkarnat-Darstellungen. Bisher unbemerkt scheint aber die Mischung von *Ägyptisch Blau* mit Grün für entsprechende Schattendarstellungen, dem so genannten *Pseudoverdaccio* geblieben zu sein. Diese Grün-Schattierungen (nach Emmenegger *Terra Verde*) der Hauttöne finden sich auch – allerdings nur in sehr geringem Umfang – in den Wandbildern der Ostwand in Sankt Benedikt. Interessanter Weise ließ sich bisher diese Art der Inkarnat-Darstellung nicht in der Heiligkreuzkapelle in Müstair nachweisen.

Die Mischfarben mit *Ägyptisch Blau* in der Klosterkirche sind äußerst vielfältig und in allen möglichen Bild- und Motivbereichen zu finden. Aber die reichhaltige Anwendung ist keines Falls beliebig! Darauf deutet auch der sehr spezifische Einsatz des Pigments in der Malerei der Heiligkreuzkapelle. Die Beimischung von *Ägyptisch Blau* zu Weiß, Gelbocker, Farblacken, Rot oder Grün ist mit bloßem Auge meist nicht zu erkennen. Zu bemerken ist auch, das die jeweiligen Mischöne nicht für die stärksten Schatten oder die Spitzenlichter verwendet wurden – es sind eher die malerische Plastizität und Tiefe gebenden Semikontraste der jeweiligen Licht- und Schattentöne. Anscheinend erzeugt *blaue Kupferfritte* eine Art von Solarisations- oder sogar Lüstereffekt in der Gesamtfläche einer Wandmalerei. Hier sind die Auswertungen und weiterführende Analysen abzuwarten.

Trotz aller Fortschritte im Erkennen der *blauen Kupferfritte* muß man über den genauen Zweck bzw. die eigentliche Intention der Beimischung dieses Blau-Pigments weitgehend spekulieren. Dabei reichen die Deutungsmöglichkeiten von purer antiker Tradition (... *man benutzt es, weil die Alten es schon immer so taten* ...) bis hin zu ganz bewußtem Einsatz sublimen Bildeffekte. Es wird in eingehenden Betrachtungen und Vergleichen mit antiken Beispielen zu klären sein, ob und in welchem Kontext *Ägyptisch Blau* als Effekt eingesetzt wurde.

Technologische und gestalterische Details in den Wandmalereien aller drei Kirchenräume lassen nun auf spezielle Kenntnisse der vorgängigen römisch-hellenistischen Kunsttradition Italiens schließen! An erster Stelle ist da Rom selbst mit seinen zumindest teilweise erhaltenen Zeugnissen aus römisch-antiker Zeit oder auch den spätantik-frühchristlichen Katakomben als Vorbild und Wissensquell zu nennen. Das gilt natürlich ebenso für unzählige Orte und Monumente aus den Tagen des römischen Imperiums, welche auf der gesamten Apenninenhalbinsel sowie in Mittel- und Westeuropa zu finden waren oder immer noch zu finden sind. In wie weit an dieser Vermittlung antiker Kunsttechnologien das byzantinische Reich des 8. bis 10. Jahrhunderts Anteil



1. Die Klosterkirche Müstair - Blick in den Dreiapsiden-Chor. In den drei Apsiden haben sich neben der karolingischen Malerei aus dem 9. Jh. in den unteren Bereichen auch Reste der romanischen Neuansmalung aus der Zeit um 1200 erhalten. Das gotische Gewölbe ist 1488-1492 eingezogen worden. © Autor & Copyright Michael Wolf Müstair/Leipzig

