FROM THE PRESIDENT

Dear Members of the ICMA,

Spring and summer are the big times for conferences and travel, and the ICMA has been traveling as well. We sponsored three sessions at Kalamazoo in May, and a double session at Leeds in July. There is more to come before the autumn sets in: we will have quite a presence at the Kunst des Mittelalters Forum, the largest assembly of medieval art historians in Europe, which this year will be held in Hildesheim in mid-September. We are sponsoring the keynote lecture there by Christian Freigang of the Freie Universität Berlin, to be delivered in St. Michael’s church (“Glockenklang und Glockenträger. Zur Interdependenz von Musik und Architektur im Mittelalter”), and we are sponsoring the reception that will follow, as well. We are also sponsoring a session at this conference on “Carolingian Art and the Quest for Authenticity,” which has been organized by Adam Cohen and Genevra Kornbluth. Our Operations Administrator, Ryan Frisinger, who will be in Europe at this time, has agreed to give up a day or so of his vacation to represent the ICMA at the talks and at the reception. If any of you plan to attend the Forum, by all means, let Ryan know you will be there! In October, the ICMA will sponsor a session on “Gifts of Devotion to ‘Outer Places’ (exochorai)” organized by Foteini Spingou at the Byzantine Studies Conference, which will be held this year in New York City. By all means, suggest to us other conferences, here and abroad, where you think the ICMA should be involved: we are eager to expand.

I am happy to announce the first winners of the newly-established student grants for research travel in Europe. This summer, Kaelin Jewell from Temple University was to visit Istanbul and Ravenna to explore “Architectural Decorum and Aristocratic Power in Late Antiquity: The Gens Anicii;” Joseph Williams from Duke University was to visit Apulia and Croatia for his thesis, “Architecture as Practice and Production in the Medieval Mediterranean: The Church of San Corrado in Molfetta;” and in the fall, Bevin Butler from Arizona State University will visit nunneries in Northern Germany and Sweden to investigate their liturgical textiles. Each of these students will contribute a narrative report to the December Newsletter so that we can all share in their adventures. We plan to offer these grants again in 2016, so keep an eye out for the application details.

Thanks to the incredibly patient and persistent efforts of Danielle Oteri and Ryan Frisinger, our two administrators, the ICMA website has been redesigned and moved to a different, more user-friendly platform; we encourage you to catch up on news there, and to share information about medieval events as you become aware of them. Holger Klein kindly agreed to repeat for us the ICMA lecture on “Art, Faith, and... Continued on page 2
Politics in Late Medieval Venice” that he gave at the Courtauld last February, and Andrew Tallon was able to videotape it in New York. We hope to make that video available to our members online, while other archived material salvaged from a long-outmoded ICMA website can already be accessed on our new site. Danielle and Ryan are continuing to develop the site, and they would welcome your suggestions.

These summer months have been quiet, but there are good things to come. The year 2016 is the 60th anniversary of the establishment of the ICMA in New York in 1956, and a celebration is in order. At present, we are thinking of organizing a fall event in New York City to coincide with the Jerusalem exhibition that will open in September 2016 at the Metropolitan Museum - but we are certainly open to other ideas. A suggestion that the ICMA set up an annual book prize was enthusiastically received at the Board meeting in May; the criteria and logistics for the awarding of such a prize have yet to be worked out, but we are actively pursuing the proposal. We are also looking into ways to enhance member perks and privileges without undermining our long-standing spirit of outreach.

I wish all of you a good summer’s end and, as always, I encourage you to keep in touch!

Nancy P. Ševčenko, President
Nsevcenko8@gmail.com

As we examine medieval works of art like manuscripts, reliquaries, and jewels, today anchored and spotlighted in their museum vitrines, it is easy to imagine these sumptuous objects at rest in the hands of their original owners. But, in truth, they were in constant motion and women were especially responsible for the movement of these works of art. Luscious pieces were gifts that traveled lesser and greater distances, some imported in brides’ nuptial coffers and many more commissioned and used to unite women separated by their politically advantageous marriages. Sisters and mothers, grandmothers and aunts, daughters and cousins, as well as friends and allies, all exchanged works of art with shared stories and iconographies. These pieces were the tokens that served as tribute, the centerpieces of rituals and ceremonies, the precious keepsakes enjoyed in intimate places, and the markers of architectural spaces often also founded or endowed by these women.

In the paper, “Heresy, Conversion, and a Gift for a Queen: Raymond de Béziers’ Kalila (BnF MS Latin 8504) and Queen Jeanne de Navarre,” Amanda Luyster (College of the Holy Cross) studied the manuscript of the translation of Kalila wa Dimna, animal stories made for Jeanne de Navarre finished around 1313. The animal fables, the queen, and the translator, Raymond de Béziers, all moved in this case study.

Jennifer Borland (Oklahoma State University) explored the diffusion of a thirteenth-century illustrated health guide written by Aldobrandino of Siena, the Régime du corps, through the copies commissioned by Beatrice of

This year at the International Congress on Medieval Studies at Kalamazoo, Michigan, two ICMA-sponsored sessions called, “Moving Women, Moving Objects,” sought to enrich the discussion of women and their relationships with their works of art. These followed a session on the same theme at the conference of the College Art Association in New York in February 2015, summarized in the April 2015 Newsletter.

In the paper, “Heresy, Conversion, and a Gift for a Queen: Raymond de Béziers’ Kalila (BnF MS Latin 8504) and Queen Jeanne de Navarre,” Amanda Luyster (College of the Holy Cross) studied the manuscript of the translation of Kalila wa Dimna, animal stories made for Jeanne de Navarre finished around 1313. The animal fables, the queen, and the translator, Raymond de Béziers, all moved in this case study.

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artists of their time, bringing about the introduction of cutting edge materials and techniques and, through their movement, the diffusion of these objects and styles throughout Europe.

Nicolas Hatot (Musée des Antiquités, Rouen) then followed the layered life of an object, the reliquary cross originally housed in the Valasse monastery, founded by Empress Matilda, in his talk, “Empress Matilda and the Valasse Reliquary Cross: From the Holy Roman Empire to the Plantagenet Realm.” Recent research has revealed that over time, the shape of the cross shifted and incorporated new elements that mimicked the footsteps of its patron. Beginning with its Ottonian core, overlaid with its Anglo-Norman and imperial milieus, and grounded within its Cistercian context, along the way it was transformed to move in its own right as a processional reliquary cross.

Finally, we were fortunate to have Joan A. Holladay (University of Texas, Austin) with us at Kalamazoo. She responded to each of the six papers and suggested new ways to think about women and movement.

The sessions at CAA and Kalamazoo brought together both junior and advanced scholars from North America and Europe. Storified tweets from the sessions are available here: https://storify.com/yseale/moving-women-moving-objects. Thank you to the many ICMA members who joined the lively discussion in these sessions. We are editing many of these papers and others in a volume, Moving Women, Moving Objects, this coming year.

