



# ICMA NEWS

...AND MORE

Fall 2017, no. 3

Heidi C. Gearhart, Editor

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## FROM THE PRESIDENT, HELEN EVANS

As our semesters begin to end and our fall exhibitions are on display, I would like us to think about classes, conferences, symposia, exhibitions that have inspired interest in medieval art among students and/or the public. If you developed a course that was exceptionally well received, attended or developed a conference that opened new avenues in medieval studies, or presented an exhibition that drew critical and popular attention to the Medieval World, please share the information with all ICMA members through our website. Let us know in a brief statement what was effective about what you developed or attended. I was impressed by the Harvard Conference “Christian Africa/Medieval Africa (300-1600 CE)” where papers suggested new connections between Europe and Africa in the Middle Ages that encourage further exploration.

The ICMA Board Meeting in October included a compelling presentation by Meseret Oldjira, a graduate student working on Ethiopian art at Princeton, and Adrea Achi, a graduate student working on “Coptic” art at NYU’s Institute of Fine Arts, on how to begin a conversation on encouraging diversity. A summary of their report is included in the Newsletter. Board members were so responsive to their suggestions on ways to expand the field, and our student bodies, that we are working on developing a working group on the topic, possibly called “For a Global Middle Ages.” Pamela Patton, who brought the issue and Meseret to our attention, and Heidi Gearhart will lead the group. We welcome anyone interested in participating. Just send an email to [ICMA@medievalart.org](mailto:ICMA@medievalart.org) to let us know that you’d like to take part.

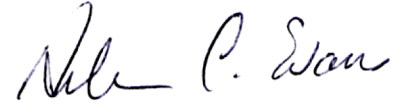
ICMA has been/is being active in a number of other projects that you should read about in the newsletter. Look for Stephanie Lutz on the Forum Kunst des Mittelalters, organized by Gerhard Lutz; Katherine Boivin and Greg Bryda on the Riemenschneider in situ project; Pamela Patton on the changes at the Index of Medieval Art; Emily Shartrand (grad student, Univ. Delaware) on the Index at 100 conference; and Ivan Foletti on the Migrating Art Historians project. Our Advocacy Committee is most active. Do let us know if you are aware of issues they should consider. Again send your emails to [ICMA@medievalart.org](mailto:ICMA@medievalart.org). The book awards committee announced its winner – *The Bronze Object in the Middle Ages* by Ittai Weinryb. The ICMA sponsored the keynote speech at the Byzantine Studies Conference by Elizabeth Bolman and will be sponsoring other upcoming conference events.

The Board recognized Ryan Frisinger as the ICMA Administrator and acknowledged his responsibility for working closely with the president, executive committee and committee heads to coordinate our activities. He is especially interested in efforts to encourage new student and international members. He is especially interested in efforts to encourage new student and international members. If you have ideas, let him and Sarah Guérin (chair of the Membership Committee) know at [ICMA@medievalart.com](mailto:ICMA@medievalart.com). The board meeting was held at the top of The Cloisters tower in the office of Griff Mann, the Michel-David Weill Curator in Charge of The Department of Medieval Art and The Cloisters. Griff’s offer of the space reminded us of the long established relationship between the ICMA and The Cloisters, where our offices are housed.

*Continued on page 2*

In closing, please renew your memberships that expire on December 31. You can do it easily online at <http://www.medievalart.org/become-a-member>. Without your support the ICMA cannot continue to achieve our goal of encouraging medieval art historians in innovative ways that encourages the development of the field.

Helen



Dr. Helen C. Evans  
President, ICMA

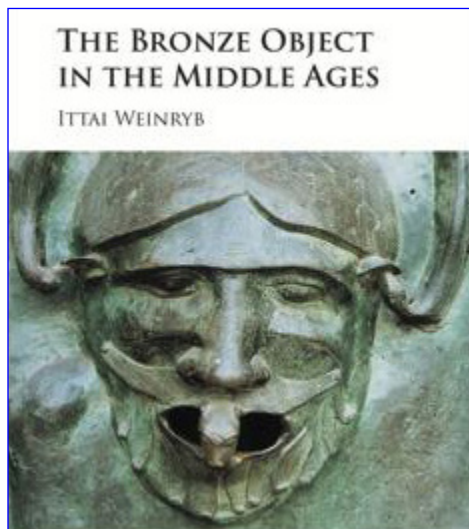
Mary & Michael Jaharis Curator for  
Byzantine Art  
The Metropolitan Museum of Art  
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## MEMBER NEWS