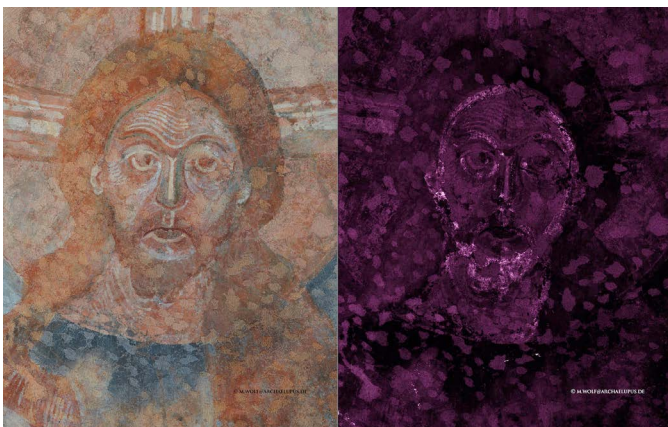


2. In der nördlichen Apsis-Kalotte des Kirchenraumes thront der königliche Christus und gibt Petrus den Schlüssel zum Himmelreich (Donatio Clavis). Paulus legt er das Gesetz in die verhüllten Hände (Traditio Legis). Auf den darunter liegenden Apsiswänden ist das Wirken der beiden Apostelfürsten in Rom dargestellt. © Autor & Copyright Michael Wolf Müstair/Leipzig

Continued on page 20

## NEW DISCOVERIES

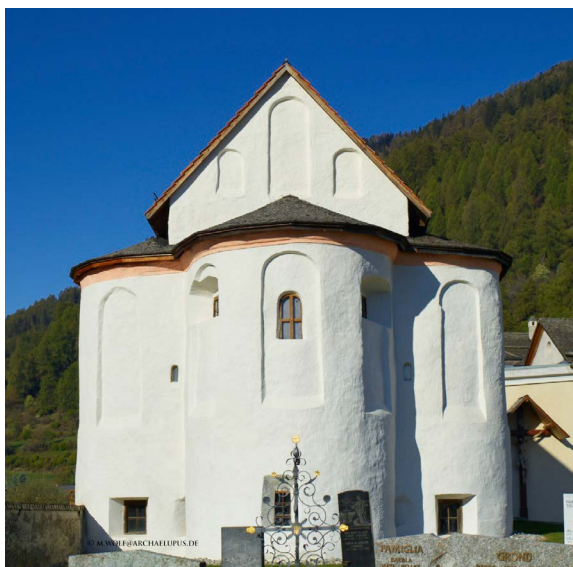
(continued)



3. In der monochromen Abbildung zeichnet sich die starke Infrarot-Fluoreszenz der Calcium-Kupfer-Silikat-Partikel als weiße Kontrastspitzen ab. Selbst minimste Reste der zermahlenden Glasfrötte werden durch entsprechende Lichtanregung sichtbar. So wurde ursprünglich das Gesichtsoval, die Augen, die Nase, die Augenbrauen und das Barthaar mit einer weichen und doch wirkungsvollen Tiefen-Modellierung versehen. © Autor & Copyright Michael Wolf Müstair/Leipzig



5. Im Obergeschoss der Kapelle findet sich im mittleren Register der Nordwand eine große Auferweckungszene der Toten am jüngsten Tag. Die Kalkmalerei hat einen extrem fragmentarischen Erhaltungszustand und ist schwer lesbar. Bei diesem Resurgenten waren Lilienblätter einer Reifkone mit einer Ägyptisch Blau-Rot-Mischung ausgeführt. Die Zwischenräume der Figuren war mit einer „überischen“ Ägyptisch Blau-Weiß-Mischung auf schwarzem Grund gefüllt. Hingegen ließen sich bis jetzt im Inkarnat keine Spuren von Ägyptisch Blau finden. © Autor & Copyright Michael Wolf Müstair/Leipzig