Tracy Hamilton
University of Richmond

Mariab Proctor-Tiffany
California State University, Long Beach
“The Cross in Medieval Art”  
Chaired by Beth Williamson

The idea for a session on the cross in medieval art came partly from my impression that the Cross of Christ, and its representations and significations, comes up as a common theme in many areas of current research, but that it is not often presented currently as a central art-historical theme to be dealt with thematically and comparatively. The Kalamazoo session was designed to provide both more focus and more breadth than previous treatments of the theme. It invited considerations of the cross, the crucifix, and the crucified Christ, in any medium, and across the Middle Ages, from early to late. The aim was to consider what could be gained at this particular moment in scholarship from a common concentration on this theme, especially in the light of recent trends in art-historical scholarship around issues such as affect, movement, materiality, and eco-materiality.

Among a wide field of proposed papers, three proposals stood out as fitting together in a way that would be most conducive to explorations of the proposed topic. Hélène Cambier, from the University of Namur, offered a paper on “The Filigree Reliquary Cross: a Must-have Object of the Beginning of the Thirteenth Century in the North of France and the Mosan Area?” In this paper, she explored a group of metalwork filigree crosses, mostly processional and altar crosses, that all contain a relic of the True cross, and sometimes other relics of various saints. Many crosses were ordered by Cistercian abbeys or given to them. Hélène suggested that the popularity of these crosses at this time lay partly in a process of emulation and competition among patrons and donors. Jennifer Lyons, from Emory University, offered a paper on “Ecclesia and Synagoga on the ‘Wrong’ Sides of the Cross at Chartres Cathedral.” She discussed a group of Ecclesia and Synagoga images associated with Chartres in the thirteenth century, including the two lost column figures that once stood on the left side of the north transept porch at Chartres cathedral. In these sculptures, Synagoga appears on the right side of Christ, our left, where we expect to find Ecclesia. Jennifer argued that the reversal of positions was intended to appeal to the clerical audience who would see the Bishop entering the cathedral via this doorway as standing for Christ, and therefore seeing the arrangement of Synagoga and Ecclesia from a Christ-like perspective. Finally, Joseph Salvatore Ackley, from Columbia University, offered a paper on “Reconsidering the Crux Gemmata: Just How Real, and Just How Monumental?” Joe discussed the monumental gemmed – and non-gemmed – crosses that were lavished upon Late Antique churches, and questioned just how widespread monumental gemmed crosses actually were. He considered the materiality of these crosses, and argued that perhaps, by the later Middle Ages, the monumental crux gemmata had become an unsustainable fiction.

Maggie Williams, from William Patterson University, and author of several publications on Irish high crosses, responded to these papers, before a full and lively discussion ensued. The three papers had many resonances with one another, and they, together with Maggie’s stimulating response, and the many thought-provoking questions from the audience, came together to make a highly successful session. On my own behalf, on behalf of all the speakers and the attendees at the session, I thank the ICMA for sponsoring the session.

Beth Williamson  
University of Bristol

See the Student Committee Pages for a report on their ICMA-sponsored panel, “Super Medieval! Visual Representations of Medieval Superheroes.”

Participants in “The Cross in Medieval Art:” Joseph Salvatore Ackley, Maggie Williams, Hélène Cambier, and Jennifer Lyons.
ICMA Reception at Kalamazoo

Elina Gerstman, Gerry Guest, Aimee Caya, and Kristen Herman.

Eliza Garrison, Ashley Laverock, and Isabelle Lachat.

Becky Corrie, Nancy Ševčenko et alii.

Andrew Sears and Chan Chun Wa.

Alice Isabella Sullivan, Lehti Mairike Keelmann, Stephanie Marie Rashe Chapman, and future medievalist.

Commemorations

If you would like to submit a commemoration of an ICMA member who has died in the 12 months prior to December 2015, and which has not yet been announced in this Newsletter, please send a 200 to 500 word obituary and, if possible, an accompanying picture by November 15, 2015 (in advance of the December 2015 Newsletter) to Sherry Lindquist, newsletter@medievalart.org.

John W. Williams (1928-2015) will be remembered for a lifetime of contributions to the study of medieval art in Spain, not only through a massive body of published work but also for the enthusiasm and energy with which he pursued his investigation of the archeological, aesthetic, and contextual meaning of his subject up to the time of his death at the age of 87. Perhaps best-known for his five-volume corpus, The Illustrated Beatus (1994-2003), John’s interests encompassed manuscript illumination, monumental sculpture and wall painting, and architecture from the Visigothic era through the twelfth century. His books and articles demonstrated the significance of Spain in the broader context of medieval art history, whether in relation to the Pilgrimage Roads, to court, monastery, and crusade, but finally and perhaps most importantly in its own right and on its own terms.

John held strong opinions, was skeptical by nature, and yet willing, even excited, when presented with convincing visual or textual evidence that led him to change his mind or to see things in a new light. One of many notable examples was Imaging the Medieval Bible (1999), stemming

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whether they were his own PhD students or others at home or abroad who knew his reputation and networked with him via correspondence and lively “shop-talk” at conferences and symposia. His efforts were rewarded by a symposium organized by Pamela Patton at Southern Methodist University and subsequent Festschrift in his honor (2005), being named a Fellow of the Medieval Academy of America (2008), and other honors too numerous to mention.

While our many conversations and correspondence over the years usually focused upon new discoveries and projects related to his ongoing research in medieval art, I was frequently surprised by the breadth of his knowledge. After his retirement in 2000, John presented a series of adult classes on old master paintings in the Prado, and as he was completing an addendum volume to his Illustrated Beatus series (University of Amsterdam, in press), he found time to make a convincing case, based upon a careful review of documentation and an analysis of style, for attributing to Goya an oil sketch of the dome frescos in the church of San Antonio de la Florida (Madrid) in the Carnegie Museum in Pittsburgh. Purchased in 1965 and long held in storage as a workshop product, the painting now hangs proudly in the museum’s galleries with its new attribution.

Over the past several years, John collaborated with filmmakers Murray Grigor and Hamid Shams to create a documentary film about the Commentary on the Apocalypse composed by the eighth-century Asturian monk Beatus of Liebena. The film premiered in the auditorium at the Morgan Library in October 2014. John was the lens through which medieval Spain came to life in a series of stunning sequences shot in remote locations all over the peninsula in which he revisited churches and examined manuscripts, conversed with old friends, and rekindled his enthusiasm for monuments of medieval Spanish art in the glory and excitement of their natural setting. The film was in every way a shared labor of love: John took advice from the filmmakers rather than impose his own ideas, and the result was deeply satisfying, creating deep bonds of affection among the three collaborators.

An ICMA-sponsored session on “new studies” in Spanish medieval manuscripts in honor of John Williams will convene in Kalamazoo in 2016 at the International Congress on Medieval Studies at Western Michigan University, along with a screening of the film Beatus: The Spanish Apocalypse.