### Awards News

#### The ICMA Annual Book Prize

Ittai Weinryb's *The Bronze Object in the Middle Ages: Sculpture, Material, Making* has been selected as the



*The International Center of Medieval Art (ICMA) is pleased to announce the 2017 Annual Book Prize is awarded to: Ittai Weinryb, The Bronze Object in the Middle Ages: Sculpture, Material, Making Cambridge University Press, 2016, ISBN 9781316402429 <http://www.cambridge.org/us/academic/subjects/history/european-history-1000-1450/bronze-object-middle-ages?format=HB#1EjfbGr4k2YEYsVcS.97>*

recipient of the 2017 book prize of the International Center of Medieval Art. Published in 2016 by Cambridge University Press, Weinryb's monograph makes the case that the medieval bronze object is a coherent subject of study, identifying bronze as the material used for the most prestigious works of art in the medieval period. He brings to bear evidence for a multiplicity of objects through chapters on making, signifying, acting and being. This is a remarkably original approach to the notions and uses of bronze in the early and central Middle Ages. Addressing both the making and the reception of monumental works in bronze, he argues that new notions were developed to imagine ideas about public works of art – including the fascinating concept of sound as inherent in bronze – together with the relationship between artisanal techniques and divine actions. Weinryb interrogates how the newly introduced ancient philosophy, superstition and cosmology also affected ideas related to bronze works. Probing the interconnection between notions of divine and human creativity, his analysis invigorates the current art historical discussion concerning materiality and public monuments, particularly the public as the site of reception of works of art by a large audience. The book's strength, however, is less in original discoveries than in the complex interpretation it provides, e.g. of the problem of the pagan history of the material or the relationship among alloys, alchemy, and idolatry. Weinryb invites the reader to consider such apparently unrelated aspects as technological developments, worship, pagan associations, Biblical hints at the use of bronze, belief in the magical agency of images, etc., as mutually interacting in giving shape to the experience and perception of bronze objects in the Middle Ages. All this makes Weinryb's book especially groundbreaking, and

useful not only for specialists but also as a good pedagogical tool for students, given that it is written in an easily accessible style. ***The Bronze Object in the Middle Ages: Sculpture, Material, Making*** is truly thought-provoking in the best sense of the term.

Michele Bacci  
William Diebold  
Beate Fricke  
Kathleen Nolan  
Therese Martin, Chair, ICMA Annual Book Prize Jury

### ICMA-Kress Research & Publications Grants

We are pleased to announce the recipients of the ICMA-Kress Research and Publications Grants for 2017:

Roland Betancourt, for his book, *Sight, Touch, and Imagination in Byzantium*, under contract with Cambridge University Press.

Sonja Drimmer, for her book, *The Art of Allusion: Illuminators and the Making of English Literature, 1403-1476* (University of Pennsylvania Press, forthcoming)

Maile Hutterer, for her book, *Framing the Church: The Social and Aesthetic Power of Buttresses in French Gothic Architecture*, under contract with Penn State University Press.

Anna Russakoff, *Imagining the Miraculous: Miraculous Images of the Virgin Mary in French Illuminated Manuscripts, ca. 1250-ca. 1450*, under contract with University of Toronto Press, PIMS (Pontifical Institute of Mediaeval Studies).

Justin Sturgeon, *The Tournament Book of René d'Anjou*, under contract with Boydell & Brewer, Ltd.

### MEMBER AWARDS

If you are a member and your work has garnered a prize in the 12 months prior to April 2018, please send your information to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by March 15, 2018 (in advance of the April Newsletter).

Mariah Proctor-Tiffany's forthcoming book *Gothic Art in Motion: The Inventory, Identity, and Gift Giving of Clémence of Hungary* (Pennsylvania State University Press, 2018) has received an Art History Publication Initiative grant funded by the Andrew W. Mellon Foundation.

### RECENT BOOKS BY MEMBERS

If you are a member who has published a book (or equivalent research project) 12 months prior to April 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 March 15, 2018 (in advance of the April Newsletter).

