



# ICMA NEWS

...AND MORE

Summer 2018, no. 1

Heidi C. Gearhart, Editor

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## FROM THE PRESIDENT, HELEN EVANS

Dear Members,

This is a most exciting summer newsletter with reports from as far away as China that demonstrate how active ICMA and its members are today. Do be sure to read it all.

The ICMA sessions at Kalamazoo and the annual meeting also reflected the expanding interests of ICMA and the breadth of the world we study. Aikaterini Ragkou of the University of Cologne and Maria Alessia Rossi of the Index of Medieval Art organized the ICMA session “Moving People, Shifting Frontiers: Re-Contextualizing the Thirteenth Century in the Wider Mediterranean.” Andrew Sears of the University of California at Berkeley and the University of Bern organized the ICMA Student session: “Regionalism in Medieval Art and Architecture” around the concept of the global Middle Ages. Both sessions reflected an issue of increasing importance to the ICMA that we discussed at our board meeting. What are the parameters of our concept of medieval art history today and should we slightly modify our mission statement to reflect the ways we now approach medieval studies?

Our mission statement currently states, “The mission of the International Center of Medieval Art is to promote and support the study, understanding, and preservation of the visual and material culture of the Middle Ages produced in Europe, the Mediterranean region, and the Slavic world, during the period between ca. 300 and ca. 1500 C.E. To this end the ICMA facilitates scholarship and education and sponsors public lectures, conferences, publications, and exhibitions devoted to medieval art and culture.”

At the board meeting in May, we agreed to appoint a committee to review our mission statement and submit proposed revisions to the October 2018 ICMA Board Meeting. The committee members are the Executive Committee of the Board and the chairs of five committees – Advocacy, Finance, Friends of the ICMA, Membership, and Publications (Helen C. Evans, Nina Rowe, Anne Stanton, Warren Woodfin, Beatrice Kitzinger, Pamela Patton, Doralynn Pines, and Alexa Sand). The committee is addressing two issues. The first is how to modify the mission statement to reflect the increasing breadth of our research interests as medieval scholars. The second is the need to recognize that organizations of our size generally have executive directors, a title that reflects what our administrator, Ryan Frisinger, actually does. George Spera, our lawyer, says that both topics need to be brought to the board for a vote and then to be approved by the membership.

Central to our discussion is the recognition that our membership, the research we support, the sessions we organize, the people we appoint to our committees and board, and the field of medieval studies in general are now looking toward what we might conceptualize as a global Middle Ages. If you have opinions you would like to share with us now as we work on the mission statement, please send them to [icma@medievalart.org](mailto:icma@medievalart.org). We will share our conclusions with you late this summer and bring the opinions of the membership to the discussion at our October

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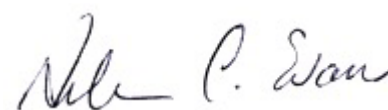
board meeting. After the board discusses and votes on the proposals, the board's decision will be brought to the membership for approval at the ICMA meeting during CAA 2019. If the membership approves the proposals, our lawyer George Spera will file the request for approval of the revisions with the proper authorities. As always, his work will be generously pro bono.

We appreciate the large number of you who offered your thoughts on how best to direct last year's surplus money in our recent survey. Look at the ICMA grant recipients in this newsletter to see the nine projects chosen for support based on your feedback. We look forward to your participation in this summer's survey on the best wording of our mission statement.

Finally, this is Danielle Oteri's tenth year with ICMA. She has done much to get our website functioning and enables Heidi to create the excellent newsletters that we now have. We all want to thank Danielle for her efforts for ICMA. Our organization is here to support our members and medieval art history through the assistance of people like Danielle. Let us know your opinions so that we represent you well.

Sincerely,

Helen



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)

## MEMBER NEWS

### Member Awards

*If you are a member and your work has garnered a prize in the twelve months prior to November 2018, please send your information to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **October 15, 2018** (in advance of the November Newsletter).*

### Therese Martin Wins Grant from the European Research Council (ERC)

Fellow art historian and medievalist Therese Martin recently made it into the Spanish daily newspaper *El País*. She is presented as one of six women scholars at the Consejo Superior de Investigaciones Científicas in Madrid; all of them have been awarded large grants by the European Research Council (ERC). Together these six women — five of them working on the medieval period — have received almost one third of the ERC grants awarded in Spain over

the last ten years. Therese, whose ERC-project analyzed the role women played in medieval art, poses the question whether it is an accident that all of them are women and medievalists. She suggests that it may reflect an open-minded mentality that acknowledges the importance of connections between different medieval cultures. She also believes that she and her colleagues are aware that things need to change, both in scholarship and in society. One way to accomplish this is through European funding, which allows for ambitious research in countries that are relatively isolated.

The article can be found on: [https://elpais.com/elpais/2018/05/09/ciencia/1525865103\\_804470.html](https://elpais.com/elpais/2018/05/09/ciencia/1525865103_804470.html)

The cooperation between Therese Martin and her colleagues resulted in MEDhis, a consortium of scholars in the field of Mediterranean studies. See: <http://proyectos.cchs.csic.es/medhis/content/founding-members>

Submitted by Jitske Jasperse

## The Medieval Academy Digital Humanities and Multimedia Studies Prize 2018

*The Digital Red Monastery Church: Open Access for Scholars and the Public, for Research and Teaching*

Principal Investigator, Elizabeth S. Bolman

The Digital Humanities and Multimedia Studies Prize celebrates an outstanding digital research project in medieval studies. The 2018 recipient is the project, “The Digital Red Monastery Church: Open Access for Scholars and the Public, for Research and Teaching,” led by the Principal Investigator, Elizabeth S. Bolman. This project used laser technology not only to create an interactive 360-degree panorama of the triconch sanctuary for the use of the general public (<https://www.360cities.net/image/red-monastery-sohag-egypt#2.10,-83.70,90.0>), but also a highly sophisticated, finely grained laser scan of the entire church that preserves its current structure for future study (<https://www.youtube.com/watch?v=0hHopGUnZNs>).

Named as one of the “100 Most Endangered Sites in the World” by the World Monuments Fund in 2002, the late fifth-century Red Monastery church in Upper Egypt stands as an important example of early Byzantine architecture, and it offers the most well-preserved example of painted architectural polychromy that has survived from the Greek, Roman and early Byzantine worlds. Yet, the environmental and physical threats to the longevity of the structure are increasing. The Digital Red Monastery Church project steps in to preserve this important cultural artifact in the face of “rising ground water, termites, and massive urban and agricultural expansion.” The project marshals an impressive methodology: on-site and post-site processing employed a phase shift laser scanner (FARO Focus 3D 120 laser scanner), a topographic total station (Leica TS02), and a high-resolution digital camera (Eos 5D Mark II Canon camera with calibrated lens) to capture the entire physical structure in a level of detail that ranged from 1–2 mm/pixel. Then, the high definition geometrical/geospatial and surface data was converted into a 500 gigabyte, three-dimensional model of the whole church. Rendering just the triconch of the church via this method involved mapping 160 high-definition images onto the 3D model, whose surfaces were composed of a cloud of roughly 600,000,000 points.

This level of sophistication and attention to detail rivals the most advanced virtual reality projects known today. In design and presentation, the Red Monastery project not only brings a marvelous, high-level visualization of this significant structure to those far outside the small group

of scholars who had known of it previously—but it also goes beyond visualization as it traces historical reconstructions and life of the monastery over time and its changing setting. As such, the project is an important component for the advanced research of medieval structures in general, especially in the light of unique architectural elements such as the *keburns*, not seen elsewhere in other architectural traditions. The Red Monastery project is equally important for advancing historic preservation and accessibility, especially since the structure is now largely closed to visitors, as the church is again in regular liturgical use after the completion of conservation work. The original contribution of this project to research on monastic architecture in particular and to medieval studies in general, the significant public outreach represented by its twofold digital presentation, and its truly advanced, impressive, and sophisticated digital humanities practices and methodologies, make “The Digital Red Monastery Church: Open Access for Scholars and the Public, for Research and Teaching” project an outstanding example of digital research in the field.

DHMS Prize Committee:

Timothy Stinson, North Carolina State Univ. (2018), Chair  
Jelena Bogdanovic, Iowa State Univ. (2019)  
Kathryne Beebe, Univ. of Texas at Arlington (2020)

## RECENT BOOKS BY MEMBERS

*If you are a member who has published a book or equivalent research project twelve months prior to November 2018, and which has not yet been announced in this newsletter, please send your information to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **October 15, 2018** (in advance of the November Newsletter).*

Kühnel, Bianca and Gustav. *The Church of the Nativity in Bethlehem. The Crusader Lining of an Early Christian Basilica*. Regensburg: Schnell & Steiner, 2018. [https://www.schnell-und-steiner.de/artikel\\_9320.ahtml](https://www.schnell-und-steiner.de/artikel_9320.ahtml)

Johnson, Mark. *San Vitale in Ravenna and Octagonal Churches in Late Antiquity*. Spätantike – Frühes Christentum – Byzanz. Kunst im Ersten Jahrtausend, Reihe B: Studien und Perspektiven, Band 44. Wiesbaden: Dr. Ludwig Reichert Verlag, 2018.

ISBN 978-3-95490-289-7

[https://reichert-verlag.de/en/9783954902897\\_san\\_vitale\\_in\\_ravenna\\_and\\_octogonal\\_churches\\_in\\_late\\_antiquity-detail](https://reichert-verlag.de/en/9783954902897_san_vitale_in_ravenna_and_octogonal_churches_in_late_antiquity-detail)

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## MEMBER NEWS

(continued)

### NEW APPOINTMENTS AND POSITIONS

If you are a member who would like to announce a new position or appointment, please send your information, a photo, and a brief bio (under 100 words) to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **October 15, 2018** (in advance of the November Newsletter). All announcements are voluntary.



**Andrea Myers Achi** has been appointed Assistant Curator, Department of Medieval Art and The Cloisters at the Metropolitan Museum of Art beginning June 2018. Dr. Achi's dissertation, recently completed at the Institute of Fine Arts, New York University, explores how manuscripts further our understand-

ing of the pervasive monastic book culture of Christian Egypt and the late antique world. Dr. Achi specializes in late antique and Byzantine art, manuscript studies, and late Roman ceramics. She is active with the Diversity Group of the ICMA.

**Dr. Amanda Dotseth** has been appointed Curator at the Meadows Museum, Southern Methodist University in Dallas, Texas, starting in September 2018. Dr. Dotseth earned her Ph.D. from the Courtauld Institute of Art, and is currently finishing a Meadows/Mellon/Prado postdoctoral fellowship at the Meadows.



**Dr. Christine Sciacca** has been appointed Associate Curator of European Art, 300–1400 CE at The Walters Art Museum in Baltimore. Dr. Sciacca earned her Ph.D. in Art History from Columbia University. Prior to joining the Walters she was Assistant Curator in the Manuscripts Department of the J. Paul Getty Museum in Los Angeles.

### ICMA ANNOUNCES GRANT RECIPIENTS

The ICMA is supporting the following projects from the recent Call for Proposals. This was a very competitive program. Applications came from eight countries and covered a variety of needs and areas of medieval art studies.

**Mariah Proctor-Tiffany**, California State University, Long Beach

**Tracy Chapman Hamilton**, Virginia Commonwealth University

*Moving Women Moving Objects (500-1500)* is a full-color volume being published by Brill in 2018. The volume began its life as three ICMA-sponsored sessions at CAA and ICMS (Kalamazoo) in 2015. The ICMA helped cover publication costs.

**Joseph Salvatore Ackley**, University of Arkansas

**Shannon L. Wearing**, Affiliate, UCLA Center for Medieval and Renaissance Studies

The ICMA will help cover publishing costs of *Illuminating Metalwork: Metal, Object, and Image in Medieval Manuscripts*, a volume of seventeen essays by a range of emerging and established scholars, which is planned to be published by De Gruyter. The essays will explore the depiction of precious metalwork in manuscript painting, as well as the use or simulation of metallic media, and the larger historical and methodological questions thus raised. The examined manuscript traditions range from Late Antiquity into the sixteenth century, from the Latin West to the Eastern Mediterranean and the Islamic world.

**Alice Isabella Sullivan**, Lawrence University

**Maria Alessia Rossi**, Princeton University

*Eclecticism at the Edge: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres* is a two-day Symposium organized by M. Alessia Rossi and Alice Isabella Sullivan. It will take place at Princeton University on April 5–6, 2019. In response to the global turn in art history and medieval studies, this event explores the temporal and geographic parameters of the study of medieval

art, seeking to challenge the ways in which we think about the artistic production of Eastern Europe, in particular regions of the Balkan Peninsula and the Carpathian Mountains. The ICMA is sponsoring a portion of this symposium.