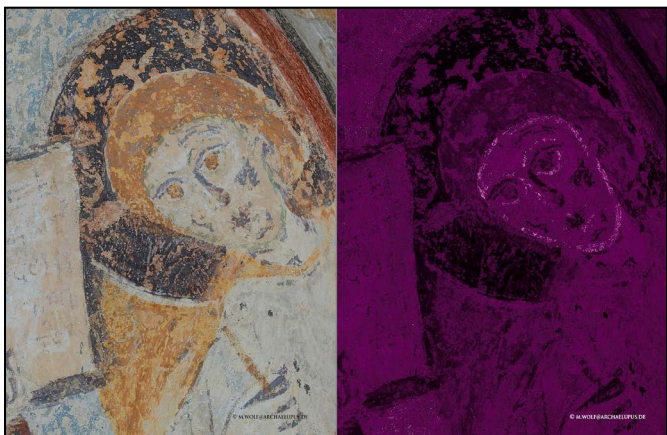
4. Die Heiligkreuzkapelle an der Süd-Ost-Ecke des Klosterareals auf dem Friedhof Müstair. Das aufgebende Mauerwerk ist nahezu vollständig aus der Bauzeit um 788 erhalten. In der Kapelle findet sich die vielleicht älteste, in Nutzung stehende Balkendecke Europas mit Hölzern aus dem späten 8. Jahrhundert. © Autor & Copyright Michael Wolf Müstair/Leipzig



6. Der Blick in die Benediktikirche in Mals gegen Osten. Die drei Nischen waren ursprünglich mit Gips-Stuck-Applikationen umrahmt. Außerdem existierte eine Marmorabschränkung. Einige Bruchstücke davon sind seit 2014 frei im Raum aufgestellt. Vom ursprünglichen karolingischen Bau sind nur noch die Ost- und Nordwand erhalten. Von der Wandmalerei können nur Teilnahme an der Ostwand mit Sicherheit in die Zeit um 800 notiert werden. Die Malerei an der Nordwand und die zwei so genannten Stifter-Bilder zwischen den Nischen im Osten gehören sekundären Raumgestaltungen an. © Autor & Copyright Michael Wolf Müstair/Leipzig

hat, wird zu prüfen sein. Allerdings erschließen sich wesentliche Bereiche komplexer Technologien nicht durch bloße Betrachtung überkommener Zeugnisse! Es bedarf einer lebendigen Vermittlung bzw. Anwendung bestimmter Fertigkeiten und die Überlieferung theoretischer Kenntnisse. Immerhin gibt es eine, wenn auch spärlich erhaltene, Schriftlichkeit im Italien des 8. und 9. Jahrhunderts. Die *Compositiones variae* vom *Lucca Codex 490* oder die

*Mappae clavicularum* tradieren in der Zeit um 800 antike Kunst- und Materialtechnologien, die zum Teil auf sehr viel ältere ägyptische Quellen zurückgehen. Darüber hinaus gibt es weitere Beispiele frühmittelalterlicher Wandmalerei, wie etwa in der Unterkirche von San Clemente in Rom, bei denen die Verwendung von Ägyptisch Blau ebenfalls nachgewiesen ist. Die Anekdote von Humphry Davy läßt vermuten, daß das spezielle Herstellungsverfahren für die *blaue*



7. Nur in der Mittelnische der Ostwand und dem Engelsfries darüber konnte bisher die Verwendung von Ägyptisch Blau in der Benediktiskirche nachgewiesen werden. An den Köpfen in der Hauptnische lässt sich eine zur Kirche in Müstair sehr ähnliche Anwendungen im Internat in Mischung mit Grün beobachten. Außerdem zeigt der blaue Hintergrund ebenfalls die Beimischung von Calcium-Kupfer-Silikat.  
© Autor & Copyright Michael Wolf Müstair/Leipzig

Kupferfritte in bestimmten Regionen Italiens immer bekannt blieb. Dabei muß man auch die Produktion von Glas und glasierter Keramik berücksichtigen. In Müstair konnte archäologisch nachgewiesen werden, das karolingische Fenstergläser vor Ort geschmolzen und blau eingefärbt worden sind. Wie diese Blaufärbung erzielt wurde, ist zu prüfen. Prinzipiell wird damit sogar eine Herstellung des Ägyptisch Blau-Pigments in Müstair selbst denkbar.