David Raizman
Drexel University
Report of the ICMA Delegate to the ACLS Annual Meeting, 2015

The American Council of Learned Societies Annual Meeting took place in Philadelphia, Pennsylvania at the Sheraton Society Hill Hotel on May 7 through May 9, 2015. An informal session on Thursday evening, May 7, was entitled “Aligning Humanistic Scholarship with Public Engagement, Collaboration, and the Digital Realm.” The speakers were Douglas Greenberg, Professor of History at Rutgers University; Stephen Kidd, Executive Director of the National Humanities Alliance; Timothy Lloyd, Executive Director of the American Folklore Society; and James J. O’Donnell, University Librarian at Arizona State University. They encouraged academics to engage with community, integrating scholarship with mainstream society. They lamented that research universities have generally “not gotten the message.” Projects cited as exemplary were “American National Biography,” and “Picturing Milwaukee.”

The following day featured “Emerging Themes and Methods of Humanities Research: Discussions with ACLS Fellows,” chaired by Nicola Courtright, Professor of Art History at Amherst College. The group of three fellows who spoke about their research included Sylvia Houghteling, who has just completed her PhD in the history of art at Yale. Ms. Houghteling spoke engagingly about her interdisciplinary work on “Politics, Poetry, and the Figural Language of South Asian Textiles, ca. 1600-1730.” The dissertation reveals that textiles had a significant role in connecting distinctive courts, in shaping the poetic imagination of South Asia, and in transporting the visual culture of early modern South Asia to the wider world.

At lunch on Friday, William (“Bro”) Adams, Chairman of the NEH since last year, spoke of his vision for the agency. He recalled the importance of the ACLS in the founding of the NEH 50 years ago and he argued that the agency has played an important role in the cultural life of the United States, moving from an academic sphere to an increasingly public one. He cited grants to museums as instrumental in the broader reach of the NEH.

The afternoon session was devoted to “Literacies in the Twenty-first Century.” Deborah Brandt, Professor Emerita of English at University of Wisconsin—Madison, was the principal speaker and there were four respondents. Professor Brandt argued that reading has historically been the gateway to writing. Today, however, with so many “hands on keyboards” the relationship between reading and writing is in flux. Professor Brandt reported that many people spend more time writing than they do reading.

On Friday evening the Charles Homer Haskins Prize Lecture was delivered by Wendy Doniger, Professor of the History of Religions at the University of Chicago.

Peter Barnet

Member News

Recent Publications By ICMA Members

If you are a member who has published a book (or equivalent research project) 12 months prior to December 2015, and which has not yet been announced in this Newsletter, please send your information by November 15, 2015 (in advance of the December 2015 Newsletter) to Sherry Lindquist, newsletter@medievalart.org.


ICMA Board Member, Pamela Patton, has been named director of the Index of Christian Art.

**Awards**

If you are a member and your work has recently garnered a prize in the 12 months prior to December 2015, please contact newsletter@medievalart.org by November 15, 2015 (in advance of the December 2015 Newsletter).

Beate Fricke, Associate Professor of the History of Art, University of California, Berkeley, has been awarded an ACLS Collaborative Research Fellowship for, “Paris and the Book Market in Early Modern Brittany, c. 1450-1550 (with Finbar Flood, NYU).”

Diane Booton, independent researcher, was been awarded a Franklin research grant from the American Philosophical Society and a major research award from the Bibliographical Society (UK).

Holly Flora, Associate Professor of Art History at Tulane University, has been appointed the Jean-Francois Malle Fellow at Harvard University's Villa I Tatti in Florence for 2015-16. Flora is also a recipient of a Louisiana Board of Regents Artists and Scholars Grant for 2016-17 to complete a book on Cimabue and the Franciscans.

Elina Gertsman, Associate Professor of Art History, Case Western Reserve University, has been awarded an ACLS Fellowship for “Figuring Absence: Empty Spaces in Late Medieval Art.”

Francesca Dell’Acqua, Professor, University degli Studi di Salerno I, was awarded a Marie Curie Fellowship, to work on the Project Iconophilia at the Centre for Byzantine, Ottoman and Modern Greek Studies, University of Birmingham, UK.

Alicia Walker, Assistant Professor of Medieval Art and Architecture, Bryn Mawr College, was awarded a Charles A. Ryskamp Research Fellowship for “Christian Bodies, Pagan Images: Women, Beauty, and Morality in Medieval Byzantium.”

**Membership Committee**

The Membership Committee is finalizing upcoming events in Hildesheim in conjunction with the III. Forum Kunst des Mittelalters/Forum Medieval Art Hildesheim (September 16 through 19, 2015) as well as in Pittsburgh and elsewhere. These will be announced soon on Facebook and Twitter. If any member is attending an event or making a presentation where it would be possible to distribute materials or gather members and interested potential members, please contact Janet Marquardt, Chair, Membership Committee at jmarquardt@smith.edu.
Teaching Medieval Art: 
Objects of Devotion and Desire

At times, teaching medieval art seems to be an exercise in trying not to disappear off the radar of colleagues and graduate students. Not undergraduates—there always seems to be an interest in the Middle Ages among undergraduates. Nevertheless, if the courses are not supported by administration, if there are no jobs renewed (if I hear one more uninformed professor say “students only want to take modern…”), we as specialists in medieval are in danger of becoming silenced.

In an effort to raise the noise level, to bring light to our “dark corner,” in my recent practice, I have taken to pushing parallels to modern art and I would argue this is not pandering. Following the lead of Michael Camille, or at a further remove, Meyer Schapiro, one wants to provoke an understanding of the density, the interest, and the complexity of medieval art by drawing analogies to modern experience.

Some of you saw my 2011 exhibit at Hunter College—Objects of Devotion and Desire—where I surrounded five reliquaries, borrowed from the Met, with contemporary art pieces chosen by my graduate students in a seminar preparatory to the exhibit. The students, mostly in the MA program, mostly interested in modern and contemporary art, learned a lot about what makes medieval art compelling. For my own part, I learned vast amounts from them, both practical and thought-provoking and, as a result, it was the most exciting and outright fun class I have ever taught.

I used to think such an approach was not scholarly enough—something like pandering. But at Hunter, I have learned a little bit about principles of attraction. Surely, we are often in danger of being bad historians by allowing our point of view and prejudices to color our understanding of medieval art. But, at the same time, we all know that we never really care about something unless it relates in some fashion to our own lives, to our own interests.

The trick, I would say, is trying to find a way around the more obvious traps. At the same time that modern ideas open our interest in medieval, they also highlight differences. Maybe the things we share with the past are more about mental structures or ritual practices. Maybe the

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powers of materials are persistent and enduring. But of course, there are also ways that things are clearly and emphatically different. Comparisons and contrasts are a familiar means of exploration for art historians, here I just suggest we practice the exercise a bit more broadly.