**Amy Gillette**, The Barnes Foundation

**Zachary Stewart**, Texas A&M University

Gillette and Stewart's project is an interdisciplinary study of the grandest surviving medieval baptismal font canopy in the British Isles—in-situ portions of which are preserved at the parish church of St. Peter Mancroft in Norwich and ex-situ portions of which are held at the Philadelphia Museum of Art. Scholarly output (in the form of texts, images, and virtual 3D models) will be published in a multi-author volume with Brill and distributed for the creation of public displays in Norwich and in Philadelphia. The ICMA is cosponsoring an on-site study day at the Philadelphia Museum of Art.

**Caroline Bruzelius**, Duke University

**Paola Vitolo**, The University of Naples

**Medieval Kingdom of Sicily Image Database** is a project that documents the monuments of South Italy from c. 950 to c. 1430 during the Norman, Hohenstaufen, Angevin, and early Aragonese periods. The database has been online since October 2016. The ICMA is providing administrative support.

**Robert Ousterhout**, University of Pennsylvania

**Cappadocia in Context** summer field school is a program sponsored by Koç University open to international graduate

students in Byzantine and Medieval Studies. Course credit is available. The ICMA is awarding one scholarship.

**Asa Mittman**, California State University, Chico

**Benjamin C. Tilghman**, Washington College

***Medieval Art in the Moment: Scholarly Research and Public Discourse***, organized by The Material Collective, provides resources to help scholars and the public better understand the narratives that have collected around the Middle Ages in the popular imagination and separate myth from truth. The goal of the project is to encourage richer connections among scholars and the general public through linked workshops, freely available information, and ideas. Many medieval art scholars have come to feel that the field is currently at a turning point, and thus this project is particularly pertinent now. The ICMA is supporting honoraria for website contributors and a portion of conference costs.

**Susan Boynton**, Columbia University

**Diane Reilly**, Indiana University  
Incoming editors, ***Gesta***

A public study day in collaboration with the Institut national d'histoire de l'art (INHA) in Paris that will reflect the contribution of ***Gesta*** over the last 55 years to the study of medieval art history. The ICMA will sponsor graduate student travel from within France.

**Heidi Gearhart**, Editor, ICMA Newsletter

Assistant Editor (graduate student) stipend for work on the ICMA Newsletter.

## ICMA MEMBER TOURS AND EVENTS

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

### **ICMA Member Tour: Medieval Monsters: Terrors, Aliens, Wonders at the Morgan Library & Museum in New York**

Asa S. Mittman, Professor and Chair, Department of Art and Art History, California State University, Chico, and Sherry Lindquist, Dorothy Kayser Hohenberg Chair of Excellence in Art History, University of Memphis, guided fourteen ICMA members through their exhibition, *Medieval Monsters: Terrors, Aliens, Wonders* at the Morgan Library & Museum in New York. The special tour took place on June 26<sup>th</sup>, 2018.

Roger S. Wieck, Melvin R. Seiden Curator and Department Head, Medieval and Renaissance Manuscripts introduced the guest curators, Mittman and Lindquist, and explained

how they came up with the concept for the exhibition. Wieck also thanked Joshua O’Driscoll, Assistant Curator of Medieval and Renaissance Manuscripts, who, soon after his start date at the Morgan, became the exhibition’s in-house curator. The objects in the exhibition are almost exclusively from the Morgan’s collections.

Most of the discussions during the tour focused on the idea of what is a monster, and how the concept differs from our own times. After a brief introduction to each section, named separately for “Terrors,” “Aliens,” and “Wonders,” attendees were encouraged to look at the manuscripts and other objects, regroup, and then ask questions of the curators.

The Morgan published an accompanying catalogue, *Medieval Monsters, Terrors, Aliens, Wonders* by Lindquist and Mittman (The Morgan Library & Museum, New York, in association with D Giles Limited, 2018). The exhibition runs until September 23, 2018.

Doralynn Pines  
Chair, Friends of ICMA



*Asa S. Mittman and Sherry Lindquist lead ICMA members on a tour of Medieval Monsters: Terrors, Aliens, Wonders at the Morgan Library & Museum, New York, June 26, 2018. Photo by Ryan Frisinger.*



*ICMA members look at manuscripts with Asa S. Mittman and Sherry Lindquist during a special tour of Medieval Monsters: Terrors, Aliens, Wonders at the Morgan Library & Museum in New York, June 26, 2018. Photo by Ryan Frisinger.*

### **ICMA Member Tour: Hammond Castle, Gloucester, Massachusetts**

On a sunny June Saturday ICMA members enjoyed a tour of Hammond Castle, in Gloucester, MA, with Martha Easton and John Pettibone (former Director of the museum). The tour coincides with the recent publication of “Integrated Pasts: Glencairn Museum and Hammond Castle,” by Jennifer Borland and Martha Easton, published in the spring 2018 issue of *Gesta*. The coauthored article

explores the medieval collections of Raymond Pitcairn (1885–1966) and John Hays Hammond, Jr. (1888–1965), and the revivalist architecture in which they chose to house their collections. Today both are open to the public as museums: Pitcairn’s Glencairn Museum is in Bryn Athyn, Pennsylvania, and Hammond’s Castle is in Gloucester, Massachusetts. The ICMA event included a tour of the building and grounds and informal discussion. Jennifer Borland will lead a complementary tour of the Glencairn Museum on Saturday, October 13, 2018.

## ICMA MEMBER TOURS AND EVENTS

*(continued)*



*Martha Easton leads ICMA members through the stunning courtyard of Hammond Castle, Gloucester, MA, June 9, 2018. Photo by Ryan Frisinger.*



*Martha Easton discusses Hammond's collection during the ICMA tour of Hammond Castle, June 9, 2018. Photo by Ryan Frisinger.*





*The Great Hall, Hammond Castle, June 9, 2018. Photo by Ryan Frisinger.*

## ICMA At The International Medieval Congress, Leeds

On 4 July our ICMA sponsored session “Recollecting Medieval Artefacts: A Global Perspective” was scheduled at the International Medieval Congress in Leeds. Two initial ideas were crucial for creating this session. The first was increasing online availability of artworks in museums and archives, which raise the question whether and how the almost instant visibility of these objects shapes our understanding of the roles artefacts such as coins and seals played in medieval society and culture. The online visibility of medieval objects stimulates us to think about medieval practices of storing and concealing, together with modern ideas concerning retrieving and reconstructing the past. The second idea that shaped this session was to expand our thinking about the visibility and invisibility of medieval objects beyond the Western world. The inclusion of alternative spatialities and a non-Eurocentric point of view was received positively at Leeds and we are confident that this

meeting between medieval East and West has been inspiring and will lead to cross-fertilization and the development of new ideas.

Jitske Jasperse (session organizer), Humboldt-Universität zu Berlin

Minou Schraven, Amsterdam University College

Timothy Davis, Visiting assistant professor of Chinese, Brigham Young University Provo, Utah

That evening, the ICMA hosted a well-attended and lively reception, enabling rich conversations to continue.



*ICMA Membership Committee Chair Sarah Guerin talks with members at the ICMA reception, International Medieval Congress, University of Leeds, July 4, 2018. Photo by Gilbert Jones.*



*ICMA reception, International Medieval Congress, University of Leeds, July 4, 2018. Photo by Gilbert Jones.*

## COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to October 2018, 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 **October 15, 2018** (in advance of the November Newsletter).

### Semavi Eyice (1922–2018)



Semavi Eyice. Photo: Hurriyet Daily News, May 29, 2018.

Professor Semavi Eyice passed away on the May 28, 2018. Born on December 9, 1922, Professor Eyice was a pioneer of Byzantine studies in Turkey. He earned his doctorate in 1952 from Istanbul University under Ernst Diez with his thesis *Side'nin Bizans Dönemine Ait Yapıları* (Buildings of the Byzantine Era in Side).

In 1955, Professor Eyice received the Légion d'honneur Medal from the Académie de France, and in the same year he was awarded the Prize of the Turkish Academy of Sciences. In 2011, President of Turkey Abdullah Gül awarded Professor Eyice with the Presidential Culture and Arts Grand Prix. He was the honorary president of the Turkish National Committee. His death is a great loss for the Byzantine Studies in Turkey and abroad.

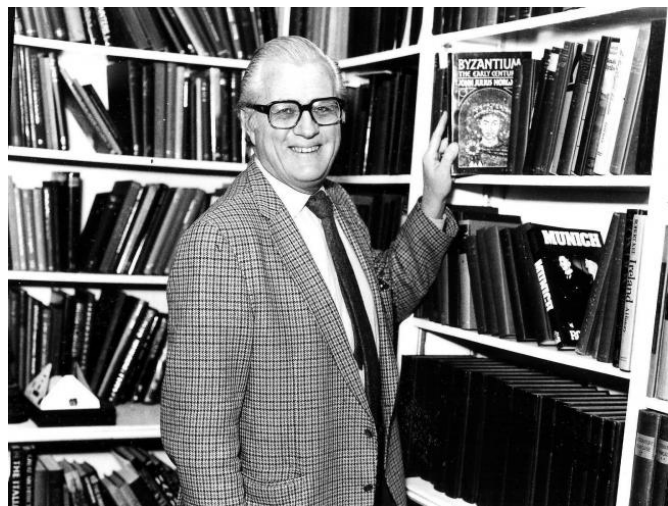
<https://www.dailysabah.com/portrait/2018/06/09/semavi-eyice-embracing-the-others-history>

Günder Varinloğlu conducted an interview with Professor Eyice on May 19, 2011, in the Department of Art History at Istanbul University, as a joint project between the Image Collections & Fieldwork Archives and the Dumbarton

Oaks archives. For an English translation of the interview see:

<http://www.doaks.org/research/library-archives/dumbarton-oaks-archives/historical-records/oral-history-project/semavi-eyice>

### John Julius Norwich (1929–2018)



John Julius Norwich. Photo: The Herald Scotland, June 5, 2018.

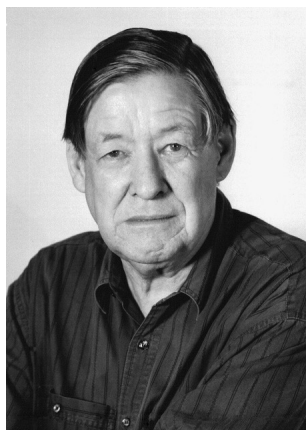
John Julius Norwich passed away on June 1, 2018. He was 88. Born on September 15, 1929, to Tory MP Duff Cooper and his wife, Lady Diana Cooper (née Manners), daughter of the eighth Duke of Rutland, Norwich became a writer and broadcaster who authored multiple books and made over three dozen documentaries for BBC television.

Deeply interested in Venice, he served as chairman of the Venice in Peril fund from 1970 and as company chairman of the World Monuments Fund. He also published on the subject: *A History of Venice* (1977 and 1981) in two volumes, *The Italian World* (1983) and *Venice: A Traveller's Companion* (1990). In 1991, he also published *Five Centuries of Music in Venice*, with H. C. Robbins Landon.

Other projects included a three-volume history of the Byzantine Empire, published between 1988 and 1995, an exhibition at the Victoria and Albert Museum marking the fortieth anniversary of the Queen's accession to the throne (1993), and *The Popes: A History* (2011).

<https://www.theguardian.com/books/2018/jun/01/john-julius-norwich-obituary>  
<https://www.thetimes.co.uk/article/john-julius-norwich-obituary-zwfmqq3gd>

**A Tribute to Willibald Sauerländer**  
**Born February 29, 1924, died April 18, 2018.**  
**By Avinoam Shalem**



On the evening of April 18, at the age of 94, Willibald Sauerländer passed away in Munich. For many of us art historians, Sauerländer was more than a German art historian and more than a medievalist. In the *nachkriegszeit* of Germany, as the majority of its intellectuals migrated to England and the USA, Sauerländer seemed to appear as one of the lone figures who kept the

lively and inspiring character of German academia alive. A thought-provoking person, he was able to stir discussion across the field.

Sauerländer was born in Waldsee, in Baden-Württemberg. He grew up in a house “where the arts were present,” as he himself recounted. His father was an artist, and therefore it came with no surprise that, at the age of 22, in 1946, just a year after the end of WWII, he studied art history at the Ludwig-Maximilians-University in Munich. In 1953 he received his doctorate. The topic: *Das gotische Figurenportal in Frankreich: Studien zur Geschichte der französischen Portalskulptur von Chartres West bis zum Reimser Josephsmeister* (*The Gothic portal figures in France: Studies on the history of the French portal sculptures of Chartres West to the Joseph Master of Reims*) was supervised by Hans Jantzen, a leading scholar on Gothic architecture who studied in Berlin with Heinrich Wölfflin and with Adolph Goldschmidt in Halle. (Jantzen would later become known to English speaking audiences with the publication of his book *Kunst der Gotik* under the title *High Gothic* in 1962). In 1959, after spending time in Paris, Sauerländer completed his habilitation at the Philipps University of Marburg. His first teaching position as an assistant professor was in Marburg University too, where he taught between the years of 1959 and 1961. After spending time as a visiting scholar at the Institute of Advanced Studies in Princeton, he took his full position as a professor in 1962 at the University of Freiburg. Between 1970 and 1989, he was the director of the Zentral Institut für Kunstgeschichte (ZI) in Munich and honorary professor at the Institute of Art History at the Ludwig-Maximilian University in Munich. He was visiting professor at Harvard (1984–1985), Berkeley (1989),

and New York (1992), and delivered the A. W. Mellon Lectures in the Fine Arts at the National Gallery of Art in Washington, DC (1991).