Drei Sakralbauten mit annähernd gleicher Bauzeit zeigen in den jeweiligen Wandmalereien doch deutliche Unterschiede in der Anwendung von Ägyptisch Blau. Um eine bessere Vorstellung römisch-antiker Voraussetzungen und die Verwendung von Cerulium zum Beispiel in der pompejanisch-campanischen Wandmalerei zu bekommen, sind im Mai 2017 bereits erste multispektrale Vergleichsaufnahmen an verschiedenen Objekten in Pompeji und Stabia gemacht worden. Diese Bildserien bieten wirklich überraschende Resultate. Aber es braucht noch einige Zeit und Sorgfalt, das vielfältige Material aufzuarbeiten und mit weiteren antiken oder mittelalterlichen Beispielen zu ergänzen.

Die neu gewonnenen Einsichten in die Maltechnik und deren Traditionen können das Verständnis von mittelalterlicher Wandmalerei bzw. ihre Entwicklung im lateinischen Europa von der Antike bis zur italienischen Renaissance verändern. Man kann an den drei frühmittelalterlichen, eng beieinander entstandenen Sakralbauten Sankt Johann und Heiligkreuz in Müstair sowie Sankt Benedikt in Mals in besonderer Weise die verschiedenartige Anwendung und Fortentwicklung antiker Maltraditionen beobachten, vergleichen und einordnen. Es ist zu erwarten, daß auch bei

anderen mittelalterlichen Wandmalereien mit geschärftem Blick und erweiterten Untersuchungsmöglichkeiten in nächster Zukunft ähnliche Befunde zu Tage treten werden.

Für alle Bilder:

© Autor & Copyright Michael Wolf Müstair/Leipzig

## ICMA OPPORTUNITIES

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

## ICMA Books – Viewpoints: Call for Submissions

Dear colleagues near and far,

We are very enthusiastic about the opportunity to announce this new publication venue - we would like to encourage everyone to submit a proposal by the end of this summer. We would like to launch the series with a small number of first publications in the series and are looking for manuscripts. We would be particularly happy about publications that instigate new conversations, debates and perspectives, not only about medieval art and visual-material culture, but also in relation to the critical practices employed by medieval art historians.

Viewpoints books will be single- or multi-authored. Cumulatively, we hope books in the series will challenge and expand traditional conceptions of medieval geography or interchange among cultures, help to describe or develop significant theoretical perspectives, &/or demonstrate innovative forms of object- and monument-based research.

*Continued on page 22*

## ICMA SPONSORED SESSIONS AND PAPERS

(continued)

*Books in the Viewpoints series will be short: ca. 45,000–75,000 words, illustrated by no more than 20–30 black-and-white images and will be written to engage specialists and students, alike. One desideratum for the series in its digital iteration will be to intelligently incorporate non-static content (e.g., dynamic maps, sound files, video files): we hope to explore and push the boundaries of scholarly publication in the digital editions of Viewpoints books and understand this aspect of our vision for the series to be central to its stated aims. All Viewpoints books will undergo both editorial and peer review.*



## ICMA BOOKS | VIEWPOINTS

Please feel free to share this announcement with everyone in the field - we are looking forward to hearing from you!

Beate Fricke (University of Berne, [Beate.fricke@ikg.unibe.ch](mailto:Beate.fricke@ikg.unibe.ch)) and Aden Kumler (University of Chicago, [akumler@uchicago.edu](mailto:akumler@uchicago.edu)), the Editors

A Note from the Publisher:

Proposals should include three to five pages outlining the intent of the project, its scope, and its relation to other work on this topic. Please also include one to two sample chapters if available, and your CV.

*Questions or Submissions?*

Contact Penn State University Press:  
Eleanor Goodman, *Executive Editor*  
[egoodman@psu.edu](mailto:egoodman@psu.edu)

## ICMA SPONSORED SESSIONS AND PAPERS

### Call for ICMA Sponsored Session Proposals

#### ICMA at the International Medieval Congress at Leeds, 2-5 July 2018

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization's sponsorship in 2018 at the International Medieval Congress (IMC) at Leeds, England.