Hand, Joni M. *Bound for the Midwest. Medieval and Early Modern Religious Manuscripts in the Charles Luce Harrison Collection, Kent Library*, Southeast Missouri State University. Southeast Missouri State University Press, 2017.

<http://www.semopress.com/books/bound-for-the-midwest/>

du Ry, Marc Antoine. *Medieval Art in Focus III*. Bristol: Hampton Printing, 2017.

<http://www.marcdury.com>

Teteriatnikov, Natalia. *Justinianic Mosaics of Hagia Sophia and Their Aftermath*. *Dumbarton Oaks Studies* 47. Washington, DC: Dumbarton Oaks Research Library and Collections, 2017.

<http://www.hup.harvard.edu/catalog.php?isbn=9780884024231>

### COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died, 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 March 15, 2018 (in advance of the April Newsletter).

## IN BRIEF

### A Note from the Editor

We are pleased to welcome Allison Jayne McCann as our new Assistant Editor for Events and Exhibitions. Allison is a Ph.D. Candidate in Medieval Art History at University of Pittsburgh, studying Bohemian manuscripts of the fourteenth century. Allison is currently a graduate intern in the publications department at the Getty Research Institute.

As of this issue, Allison will take charge of all calls for papers, symposia, and exhibition listings for the newsletter. Please welcome her, and send any listings you might have to: [eventsexhibitions@medievalart.org](mailto:eventsexhibitions@medievalart.org).

### 2018 ICMA Annual Meeting

The 2018 ICMA Annual Meeting will take place during the College Art Association Conference on Friday, February 23, 2018 from 7-9 pm in the Gallery Bar and Cognac Room, Millennium Biltmore Hotel, [506 S Grand Ave](#) (enter on Olive Street, across from Pershing Square), Los Angeles, CA 90071. Remarks will begin at 7:30 pm.

The ICMA welcomes friends of medieval art and recognizes our outgoing Treasurer, David Raizman, and outgoing Board of Directors for their service; we inaugurate a new Treasurer and incoming Board of Directors at this meeting. Cash bar available.

Please RSVP to [rsvp@medievalart.org](mailto:rsvp@medievalart.org). All are welcome, but please RSVP to be included on the guest list.

On Wednesday, February 21<sup>st</sup> at 4pm, ICMA will sponsor a special tour and discussion of the exhibition *Outcasts: Prejudice and Persecution in the Medieval World*, led by Kristen Collins, Curator of Manuscripts and Bryan Keene. See the full listing below, under ICMA-sponsored events.

### From the Advocacy Committee

The Advocacy Committee has continued to work on issues concerning advocacy on behalf of colleagues and the field, as well as on behalf of objects and monuments. The committee has pursued heritage issues on various occasions, and it has increased its presence on the ICMA website, especially through the banner on the home page. An ongoing list of ICMA-approved statements can be found at <http://www.medievalart.org/advocacy>.

### ICMA Board Approves Anti-Harassment Policy

During the October 2017 meeting, the ICMA Board approved the following Anti-Harassment Policy: The International Center of Medieval Art (ICMA) is an international and inclusive society that values the diversity of its membership. We do not condone the ideological misappropriation of medieval sources or scholarship in Medieval Studies. We will not tolerate bullying, threatening, belittling, or harassing behavior towards others, especially untenured colleagues, contingent faculty, independent scholars, and students, who are the most professionally vulnerable members of our community. We advocate for ethical standards of civil exchange, tolerance, and respect that affirm every scholar's right to practice in an intellectual environment that encourages pluralism and a global approach. We denounce racism, religious bias, gender bias, homophobia, transphobia, and other forms of personal discrimination. We welcome a variety of scholarly ideas and opinions expressed according to high standards of mutual respect and professional conduct.

### ICMA Finances and Treasurer's Report

The treasurer's report for the October 15<sup>th</sup> ICMA board of directors meeting in New York indicates that the finances of the ICMA are in good order, the benefit of strong financial markets and projections. Our endowment exceeded two million dollars in early October, and over the past year the organization has begun investing more assets in socially responsible funds to reduce our carbon footprint and exposure to industries related to the production of arms. Our investment manager and his team, now at Raymond James Investments, have worked to help the ICMA move forward on socially responsible investing and also have taken an interest in assisting with fund-raising initiatives over the past several months. Unlike Morgan Stanley, Raymond James is *not* an investment bank, but concentrates its efforts upon managers and their clients. Our manager felt the move would work well for the ICMA, with access to investment research and the same (if not lower) moderate management fees.