There are many reasons all this is important for students and ways that this was particularly effectively demonstrated with the seminar and exhibition. MFA students found that they could literally take ideas back to the studio. The interaction of ideas and objects in making an exhibition is incomparable. One artist started using gold leaf after taking my course on reliquaries. Another studied paxes and relates their medieval history to a fascination of the endless recycling and malleability of wax.

MA and PhD Art History students learned the need to fight the good fight themselves. I find myself continually reminding students to find a bigger picture. If the committee is made up of scholars from other fields, one will never get the grant, or the job, if one focuses too narrowly on medieval details and close argument even if that is the beating heart of your scholarship. At least, your introduction has to say why anyone else should care—that is just good writing. But medievalists have to care more, to exude infectious enthusiasm for their field, both for the sake of themselves but for the sake of the field itself.

In preparing our exhibition at Hunter, we had endless discussions about the logistics and practicalities of display. We designed display cabinets, discussed the theory of labels—too much or too little?; we were the first at Hunter to use “QR” codes to take the viewer to further

information, decided that every image of an object in the catalog should have a comparative image discussed in the entry. We discussed the form that entries should take, striking a balance between communication and the classic fact-filled art historical entry. Various students took responsibility for the website, social media, associated events, the loans, the checklist, the transportation, the editing, the installation, etc. It was truly a team effort and we enjoyed the success of the exhibition together.

The final result was exhilarating. Perhaps it was the juxtaposition of a large photograph of a nude with a case of reliquaries (not to mention the Eliasson piece shining in the doorway) that drew them in, but we had unprecedented undergraduate foot traffic. Because of a “snow event” we had two openings, both very well attended. We had three closing parties!

There was even an irate article in the student newspaper, castigating our religious “irreverence.” No matter, Holland Carter called our exhibit “smart” in the New York Times and the catalog is a top download from Academia.edu (and my most readable piece on reliquaries).

Even if one cannot do an exhibit, as teachers, we can reach out to our students in so many ways—finding something that relates to the fantasy novels they love to read, or the travel they want to do, or the hidden past of archaeology that, discovered in childhood, remains exciting and alluring. I frequently get postcards with pictures of cathedrals from former students declaring that my class allowed them to understand the building and how much more it meant to them as a result. Meanwhile, even if every student cannot hope to major in the field, each takes away lessons in writing, in reading critically, in building an argument. In sum, do not let yourself believe ours is an irrelevant field. Stay visible my friends.

Cynthia Hahn
Hunter College
**Reflections on the Field: Medieval Jewish Art History**

The last five years have been an especially fertile period in medieval Jewish art history, not only for the numerous publications, exhibitions, and internet resources that have appeared but, perhaps more importantly, for a spirit of self-assessment apparent in several international conferences on the topic. Much of this productivity is collaborative in nature, involving scholars from various international institutions and diverse disciplines who are committed to engaging with one another to broaden the dialogue.

Trending scholarship in other fields of art history and adjunct fields that considers such topics as gender, temporality, word-image relationships, self-identity, and the sensory have compelling parallels in recent studies of medieval Jewish art and architecture. A good indication of this trajectory is revealed by the themes and scope of essays in a recent collaboratively written survey book edited by Marc Michael Epstein, *Skies of Parchment, Seas of Ink: Jewish Illuminated Manuscripts* (Princeton: 2015). Recent studies on illuminated Haggadot approach the manuscripts from the standpoint of the sensory (Adam Cohen, *Cahiers de civilisation médiévale* 55 [2102] and Julie Harris, *Gesta* 52 [2013]) and audience (Kogman-Appel, in *Patronage, Production, and Transmission of Texts in Medieval and Early Modern Jewish Cultures*, ed. Esperanza Alfonso and Jonathan Decter, 2014).

These are welcome developments in a field whose discourse was long-dominated by discussions of the Second Commandment prohibition against graven images and whether or not artists responsible for books made for Jews were themselves Jewish. Rather than “Jewish art,” the increasingly prevalent term “art made for Jewish patrons and audiences” helps to focus the emphasis on patrons rather than artists whose identities will likely never be known. There are other changes as well. The methodology consistently followed in earlier manuscript studies — which constitutes the majority of the field’s research — was recension-based, as scholars searched for remnants of lost illuminated cycles in medieval examples. The methods enlisted in recent scholarship on illuminated manuscripts are more likely to be applied to questions concerning the recep-
SPECIAL REPORTS

(continued)

tion of images, their contribution to literacy or performance of ritual, and how they might operate in relation to larger questions of “Visuality.”

While there is still much work to be done on the Jews’ position vis-a-vis the visual culture of medieval Christianity and Islam, there is increasing nuance in discussions of polemical content as Jews are seen to have been more integrated in their host societies and more knowledgeable about the dominant visual culture than previously thought. Such complexity is apparent in an article by Eva Frojmovic, “Jewish Mudejarismo and the Invention of Tradition,” in C. Caballero-Navas and E. Alfonso, eds., Late Medieval Jewish Identities - Iberia and Beyond (Palgrave, 2010); a catalogue edited by Vivian Mann, Uneasy Communion: Jews, Christians, and the Altarpieces of Medieval Spain (Museum of Biblical Art, 2010); and monographs by Sarit Shalev-Eyni, Jews among Christians: Hebrew Book Illumination from Lake Constance (Harvey Miller, 2010); and Sara Offenberg, Illuminated Piety: Pietistic Texts and Images in the North French Hebrew Miscellany (Los Angeles: Cherub Press, 2013). Katrin Kogman-Appel, A Mahzor from Worms: Art and Religion in a Medieval Jewish Community (Harvard, 2012) is a close, contextual study of a significant illuminated manuscript. In the field of architectural history, a recent dissertation and earlier article by Daniel Muñoz Garrido, “La creación del mundo en el arte medieval: La Sinagoga del Tránsito” (Ilu. Revista de Ciencias de las Religiones, 2010), explores the connections between the epigraphic and formal features of Iberian synagogues and Nasrid structures. Finally, Linda Safran, The Medieval Salento: Art and Identity in Southern Italy (Pennsylvania, 2014) investigates Jews and Jewish visual culture as an integral part of a particular place and community.

Apart from sessions dedicated to Jewish visual culture, papers on art historical topics that relate to medieval Jews are now commonly integrated into thematic sessions at the College Art Association, Kalamazoo, and Leeds conferences. There is also a building art historical presence in the programs of Jewish studies meetings such as the Association for Jewish Studies (AJS) and European Association for Jewish Studies (E AJ S). Even the highly abbreviated rendition of scholarly activity offered here bodes well for the future of the field, particularly as more illuminated manuscripts become available online in their entirety and as archaeological investigations of Jewish communal structures ongoing in Cologne, Seville, Molina de Aragón, and Lorca are assessed and made accessible to the wider public.