Like Meyer Schapiro, upon whose mind Sauerländer’s review article in *The New York Review of Books* (June 28, 2007) titled “The Artist Historian” provides an excellent glimpse, Sauerländer was also the ‘artist historian’ (see: <https://www.nybooks.com/articles/2007/06/28/the-artist-historian/?pagination=false>). His interest went beyond the art of the Middle Ages. He published extensively on French art of the seventeenth till the twentieth century, ‘Classical’ modernity, as well as on the methodology and historiography of the field (see his “In Conversation: Willibald Sauerländer with Sasha Suda” *Brooklyn Rail*, February 2010: <https://brooklynrail.org/2010/02/art/willibald-sauerlander-with-sasha-suda>).

Sauerländer was also a prolific essayist and art critic. His exhibition reviews were frequently published in the *New York Times Literary Supplement* and in the *Süddeutsche Zeitung* in Germany. Sauerländer could also be termed a francophile. Indeed the circa five years spent in Paris during his habilitation, from 1953 to 1959, shaped his intellectual framework as a young scholar and, more importantly, provided him with direct access to his métier. And yet, and as he himself confirmed, his slow growth into a solid respectable scholar went hand in hand with the post-traumatic era in which he came of age. Germany of ‘post 1945’, the *Stunde Null*, was deprived of its Jewish intellectual forces in the field of art history, and thus delved into the art of description (*Beschreibungsmethode*), which, to quote Sauerländer, “was connected to a kind of spiritualism that was very curious” (*Brooklyn Rail*). Thus, his move to Paris should be seen as a reactionary act of rejecting German empirical research method and also as refusing the classical educational path of German art historians that habitually passed through Italy, namely Rome and Florence.

Sauerländer rebelled. In 1950 he publicly protested against the rearmament of Germany. In 1951 he protested against the vocation of Hans Sedlmayer as an *ordinarius* at the art history department of Munich University. It seems that Sauerländer lived through the national trauma of the Nazi past and that his cognitive disposition was somehow as divided as Germany’s zones after 1945. Interested in the Gothic and Nicolas Poussin’s landscapes, writing on Romanesque as well as on Pop art, Sauerländer always kept dialectic as a method for the constant enhancement of critical thinking. His publications usually reveal the Parisian gaze of Henri Focillon and Louis Grodecki — a solid

*Continued on page 12*

## COMMEMORATIONS

(continued)

formal analysis and a sensitive eye for listening to the *vie des formes*, while mapping the visual in historic-cultural setting. His best-known book *Gothic Sculpture in France 1140–1270* (English edition, 1971) brought him fame and recognition, and the directorship of the ZI in Munich followed this publication. I still recall the marathon seminar on Rubens in the Alte Pinakothek in Munich that I took with him in the late 1980s. It was a four-hour, weekly session at the museum, and each meeting was devoted to one sole piece of art. Sauerländer spoke with us about Rubens, art history, and even the politics of the day. But his uses and explanations of French terms like *l'oeil écoute*, on which he insisted when looking at Rubens' paintings, or the deep meaning of the word *dessin* for understanding Rubens' drawings of the Marie de Medici Cycle, remain seared in my memory.

Sauerländer was a member of the Bayerische Akademie der Wissenschaft and the Bayerische Akademie der Schönen Künste. He taught as visiting professor in various universities in France and in the USA, including the College de France, Paris; University of Wisconsin, Madison; Harvard University, Cambridge; The Institute of Fine Arts, NYU, and the University of California, Berkeley.

He also received various honorary degrees: Doctor honoris causa, Université Strasbourg 1987; Perfezionato honoris Causa Scuola Normale Pisa 1999; Commandeur de l'Ordre des Arts et des Lettres 1990; Bayerischer Maximiliansorden für Wissenschaft und Kunst 1995; Chevalier de la Légion d'Honneur 1999; and the Grand Prix de la Société française d'archéologie 2007.

Sauerländer was laid to rest in Munich, but his words at the very end of his interview with Sasha Suda in 2010 will last. On asking: "What are we responsible for as art historians, professors, and critics today?" Sauerländer answered: "We are responsible for one of the greatest parts of mankind's cultural memory. We are responsible for physically conserving and keeping alive that cultural memory. We are responsible for maintaining critical perspective."

Avinoam Shalem, Art History and Archaeology, Columbia University, NY

For an obituary see:

<https://www.sueddeutsche.de/kultur/nachruf-bildung-des-herzens-1.3951983>

## IN BRIEF

### A Reminder from the Editor: Newsletter Schedule Changes

In order to better coordinate with the yearly cycles of calls for papers and calls for sessions, we will be shifting the dates of the newsletters. The new schedule begins with the Summer 2018 issue. The deadlines for submitting information and release dates will be as follows:

Winter issue: information due October 15, newsletter released mid-November

Spring issue: information due February 15, newsletter released mid-March

Summer issue: information due June 15, newsletter released mid-July

Any information that you would like to have published in the newsletter must be received by the editors on or before the information deadline. Calls for information will be sent out a month prior. We hope this will make the newsletter more useful for our readers. If you have any questions please don't hesitate to contact Heidi Gearhart, Editor, at [newsletter@medievalart.org](mailto:newsletter@medievalart.org).

### Call for Interest

The ICMA is starting an Oral History Project to record the reminiscences and experiences of ICMA members and former officers. Interviewers will be needed. If you would like to participate in this project, please contact Heidi Gearhart [newsletter@medievalart.org](mailto:newsletter@medievalart.org).

### The Census of Gothic Sculpture Reviewed in Caareviews.org

The latest volume of the Census of Gothic Sculpture has been reviewed by Brigit Ferguson in [caareviews.org](http://caareviews.org), who calls it "a most welcome contribution to the study of Gothic sculpture" with "consistently learned" entries. Volumes are still available for purchase through the ICMA website.

Joan A. Holladay and Susan L. Ward, eds. *Gothic Sculpture in America III: The Museums of New York and Pennsylvania*. Publications of the International Center of Medieval Art, No. 6. New York: International Center of Medieval Art, 2016.

<http://www.medievalart.org/census-of-gothic-art/>  
<http://www.caareviews.org/reviews/3255#>.  
 WyrfGKdKg2w

### An Urgent Appeal from the Société Des Bollandistes

Dear Colleagues,

For over four centuries the Société des Bollandistes has been at the forefront of scholarship in the vast field of Christian hagiography. Since the days of Jean Bolland and Daniel van Papenbroeck, through those of Hippolyte Delehaye, Paul Peeters, and Baudouin de Gaiffier, its publications, including the *Acta Sanctorum*, the *Subsidia Hagiographica*, the *Analecta Bollandiana*, the *Bibliotheca Hagiographica Latina, Graeca, and Orientalis* have been the essential tools of thousands of scholars around the world. Its library, containing some 500,000 volumes and 1,000 periodicals, as well as its online resources, serve critical scholarship in all areas of hagiography and religious and devotional history. Today's Bollandists continue this great tradition with the same rigor and dedication. Now, however, they are obliged to depart from their usual discretion because their future is endangered. The Société has been since its inception supported by the Belgian Provinces of the Society of Jesus, but the Jesuits, although willing to maintain the work, are no longer able to provide the finances necessary to sustain this great enterprise. Thus we are launching an urgent appeal to scholars and colleagues around the world to help keep this great and historic tradition alive. I am inviting you to help continue the mission of the Société by becoming a member of the American Friends of the Société through an annual donation to support our work: <https://kbfus.networkforgood.com/projects/15364-b-kbfus-funds-bollandist-society-be> And of the Canadian Friends: <http://www.kbfcanda.ca/en/projects/the-canadian-friends-of-the-societe-bollandistes/> We offer membership at USD 100 (CAD 130) a year, but any contribution will help us continue our work. Your gift is fully tax exempt in the US and Canada. Friends will have the possibility of receiving periodic updates on the work of the Société and will be assured of a warm welcome should they wish to work or simply visit the Bollandist library in Brussels. Further initiatives will be announced in the coming months. However, we emphasize that any level of support you can provide that will help keep this great historical enterprise flourishing in the twenty-first century will be most welcome.

Yours sincerely,  
 Robert Godding, S. J. Director  
 Bd. Saint-Michel, 24 1040 Bruxelles Belgique  
[www.bollandistes.org](http://www.bollandistes.org)

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## IN BRIEF

(continued)

### ACLS Delegate Report 2018

The ninety-ninth annual meeting of the American Council of Learned Societies (ACLS) took place in Philadelphia on April 26–28, 2018. Scholars are quibblers by nature and inclination, and thus Chair of the Board of Directors James O'Donnell, a distinguished medievalist and hence perhaps even more quibbly than the average scholar, pointed out that since the council's foundation in 1918 took place at a meeting, the first annual, a scrupulous digitator might suspect that the 2018 meeting, was, in fact, the hundredth annual meeting. Whatever one's view on that calculation, the next meeting, in New York on April 25–27, 2019, will celebrate the organization's centennial.

The schedule for the meetings was posted in advance at the rich ACLS website ([http://www.acls.org/about/annual\\_meeting/](http://www.acls.org/about/annual_meeting/)), and a summary is promised to appear there soon, so I shall not here convey all the sessions and speakers. I shall also diverge from the pattern established by John Fleming as longtime delegate from the Medieval Academy in failing to convey the gustatory pleasures of which we partook. President Pauline Yu was eloquent as always, and even more moving than usual in addressing the retirement of Steve Wheatley as Vice President after thirty-two years of service to ACLS. She emphasized that ACLS is committed to the notion that the humanities should not be restricted to elite institutions, and is sponsoring new Mellon Foundation-supported fellowships for faculty at community colleges, expanding the number of fellowships for faculty at teaching-heavy four-year institutions, continuing the Public Fellows program, and launching new programs about religion and journalism, and about "crossing borders" to increase international ties. Stephen Kidd of the National Humanities Alliance (of which ICMA is a member) addressed some of the same issues, emphasizing efforts to improve ties between humanities organization and the congress, which has reauthorized the NEA and the NEH and even confirmed the new NEH Chair, John Parrish Peede.

The opening session was a panel discussion, "The Contested Campus: Speech and the Scholarly Values." Ben Vinson III opened with the intriguing observation that identity politics has gotten us to a challenging place, but there was no chance for other panelists or subsequent questions to explore this further, the discussion having been led in different directions. An initiative that may be of interest to many ICMA members is TOME (Toward an Open Monograph Ecosystem), sponsored by the American Association of Universities, the Association of Research Libraries, and the Association of University Presses. Still at

an early stage, a pilot program is currently seeking to produce open digital editions of monographs with a Creative Commons license. Thus far fourteen institutions and sixty presses have expressed interest in the program, and a dozen titles are in the pipeline for production. For further information and questions contact Peter Berkery at Association of University Presses or Jessica Sebeok at Association of American Universities.

The highlight of the meeting, as often in the past, was the trio of reports from recent ACLS Fellows, with the report from Rian Thum (History, Loyola University New Orleans) perhaps of particular interest to some ICMA members, having dealt with Islamic communities and culture in China.

Respectfully submitted,

Lawrence Nees

### News from Centre for Early Medieval Studies, Brno

Besides the publications (cf. list below), a lot has happened around the Centre in Brno, notably on one of the main research focuses, the Southern Caucasus. On the 10<sup>th</sup> of May 2018 a short film on medieval Armenian architecture and cultural heritage realised by members of the Centre was publicly projected, followed by a talk by Ivan Foletti on "Cultural Genocide, Memory and Beauty: The Arts of Medieval Armenia" at the Scala University Cinema in Brno. The event, in the wake of the project *Migrating Art Historians*, was attended by more than 400 persons. It was followed up by another student excursion to Armenia from the 26<sup>th</sup> of May to the 2<sup>nd</sup> of June 2018, during which the students of the Centre were joined by students from the Universities of Lausanne and Ca'Foscari of Venice in order to discover and document several of the most important medieval Armenian monuments. Their work will later become a part of a next volume of *Zápisky z cest* (Notes from a journey).

Besides these activities, the Centre continues to organise series of public lectures called "Středověk jinak", including also special talks by international scholars. On the 14<sup>th</sup> of March 2018, Francesca dell'Acqua from the University of Salerno gave a lecture entitled "*Iconophilia*: Holding on to the Incarnate Logos." A month later, on the 15<sup>th</sup> of May 2018, Daniela Mondini (Università della Svizzera Italiana) presented her research called "*Furtum Sacriligum*. The 'Holy Heads' of Peter and Paul and a Lost Fresco Cycle in the Lateran Basilica." Between the 9<sup>th</sup> and 13<sup>th</sup> of April 2018, the Centre was also pleased to host Katharina Meinecke from the University of Vienna, who led a block course

focused on Umayyad visual culture. Furthermore, from the 16<sup>th</sup> to the 17<sup>th</sup> of May 2018 was successfully held the international conference “Step by Step Towards the Sacred: Ritual, Movement and Images in the Middle Ages” organised by Martin Lešák and Veronika Tvrzníková.