The 2017 budget is on target to be balanced by year's end, a robust 2018 budget was approved, membership is steady (though membership revenues are slightly down), and our relationship (both financial and editing) with the University of Chicago Press for the publishing of *Gesta* remains strong and mutually beneficial. The 2016



audit was not complete at the time of the board meeting, but should be finished soon, at which time a phone call with the auditors, the audit committee, finance committee chair, and treasurer will review the report and discuss any financial matters of concern moving forward. A hearty thanks to committee chairs for their work in preparing budget requests and making suggestions to Helen and myself for future budgets. David Raizman's three-year term as treasurer ends in February, 2018; Warren Woodfin (Queen's College, CUNY) will take over as treasurer at that time.

Submitted by David Raizman, ICMA Treasurer

### **The Body Politics of Mary Magdalene: A Conference at the Warburg Institute, London, November 23-24, 2017**

Dr. Penny H. Jolly (Skidmore College) gave the keynote address for the conference "The Body Politics of Mary Magdalene," at the Warburg Institute, London, Nov. 23-24,



**The Body Politics  
of Mary Magdalene**  
23-24 November

**Conference Keynote - 23 Nov 2017, 17.30**  
Addressing and Undressing the Female Body in the Magdalen Chapel at San Francesco, Assisi  
Penny Jolly, Skidmore College.

**Conference (cont.) - 24 Nov 2017, 10.00 - 17.30**  
Speakers: Joan Taylor (KCL), Diane Apostolos Cappadona (Georgetown), Francesco Ventrella (Sussex), Lucy Bolton (QMUL), Henrietta Simpson (Slade, UCL), Joanne Anderson (Warburg)

**Followed by Recital, 18.15 - 19.30**  
Magdalena - A Portrait in Song of One of Christianity's Most Beloved Sinners

Free of charge.  
Register at: [bit.ly/Mary-Mag](http://bit.ly/Mary-Mag)  
Supported by the  
University of London Coffin Trust  
Venue: Warburg Institute  
Woburn Square, London WC1H 0AB

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2017. Her lecture was entitled "Addressing and Undressing the Female Body in the Magdalen Chapel at San Francesco, Assisi." The full program is available at: <https://www.sas.ac.uk/events/event/13834>.

### **Armenia Exhibition to be Held at Metropolitan**

*Armenia*, an exhibition exploring the medieval centuries of Armenian art and culture from the early fourth century conversion of its people to Christianity through to the widespread arrival of printed books in Armenian in their homeland in the 1600s, will be on display from September 21, 2018 - January 13, 2019, at The Metropolitan Museum of Art. *Armenia* will emphasize how the Armenians preserved their unique identity and used it to link their communities as they expanded from their homeland along trade routes ultimately reaching from Amsterdam to China, Russia to India, and even to the Americas. This will be the first major exhibition to stress the importance of Armenians and their remarkable artistic achievements within a global context. The exhibition will include loans from major Armenian institutions, many never seen before in America. A symposium will be held on Saturday, November 3, 2018. Guided tours will be available for those interested in bringing their students to the exhibition. Contact Helen C. Evans, the exhibition's curator, for further information ([helen.evans@metmuseum.org](mailto:helen.evans@metmuseum.org)).

### **ICMA Special Tour of Magnificent Gems, Medieval Treasure Bindings, the Morgan Library and Museum in New York**

A group of ICMA members attended a special tour of *Magnificent Gems, Medieval Treasure Bindings* at The Morgan Library and Museum in New York. The tour, on October 19, 2017, was led by William Voelkle, Curator Emeritus, Medieval and Renaissance Manuscripts. Voelkle began by focusing on the unparalleled Lindau Gospels (ca. 875) with its two covers from different times and locations. The manuscript, the first jeweled binding acquired by Pierpont Morgan, was made in the workshop of Charles the Bald, grandson of Charlemagne. Other highlights of the exhibition are a silver gilt binding with an ivory plaque of St. Theodore which belonged to two eleventh-century saints and the thirteenth-century Berthold Sacramentary from the Abbey of Weingarten, considered the most luxurious German manuscript of its time.