Julie Harris
Speratus Institute for Jewish Studies

Select Conferences


5. Bar-Ilan University, Ramat-Gan, September 2015. “Constructing and Deconstructing Jewish Art:” sponsored by Bar-Ilan University and Israel Science Foundation. This conference spans the breadth of Jewish art history, but has a number of speakers addressing medieval topics.

Select Exhibitions


Digital Art History: 
Conserving and Laser Scanning the Red Monastery Church, an Early Byzantine Monument in Upper Egypt

The last fifteen years have witnessed the transformation of a magnificent but little-known early Byzantine church in Upper Egypt. The triconch basilica is located in the so-called Red Monastery (Monastery of Apa Pshoi), near the modern city of Sohag (Figure 1).

Following a major wall painting conservation project, its formerly blackened surfaces are once again brightly colored, and its exceptional significance is apparent (Figures 2 and 3).

The United States Agency for International Development, with the support of the American people, provided the funding for this ambitious undertaking, which was administered by the American Research Center in Egypt (ARCE). In early 2015, Pietro Gasparri, architect and founder of C.P.T. Studio (Rome), was selected for the task of scanning the church on the basis of his wide experience in scanning monuments of great importance for global heritage for the past fifteen years. This work also included other churches with complex architectural spaces and wall paintings, for example, the late Byzantine churches of Gračanica, Dečani and Peć in Kosovo. A video of the Red Monastery church created from the data presents it to the viewer, inside and out, from multiple perspectives, many of which cannot be seen in person. The potential for in-depth study of the monument, based on the scanning, is tremendous.

The sanctuary is by far the best surviving example of a triconch, a popular architectural design in the late Roman world. It shapes a dynamic and magnificent space, enveloping the viewer in deep curves punctuated by columns and niches (Figure 4).

The three enormous apses triple the amount of space for monumental decoration that is available in most churches. The church at the Red Monastery also includes three major phases of late fifth- and sixth-century paintings that exist in surprisingly good condition. They include both powerful figures and extensive ornamental decoration. The wide array of iconographic subjects include Moses, the nursing Virgin Mary (Figure 5), and saints, among others.

Continued on page 14
The ornamental patterns are perhaps even more remarkable. The interior of the triconch includes the only well preserved, monumental example of polychromed architecture, created in paint (Figure 6), anywhere in the Greek, Roman, or early Byzantine worlds. Paint was the most common material used to decorate architecture, but it has rarely survived; certainly not to the lavish degree found at the Red Monastery.

The Red Monastery church is having a revolutionary effect on our understanding of the role of Upper Egypt in the production of visual culture in the early Byzantine period. Its iconography and aesthetic impact have close parallels, in more durable media such as mosaic and colored stone, in major urban, episcopal, and monastic centers. These include Ravenna, Constantinople, and Sinai. Far from being cut off from contemporary developments, this region was clearly closely involved in them. In addition, the Red Monastery church represents a pivotal moment in the development of monasticism, when the construction of monumental buildings was first employed by monks, who were dedicated to lives of poverty and self-denial. Personal indigence coexisted with corporate wealth. In the fifth century, what appears today to be a natural pairing of beauty and asceticism was a contentious subject. The church is therefore remarkable for our understanding of the performance of monasticism and the use by monastic leaders of aristocratic tools such as architecture to assert authority.

The church is in what was until recently a remote, dry part of Egypt, and was little used. A massive renascence of Coptic monasticism has spurred the reclamation of the building by monks and the revival of a monastery. This has been accompanied by the transformation of dry land into lush fields, contributing to rising ground water. The monument rests on a foundation of sand, and the water may destabilize it. In addition, the dampness has attracted termites, which seriously threaten the early Byzantine paintings. Despite tremendous efforts to combat these pests, it seems possible that they will consume the straw mixed into the early Byzantine plaster supports for the paintings. Political upheavals may also threaten the survival of the building; the cathedral in nearby Sohag was burned during the unrest following the overthrow of Hosni Mubarak.

Adriano Luzi, Luigi De Cesaris, Alberto Sucato, and Emiliano Ricchi oversaw the specialized work of wall painting conservation. Other important projects in the church, for example installing UV protective window panes and elegant lighting, were undertaken by Nicholas Warner, architect and expert in historic conservation. While the building, its paintings, and the conservation work were exceptionally well documented for the duration of the project, the most recent and final endeavor...
which allowed work to be done at a level of 4.5 meters from the ground. Inside the sanctuary, a combination of artificial and natural light was used during the photographic recording in order to optimize the color and shadow balance within the building. Outside it was desirable to avoid strong contrasts in light, and so early mornings and evenings were chosen as the best times to carry out the work.

Once the collection of field data was complete, the arduous and lengthy task of converting the high definition geometrical/geospatial and surface data into a complete three-dimensional model of the church could begin. The mesh and color point cloud data from multiple individual scans were first combined into a single three-dimensional model. Surface paintings and textures recorded through digital images were then mapped directly onto this model, whose overall size measures 500 gigabytes. In the case of the triconch itself, 160 high definition pictures were mapped onto the three-dimensional model, whose surfaces are composed of a cloud of approximately 600 million points. Open source software was then employed to produce high quality two-dimensional documents in color (architectural plans, axonometrics, cross sections), and to develop video simulations that might be used in future presentations and made available online.

A book on the monument will appear in 2016: *The Red Monastery Church: Beauty and Asceticism in Upper Egypt* (ed. Bolman), to be co-published by Yale University Press and ARCE. Major scholars and specialists have contributed to this diachronic, multidisciplinary consideration of the building and its significance. This church now joins a handful of early Byzantine monuments, such as San Vitale and the Hagia Sophia, which can still give us a glimpse of the polychromed magnificence of architecture in the fifth and sixth centuries. The laser scan of the church will expand both the population able to study it, and the scope of such study.

Links to a film and an interactive 360° panorama of the triconch sanctuary:

- [http://www.youtube.com/watch?v=VT7TDsZ9NpY](http://www.youtube.com/watch?v=VT7TDsZ9NpY)
- [http://www.360cities.net/image/red-monastery-sohag-egypt#2.10,-83.70,90.0](http://www.360cities.net/image/red-monastery-sohag-egypt#2.10,-83.70,90.0)

Elizabeth S. Bolman
Director, The Red Monastery Project
Professor
Temple University
ICMA OPPORTUNITIES

Calls for non-ICMA sponsored papers, fellowship opportunities, and exhibition and conference announcements are now 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. 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://medievalart.org/community/.

Calls for ICMA-Sponsored Session Proposals

ICMA at the International Medieval Congress, Leeds, July 4 through 7, 2016
DEADLINE: 10 September 2015

The ICMA seeks proposals for sessions to be held under the organization’s sponsorship at the International Medieval Congress (IMC) in Leeds, England, in 2016. 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 Word document 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 travel and of $1,200 for international 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://medievalart.org/kress/travel/.