2018 will mark the **25<sup>th</sup> Anniversary** of the Leeds congress and the congress organizers are very keen to host an ICMA sponsored session at this special event. While session proposals on any topic related to the art of the Middle Ages are welcome, the IMC also chooses a theme for each conference. In 2018 – the year of the 25<sup>th</sup> IMC – the theme is 'Memory'. For more information on the Leeds 2018 congress and theme, see: [https://www.leeds.ac.uk/ims/imc/imc2018\\_call.html](https://www.leeds.ac.uk/ims/imc/imc2018_call.html)

Session organizers and speakers must be ICMA members. Proposals must include a session abstract, a CV of the organizer(s), and a list of speakers, all in **one single Doc or PDF with the organizer's name in the title.**

Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of speakers in ICMA-sponsored sessions up to a maximum of \$600 for domestic (within Europe) travel and of \$1200 for transatlantic travel. If available, the Kress funds are allocated for travel and hotel only. Speakers in ICMA sponsored sessions will be refunded only after the conference, against travel receipts. In addition to speakers, session organizers delivering papers as an integral part of the session (i.e. with a specific title listed in the program) are now also eligible to receive travel funding.

Go to: <http://www.medievalart.org/kress-travel-grant/>

Please direct all session proposals and inquiries by **10 September 2015** to the Chair of the ICMA Programs and Lectures Committee: Janis Elliott, Texas Tech University. Email: [janis.elliott@ttu.edu](mailto:janis.elliott@ttu.edu)

### Call for Papers

#### ICMA sponsored session at CAA, Los Angeles, 21-24 Feb 18

"Medieval Echo Chambers: Ideas in Space and Time", organized by Jack Hartnell (University of East Anglia, Norwich) and Jessica Barker (University of East Anglia, Norwich). **Deadline: 14 August 2017**

In recent decades, historians of medieval art and architecture have begun to think about the ways in which the interaction of objects, images, and performances were focused by particular medieval spaces. Whether directed towards a powerful cumulative spirituality, a slowly-accurring political self-fashioning, or more everyday performances of social coherence, it is clear that medieval space had the power to bind together sometimes quite disparate objects, forming

their multiple parts into coherent messages for different types of viewers.

Thus far, however, such discussions have largely chosen to focus on individual moments of such medieval consonance, thinking through these *Gesamtkunstwerken* in only one particular iteration. This session proposes to expand this type of thinking beyond the snapshot by considering how medieval spaces could not only encourage resonance between objects in the moment but also echo these ideas over time. How did certain medieval spaces act as ideological echo chambers? How did certain spaces encourage particular recurring patterns of patronage, reception, or material reflection? How did people in the Middle Ages respond to the history of the spaces they inhabited, and how did they imagine these spaces' future?

In an attempt to attract papers on different aspects of this diverse theme, as well as hear from speakers coming from a broad range of backgrounds and at different stages of their career, we have not preselected a group of speakers but rather envisage putting out a call for around four or five short papers, to be framed in the session by an introduction from the organisers. We encourage speakers to put forward proposals on material from any part of the Middle Ages, broadly defined both chronologically and geographically.

Topics could include, but are by no means limited to:

- *longue durée* narratives of interaction between objects and architecture, particularly in ideologically-charged public or private spaces such as churches, palaces, or shrines;
- tracking the resonance of quotidian spaces, such as marketplaces, bridges, squares, over time and across evolving audiences;
- relationships between objects from the classical world brought forward into medieval settings;
- medieval stagings of objects that project forward into the early modern period and beyond;
- evolving relationships between particular types of artist and particular types of space;
- documents and performances through which the histories of particular spaces and objects were remembered, reiterated, repeated;
- the role of the immaterial—sound, light, smell, touch—in drawing together spaces and objects, and their changing nature over time;
- ‘future spaces’, which point to times and places beyond themselves, whether an imminent reality or a more fantastical future.

250-word proposals should be sent with a short academic CV to Jack Hartnell ([j.hartnell@uea.ac.uk](mailto:j.hartnell@uea.ac.uk)) and Jessica Barker ([j.barker@uea.ac.uk](mailto:j.barker@uea.ac.uk)) by **14th August 2017**.