*Continued on page 6*

## IN BRIEF

(continued)



Jeweled cover of the Berthold Sacramentary, with statuette of the Virgin and Child in the center, the four evangelists in the corners, and eight other figures, including abbot Berthold himself. Weingarten Abbey, Germany, ca. 1215-1217. Manuscript on vellum. Purchased by J. P. Morgan, 1926.

The exhibition also includes manuscripts and printed books with depictions of gems, often in trompe-l'oeil. Two examples are a printed Aristotle of 1483 with illuminations by Girolamo da Cremona, and the Da Costa Hours (ca. 1515) illuminated by Simon Bening. The exhibition remains on view through January 7, 2018.

Doralynn Pines  
New York, New York

## ICMA Publication *Gothic Sculpture in America* Reviewed

The most recent volume of the ICMA's *Gothic Sculpture in America* was reviewed this fall by Paul Williamson in *The Burlington Magazine*. Copies are still available; please encourage your library to purchase these important volumes. See Paul Williamson, *Gothic Sculpture in America*, III, *The Museums of New York and Pennsylvania*. Edited by Joan A. Holladay and Susan L. Ward. *The Burlington Magazine*, November 2017, No. 1376 – Vol 159.



## SPECIAL FEATURES

*Working on a new project? Have ideas to explore? The Editor is always looking for new ideas for feature articles. Please contact Heidi Gearhart at [newsletter@medievalart.org](mailto:newsletter@medievalart.org).*

### REFLECTION

#### The Experimental Project of Migrating Art Historians

By Ivan Foletti and Adrien Palladino

During the spring semester 2017, a group of eleven students led by professor Ivan Foletti lived through an astonishing experiment in medieval art. From March to June, the group walked through Switzerland and France, following several ancient pilgrimage roads (fig. 1). From Lausanne to Conques, to Saint-Benoît-sur-Loire and to Mont-Saint-Michel, the pilgrim-art-historians walked more than 1500 kilometres, encountering some of the most iconic medieval objects, such as the golden statue-reliquary of Sainte-Foy in Conques, the wooden doors of Le-Puy-en-Velay, the portal and treasure of the basilica of Beaulieu-sur-Dordogne, the abbey-church of Saint-Étienne in Nevers, etc. The periods of walking were alternated with three international workshops (all lectures available [online](#)) with such guest speakers as Michele Bacci, Hans Belting, Stefano d'Ovidio, Sible de Blaauw, Francesco Gangemi, Cynthia Hahn, Tanja Michalsky, Éric Palazzo, Martin Treml, and Cécile Voyer.



Figure 1. Approaching le Puy-en-Velay.

The goal of this experience was not to imitate the medieval pilgrim within a world where everything is different. In particular, the lifestyle of Western culture – radically transformed by means of transport and accelerated by virtual communication – has contributed to the increase of the Cartesian dichotomy between body and mind. The ambition was on the contrary to reflect on the elements that human beings have shared throughout the centuries.

In this sense, the first objective of this project was to slow down time, adapting our lives to the rhythm of our bodies. This first aspect had an important impact on our perception of medieval objects themselves. Between meetings with the monuments, “empty” time, physical remoteness, and tiredness suddenly came up. According to D’Aquili, Laughlin and McManus (1979), the movement of walking supports the synchronisation of perception and action. Therefore, the empty spaces between the monuments were filled with this connection between body and mind. Resynchronised, the modern pilgrims entered into something like the Augustinian perception of time, where the present is a fluid space between memory and hope. Applying this conception to the art-historical monuments, the pilgrim’s expectations – independent of his or her epoch – were growing with every step. After finally reaching the sacral and/or holy space, she or he will remember this encounter for long. The slowing of time therefore seems to shape the mind and the reality, the imagination and the real object. The expectations of the modern pilgrim are of course not the same as those of the medieval one, and the projection must be different. Nevertheless, the experience of the walk introduces a strong personal dimension into such meetings. By personal dimension, we mean not only the individual, but also the shared collective experience. Following Victor and Edith Turner’s (1978) idea of the *communitas* created during pilgrimage, we experienced how important the sharing of both expectations and memory is in constructing the monuments encountered. The churches entered in a very coherent network of personal and shared heritage, which would overpass the dialectic between the circulation of workshops, first proposed by Arthur Kingsley Porter (1923), and the idea of regional schools. It seems to us that the unity of pilgrimage art is also constructed by the body

*Continued on page 8*

## REFLECTION

*(continued)*

and the mind of pilgrim-viewers. We would not like to reduce the importance of workshops and/or patrons, but it seems to us that the horizon of expectations of the user and his personal/shared experience were probably factors in the (real and imaginary) construction of medieval sacred space.