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

Calls for Papers for ICMA-Sponsored Sessions

The ICMA is pleased to be sponsoring multiple sessions at the ICMS conference at Kalamazoo, MI May 12 through 15, 2016.
DEADLINE FOR ALL SESSIONS: 15 September 2015

NB: Membership in ICMA (http://www.medievalart.org/) is required of all speakers in sponsored sessions. Submissions that are not selected will be forwarded to the Medieval Institute to be considered for inclusion in the general sessions. For further information, please contact the Chair of the ICMA Programs Committee, Janis Elliott (Texas Tech University, janis.elliott@ttu.edu).

ICMA Sponsored Session I: “Models and Copies, Masters and Pupils: New Work on Spanish Illuminated Manuscripts in Honor of John Williams (1928-2015),” organized by David Raizman, Therese Martin, and Julie A. Harris.

In the colophon to the 960 Bible from León, the scribe Florentius, dressed in clerical garb, raises a bubbling toast to his “most cherished pupil, chosen by me.” The illuminator Sanctius responds in kind to his “Master,” lifting his cup and joining in praise to Christ for their completion of this magnificent book. On folio 12 of the same manuscript, however, in a grand display filling the entire page, it is Sanctius alone who asks the reader to remember him for his individual efforts. The two figures on the bible’s omega page thus serve as a metaphor for this session, which centers on copies that depart from their models and pupils who do not always tread directly in the footsteps of their masters. Our point of departure is the inimitable work of John Williams in the field of illuminated manuscripts, particularly the Beatus Commentaries on the Apocalypse, which has inspired scholars beyond the bounds of Spanish medieval studies.

For this session, we seek submissions from junior or senior scholars who have questioned traditionally-held assumptions of art historical scholarship, particularly concerning illuminations that do not consistently copy their models. We are interested in the choice to deviate from an archetype, especially the ways in which such decisions give rise to provocative new questions about intentionality and audience, likeness and divergence, and scholarly innovations that lead to paradigm shifts.
Please send a 200-word abstract, two-page CV, and completed ICMS Participant Information Form (http://wmich.edu/medieval/files/medieval-pif-2016.pdf) in a single PDF file with your name in the title by September 15, 2015 to: Julie A. Harris (Spertus Institute for Jewish Studies, marfiles@comcast.net); Therese Martin (CSIC, Madrid, therese.martin@cchs.csic.es); and David Raizman (Drexel University, raizmand@drexel.edu).

ICMA Sponsored Session II: “Picturing the Present: Structuring the Medieval Beholder’s Relation towards Time,” organized by Armin Bergmeier and Andrew Griebeler.

“What then is time?” asks Augustine, the fourth-century bishop of Hippo. “If no one asks me, I know, but if I wish to explain it, I do not know.” Although intimately familiar, time eludes simple description. For Augustine, it is a single, ever-moving point of the present that pushes forward in anticipation of things to come, and pulls backwards in memory and recollection. The centuries following Augustine saw the continued emergence of Christian and medieval approaches to time alongside the concurrent appropriation and adaptation of older pagan models, such as Neoplatonic conceptions of time as a moving image of eternity, or Aristotelian understandings of time according to the change and movement of bodies. This panel emphasizes and explores the medieval viewers’ relationship to the present and their current place in the cosmological system.

We invite proposals covering a wide range of media (portable objects, manuscripts, sculpture, wall decorations) from late antiquity through the late Middle Ages, possibly including, but not limited to, the following: how images relate to the conceptualization of the historical present; how artworks structure or organize the experience of time; how artworks reflect philosophical concepts of the nature of time; and medieval conceptions of change in the physical or natural historical present, including seasons, tides, stages of life, and the movement of stars.

Please send a 200-word abstract, two-page CV, and completed ICMS Participant Information Form (http://wmich.edu/medieval/files/medieval-pif-2016.pdf) in a single PDF file with your name in the title by September 15, 2015 to: Armin Bergmeier (armin.bergmeier@gmail.com) and Andrew Griebeler (agriebeler@berkeley.edu).

ICMA Sponsored Session III (Student Committee): “Crossing the Hanseatic Threshold and Beyond: Making Connections in Medieval Art, c. 1200-1500,” organized by Lehti Mairike Keelmann, and Laura Tillery.

The Hanse, also known as the Hanseatic League, was a trade network of merchants and cities across the Northern and Baltic Seas that flourished in the fourteenth and fifteenth centuries. Due to its geographic reach, the Hanse provided a framework to connect distant towns, peoples, cultures, ideas, and materials together. This session aims to explore the often-overlooked artistic production in the transnational Hanseatic region. Artistic exchange across Hanse trade routes was extensive and wide reaching. Art objects traveled long distances and were produced with great variety to reflect the multifaceted identities and goals of their patrons.

For this session, we invite papers that address artistic circulation, mobility, exchange, networks, identity, media, and/or patronage in the Hanseatic arena. We welcome both specific case studies as well as papers that interrogate larger questions on “Hanseatic art,” Hanse art historical historiography, and the self-fashioning of Hanse merchants or patrons. Along these lines, papers could also explore artistic links between the Hanse and other trade networks or more generally, art and mercantile trade in littoral and riverine towns in Europe, c. 1200-1500.

The Student Committee of the ICMA involves and advocates for all members with student status. As a committee that addresses the concerns of students, we see this session as a forum for discussion and informal mentorship within our field.

To propose a paper, please send a 200-word abstract, CV, and completed ICMS Participant Information Form (http://wmich.edu/medieval/files/medieval-pif-2016.pdf) in a single PDF file with your name in the title by September 15, 2015 to Lehti Mairike Keelmann (lehtik@umich.edu) and Laura Tillery (tillery@sas.upenn.edu).

**CONTRIBUTORS**

Peter Barnet, Elizabeth Bolan, Janis Elliot, Jennifer Grayburn, Cynthia Hahn, Tracy Hamilton, Julie Harris, Sherry Lindquist, Janet Marquardt, Mariah Proctor-Tiffany, David Raizman, Nancy Ševčenko, Alice Isabella Sullivan, and Beth Williamson
The student committee pages provide a forum for early career medievalists to voice their interests and concerns, to serve as a vehicle to introduce themselves both to other student members and to the larger membership of the ICMA. Many thanks to Student Committee Newsletter Liaison, Lehti Keelmann, for her role in soliciting features for this section.

ICMA Student Committee Update

It has been a busy summer for the ICMA Student Committee, with sponsored sessions at Kalamazoo, Leeds, and the Australian and New Zealand Association for Medieval and Early Modern Studies 10th Biennial Conference. Our Kalamazoo session, “Super Medieval! Visual Representations of Medieval ‘Superheroes,’” was presided by Stephanie Marie Rushe Chapman and included papers by ICMA student members Allison McCann and Alice Isabella Sullivan. Our Leeds session, “The Scandalous and the Marvelous in Medieval Art,” was presided by Sanne Frequin and included papers by student members Dominique Ann DeLuca, Dustin Aaron, and Marina Ferry. This year, we also co-sponsored a round-table at ANZAMEMS in Queensland, Australia with the Medieval Academy of America Graduate Student Committee. Our round-table, “Career Options for Graduate Students and Recent PhDs beyond the Tenure-Track Job,” was presided by Amanda McVitty and included presentations by Dr. Jan Pinder, Dr. Guy Carney, and Dr. Irena Larking. Detailed descriptions of each session can be found in this Newsletter.