The last important piece of news is that, after having been accepted by the databases ERICH and WoS, our journal *Convivium* was also accepted by SCOPUS.

### List of publications:

*Convivium, Supplementum II: The European Fortune of the Roman Verona in the Middle Ages.* Amanda Murphy, Herbert L. Kessler, Marco Petoletti, Eamon Duffy, Guido Milanese, eds. Turnhout: Brepols, 2018.

*Convivium V/1: The Italian South: Transcultural Perspectives 400–1500.* Elisabetta Scirocco, Gerhard Wolf, eds. Turnhout: Brepols, 2018.

*From Kondakov to Hans Belting Library. Emigration and Byzantium – Bridges between Worlds,* Ivan Foletti, Francesco Lovino, Veronika Tvrzníková, eds. Convivia 2. Rome: Viella, 2018.

Foletti, Ivan. *Oggetti, reliquie, migranti. La basilica ambrosiana e il culto dei suoi santi (386–972).* Rome: Viella, 2018.

*Zápisky z cest 3, Moskva & Nongorod* [Notes from a Journey 3, Moscow & Novgorod]. Ivan Foletti, Karolina Foletti, Martin F. Lešák, Petr M. Vronský, eds. Brno: Masarykova univerzita, 2017.

*Ritualizing the City: Collective Performances as Aspects of Urban Construction.* Studia Artium Medievalium Brunensia 6. Ivan Foletti, Adrien Palladino, eds. Rome: Viella, 2017.

Foletti, Ivan. *From Byzantium to Holy Russia. Nikodim Kondakov (1844–1925) and the Invention of the Icon.* Studia Artium Medievalium Brunensia 5. Translated from the Italian by Sarah Melker. Rome: Viella, 2017.

Submitted by Adrien Palladino

### News from the Index of Medieval Art Out of Bounds: Exploring the Limits of Medieval Art

The next Index conference, “Out of Bounds: Exploring the Limits of Medieval Art,” will be held on November 17,



Wisdom holding a Map of the World, from Petrus de Ebulo: Liber ad honorem Augusti (Bern, Burgerbibliothek, Cod. 120.II, fol. 140r).

2018. Conceived in collaboration between the Department of Art & Archaeology and the Index of Medieval Art at Princeton University, the conference will bring an international roster of scholars together with Princeton graduate students for a half-day workshop on November 16, prior to a full day of public lectures on the impact of the global turn on the study of medieval visual culture.

The conference responds to a question of current interest throughout medieval studies: what are the boundaries of medieval culture? As scholarly awareness of the global dimensions of the medieval world provokes new ways of considering traditional questions, we must ask ourselves: what geographical, cultural, or chronological parameters now direct our study of the Middle Ages, and how do these reshape scholarly assumptions about medieval communities, identities, traditions, and interrelationships? Pushing beyond the center-periphery debate that once governed such questions, we ask what scholars and students can learn from a more flexible, decentered understanding of the medieval world and its visual culture.

#### Speakers:

**Suzanne Conklin Akbari**, Professor of English and Medieval Studies, University of Toronto

**Michele Bacci**, Professor of Medieval Art, University of Fribourg

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## IN BRIEF

(continued)

**Jill Caskey**, Associate Professor of Medieval Art, University of Toronto Mississauga

**Eva Frojmovic**, Lecturer in History of Art and Cultural Studies, University of Leeds

**Sarah Guérin**, Assistant Professor in the History of Art, University of Pennsylvania

**Christina Maranci**, Professor of Art History, Tufts University

**Alice I. Sullivan**, Lecturer, University of Michigan

**Michele Tomasi**, Professor of Art History, Université de Lausanne

*Discussants:*

**Annemarie Weyl Carr**, University Distinguished Professor of Art History Emerita, Southern Methodist University

**Alicia Wilcox Walker**, Associate Professor of History of Art, Bryn Mawr College

*The conference is free, but registration is required to guarantee seating. A detailed schedule and registration form will be posted at <https://ima.princeton.edu/conferences/> by the end of the summer.*

Submitted by Pamela Patton

## Late Antique Textiles to be Exhibited at Queens College

This fall, the Godwin-Ternbach Museum at Queens College will feature an exhibition entitled *From the Desert*

*to the City: The Journey of Late Ancient Textiles*, highlighting the recent gift of eighty-five textile pieces from the Rose Choron collection to the museum. Curated by Warren Woodfin in collaboration with museum codirectors Elizabeth Hoy and Brita Helgesen, the exhibition aims to place this group of textiles from Late Antique Egypt in multiple contexts of original use, modern rediscovery, and contemporary reception. A group of loans from the Brooklyn Museum will anchor the first part of the show, providing comparisons in other media for motifs and themes that dominate the textiles: myth, the natural world, health and prosperity. The second part of the exhibition treats the archaeological discovery of “Coptic” textiles in the late nineteenth and early twentieth centuries. Here comparative works will highlight the impact of the rediscovery of textiles from Late Antique Egypt on the arts—from the drawings of Matisse to the staging of Massenet’s opera *Thaïs*. The third and final section will juxtapose Late Antique textiles with works by contemporary artists inspired by them, including paintings by Gail Rothchild based on textiles from the Choron collection and works in crochet by Caroline Wells Chandler. By tracing the reception of the textile arts of the Late Ancient world into the twenty-first century, the exhibition will attest to their continued vitality as sources of creative inspiration as well as scholarly insight. The exhibition will be accompanied by a catalogue featuring essays by Jennifer Ball, Glenn Goldberg, Brita Helgesen, Elizabeth Hoy, Thelma Thomas, and Warren Woodfin, along with contributions from Queens College graduate students in Art History. The exhibition runs from September 13<sup>th</sup> to December 2018 (closing date TBA).

Submitted by Warren Woodfin



## SPECIAL FEATURES

### REFLECTION

#### Excess and Austerity: Benedictines Rule at the Cloisters

#### Heavenly Bodies: Fashion and the Catholic Imagination.

#### An Exhibition at the Metropolitan Museum of Art and the Cloisters, May 10 – October 8, 2018

By Risham Majeed

By cause that it was old and somdel strait  
 This ilke monk leet olde thynges pace  
 And heeld after the new world the space  
 - Geoffrey Chaucer, “General Prologue,”  
*Canterbury Tales*, lines 174-176.

Chaucer’s characterization of a monk, luxuriously attired on a pilgrimage to the shrine of Thomas Beckett, is a pithy rebuke to the manner in which worldly pursuits overshadow his spiritual duties. These two lines also crystallize the core tension and inspiration that motivates and animates the exhibition *Heavenly Bodies: Fashion and the Catholic Imagination*. This exhibition was curated by Andrew Bolton and is installed throughout the Met Cloisters, in the Medieval Galleries, Robert Lehman Wing, and at the Costume Institute at the Met Fifth Avenue. This essay will limit discussion to the installation at the Cloisters, as it pervades every space in the museum and is the most cohesive presentation.<sup>1</sup>

Chaucer’s swanky monk prefers the frills of contemporary fashion, with a robe trimmed with fur (“the finest in

the land”) to the timeless austerity of a monastic habit. Herein lies the tension of an exhibition that has placed the tenets and ideals of Catholicism, themselves eternal and unchanging, in conversation with twentieth- and twenty-first-century fashion, itself definitive of contemporaneity, ever-changing and evanescent.

The very term “modern,” and the self-awareness it invokes of the *present* in the present, is known from the Abbot Suger of St. Denis’ use of the phrase *opus modernum* in his description of the choir of St. Denis. In his famed *Apologia*, meanwhile, Bernard of Clairvaux criticized his brethren for compromising their spiritual duties and falling prey to what Chaucer later characterized as “the broader customs of modern times.” If Suger and the Benedictines exemplified the material excesses of the present, then Bernard embodied a primitive austerity, a return to the asceticism of the church fathers, and a singular, communal devotion to the memorization and recitation of scripture.

The monk’s habit signified this community, a loss of individuality, submission, and his immunity against the fleeting concerns of secular existence. In the central tympanum of the abbey of Vézelay, Christ and his apostles are conspicuously and monumentally barefoot. This decision to strip them even of a modest sandal gathers intensified significance when we consider that on the same plane in the lowermost coffer next to the apostles on Christ’s right side is a group of men in dainty platform shoes unaware of their proximity to the divine.<sup>2</sup> Within the charged context of the crusades and monastic reform, this parataxis can be seen as an indictment of the vanity and excess of the eastern (Muslim) rulers juxtaposed with the robust spiritual strength of the original followers of Christ. Indeed the matter of the intrusion of fashion and luxury into the church and cloister frequently elicited rebuke, as recent scholarship

Note: I would like to thank Lauren O’Connell, Linda Seidel, Christine Verzár, Susan Vogel, and Warren Woodfin for their useful comments and suggestions to earlier versions of this essay. A second essay which takes on the broader museological issues raised by this exhibition is forthcoming in the “News+Notes” section of the *Art Journal Online* (AJO): Risham Majeed, “Inhabited Divinity,” *AJO* July 13, 2018.

<sup>1</sup> The exhibition is installed in the Medieval galleries at the Met Fifth Avenue and in one room of the Robert Lehman collection. The loans from the Vatican were predicated on their isolation, and so they are exhibited on their own in the galleries of the Costume Institute. The exhibition is accompanied by a splendid catalogue with insightful essays by Barbara Drake Boehm and C. Griffith Mann, which introduce comparative medieval images and texts to contextualize and supplement the arguments put forth by the exhibition.

<sup>2</sup> The cloister of Moissac, it should be noted, also includes the remarkable relief of the recently deceased Abbot Durand (1047-1072), who is commemorated as the only contemporary person among the apostles, reifying the idea of the *vita apostolica* on which medieval monks model their own lives. Meyer Schapiro was the first to point out the intricate details of costume are rendered to convey his status as both bishop and abbot as opposed to the timeless attire of the apostles, “In the *portrait* of Durand, however, the *contemporary* costume had a symbolic value and was scrupulously drawn to the last detail . . . . Even in the figure of Durand, who is represented with a deliberated precision, as if by compass and ruler, and whose neat, almost mechanical symmetry suggests an indifference to expression, the forms are not in ideal repose or clarity,” in “The Romanesque Sculpture of Moissac I (1931),” [emphasis mine] in *Romanesque Art: Selected Papers* (New York: George Braziller, 1977), p. 149-50.

## REFLECTION

*(continued)*

on texts and sumptuary laws from the thirteenth century make clear.<sup>3</sup>

In the Met's exhibition we see this friction played out anew in dazzling displays of sartorial ingenuity and extravagance, alongside the somber reticence of Romanesque and Gothic art and architecture. In many ways the conflict generated through the preaching of moderation and temperance to those outside the church on the one hand, while extravagant and lavish objects and architecture were simultaneously being commissioned for those inside the church on the other, would spark the very schism that resulted in the Reformation centuries later. Indeed, the very existence of the Cloisters' collection today, comprising entire portals, elements of cloisters, and other large scale ecclesiastic art, is due to the clash between the needs of the present and a blind dedication to the traditions of the past that led to their destruction and disavowal, first during the French Wars of Religion and culminating in the French Revolution. (Fig. 1)

So how do these twenty-first-century actors, "heavenly bodies," dressed in attire suggestive of medieval dress, or medieval attitudes, and sometimes actual medieval works, impact a place like the Cloisters, a museum that stages large scale medieval art and architecture in a recreated medieval environment? Unlike the installation at the Met Fifth Avenue, that at the Cloisters is intricately attuned to the nuances of the collection, especially with regard to the manner in which architecture fully functions simultaneously as object, stage, and enclosure.

The Met Cloisters itself is loosely modeled on the plan and proportions of twelfth-century monasteries, which the critic Louis Mumford described, upon its opening in 1938, as "full of authentic disharmonies."<sup>4</sup> The entry is like



Figure 1. The Met Cloisters, Romanesque Hall, installation shows the Morgan Madonna on the right and the Cloisters Madonna on the right (Auvergne, c. 1150-1175). The central ensemble is by Viktor and Rolf from their autumn/winter (1999-2000) haute couture collection. The portal from Moutiers St. Jean (c. 1250) rises above the mannequin's head. All photographs are by Risham Majeed unless otherwise noted.

a narthex, a preparatory chamber with an oculus, through which the visitor ordinarily has an uninterrupted view of the portal from the Burgundian abbey of Moutiers St. Jean (c. 1250). For the exhibition, the Romanesque Hall has been transformed by reuniting, for the first time, the Cloisters Madonna with the Met's Morgan Madonna, which flank the stern and sumptuous ensemble (autumn/winter, 1999-2000) by Viktor and Rolf placed in the center of the gallery. This trio of medieval and contemporary actors ingeniously and subtly highlights the role of the Virgin as both the mother of Christ and the queen of Heaven, the prior providing the justification for the latter.