The other significant element for medieval art-historical studies is certainly the reaction of a tired body. After having walked for thirty and more kilometres and reached one of the important monuments, the first reaction of the pilgrim is to enter the sacred space, rushing to the holy site. In our case, this movement was directed by art-historical desire, however the high expectations were anything but rational. The first logical move would be to search a place to store the luggage, we however never did that. Having visited the site, our second step was to come out of the sacral space and sit down on some prepared benches – in narthexes and in front of portals. The excitement of the first meeting was overwhelmed by tiredness, which pushed the body into a sort of trance. In this situation, the gaze is activated in a more meditative way, looking to the images and decoration of those liminal spaces. Furthermore, Herbert Kessler's (2000) "spiritual seeing" seems to be activated. Of course, we cannot know if the medieval pilgrim was following exactly this protocol, however, it seems plausible that after having walked so many kilometres, her or his first desire was to touch the holy relics, and that the second step was certainly the same as ours: a rest for the tired body. This hypothesis seems to be supported by another argument: many of the stone benches – present since the origin of pilgrimage churches – are conceived to permit a very special interaction with images. It is for example the case with the porch of Saint-Benoît-sur-Loire, where some decorations are visible only from the benches (fig. 2), and in Beaulieu-sur-Dordogne, where the perspective changes completely, allowing the sitting pilgrim to see the Christ of

the Parousia almost face to face (fig. 3-4). The conceivers were evidently counting on the fact that the pilgrim will remain for some time within these liminal spaces. In the same direction, we can also consider the complexity of the portal in Conques: to orientate ourselves, we need a prolonged moment, available in this first moment of ecstatic resting. The situation of tiredness can finally also explain the power of these images. Having walked for kilometres, having synchronised perception, cognition and action, the experience of transcending became easier (Schnell, Pali 2013, 892–900). The tired body became the key element to enlarge the power and importance of the represented godly vision. The "iconic presence" formulated by Hans Belting (2016) can therefore happen thanks to the body itself.

At this stage of our reflexion, one other important aspect has briefly to be mentioned as well. The theatricality of the pilgrim's landscape becomes evident with kilometres of walking. The conceivers of crucial monuments were



Figure 2. Porch of *Saint-Benoît-sur-Loire*.



Figure 3. *The bench at Beaulieu-sur-Dordogne*.



Figure 4. *The Christ of the Parousia, at Beaulieu-sur-Dordogne*.



definitely working and playing with the countryside around them. Monuments are revealed within the countryside, constituting places of special visual power. This observation seems banal, but having experienced dozens of monuments, the importance of the dialogue between landscape and culture seems as one of the key elements in the success of the various monuments. This aspect is particularly evident with the millennial appeal of Mont-Saint-Michel: an exceptional natural site completed by a stratification of medieval structures overcoming generations, maintaining its importance while being only slightly updated (fig. 5).

The project Migrating Art Historians will now pursue, after the experimental part, with a more rationalised step, in the form of a collective monograph. Therefore, these are only the first reflections, written at the very end of the experience itself. The last element we want to mention is that, apart from the experimental approach and the more theoretical frame, another question became vital during this project: the communication with wider audiences. Since the beginning, we wanted to share our experience of medieval past through the production of eleven short movies presenting various aspects of pilgrimage – a task in which we hopefully succeeded. The movies uploaded to the YouTube channel of the *Centre for Early Medieval Studies* in Brno are reaching a growing number of viewers. During our pilgrimage, we also had the opportunity to be welcomed by dozens of people and interacting with them convinced us



Figure 5. Approaching Mont-Saint-Michel.

about the necessity to share results of academic research, and medieval art history in particular. People from all social classes are deeply interested in our work and we cannot remain in our ivory tower. Before leaving, Bissera Pentcheva predicted that our project could become “the future of the past”. At this point of our research, we would like to assert that we also see the future of our discipline in our desire to share it with everybody, and that the curiosity is higher than we expected.