We have also begun to plan for our sponsored sessions in 2016 for Kalamazoo and Leeds. See the Call for Papers for our Kalamazoo session above (page 17). Our Leeds session, organized by Meg Bernstein, is “Setting the Table: Medieval Tablescapes.” ICMA Kress Travel Grants might be available for our Leeds presenters. Follow us on Facebook for updates about these and other opportunities: https://www.facebook.com/ICMAStudentCommittee.

The Student Committee is also thrilled to announce three new members, Meg Bernstein (University of California, Los Angeles), Diana Olivares Martinez (University Complutense of Madrid, Spain), and Ashley Paolozzi (Queen’s University, Canada). Nominations for the committee are on a rolling basis; if you are interested in joining the Student Committee, please consult our newly released ICMA Student Committee webpage and submit a digital nomination form: http://www.medievalart.org/student-committee/.

Jennifer Grayburn
PhD candidate, University of Virginia
ICMA Student Committee Chair

ICMA Student Committee Session at the International Congress of Medieval Studies, Kalamazoo, 2015

“Super Medieval! Visual Representations of Medieval ‘Superheroes’”

At the 2015 International Congress on Medieval Studies at Kalamazoo, the ICMA Student Committee sponsored a session titled “Super Medieval! Visual Representations of Medieval ‘Superheroes.’” The session’s papers explored the visual depictions of ‘superheroes’ from both the western and eastern medieval world, examining how the notion of “super” is distinguished as extraordinary in medieval visual and material culture through either the representation of “superheroes” or their influence upon others.

Sherry C.M. Lindquist, Editor
The first paper, “No Medieval Superhero Is an Island: A Case Study of Hedwig of Silesia” or “Super Hedwig and the Man Who Made Her,” was given by Allison McCann, a PhD student in the Department of History of Art and Architecture at the University of Pittsburgh. McCann’s paper explored how the illuminated 1353 manuscript of The Life of the Blessed Hedwig (Ms. Ludwig XI 7) presents the story of its heroine, Saint Hedwig, in relation to her family—especially her male family members. This emphasis on male lineage and authority can be seen in Saint Hedwig’s ancestral relationship to the manuscript’s patron, Duke Ludwig I, and in a sequence of illuminations, including a diagram of Saint Hedwig’s male-dominated family tree and episodes depicting male-centered events from her life.

The session’s second and final paper was given by Alice Isabella Sullivan, a fifth-year PhD Candidate in the Department of History of Art at the University of Michigan. Sullivan’s paper, “Defending Christianity: Constantine the Great in Fifteenth-Century Moldavia,” stemmed from one of her dissertation chapters. Sullivan showed how Prince Stephen the Great of Moldavia looked to the ‘superhero’ Constantine the Great as a model and as an inspiration for his dynastic and imperial concerns after the fall of Constantinople in 1453, in both his architectural and painted image programs of the great-fortified monastic churches he commissioned.

Stephanie Marie Rushe Chapman
Ph.D. Candidate, Art and Archaeology
University of Missouri

An Exciting Summer of Slavic Language Study

I recently participated in the 8th Medieval Slavic Summer Institute (MSSI) held biannually at the Hilandar Research Library (HRL) at The Ohio State University (OSU). The program offered four weeks of intensive seminars and practical training courses in Slavic paleography and reading Church Slavonic, as well as special lectures on topics related to the production of medieval and early modern Slavic manuscripts. The host institution, the Hilandar Research Library, is the largest repository of medieval Slavic Cyrillic texts on microform in the world, and includes holdings from over 100 monastic, private, museum, and library collections. The MSSI participants worked with primary sources from the library’s collections that include over 6,000 Cyrillic manuscripts and over 1,000 Cyrillic early pre-1800 printed books on microform. For more information about the Hilandar Research Library, see: http://library.osu.edu/find/collections/hilandar-research-library/

This year’s MSSI ran from June 22 to July 17, 2015. In addition to the Hilandar Research Library, the Institute was hosted by the Resource Center for Medieval Slavic Studies (RCMSS), and the Department of Slavic and East European Languages and Cultures (DSEELC). The program brought together sixteen graduate students from different places around the world including the United States, England, Italy, Spain, and Ukraine—making this year’s Institute the most internationally-diverse to date. The group was also diverse from a disciplinary standpoint with students specializing in linguistics, philology, history, and art history, among other fields. The different skills and interests of each of the participants contributed to a dynamic and stimulating work environment in which everyone continually learned from those around.

Dr. Predrag Matejic (Professor, OSU and Curator, HRL) and Dr. Daniel Collins (Associate Professor, DSEELC, OSU) led the program and most of the daily seminars. These sessions covered topics such as the history of Cyrillic writing, Slavic literacy, recessional diagnostics of Cyrillic texts, dating techniques, scribal hands,
and the identification of watermarks. During these classes, the students worked individually and in small groups to translate texts written in Church Slavonic from the collections of the Hilandar Research Library. These texts ranged from religious passages to dedicatory inscriptions, and from titles written in vjaz’ to cryptograms.

The special lectures complemented the daily seminars. For example, Dr. Jennifer B. Spock (Professor, History, Eastern Kentucky University) led a three-hour long practicum on reading skoropis’i. The students transcribed and translated primary sources from the Hilandar Research Library and learned the tools needed to decipher the obscure handwriting characteristic of seventeenth-century Russian cursive. M.A. “Pasha” Johnson (Associate Curator, HRL) presented a lecture on manuscript genres, and Anna Arays (Special Collections Cataloging Associate, HRL) discussed the history of printing in Russia and seventeenth-century Muscovite printed books. Dr. Eric J. Johnson (Curator of Early Books and Manuscripts, OSU) gave a lecture on medieval book making and parchment using materials from the Rare Books and Manuscripts collection at OSU. This session provided the students with an unparalleled opportunity to study firsthand various examples of medieval and early modern manuscripts in diverse formats.

Indeed, the opportunity to work with actual objects from the collection contributed an invaluable aspect to the MSSI. During the very first seminar, manuscripts were brought out for students to examine and guidance was provided on how to handle properly the objects. Moreover, the students were encouraged to look closely and carefully at the physical aspects of the manuscripts and their contents. This exercise prepared the participants to work on their respective manuscript projects that supplemented the coursework of the MSSI and that culminated in formal group presentations and written reports during the last two days of the program.