<sup>3</sup> See especially Allison D. Fizzard, "Shoes, Boots, Leggings, and Cloaks: The Augustinian Canons and Dress in Later Medieval England," *Journal of British Studies* 46 (2007), p. 245-62. Fizzard brings to light the commentary of John of Reading (1344) reprimanding ecclesiastics for adopting contemporary fashions because they had "abandoned the old, decent style of long, full garments for clothes which are short, tight, impractical, slashed, every part laced, strapped or buttoned up, with the sleeves of the gown and the tippets of the hoods hanging down to absurd lengths, so that, if truth be told, their clothes and footwear make them look more like torturers, or even demons, than men. Clerics and other religious adopted the same fashions, and should be considered not regulars but irregulars," in Fizzard, p. 254. This fourteenth-century commentary could well be describing the costumes in some of the galleries at the Cloisters, particularly the ensemble by Rick Owens in the cloister from St. Michel de Cuxa and those by Gareth Pugh (2011-12) in the Gothic gallery.

<sup>4</sup> Lewis Mumford, "Pax in Urbe," in Robert Wojtowicz, ed., *Sidewalk Critic: Lewis Mumford's Writings on New York* (New York: Princeton Architectural Press, 1998), p. 213. He also points out that "the building itself is essentially a setting for the cloisters," which was true in 1938; but subsequently the museum has expanded its collection considerably. For a complete history of the construction of the

Cloisters see Timothy Husband, "Creating the Cloisters," *MMA Bulletin* (Spring 2013); and Peter Barnet and Nancy Wu, *The Cloisters: A Guidebook* (New York: MMA, 2005).

Even without the guidance of labels, it is easy to discern how the twelfth-century Madonnas use garments to express the biological relationship of the Virgin and Christ while also displaying their divine royalty. The innate properties of the wood (walnut) are exploited to remind us of the concentric circles of a tree, which complements and accentuates the stepped and stratified levels of attire. The medium is especially effective in conveying the layers of clothing worn by the figures: here we realize that part of the rationale of having the Virgin's arms raised (in addition to protecting Christ) is to reveal the multiple weights and qualities of the opulent textiles that both define and conceal her body (in this way the body becomes scaffolding for garments, as its carnality is denied, echoing a similar effect of Viktor and Rolf's heavy, architectural, metallic cloak). Her innermost garment is painted white and corrugates in sharp, tightly spaced folds, indicating a finely woven lightweight material such as linen, worn close to the body. The second layer, a brilliant red cloak, has a cuff that is painted to evoke embroidery, perhaps in a pseudo-kufic script to reference *tiras*, the honorific bands of Arabic script embroidered on textiles that Muslim rulers gifted to acknowledge the high status of dignitaries to the court, particularly apt during the intensification of the crusading period during which these Madonnas were made (c. 1150–1200). There is greater distance between the deep parabolas of folds of the outermost blue mantle, signifying the fall of a heavier fabric. (Fig. 2) The range of garments depicted here are a direct reflection of the western European clashes with Islam in the Holy Land from the First Crusade (1099) to the fall of Constantinople during the Fourth Crusade (1204). Indeed, in recent years scholars of medieval textiles have located the beginnings of fashion, if we understand fashion to be temporally tied to the tastes and realities of a specific moment or time period, to the second quarter of the twelfth century, as the immediate result of European exposure to eastern trade networks.<sup>5</sup>

The twin Madonnas, then, introduce us to the regal status of the Virgin mother, while the contemporary ensemble transitions us to a fuller iconographical representation of divine royalty, the Coronation of the Virgin, depicted in the tympanum of the portal behind it. Because the heads of the tympanum figures have been vandalized, a non-specialist viewer might not immediately recognize the theme of Coronation since the locus of the act is now missing. Viktor and Rolf's



Figure 2. *The Morgan Madonna* (c. 1150–1175), detail of her proper left arm.

mediating ensemble prepares us by introducing the idea of queenship, and then implicitly completes the headless characters above by visually occupying the doorway, while also inserting the contemporary queen as a companion to the jamb sculptures of kings. Through an emphasis on the Virgin Mary over Christ, and the introduction of the historical climate of the Crusades coupled with the ascendancy of the cult of the Virgin Mary in the second half of the twelfth century, the first gallery subtly conditions us to trace gender and cross-cultural interaction and appropriation, communicated chiefly through textiles throughout the installation.

In some spaces the relationship between the medieval and the modern is thematic, and in others it is formal and performative. Among the more arresting installations is in the Fuentidueña gallery, in front of the late twelfth-century apse from St. Martin, where a bride is swathed in an expansive pool of light that echoes the elegant curve of her veil; she stands obliquely at an absent altar, turned away from us. The wedding dress is the famous “one seam” (actually two lengths of cloth with three seams) by Cristobal Balenciaga from 1967, which the label relates to the single piece of

*Continued on page 20*

<sup>5</sup> On the contemporaneity of twelfth-century textiles see Janet Snyder, “From Content to Form: Court Clothing in Mid-Twelfth Century Northern French Sculpture,” in <ITALICIZE Encountering medieval textiles and dress: objects, texts, images,> ed. Désirée G. Koslin and Janet Snyder (Basingstoke : Palgrave, 2002) pp. 85-102.

## REFLECTION

(continued)

cloth that Christ wore as a robe before the Crucifixion (a connection reinforced by a twelfth-century Spanish wooden crucifix suspended from the imposing triumphal arch that frames and provides access to the apse.) (Fig. 3)

However, this seems a tenuous and hesitant filiation: the force of this display arises rather from the manner in which the insertion of a diminutive, inaccessible, human actor expands the enormity of the vault that dwarfs a solitary person. In so doing it also anthropomorphizes the space itself, making it a palpable presence as an active player, essential to completing the conceit of the vignette convincingly.

Another such arrangement is found in the Gothic gallery, populated with *gisants*. The exhibition supplies these recumbent sculptures with four new companions. The most satisfying way to experience the sensational shock of this tight space is to first pause at the top of the steps leading to the gallery and peer through the unglazed lancet which frames the axial arrangement of Margaret of

Gloucester (mid-thirteenth century), a John Galliano warrior queen (autumn/winter, 2006–2007), and a knight of the d’Aluye family (1258–1267). (Fig. 4) Galliano’s fierce, multimedia assemblage, like its companions, lies recumbent in a vitrine suggestive of a state funeral, elevated by a floating mount which enables the train of her gown/armor to be arrayed under her. The theme here is the Crusades, taking its cue from the d’Aluye effigy memorializing a family who had participated in the “holy wars” for generations. The knight is idealized for posterity, a clean-shaven man in his prime, hands clasped in prayer, dressed in chainmail, with the hilt of a sword peering out from under his large shield. The sculptor took great care in carving the armor to show the pliancy of chainmail and its ability to adapt to the movement of the body. Again, as with the Madonna, the gesture expresses the behavior of the garment.

Galliano’s queen is a medievalizing fantasy of the female warrior saint channeling the modern and popular



Figure 3. The installation in The Met Cloisters, Fuentidueña Gallery shows the apse from the church of St. Martin from Fuentidueña (c. 1200). The bride is dressed in a wedding dress by Cristóbal Balenciaga from 1967.



Figure 4. The Met Cloisters, Gothic gallery installation shows the tomb effigies of a Knight of The Aluye Family (c. 1248–1267) and of Margaret of Gloucester (mid-thirteenth century). The central ensemble is by John Galliano, autumn/winter (2006–2007).

hagiography of Joan of Arc, which continues to loom large in a French national imagination still steeped in a romanticized version of the Middle Ages. Here we have the most overt conflation of gendered roles, lying between the bellicosity of the knight with the immobile aristocratic elegance of Margaret's robes. The outer layer of her gown itself is meticulously constructed from hundreds of round disks that overlap almost like chainmail; the overall effect brings life to the materiality of its stone counterparts in full color. And color is indeed another aspect of medieval architecture and sculpture that we too often mute, because the original polychromy is frequently lost, a point which this exhibition (perhaps inadvertently) foregrounds almost as effectively as the concurrent exhibition, *Like Life: Sculpture, Color, and the Body*, on view at the Met Breuer (March 21–July 22, 2018).

The reason why the Cloisters arrangement is so much more successful than its counterpart in the Medieval galleries on Fifth avenue is precisely because of the intimacy of the Cloisters' spaces, which actively respond to its sublime vignettes. The juxtapositions are precise and restrained

and in most instances reveal something new or amplify an underappreciated detail about the medieval objects and spaces that host them. Medieval creators realized that the sacred and scriptural past had to be replenished and revived through an injection of the concerns of present. This exhibition shows us that this strategy, of telescoping the past into the present and the present into the past, when done assiduously and purposefully, is a way to recapture the slippery attention of a twenty-first-century audience for a distant and foreign past.

**Risham Majeed** received her Ph.D. from Columbia University. She is currently an Assistant Professor in the Department of Art History at Ithaca College, where she curates exhibitions and teaches medieval art, historical African art, and the history of museums.

*Note: I have been a lecturer at The Met Cloisters since 2006 but had no involvement with any part of the exhibition or the catalogue. All views expressed here are strictly my own.*

e-mail: [rmajeed@ithaca.edu](mailto:rmajeed@ithaca.edu)

## TEACHING MEDIEVAL ART HISTORY

### Essays from the Advanced School of Art and Humanities, China Academy of Art, Hangzhou, China

Janetta Rebold Benton, Ph.D., received a Fulbright Scholar Award to teach graduate students in the Advanced School of Art and Humanities, China Academy of Art, Hangzhou, China, during the spring 2018 semester. Seeing this as an opportunity to further the understanding of medieval art on a global scale and create connections between the ICMA and the students in Hangzhou, we embarked on a project to publish short essays written by her Academy of Art students in the newsletter. The essay topics were chosen by the students and reflect projects they have been working on. Five students submitted essays treating issues that reach across cultural boundaries, like copies and painting traditions in the Song dynasty (by Lu Tianjia), cataloguing and catalogue descriptions in the Yuan dynasty (by Yang Kehan), and a literati painter working in the late Yuan and early Ming dynasties (by Wang Chen). Two have been

chosen for publication here as representative. The first, by Chen Han, looks at Alfred Barr's interest in medieval art and is entitled "The Medieval Source of Alfred H. Barr's Concept of Minor Arts." The second, by Momei Xia, looks at the concept of Shan Sui in Song dynasty painting and is entitled "Perception and Representation of *Shan Shui* in Medieval China." The full titles of the other three essays are listed below and can be accessed on the newsletter website.

"Extension of a Chinese Medieval Landscape: Statements about and Reproductions of *Travelers among Mountains and Streams* by Fan Kuan"

By Lu Tianjia

"Heritage and Paradigm: Wang Meng's Artistic Inheritance from Chao Meng-fu"

By Yang Kehan

"Ma Wan, a Literati Landscape Painter in the Fourteenth Century"

By Wang Chen



Professor Janetta Rebold Benton with her students from the Advanced School of Art and Humanities, China Academy of Art, Hangzhou, China. The photograph was taken on the roof terrace of the China Academy of Art in Hangzhou. In the distance is City God Pavilion. April 2018.

## The Medieval Source of Alfred H. Barr's Concept of Minor Arts

By Chen Han

As one of the best known “museum people” of the twentieth century, the identity of Alfred H. Barr (1902–1981) as an art historian has always been overshadowed by his multiple curatorial roles and radical views. As early as 1933, Barr organized the exhibition *Decorative Objects of 1900 vs. Useful Objects of Today*, which started a series of annual ‘useful objects’ exhibitions. It was an unusual movement for a director to exhibit commercially available, utilitarian objects at an art museum in the 1930s. As it is well known, Barr and his more anomalous exhibition *Joe Milione's Shoe Shine Stand* (1942) irritated MoMA's Board of Trustees and led to his dismissal from his position as director in 1943. Actually, Barr's essential conception of the ‘minor arts’ exhibitions and MoMA's multi-disciplinary model were derived from the ideas of his Princeton mentor Charles Rufus Morey's analysis of medieval art, which influenced Barr's career significantly.

As for Barr, there were two principal aspects of medieval influence. The first resulted from his academic training at Princeton, where he earned his Bachelor of Arts degree in 1922 and Master of Arts in 1923. He regarded Morey's courses as “a remarkable synthesis of the principal medieval arts, as a record of a period of civilization: architecture, sculpture, paintings on walls and in books, minor arts and crafts.”<sup>6</sup> As an eminent medievalist, Morey viewed medieval Christian art as an intersecting of two ideas, namely the classical idealism isolated from reality and the passionate belief and instinct that represented the individual spirit. Morey's perspective, which was at variance with the traditional concept of the fine arts, inspired Barr's multi-departmental schema for MoMA. He followed one of Morey's essential approaches to medieval art, which was that all kinds of art had validity, no matter what medium was used. In fact, MoMA was the first to formally regard photography, typography, cinema, and industrial design as art expressions. This, in essence, differentiated MoMA from other museums in the twentieth century, locally and internationally.