## Call for Papers

### ICMA sponsored sessions at ICMS, Kalamazoo, 10-13 May 2018

- I. “Art and Aftermath”, organized by Patricia Blessing (Pomona College, CA) and Beatrice Kitzinger (Princeton University). **Deadline: 15 September 2017**

This session seeks papers that provide culturally and chronologically diverse perspectives on the relationship between particular artworks and external events. The session considers how art-making constitutes response to urgent concerns of the people who made buildings, objects, and images; examining how artworks were designed to shape their historical contexts in the aftermath of decisive events. The impact of such events may be observed in the immediate aftermath, such as rebuilding after an earthquake or fire, or in the long term, such as slow changes caused by demographic shifts, conversion movements, and migrations. Catalyzing circumstances that demonstrably affect the form or content of artworks might include shifts of political power, the unusual provision or lack of materials, the impact of a new theological or philosophical idea, the forced or voluntary movement of people, or the direct reaction to other works of art. We seek papers that characterize medieval productions as art of their contemporary moments, and that ask us to consider the question of art's role in societal intervention or documentation.

Please submit abstracts of max. 300 words to Patricia Blessing by **15 September 2017**. ([patricia.blessing@pomona.edu](mailto:patricia.blessing@pomona.edu)) and Beatrice Kitzinger ([bkitzinger@princeton.edu](mailto:bkitzinger@princeton.edu))

- II. “Moving People, Shifting Frontiers: Re-contextualising the Thirteenth Century in the Wider Mediterranean”, organized by Maria Alessia Rossi (Courtauld Institute of Art) and Katerina Ragkou (University of Cologne). **Deadline: 10 September 2017**

Every day we witness people moving, with them objects and skills, knowledge and experience; either forcibly or willingly, for work or for pleasure. The communities living along the shores of the Mediterranean and the hinterlands

*Continued on page 22*

## ICMA SPONSORED EVENTS TO ATTEND

(continued)

of the Balkans during the thirteenth century share many of the characteristics of our contemporary world: military campaigns and religious wars; the intensification of pilgrimage and the relocation of refugees; the shifting of frontiers and the transformation of socio-political orders.

The transformations of the thirteenth century span from east to west, from northern Europe to the Byzantine Empire and from the Balkans to the Levant. The geographic breadth is paralleled by crucial events including the fourth crusade, the fall of Acre, the empowerment of the Serbian Kingdom and the Republic of Venice, the loss and following restoration of the Byzantine Empire, and the creation of new political entities, such as the Kingdom of Naples and that of Cyprus, the Empire of Trebizond, and the Principality of Achaia. Eclectic scholarly tradition has either focused geographically or thematically, losing sight of the pan-Mediterranean perspective. These societies had multifaceted interactions, and comprised a variety of scales, from the small world of regional and inter-regional communities to the broader Mediterranean dynamics.



This session aims to address questions such as which are the various processes through which military campaigns and religious wars affected the urban landscape of these regions and their material production? Is there a difference in economic and artistic trends between “town” and “countryside” in the thirteenth-century wider Mediterranean? What observations can we make in regards to trade, diplomatic missions, artistic interaction and exchange of the regional, interregional and international contacts? How did these shape and transform cultural identities? How did different social, political and religious groups interact with each other?

This session welcomes papers focused on, but not limited to: the role played by economic activity and political power in thirteenth-century artistic production and the shaping of local and interregional identities; the production and consumption of artefacts and their meaning; the transformation of urban and rural landscapes; religious and domestic architecture and the relationship between the private and public use of space.

Proposals for 20 min papers should include an abstract (max.250 words) and brief CV.

Proposals should be submitted by **10 September 2017** to the session organizers: Katerina Ragkou ([katerina.ragkou@gmail.com](mailto:katerina.ragkou@gmail.com)) and Maria Alessia Rossi ([m.alessiarossi@icloud.com](mailto:m.alessiarossi@icloud.com)).