The last point to mention – even though it lies outside our field – is the human reality that we had the honour to encounter. During our walk, we were welcomed by incredible persons, who shared food, water, house, car, and other things with us. In the world in which we are living, with thousands of persons escaping violence and hate daily, the people we met showed us the importance of “radical hospitality”, so close to what was described by Jacques Derrida (1997). All in all, it was an important lesson of humanity.

## Select Bibliography

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D’Aquila, Laughlin McManus 1979: Eugene D’Aquila, Charles Laughlin, John McManus, *The Spectrum of Ritual*, New York 1979.

Derrida/Dufourmantelle 1997: Jacques Derrida, Anne Dufourmantelle, *De l’hospitalité*, Paris 1997.

Kessler 2000: Herbert Kessler, *Spiritual Seeing. Picturing God’s Invisibility in Medieval Art*, Philadelphia 2000.

Kingsley Porter 1923: Arthur Kingsley Porter, *Romanesque sculpture of the pilgrimage roads*, 10 vols, Boston 1923.

Schnell/Pali 2013: Tatjana Schnell, Sarah Pali, “Pilgrimage today: the meaning-making potential of ritual”, *Journal of Mental Health, Religion & Culture*, 16/9 (2013), pp. 887–902.

Turner/ Turner 1978: Victor & Edith Turner, *Image and Pilgrimage in Christian Culture*, New York 1978.

## ON MEDIEVAL ART HISTORY

### Looking Forward: The Index at 100

The Index of Medieval Art (formerly the Index of Christian Art) at Princeton University celebrated its 100<sup>th</sup> year with a conference, “The Index at 100: Iconography In A New Century” on October 14. Speakers included Elizabeth Sears, Karen Overbey, Beatrice Kitzinger, Glenn Peers, Jennifer Purtle, Christopher Lakey, Aden Kumler, and Madeline Caviness. The conference was followed by a

reception toasting the completion of the Index’s first century and the launch of its new database application. Events also included the presentation, with several of the authors present, of a new festschrift, *Manuscripts, Iconography, and the Late Medieval Viewer: Tributes to Adelaide Bennett Hagens*, to mark its honoree’s retirement in 2016, after fifty years at the Index.

Pamela A. Patton  
Director, The Index of Medieval Art  
Co-Editor, *Studies in Iconography*



1. “Iconography in a New Century” speakers, L-R: Glenn Peers, Jennifer Purtle, Beatrice Kitzinger, Karen Overbey, Aden Kumler, Elizabeth Sears, Pamela Patton, Madeline Caviness, Christopher Lakey. (Photo courtesy of Pamela Patton)



2. Lucy Freeman Sandler, Martha Easton, and Karen Overbey. (Photo courtesy of Pamela Patton)





3. Elena Gittleman, Katherine King, and Erin Piñon. (Photo courtesy of Pamela Patton)



4. Adelaide Bennett Hagens (holding book) with some of the festschrift authors and editors, L-R: Leslie Bussis Tait, Alison Stones, Pamela Patton, Jessica Savage, Judith Golden, Elizabeth Sears, Lucy Freeman Sandler, and Judith Oliver. (Photo courtesy of Pamela Patton)

## ON MEDIEVAL ART HISTORY

(continued)



5. Heidi Gearhart and Gerda Panofsky. (Photo courtesy of Pamela Patton)

### **The Index of Medieval Art at 100: Iconography in a New Century**

By Emily Shartrand

There are changes happening at Princeton University's Index of Medieval Art, and they go beyond a simple rebranding. In honor of the 100<sup>th</sup> anniversary of the Index's founding, a series of scholars came together to speak on the Index's past, to present research on the possibilities of object-based scholarship, and to discuss the future of iconographic study. The conference speakers were divided into four pairs each presenting corresponding work. The first and last pairs, Drs. Elizabeth Sears and Karen Overbey, Aden Kumler and Madeline Caviness respectively, investigated possibilities for redefining the traditional parameters of iconography and iconology. The second pairing, Drs. Beatrice Kitzinger and Glenn Peers, considered past methodologies and explored how an interest in detail could help expand on existing scholarship. Conversely, the third pairing, Dr. Jennifer Purtle and Christopher Lakey questioned previous scholarship and proposed new interpretations of the architectural spaces at the center of their studies, with a focus on context and phenomenology. Talks by Sears and Caviness bookended the conference neatly.