Even though Barr had conceived of MoMA as a museum including all expressions of modern arts in 1929, there were no individual departments devoted to the various types of art until 1935. The role of ‘minor arts’ within MoMA's broad definition remained to be clarified. More than a

general stereotype of minor arts, the departmental divisions implied a controversial divergence between MoMA's board of trustees and Barr. The ‘Industrial Arts’ department, established in 1935, separated into the Department of Architecture and the Department of Industrial Design in 1940, and then was rearranged as the Department of Architecture and Design in 1948.

Besides learning medieval principles academically, Barr was also affected by medieval art during his trip to Europe and Russia, in 1927–28. These travels contributed to his more developed analysis of both medieval and modern art. Barr was particularly sensitive to the artistic repression by bureaucrats, who are not only afraid of avant-garde artists and movements but the religious influences of medieval art. According to Barr's ‘Russian Diary,’ Alexander Anisimov, a curator and specialist in old Russian icons, guided him through the old icon collection of the Historical Museum in Moscow. As Barr recalled, there were several magnificent things, “especially the disquietingly beautiful head of an archangel dating from the twelfth century and probably Greek, done in Russia, the Dormition on the back of the *Donskaya Madonna*, perhaps by Theophanos, the *Riaboushinski Archangel*, the *Novodevichi St. Nicholas*.”<sup>7</sup> However, this collection was closed to the public the day after it was opened for fear that it might serve as a religious influence.

It was, however, a replica of a late Byzantine Madonna that Barr saw due to unexpected circumstances that confirmed the Russian public's constant enthusiasm for medieval art. Apart from the churches and monasteries on Barr's agenda, he arrived by mistake at the same Historical Museum at the Iberian gate, and then stepped into the shrine of the Iberian Madonna (Fig. 1). There prayers “handed to the priest by worshippers on slips of paper were intoned before a fine late Byzantine Madonna just barely visible behind a clutter of gaudy bric-a-brac. Outside the shrine on the wall to the left is the inscription in large red letters: “Religion is an opiate for the people.”<sup>8</sup> Thus, even though the censorship was so severe in Russia that the only formal patrons were bureaucrats, medieval art continued to be vigorous. The Russian experiences appear to have cemented Barr's belief in a comprehensive approach to the study of multiple art forms and to have no compromise with acts of censorship or any kind of prejudice.

Medieval elements were encountered constantly in his sojourn. In addition to an Eastern Orthodox icon of the Madonna,

<sup>7</sup> Alfred H. Barr, Jr., “Russian Diary 1927-28,” *Soviet Revolutionary Culture* 7 (Winter / October, 1978) 10-51.

<sup>8</sup> *Ibid.*

<sup>6</sup> Rona Roob, *Alfred H. Barr, Jr. Papers* (1987) 3.

## TEACHING MEDIEVAL ART HISTORY

(continued)



Figure 1 Inside the Chapel of the Iberian Madonna at the Resurrection Gate, Moscow Russia. Photo by Dennis Jarvis from Halifax, Canada (RussiaB\_2881) [CC BY-SA 2.0 (<https://creativecommons.org/licenses/by-sa/2.0/>)], via Wikimedia Commons.

Barr also found a medieval source in modern theatrical art. While seeing Gogol's *Revizor* at Vsevolod Meyerhold's theater, Barr recognized the sets as "a Giottesque stage, tilted and trapezoidal, with carefully composed and rather blocky furniture."<sup>9</sup> As a theatre director, actor, and theatrical producer, Meyerhold explained that his stage design was directly influenced by Giotto in Barr's interview after seeing the performance. Just as the 'Giottesque' stage, Meyerhold's theatrical practice indicated to Barr the possibility of utilizing elements of medieval art in modern art.

With Barr at its head, MoMA had been searching for the appropriate perspective and methodology with which to illuminate the status of minor arts. Along with *Decorative Objects of 1900 vs. Useful Objects of Today* (Fig. 2), several exhibitions were organized for similar purposes in the 1930s, such as *American Sources of Modern Art: Aztec, Mayan, Incan* (1933); *Machine Art* (1934); and *Useful Household Objects under \$5.00* (1938).<sup>10</sup> Those exhibitions reflected not only



Figure 2 Installation view of the exhibition *Decorative Objects of 1900 vs. Useful Objects of Today*. Photo: MOMA.org.

Barr's preference for modern design principles, but also his fundamental understanding of the comprehensive aesthetic expression of the Middle Ages. Besides paintings and sculptures, just as medieval stained glass, mosaics, enamels, and tapestry served religious beliefs, modern decoration and industrial design were intended to present the spiritual-ity of the time in the contemporary context.

Nevertheless, the critics doubted Barr's taste and judgment when he actively supported these minor arts' exhibitions in the 1930s.<sup>11</sup> Responding to these critics, Barr published an article in the *Bulletin* on October 10th, 1940, saying that "still another important factor is the tendency on the part of the public to identify art with painting and sculpture—two fields in which American is not yet, I am afraid, quite the equal of France; but in other fields—the film, industrial design, and photography, for instance, the United States would seem to be the equal or superior of any other country."<sup>12</sup> By promoting the status of minor arts, which was derived from ideas found in medieval art, it seems that Barr's 'radical practice' may also have been a strategy to change the inferior position of American art. And it is reasonable to look upon Barr's interests in minor arts as a transformation of medieval art in modern times.

About the Author: Chen Han is studying for a Master's degree in western art theory and history at China Academy of Art

<sup>11</sup> Irving Sandler, "Introduction," *Defining Modern Art: Selected Writings of Alfred H. Barr, Jr.* (New York: Abrams, 1986) 29.

<sup>12</sup> Alfred H. Barr, Jr., "Re: Bulletin on what the Museum has done in field of American Art," Memorandum to Miss [Dorothy C.] Miller, October 10, 1940. MoMA Archives: Alfred Barr Papers: 9b Roob / AHB Bibliog. Material.

<sup>9</sup> Ibid.

<sup>10</sup> For installation views see <https://www.moma.org/calendar/exhibitions/1789?#installation-images>.



## Perception and Representation of *Shan Shui* in Medieval China

By Momei Xia

*Shan Shui* (山水), literally “mountain-water,” is known as a special expression of traditional Chinese art that involves or depicts scenery true to nature. People might find it similar to landscape painting in seventeenth- and eighteenth-century European art. However, there are slight differences between the two, for *Shan Shui* paintings are executed in a manner that is abstracted rather than representative, and the intention is subjective rather than objective. The inspiring natural scene was generally captured in the mind’s eye of the travelling artist and became one of the key points that reveal the conception of *Shan Shui*.

Relevant discussion on this topic is found in Professor Wan Muchun’s “Away from *Shan Shui*: a different side of the conception of *Shan Shui* in ancient China” (远离山水——中国古代山水观的一个侧面, In *Xin Mei Shu* 新美术, China Academy of Art Press, vol. 9, 2014, 28–36). The essay focuses on the relationship between literati (scholar-officials) and *Shan Shui*. The author sharply points out that the literati’s longing for true nature has decreased dynasty after dynasty. He argues that only the Taoists are willing to travel to distant areas to retune their souls, which, in the end, leads to immortality, whereas the well-educated elites are satisfied with their imaginary images of nature that were provided by literature and art. A book by Cong Ellen Zhang, *Transformative Journeys: Travel and Culture in Song China* (University of Hawai’i Press, 2011), thoroughly examined the official documents, travelogues, and notes of the Song dynasty, revealing the important role played by the literati in shaping the cultural landscape, as well as their leadership in politics, society, and the cultural environment. Jessica Rawson’s “The Origins of Chinese Mountain Painting: Evidence from Archaeology” (*Proceedings of the British Academy*, vol. 117, 2002, 123–54), based on unearthed artifacts and monuments, intends to reveal the cosmology behind the creation of *Shan Shui*.

Travel was part of intellectual life in medieval China. Travel through remote places by literati mostly took place when a scholar-official took up a new position or was banished from the imperial center by the Emperor. Because of the frequency of such travels in the entangled Song Dynasty (960–1279), the travel experience was turned into *Youji* (游记, travelogues), a rather popular form of literati writing among scholar-officials. Lu You’s *Ru Shu Ji* (入蜀记, A Trip to Shu) and Fan Chengda’s *Wu Chuan Lu* (吴船录,

Travel by Wu boat) were travelogues of this kind. Although the original purpose of travel was not for sightseeing and the journey was conducted with an authorized pass, the actual contact with the landscape and the monuments along the way would lead to the literati production of travelogues written with an affected inward eye, which in turn would transform the natural landscape into cultural *Shan Shui*. These scholar-officials of high cultivation who were both viewers and authors of the natural scenery would become part of the sociocultural landscape themselves as their writing about, or painting of, the landscape would be disseminated and copied by their contemporaries and successors.

Drawing on the views of *Si* (思, thought) and *Jing* (景, scenery) expressed in *Bi Fa Ji* (笔法记, Notes on Strokes) by the painter Jing Hao of the previous Five Dynasties, the Song scholar-artist created a new type of *Shan Shui* painting which was marked by expression rather than representation. My present study examines the interactive relationships between the experience of viewing, writing, and painting of *Shan Shui*. Art, no matter if it is *Youji* or painting, can be a bridge between the personal experience and the established view of *Shan Shui* which was dynamically cultivated in a well-educated man of the gentry class.

A close reading of Song literati journals reveals a line of transformative understanding of *Shan Shui*. According to Su Shi, the painter already had the image of bamboo in his mind before he painted it. If we take Su Shi’s claim metaphorically, the bamboo can be understood as a metaphor of *Shan Shui*. But the question remains, where did the image of bamboo or *Shan Shui* come from? According to Ernst H. Gombrich’s discussion on the origins of European notion of landscape (*Renaissance Artistic Theory and the Development of Landscape Painting*, 1953), the viewer’s innocent eye must have been transformed by the paradigm set up by his predecessors. The viewer’s trained eye should therefore be taken into consideration aside from his actual encounter with the landscape. When external influence (training and cultivation) and personal experience (travel and viewing) work hand in hand, the aesthetic object can be transformed. Examined in this light, other questions would follow. How did the journey evoke feelings and thoughts about the landscape in the traveler that would later be transformed into words or images in their journals or paintings? If the landscape is a natural phenomenon, and *Shan Shui* a cultural one, how would the actual contact with the landscape transform the landscape into *Shan Shui*? Or in other words, does art enter *Shan Shui* or *Shan Shui*

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## TEACHING MEDIEVAL ART HISTORY

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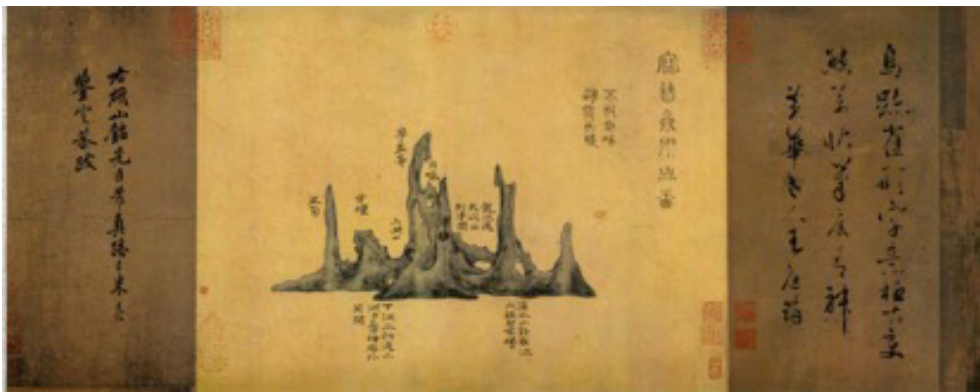
enter art? What formed the artists' perception and taste? What illuminated their inward eye?

It is believed that because the conceptualization of *Shan Shui* evolved from personal observations, it would, therefore, be much more realistic than mere imagination of a fictional wonderland. However, as the travelogues in question were obviously not completed during the journey, but in the study where the traveler recollected what he saw in a lying coach (卧游畅神, Woyou Changshen, a term that is used for to describe the inner journey towards nature which leads to aesthetic pleasure) and the nature witnessed might be digested and generalized into an abstraction of the true scene. Examined in this light, there might be interesting similarities between the Song literati and the English Romantic poets in their respective endeavors in making their writing more like a lamp than a mirror where the light of the writer's inner soul spilled out to illuminate the world.