## ICMA SPONSORED EVENTS TO ATTEND

### ICMA at IV Forum Kunst des Mittelalters / IV Forum Art History, Berlin and Brandenburg, 20-23 Sep 2017

#### 360° – Verortung, Entgrenzung, Globalisierung

Organized by Deutscher Verein für Kunstwissenschaft e.V. with the Humboldt-Universität zu Berlin, the Freie Universität Berlin & the Leibniz-Institut für Geschichte und Kultur des östlichen Europa.

The Fourth Forum of Medieval Art will focus on research at the geographical and methodological boundaries of classical medieval studies. The various venues in Berlin and Brandenburg with their medieval heritage and their rich collections of Byzantine and Middle Eastern will be taken as a starting point. Accordingly, the conference will highlight the interaction of Central European medieval art and artistic production with other regions ranging from Eastern Europe, Byzantium, the Middle East, the Caucasus and the Mediterranean to the British Isles and the Baltic region. Thus research areas such as Byzantine Studies or Islamic Art History will be brought into the focus and consciousness of medieval studies, particularly in the context of the endangered artistic and architectural monuments of the Middle East. By asking for culturally formative regions at the borders of “Europe” and transcultural contact zones, definitions of the Middle Ages can be put up for debate. As a counterpart to this panorama, research about the region of Brandenburg and Berlin will also be presented. This



includes subjects of museum studies and the history of art of and in Berlin, where the development of areas of cultural exchange has a long tradition.

ICMA sponsored events are as follows:

Wednesday, September 20, 2017, Humboldt-Universität zu Berlin, Hauptgebäude, Audimax

ICMA-Lecture: Michael Borgolte, Berlin: Die Welt der drei Kontinente. Das Mittelalter als Periode der Globalgeschichte (Einführung: Horst Bredekamp, Berlin)

Thursday, September 21, 2017, Freie Universität Berlin

ICMA Sponsored Session: The Treasury of San Isidoro de León and its Global Connections, organized by Jitske Jasperse (Consejo Superior de Investigaciones Científicas, Madrid)

Program:

- Amanda W. Dotseth (Meadows Museum at Southern Methodist University, Dallas, and CSIC, Madrid), “The Treasures of a Medieval Church in a Modern State: San Isidoro de León and the Making of Spain’s National Collections”
- Silvia Armando (American Academy in Rome), “Siculo-Arabic’ ivories in the Treasury: perception and practises within a Christian context”
- Janet Kempf (Kloster und Kaiserpfalz Memleben), “How Ottonian Artists illuminated Spanish Art”
- Jitske Jasperse (CSIC, Madrid), “Holy Exoticism: New Perspectives on a Princess’s Portable Altar”

For a full program and to register please go to: <http://mittelalterkongress.de/mittelalterkongress/wb/pages/home.php?lang=EN>

### **ICMA at Byzantine Studies Conference, Univ. of Minnesota, Twin Cities, Minneapolis, 5-8 Oct 2017**

The ICMA, in conjunction with the University of Minnesota Center for Medieval Studies, will co-sponsor the annual Carl Sheppard Lecture in Medieval Art History to be delivered at the BSC on Friday 6 October in 120 Elmer Andersen Library. Elizabeth S. Bolman (Temple University) will talk on “The White Monastery Federation (Upper Egypt) and the Early Byzantine World: Rethinking Sites of Cultural Production”.

### **A Note on Kress Travel Grants**

Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of speakers in ICMA-sponsored sessions up to a maximum of \$600 (\$1200 for transatlantic travel). If available, the Kress funds are allocated for travel and hotel only. Speakers in ICMA sponsored sessions will be refunded only after the conference, against travel receipts. For more information visit: <http://www.medievalart.org/kress-travel-grant/>

*Submitted by  
Janis Elliott (Texas Tech University) Chair,  
ICMA Programs & Lectures Committee*

### **EVENTS AND EXHIBITIONS**

If you would like your upcoming conference, CFP, or exhibition included in the newsletter please email the information to [EventsExhibitions@medievalart.org](mailto:EventsExhibitions@medievalart.org). Submissions must be received by November 15 for inclusion in the December 2017 newsletter.