The Manuscript Project centered on four Slavic manuscripts from the collection of the Hilandar Research Library and consisted of a careful examination of the physical aspects and condition of each of the manuscripts, its contents and decorations, as well as a linguistic and orthographic analysis of the text(s). For this project to be carried out successfully the students were carefully divided into groups of four, with each group consisting of at least a linguist, an historian, an art historian, etc. This diversity of interests and specializations within each of the groups contributed to vibrant work environments and experiences outside of the classroom, in the context of the Manuscript Project, where each of the student participants offered their respective expertise to the work at hand. As a result, the final reports were impressive in their scope and thoroughness.

I was told going in that the MSSI is unlike any other language-study program in terms of its rigor and practical experience, and that certainly proved to be the case. The structure of the Institute, the dedication and support of the faculty and staff, as well as the diversity among the participants created an exciting environment conducive to different kinds of learning. And, indeed, the knowledge and skills I acquired in a relatively short time has enabled me to begin tackling successfully the sources written in Church Slavonic that I treat in my work. My dissertation, titled “The Painted Fortified Monastic Churches of Moldavia: Bastions of Orthodoxy in a Post-Byzantine World,” has already moved forward in exciting
The ICMA Student Committee sponsored a session at the International Medieval Conference in Leeds (July 6 through 9, 2015). Following up on the very successful Kalamazoo session organized last year by the committee, the session was titled “The Scandalous and the Marvelous in Medieval Art.” The session was organized and presided over by Sanne Frequin (PhD candidate, History of Art, University of Amsterdam).

The three speakers of this session explored the materiality, the iconography, and the significance of the scandalous and the marvelous in their papers. Our first speaker, Dominique Ann DeLuca (College of Arts and Sciences, Case Western Reserve University, Cleveland), addressed a full-page illumination from a codex of a *Chronique Universelle* produced in Northeastern France around 1470 (Cleveland Museum of Art). She argued convincingly that the design of the illumination, in which the beautiful figures of Helen and Paris entering Troy inside the miniature are compared and contrasted with the grotesques in the margins, encouraged the medieval viewer to consider the dangers of admiring a beautiful outer form that might conceal an inner ugliness or sinfulness.

The second speaker, Dustin Aaron (Courtauld Institute of Art), addressed perceptions of forbidden love in carved ivory caskets. Dustin linked the iconography of the caskets wonderfully to contemporary Arthurian literature and also addressed the use of the caskets as objects that were picked up, turned around, and discussed. Dustin also directed the audience to the Gothic Ivories Project, a very useful research tool with thousands of entries on ivories.

Our last speaker was 2015 ICMA essay prizewinner Marina Ferry (Illuminare - Centre for the Study of Medieval Art, KU Leuven), who spoke about the utopian features of the representation of Troy in the French-Flemish world and presented the marvelous qualities depicted in medieval maps. Fortunately, we will be able to read more about her research soon, as her prize-winning essay “Constructing Imaginary Cities in Fifteenth-Century Illumination: The Iconography of Troy as Mental Discourse” will be published digitally on the ICMA website.

All three speakers presented well-argued papers that provoked a debate after the presentations. The audience had many questions and a lively discussion arose between audience and speakers. Both participants and listeners left the session with future research directions. I would like to thank the speakers for their enthusiastic participation and, on behalf of the Student Committee, we would like to thank the ICMA for providing Kress Travel Grants for our presenters.

*Sanne Frequin*
PhD Candidate, Art History
University of Amsterdam, Netherlands

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> Alice Isabella Sullivan
> Chester Dale Fellow, CASVA

> Dolores Zohrab Liebmann Fellow
> PhD Candidate, University of Michigan
ICMA Student Committee and MAA Graduate SC Session at ANZAMEMS 10th Biennial Conference, University of Queensland, July 2015

Roundtable: Career Options for Graduate Students and Recent PhDs beyond the Tenure Track

The ANZAMEMS conference organizers are grateful to the ICMA Student Committee and the MAA Graduate Student Committee for organizing this valuable and timely roundtable. Over forty graduate students and recent graduates, along with a number of tenured/permanent academic staff, attended and a lively discussion ensued.

Dr. Guy Carney of Brepols Publishers kicked things off by giving us some insights into the rapidly changing world of academic publishing. While freelance copyediting remains a common path for PhDs entering the publishing industry, Guy noted that the competition in this area is fierce; candidates should look to develop some niche skills. The shift to Open Access publishing and digital platforms means IT and web design skills are in demand and may help a candidate stand out in the field.

There are also opportunities in areas like contracts and rights management, and marketing and publicity including social media. For grad students thinking about a career in publishing, Guy advised that more teaching will not set you apart but to instead look for opportunities to build skills in academic collaboration, project management, and in the publishing process, such as organizing conferences or working on a graduate journal.

Next up was Dr. Jan Pinder, an academic skills advisor based in the Library at Monash University. Jan took a D.Phil. in French and then trained and worked as a teacher of English as a second language, specializing in English for academic purposes. She has now used that experience to build a career in academic publishing. This is an emerging profession (often based in writing centers in US universities) that is focused on helping students to understand the conventions and unwritten rules of academic study, and to develop the skills needed for success. Academic skills advisors are also being called on increasingly to work directly with academic staff to improve task and assessment design. Jan runs workshops and works one-on-one with higher research degree students, and runs thesis-writing groups. She says this type of role is ideal for people who enjoy teaching and mentoring. Some teaching experience is usually required, and as academic skills advisors often work with international students, ability in languages other than English is a plus. For those wanting to find out more about the profession, Jan pointed us to the Australian Association for Academic Language and Learning (http://www.aall.org.au).

Our final speaker was Dr. Irena Larking, recently a Tutor at St. John’s College, a residential college at the University of Queensland. Irena’s PhD focused on English religious history, but she drew on her professional background in human resources to share some valuable insights and tips for PhDs wanting to pursue non-academic career paths. Irena noted that the perception amongst non-academic employers is that PhDs lack “soft skills” like communication, leadership, collaboration, and teamwork. This is often not the case in reality, as these skills are developed through activities like tutoring and teaching, conference organizing, working on journals and grant applications, and volunteering in the community. However, PhDs do need to learn how to “sell” these aspects of their skillsets and how to explain them in terms a non-academic employer can relate to.

The http://www.vitae.ac.uk website was mentioned as an excellent resource for identifying and describing “transferable” skills for employers in the public sector or industry (see in particular the overview leaflet https://www.vitae.ac.uk/vitae-publications/rdf-related/researcher-development-framework-rdf-leaflet-vitae-spring-2011.pdf). Irena advised us to invest some quality time in identifying what we really enjoy and are good at, and to think laterally in terms of potential careers. She recommended Richard Bolles’ classic book What Color is Your Parachute? as an excellent way to work through this process.

The roundtable was live tweeted by Dr. Stephanie Trigg (@stephanietrigg) using the hashtags #ANZAMEMS2015 #s3k. A storify can be found here: https://storify.com/medievalists/anzamems-2015 (under day 3, starting at tweet 97).

Amanda McVitty
PhD Candidate, History
Massey University, New Zealand