Besides texts, there are artifacts that may give possible clues to the perception and representation of *Shan Shui*. For instance, *Bo Shan Lu* (博山炉), a type of mountain-like bronze censer from the Han dynasty, could serve as a point of reference. According to Jessica Rawson ("The Chinese

Hill Censer, boshanlu: A note on Origins, Influences and Meanings," *Ars Asiaticus, Volume en homage à Madame Michèle Pirazzoli t'Serstevens*, vol.61, 2006, 75–86), Bo Shan Lu is a miniature projection of the ancient understanding of the cosmos. The modelling of mountains can be traced to two locations: one was Kunlun Mountain in the west where *Xi Wang Mu* (西王母, Queen mother of the West) lived, the other was the mountain that stood on the immortal islands in the East Sea. In early times, people believed the only way to become immortal was to cultivate immortality in remote mountains, because mountains are believed to be closest to heaven. As it is written in *Bao Pu Zi* (抱朴子), a collection of Taoist writings by Ge Hong made during East Jin era, a text entitled *Deng She* (登涉, Climbing and Hiking), recorded the imaginary dialogue between Bao Pu Zi and an immortal. This text was viewed as a guide to travel in distant mountains by later generations.

Other examples of artifacts that reveal the taste of scholars may be found in objects collected or owned by leading literati. One example is Mi Fu's *Yan Shan Ming* (研山铭) (Calligraphy, An Ode to the Mountain-shaped Ink-Stone) appended by an illustration of the mountain-shaped ink-stone, and several colophons including one by his son,



Mi Fu (1051-1107), *Yan Shan Ming* (An Ode to the Mountain-shaped Ink-Stone), ink on paper, width 36 cm, length 136 cm. Palace Museum, Beijing, China.



Ink-slab, clay, unearthed during late twentieth century from the site of the Tang dynasty capital, Luoyang, Henan province.

Mi Youren (米友仁), claiming the illustration was contributed by his father. The inscription on the right side of the illustration implies that the object belonged to Mi Fu's (米芾) study, *Bao Jin Zhai* (宝晋斋, Cabinet Bao Jin). Mi Fu's calligraphy of 39 characters, described the magnificent and enchanting scenery of the ink-stone in his mind's eye, which was obviously informed by his understanding and perception of *Shan Shui*.

In between 1983 and 1991, the Tang Luoyang City Archaeological Team, IA, CA SS, discovered a large amount of red clay pottery at the archaeological site of Luoyang City. Two pieces of ink-stone were found in the shape of mountains. Although the shape was apparently different from the illustration above, they can still be recognized as *Die Shi* (叠石, multiple layers of stones), a name given by Mi Fu in his *Yan Shi* (砚史, *An Account of Ink-Stone*, eleventh century). A similar image was found in the mural paintings of Taoism scenery in Fa Hai Temple, located in Shi Jing Shan district, Beijing, built during the Ming dynasty. In the depiction, a mountain-shaped mini-landscape held by a goddess seems to bear a motif similar to Mi Fu's *Yan Shan Ming*.

To sum up, the hypothesis of the study is that the *Shan Shui* outlook developed by the Song literati is a combination of visual experience and verbal articulation, as well as artistic creation. By revealing the inclination and aspiration of *Shan Shui* formed in the historical context of the Song dynasty



Mural painting (detail) found in Fa Hai Temple, Beijing. Ming Dynasty, 1439-1443.

by the scholar-artists in their literary and artistic works, I hope my study will trace a cultural map of the natural landscape dotted with artifacts of archeological as well as cognitive significance in the Song dynasty. Such a cultural map may reveal how the idea and motif of *Shan Shui* was formed and transformed across time and space.

About the Author: Momei Xia is completing her Ph.D. on artistic theory and connoisseurship of the Song dynasty at China Academy of Art, Hangzhou, China.

## REPORT FROM CHICAGO

### ICMA Study Day in Chicago

By Mark H. Summers

Gerhard Lutz (Dommuseum Hildesheim) and Sarah Guérin (University of Pennsylvania) organized an ICMA study day in Chicago this May, which came on the heels of the 53<sup>rd</sup> International Congress on Medieval Studies in Kalamazoo. The study day offered ICMA members an exclusive look at Chicago's medieval art holdings.

Sandra Hindman (President and Founder) and Keegan Goepfert (Vice President and Director) kicked off the event with a Sunday evening reception at the Les Enluminures Gallery Chicago, which opened its doors at One Magnificent Mile in April 2017. The Chicago location is the third for Les Enluminures, joining offices in Paris (est. 1991) and New York (2012).

On May 14<sup>th</sup>, ICMA members toured the Art Institute. We began in the Deering Family Galleries of Medieval and Renaissance Art, Arms and Armor, which reopened to the public in March 2017 after an extensive renovation project. Martha Wolff, Curator of European Painting and Sculpture before 1750, guided the group through the galleries of medieval paintings, sculpture, metalwork, and textiles. Highlights of these galleries include the *Ayala Altarpiece*, which underwent three years of conservation leading up to the new installation, reliquaries from the Guelph Treasure, and Bernat Martorell's *Saint George and the Dragon*. Jonathan Tavares, Associate Curator of Arms and Armor, led the group through the final gallery, which features the Art Institute's collection of Arms and Armor. The installation centers around two knights on horseback, one outfitted for battle and the other for tournament. Armor and weaponry surround the central display, leading to a back room outfitted with arms cabinets modeled after those in European hunting lodges.

After a break for lunch and coffee in the Art Institute member lounge, Sandra Hindman joined our group and

led a tour of the temporary exhibition *The Medieval World at Our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman*, which ran from January 27<sup>th</sup> to May 28<sup>th</sup>, 2018. The show highlighted manuscripts from the museum's permanent collections, many of which were donated by Sandra, a native Chicagoan. A number of unusual and fascinating objects were on display, including a pair of early sixteenth-century Dutch leaves set into embroidered textile frames and a twelfth-century folio from Weingarten Abbey depicting Saint Gregory and the Doubting Matron.

The day culminated in a trip to the Art Institute's Prints and Drawings room, where several codices, loose leaves, and prints were pulled from storage. Martha Wolff paged through manuscripts, such as a book of hours and a book containing a thirteenth-century cycle of images from the Old and New Testament. Cuttings and prints were set out, including a thirteenth-century folio with an illuminated Table of Bigamy and a unique hand-colored woodblock impression of the Man of Sorrows from the fifteenth century mounted on a wooden board book cover.

The ICMA study day in Chicago showcased two of Chicago's best venues for medieval art. The reopening of the medieval galleries at the Art Institute was long awaited, and the attention and care that Martha, Jonathan, and their coworkers and staff put into the design and display showcase the strengths of the collection. The new Les Enluminures Gallery at One Magnificent Mile is equally impressive. I hope that the new space will allow Sandra to bring shows, such as *Meaningful Jewels* held at her New York Gallery in April 2018, to Midwestern audiences. For me, one of the highlights of the study day was simply looking at and talking about medieval art with fellow scholars, and the organizers left plenty of room in our schedule for animated discussion and the sharing of knowledge.

Mark H. Summers (University of Wisconsin–Madison) is Chair of the ICMA Student Committee.



*Martha Wolff gives ICMA members a tour of the new Deering Family Galleries of Medieval and Renaissance Art, Arms and Armor at the Art Institute of Chicago, May 14, 2018. Photo courtesy of Nick Herman and Gerhard Lutz.*



*Jonathan Travares discusses armor with ICMA members during a tour of the new Deering Family Galleries of Medieval and Renaissance Art, Arms and Armor at the Art Institute of Chicago, May 14, 2018. Photo courtesy of Nick Herman and Gerhard Lutz.*

## REPORT FROM CHICAGO

*(continued)*



*Sandra Hindman speaks to ICMA members at the exhibition *The Medieval World at Our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman*, Art Institute of Chicago, May 14, 2018. Photo courtesy of Nick Herman and Gerhard Lutz.*

## REPORT FROM MUNICH

### ***Bewegte Zeiten: Der Bildhauer Erasmus Grasser, Bayerisches Nationalmuseum, Munich. Open April 19<sup>th</sup> to July 29<sup>th</sup>, 2018.***

By Tamara Golan

The Munich-based sculptor Erasmus Grasser (c. 1450–1518) has received little attention in the literature on the flowering of late medieval German sculpture. Described by his fellow guildsmen in 1474 as an “unruly, muddle-headed, and devious churl” and beaten senseless by an angry mob in 1495, he is perhaps as unpopular today as he was in his own lifetime. Nevertheless, Grasser enjoyed an illustrious career that spanned almost four decades as a master sculptor, architect, and hydraulic engineer. The Munich town council commissioned several important works from him, and he held a prominent position at the court of the Wittelsbach dukes of Bavaria. He worked primarily in wood and stone, ranging from large, winged altarpieces to diminutive, stand-alone pieces. His sculptural oeuvre is characterized by the peculiar expressions, sweeping drapery, and dynamic, energetic poses of his figures.

Coinciding with the five-hundredth anniversary of his death, the Bayerisches Nationalmuseum in Munich has brought new attention to this largely unknown sculptor by staging the first-ever solo exhibition dedicated to Grasser. Through a collaboration with the recently closed Diözesanmuseum in Freising, the Nationalmuseum has brought together an impressive collection of his works that are otherwise dispersed across numerous churches in the region. The title of the exhibition, *Bewegte Zeiten*, can be translated into English as “Moving Times,” but this does not fully capture the expressive possibilities of the word *bewegte*, which implies movement that is turbulent, stormy, or animated. The curators’ play on words thus encapsulates what Baxandall once described as the “freakish” vivaciousness that imbues Grasser’s figures with an uncanny sense of movement. At the same time, the exhibition title also attempts to link this quality of his work to the numerous political, cultural, and social upheavals that shook up the status quo at the turn of the sixteenth century. To this end, the greatly detailed (and at times intrusive) didactic texts placed throughout the exhibit focus more on the historical context rather than on the works themselves. Invoking a range of historical events and figures, from Columbus’s voyage to the Americas to Luther’s call for reformation, the show presents Grasser’s oeuvre as a visual expression of a specific historical moment

in western Europe, albeit one with a particularly local, Bavarian flair.

There was no identifiable thematic or chronological basis behind the organization of the exhibit; instead, three of the six rooms highlight the “greatest hits” of his career while three others focus more on contextual material. Approximately seventy works by Grasser are displayed alongside an assortment of contemporary artefacts and documents, including reliquaries, maps, and music scores. Some of the supplementary objects appeared to be afterthoughts, such as the display of several liturgical objects in a dimly lit hallway, a cursory representation of “religious life” in the late medieval period. Others, however, brought undeniable historical richness to the artist’s work, such as small room near the entrance that presented material, such as costumes, musical instruments, and drawings, related to the *moresca* dance in Germany. In general, historical and cultural context took precedence over the artistic. Very few other sculptors appeared in the show. While a side-by-side comparison of his works with several of the fantastic works of Tilman Riemenschneider in the museum’s collection would certainly have been compelling, the absence of his more famous contemporaries is understandable given the focus of the show on providing the first comprehensive view of Grasser’s oeuvre.

The sense of movement inherent to Grasser’s work is effectively conveyed through the display in the first room of his two best known sculptural cycles. Upon entering the room, the visitor is greeted by thirty-six prophets and saints from the choir stalls of Munich’s Frauenkirche (1495–1502). Both magisterial and whimsical, the oaken figures exchange a series of gestures and sidelong glances that seem to ripple across the room as one moves throughout the space. Their high placement on the walls frustrates any attempts at closer inspection; their inclusion in the show, even at such a height, nevertheless provides a rare viewing opportunity since the choir stalls at the Frauenkirche are not usually accessible to visitors. The first room also includes the most famous of the artist’s sculptural cycles: the so-called *Morris Dancers* (Fig. 1), originally a series of sixteen statues commissioned in 1480 for the wooden ceiling of the dance hall in the *Alte Rathaus*. Tucked in the back of the room, five of the ten extant dancing figures are displayed on tall columns so that they may be viewed from multiple positions, allowing one to fully appreciate the intricacy and humor of the dancers’ exaggerated poses. A small room at the end of the exhibit shows a short film by Carl Lamb (1958) that highlights the provocative form and vigorous characterization of the dancers. As the camera zooms in and out, they twirl unsteadily in fits and starts across the screen, placed

## REPORT FROM MUNICH

(continued)



Figure 1: Erasmus Grasser, *Morris Dancer with lion hat* (“The Wizard”), 1480, Münchner Stadtmuseum, Munich. Copyright: Münchner Stadtmuseum, Foto: Gunter Adler, Ernst Jank.

atop several rotating columns. Strongly backlit, their wide-open mouths and cheeky grins are distorted into grotesque snarls and grimaces. An unearthly melody tinkles softly in the background. The film is rather unsettling and, in the confines of a dark room of a very humid exhibition space, even suffocating — yet it effectively demonstrates how the sculptural group’s potential for movement is as much created through the artist’s technique as it is stimulated by the beholder’s imagination.