#### **An Interdisciplinary Conference on Reuse September 15-17, 2017**

Perry and Marty Granoff Center for the Creative Arts  
Brown University, Providence RI  
Download the program at: <https://reusereconsidered.com/program/>

#### **The Brummer Galleries in Paris and New York: From Antiquities to the Avant-Garde A Symposium to be held at The Met, October 13–14, 2017**

The year 2017 will mark the seventieth anniversary of the Museum’s historic purchase from Joseph Brummer’s estate in 1947, a year in which former Metropolitan president, Roland Redmond, declared the Museum had made the most significant acquisitions since its founding in 1870.

Renowned art dealer Joseph Brummer (1883-1947), with assistance from his brothers Imre (1889-1928) and Ernest (1891-1964), developed one of the most successful and wide-ranging art dealerships during the first half of the twentieth century. Both in Paris and, after 1914, in New York, the Brummer Gallery was the center of an extensive network of dealers, collectors, artists, and intellectuals. Joseph Brummer notably specialized in promoting original art-forms that were not previously integral to the Western art canon. By juxtaposing works from Africa, the

*Continued on page 24*

## EVENTS AND EXHIBITIONS

*(continued)*

Americas, the art of Medieval Europe, Ancient Greece and Rome, with creations by living artists, the Brummer Gallery blurred the boundaries that existed between these fields of collecting and was instrumental in awakening the desire of collectors and museum professionals for new forms of art.

In 1981 the Metropolitan Museum received the business papers of the Brummer Gallery in New York, thereby adding significant documentation to its already considerable holdings of Brummer material. Located at The Met Cloisters, the Brummer records include correspondence, photographs, and account records. More importantly, they contain accession cards recording the transaction of over 14,000 art objects that made their way through the gallery between 1914 and 1947.

Despite the Brummer brothers' extensive international dealership and the fame of the collections they helped build, in-depth scholarship has only just begun to explore their wide-ranging interests. The anniversary of the Met's purchase of Brummer's estate provides a unique vantage point from which to evaluate the activities of the Brummer Gallery, an international and influential art dealing firm of the first half of the twentieth century, and its influence in the formation of collections across the Met and beyond, with a symposium to be held at The Cloisters on October 13<sup>th</sup> and at the Met's main building on October 14<sup>th</sup>, 2017.

### **The Index at 100: Iconography In A New Century Index of Medieval Art, Princeton University, October 14, 2017**

On October 14, 2017, the Index of Medieval Art (formerly the Index of Christian Art) at Princeton University

will host a symposium and reception marking the centennial of its founding in 1917. Presentations by eight leading scholars will demonstrate the expansiveness and versatility with which art historians today approach what we continue to call "iconographic studies" and consider where the study of image and meaning will take the field in future years.

Speakers include:

Madeline Caviness, Tufts University  
Beatrice Kitzinger, Princeton University  
Aden Kumler, University of Chicago  
Chris Lakey, Johns Hopkins University  
Karen Overbey, Tufts University  
Glenn Peers, University of Texas  
Jennifer Purtle, University of Toronto  
Elizabeth Sears, University of Michigan  
Please check the [Index website](http://www.indexofmedievalart.org) for a schedule and free registration: <https://ima.princeton.edu/conferences/>

*Submitted by  
Pamela Patton, Director, Index of Medieval Art*

## CONTRIBUTORS

Janet Cook, Marka Tomić Djurić, Janis Elliott, Helen Evans, Jennifer Feltman, Ivan Foletti, Beate Fricke, Heidi Gearhart, Eleanor Goodman, Aden Kumler, Elizabeth L'Estrange, Sherry C.M. Lindquist, Christina Maranci, Miodrag Marković, Pamela Patton, Doralynn Pines, David Raizman, Nina Rowe, Paola Vitolo, Michael Wolf, Miloš Živković. Design by Danielle Oteri.