Because the exhibition lacks a cohesive narrative or critical framework, it missed an opportunity to highlight and further explore some of the more compelling aspects of Grasser’s work. Take, for example, the remarkable play with materials in his *Holy Cross Altar* (c. 1482) for St. Maria in Ramersdorf (Fig. 2). The smooth, polychromed finish of the carved figures starkly contrasts to the roughly hewn wood of the crucifix and the column of flagellation that is left unadorned. Christ’s tomb also appears to be made of



Figure 2: Erasmus Grasser and Jan Polack, *Holy Cross Altar*, c. 1482, St. Maria, Ramersdorf. Photo: Matthias Weniger.

real marble, a material in which Grasser also worked. His attention to materiality throws into sharp relief the increasingly bold epistemic claims made by Northern artists in the fifteenth and sixteenth centuries about their craft. In the small, winged *St. Achatius Altar* (1503/1506) from St. Leonhard (Fig. 3), the saint holds in his hand what appears to be an actual tree branch, untouched by the artist’s hand. Its raw, physical form sets it apart from the intensely gilded, hyper-materialistic figures surrounding it; only its diminutive size betrays that it was not a “found object,” but a masterfully crafted product. Prominently displayed by the altar’s titular saint, the artist’s raw material is transformed into a saintly attribute.

The collection of objects in the exhibition is also evidence of the collaborative nature of altar production in south Germany around 1500. Many of the altars on display featured painted narrative scenes by Jan Polack (between 1435 and 1450–1519), the Polish-born artist who headed one of the most important artist’s workshops in late medieval Munich. Indeed, the undisputable highlight of the exhibit (at least for art historians with a love of historical reconstructions) was the room that contained the altar panels and carved figures from the now-fragmented high altar of St. Peter’s church in Munich (c. 1490) — displayed together for the first time in over a hundred years (Fig. 4). While Grasser’s monumental, enthroned figure of St. Peter from the central shrine is impressive, the jewel-like palette, dramatic modeling, and curious figural expressions of Polack’s painted panels steals the show. As the original altar would





Figure 3: Erasmus Grasser and Workshop, detail of *St. Achatius Altar*, 1503/1506, *St. Leonhard*, Reichersdorf. Copyright: Kath. Filialkirche St. Leonhard Reichersdorf.

have stood almost twenty feet tall, a physical reconstruction was not possible; instead, the twelve double-sided panels are arranged vertically on several large standing frames stationed throughout the space. There was an informative



Figure 4: Cardinal Marx visits the opening of the exhibition *Bewegte Zeiten* at the Bayerisches Nationalmuseum, Munich, with a view of four panels by Jan Polack and the St. Peter shrine figure by Erasmus Grasser (1490) from the high altar for St. Peter's in Munich, 2018. Photograph by R. Kiderle for the website of the Archdiocese of Munich and Freising. <https://www.erzbistum-muenchen.de/news/bistum/Kunstwerke-aus-Pfarreien-bei-Ausstellung-Bewegte-Zeiten-32474.news>

presentation at the entrance to the room with drawings that showed the original altarpiece in its multiple open and closed states, but, given the current trends towards showy high-tech displays in museum spaces, the absence of a digital reconstruction was slightly disappointing.

Thanks to a rather extensive marketing campaign, *Bewegte Zeiten* successfully introduces Erasmus Grasser and the milieu in which he worked to a wider public. It is clear from the sophisticated and compelling work presented by this exhibition that Grasser was one of the most distinguished sculptors working in southern Germany around 1500, and the show will certainly spark scholarly interest in this important but understudied artist.

Tamara Golan  
Ph.D. Candidate, Johns Hopkins University

## STUDENT TRAVEL GRANT TRIP REPORT

### Fresco Programs at Trecento Mendicant Chapter Houses

By Laura Leeker

My ICMA student travel award allowed me to conduct pre-dissertation research in Italy for four weeks. I am interested in the visual structure and reception of fresco programs at Trecento mendicant chapter houses. These programs have come down to us in a fragmentary state and many have not received significant scholarship. It was therefore crucial for me to view these visual programs in person, to both sort out the images that remain and to think about how the friars could have interacted with these images. The chapter house is more intimate in scale than the church, and throughout my trip I was consistently aware of just how all-encompassing these fresco programs were. In almost every example, wandering eyes could not have escaped the nearly life-size frescoed figures in the room.

I spent two weeks in Florence, where I visited perhaps the most well-known chapter house, the Spanish Chapel

at Santa Maria Novella. With Florence as my base, I conducted preliminary research at the chapter houses of San Francesco in Pisa, Prato, and Pistoia and San Domenico in Prato and Pistoia. I had the timely opportunity of seeing the Ambrogio Lorenzetti exhibition in Siena, which included seeing the chapter house at Sant'Agostino and the fragments from the San Francesco chapter house, both of which are rarely on view or open to the public. After a brief stop in Bologna to visit San Domenico and the Medieval Museum, I continued north to Padua. Here I spent an immensely productive day with Luca Baggio studying the chapter house at the Basilica of St. Anthony of Padua. I was reminded how many treasures Padua offers the Trecento fresco hunter: in addition to the Scrovegni Chapel, the frescoes at the Baptistery, the Palazzo della Ragione, and the churches of the Santo and Eremitani all prompted me to reexamine my approach. Seeing the relatively well-preserved frescoes at the chapter house of San Nicolò in Treviso was another highlight of my trip. Its walls depict a series of portraits of highly ranked Dominicans and seeing this room in person only confirmed that it will be included as a case study in my dissertation. Finally, I visited the chapter house at the Dominican church in Bolzano. Its walls were in a more fragmentary state than I had expected, but its cloister – in particular, the fresco above the entrance to the chapter house – reminded me that I cannot isolate the



*San Francesco, Pistoia. Photo by Laura Leeker.*

chapter house in my study, and that this space existed in conjunction with the cloister and the other cloistral rooms. I made brief stops to the mendicant complexes in Bergamo and Verona before ending my trip in Milan.

While the primary goal of my research trip was to see the chapter houses in person, my research also benefitted from

the ideas I gained during visits to numerous museums, churches, and even secular buildings. Because of this study trip, I was able to choose four chapter houses that will serve as case studies in my dissertation. Many chapter houses are closed to the public and my trip would not have been successful without the help of numerous ICMA members who helped me gain access to these sites. Thank you!



*San Francesco, Pisa. Photo by Laura Leeker.*



*San Nicolò, Treviso. Photo by Laura Leeker.*

## EVENTS AND OPPORTUNITIES

Allison McCann, Assistant Editor for Events and Opportunities

### SPONSORED BY THE ICMA

**CALL FOR PAPERS:** (symposium) “Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres (ca. 1300–ca. 1550).” 5–6 August 2019, Princeton University.

Organized by Alice Isabella Sullivan, Ph.D. (University of Michigan) and Maria Alessia Rossi, Ph.D. (Index of Medieval Art, Princeton University).

In response to the global turn in art history, this two-day symposium explores the temporal and geographic parameters of the study of medieval art, seeking to challenge the ways we think about the artistic production of Eastern Europe. Serbia, Bulgaria, and the Romanian principalities of Wallachia, Moldavia, and Transylvania, among other centers, took on prominent roles in the transmission and appropriation of western medieval, byzantine, and Slavic artistic traditions, as well as the continuation of the cultural legacy of Byzantium in the later centuries of the empire, and especially in the decades after the fall of Constantinople in 1453.

This symposium will be the first such initiative to explore, discuss, and focus on the art, architecture, and visual culture of regions of the Balkans and the Carpathians (c.1300–c.1550). We aim to raise issues of cultural contact, transmission, and appropriation of western medieval, byzantine, and Slavic artistic and cultural traditions in eastern European centers, and consider how this heritage was deployed to shape notions of identity and visual rhetoric in these regions from the fourteenth through the sixteenth centuries. This event will offer a comparative and multi-disciplinary framework, ranging from art history to archeology and from material culture to architectural history. We aim to create a platform where scholars at various stages of their careers can discuss their research and engage in dialogue regarding the specificities but also the shared cultural

heritage of these regions of Eastern Europe that developed eclectic visual vocabularies and formed a cultural landscape beyond medieval, byzantine, and modern borders.

Papers could address topics that include, but are not limited to:

How cross-cultural contact facilitated the transfer, appropriation, and transmission of ideas and artistic traditions across geographical and temporal boundaries in Eastern Europe (c.1300–c.1550)

Artistic and iconographic developments as expressions of particular social, political, and ecclesiastical circumstances and dialogues in the Balkans and the Carpathians

The intentions and consequences of diplomatic missions and dynastic marriages in the visual agenda of eastern European centers

Workshop practices and traveling artists beyond medieval political and religious borders

Patronage and new constructs of identity before and after 1453

Interested scholars should submit a paper title, a 500-word abstract, and a CV by **15 August 2018** to the organizers at: [eclecticism.symposium@gmail.com](mailto:eclecticism.symposium@gmail.com).

Funds will be available to defray the cost of travel and accommodations for participants whose papers are accepted in the symposium. So far, this event is supported in part by the International Center of Medieval Art ([www.medievalart.org](http://www.medievalart.org)), the Society of Historians of East European, Eurasian, and Russian Art and Architecture ([www.shera-art.org](http://www.shera-art.org)), the Princeton Institute for International and Regional Studies ([piirs.princeton.edu](http://piirs.princeton.edu)), and The Index of Medieval Art at Princeton University ([ima.princeton.edu](http://ima.princeton.edu)).

## OTHER EVENTS AND OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to [EventsExhibitions@medievalart.org](mailto:EventsExhibitions@medievalart.org). Submissions must be received by 15 October for inclusion in the November 2018 newsletter.

### Exhibitions

#### *Pathways to Paradise: Medieval India and Europe*

The Getty Center, Los Angeles  
Until 5 August 2018

#### *Očím skryté: Podkresba na deskových obrazech 14.–16. století ze sbírek Národní galerie v Praze (For the Eyes to Admire: Underdrawings in Panel Paintings from the Collections of the National Gallery in Prague, 14<sup>th</sup>–16<sup>th</sup> Centuries)*

Kláster sv. Anežky České, Prague  
Until 26 August 2018

#### *Miniature Masterpieces: The Coëtivy Hours*

The Chester Beatty Library, Dublin  
Until 2 September 2018

#### *Medieval Monsters: Terrors, Aliens, Wonders*

The Morgan Library & Museum, New York  
Until 23 September 2018  
Coming to the Cleveland Museum of Art in July 2019

#### *The Crown of Kerch: Treasures from the Dawn of European History*

Neues Museum, Berlin  
Until 29 September 2019

#### *Magiques licornes*

Musée de Cluny, Paris  
14 July 2018–25 February 2019

#### *Der Paderborner Dom und die Baukultur des 13. Jahrhunderts in Europa*

Diözesanmuseum, Paderborn  
1 September 2018–13 January 2019

#### *From the Desert to the City: The Journey of Late Ancient Textiles*

Godwin-Ternbach Museum, Queens College, Flushing, NY  
13 September–end of December 2018

#### *Armenia*

Metropolitan Museum of Art, New York  
21 September 2018–13 January 2019

#### *Naissance de la sculpture gothique, Saint-Denis, Paris, Chartres 1135–1150*

Musée de Cluny, Paris  
10 October–end of December 2018

### Conferences, Lectures, Symposia, Etc.

#### *Workshop: Pantokrator 900: Cultural Memories of a Byzantine Complex*

Research Center for Anatolian Civilizations Auditorium, İstiklal Caddesi, Merkez Han, No: 181, 34433 Beyoğlu/Istanbul, Turkey  
7–10 August 2018 (register on site)

#### *Study day: Manuscripts from Ethiopia and Eritrea*

Ioannou Centre for Classical and Byzantine Studies, 66 St Giles', Oxford OX1 3LU  
1 September 2018 (Register by 31 August 2018)

#### *Study day: Ghent Altarpiece, 2<sup>nd</sup> International Study Day*

Ghent University, Aula Academica, Voldersstraat 9  
Register online:  
<http://conf.kikirpa.be/ghentaltpiece2018/registration/>  
11 September 2018

#### *Conference: Permeable Bodies in Medieval and Early Modern*

University College London  
5–6 October 2018  
(Proposals accepted until 23 July 2018. Send them to [permeablebodies@gmail.com](mailto:permeablebodies@gmail.com))

#### *Conference: Internationale Tagung zum Ada-Evangeliar*

Stadtbibliothek Weberbach/Stadtarchiv, Weberbach 25, 54290 Trier  
10–12 October 2018

#### *Study day: GOTIK – Der Paderborner Dom und die Baukultur des 13. Jahrhunderts in Europa*

Paderborn, Diözesanmuseum  
22 October 2018 (register with Gerhard Lutz [gerhard.lutz@dommuseum-hildesheim.de](mailto:gerhard.lutz@dommuseum-hildesheim.de))

#### *Workshop: Crossing Rivers in Byzantium and Beyond*

Department of Art History, University of Vienna  
Keynote: Jim Crow, University of Edinburgh  
2–3 November 2018

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## OTHER EVENTS AND OPPORTUNITIES

*(continued)*

**Study day: *Naissance de la sculpture gothique, Saint-Denis, Paris, Chartres 1135–1150 & Magiques licornes***

Paris, Musée de Cluny

12 November 2018 (register with Gerhard Lutz [gerhard.lutz@dommuseum-hildesheim.de](mailto:gerhard.lutz@dommuseum-hildesheim.de))

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/>

## CONTRIBUTORS

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