The conference began with Dr. Elizabeth Sears' talk "Iconography and Iconology at Princeton" and a call to "capture early energies" of the Index. Sears spoke on the

founding and the history of the Index in a manner that informed younger scholars and graduate students of the institution's roots and simultaneously served as a grateful nod to those in the audience who had lived through some of the early years. Of particular interest to those newer to the Index was its thirty years of female leadership under the direction of Rosalie Greene from 1951 to 1981. Her high standards and insistence on the orderly created a staff with a large iconographic vocabulary and a paper database of over 500,000 typed description cards. Sears's lecture resisted becoming a walk down memory lane with careful discussion of the "Crisis in the Discipline" that rocked the Index in the early 1980s. With a need for a new Art History and an environment that was increasingly hostile to traditional methodologies, the Index was forced to ask and answer questions that it had previously not addressed. The institution's reaction to this past crisis engenders hope that it can survive and remain relevant as new problems continue to effect art historians in the twenty-first century.

Dr. Karen Overbey's talk "Material Histories and Material Meanings in Early Medieval Jewelry" brought the conference to a discussion of objects, but her topic was nicely situated with Sears's backgrounding of the Index. Through an analysis of Anglo-Saxon *sarre* broaches from the Kent region, Overbey shed light on the challenges of studying the iconography of non-narrative and non-figurative objects. By discussing shell, a material unlike garnet, gold, and glass that has escaped art historical discussion, Overbey's paper raised



larger queries about the role of the Index in new kinds of scholarship. During the time allotted to questions Sears asked Overbey how the Index could be used to help her work, noting that any tool is only useful if it is expanding. It was proposed that a database of materials and their descriptions, so that one could trace historically how materials were identified or misidentified, could be a valuable development.

The next two talks, Dr. Beatrice Kitzinger's "Becoming Epiphany" and Dr. Glenn Peers's "The Iconography of Healing and Damaged Bodies in Kariye Camii: Methodological Reflections", both contended with work that has not lacked attention in past scholarly discussion. Kitzinger, in looking at representations of the Adoration of the Magi and the Coronation of the Virgin across diverse media, reminded her audience of the often-repeated phrase "how pictures mean instead of what they mean". Peers too brought up past methodologies such as Tobin Siebers's work on disability aesthetics and the cultural meaning behind disability and identity. Both scholars pushed this past work further through impressive eyes for detail. Kitzinger noted that when searching "epiphany" on the Index's database over 1,000 entries of "magi:adoration" appeared, making sure that the researcher does not forget that the image type corresponds to specific people and their actions. She subsequently demonstrated that motion and flux can be an integral part of an iconographic type because it is through detail and difference that vivacity in storytelling is created. Similarly, Peers recognized the detail and difference found within representations of the disabled that sharply contrasted with the homogeneity of abled figures in mosaics of Christ's miraculous healing. Both of these papers led participants of the conference to suggest that the Index database could improve with a shift from cataloguing medium to cataloguing objects, which would allow for greater linking of images within a specific object in order to contend with the differences in seemingly standard iconographic subjects.

The next pairing turned to iconographic studies of relief sculpture situated in larger architectural programs. Dr. Jennifer Purtle's talk "Pictured in Relief: Iconography Between Norman Sicily and Southern Song Quan Zhou, 1186-1238," in recognition of the Index's new commitment to the global medieval, cited the developed framework for iconographic study in western objects that does not exist in scholarship of their eastern counterparts. She therefore questioned how one compares eastern images to western ones given this disparity and warned against using western models to investigate eastern works. Purtle argued that a western framework for studying iconography developed from Christian texts ignores the different, often mnemonic, Buddhist context surrounding similar relief sculpture from China. Dr. Christopher Lakey,

in the following paper "Iconology and the Spatial Turn," questioned whether a focus on iconology sacrificed consideration of phenomenology. He reinterpreted four relief panels from Modena Cathedral in an effort to demonstrate how the beholder's response to the physicality of a sculpted body could further influence the impact a work has on the viewers, in addition to iconographic and iconological study.

The conference concluded with two papers that moved away from concrete answers and instead asked further questions. Aden Kumler in her talk "Whose Iconography?" looked at manuscript representations of Aristotle's Porphyrian Tree as a potential dialectic for expanding iconographic study, which she argued has traditionally been under theorized and viewed as reductive. Kumler stressed that while her paper effectively "determined nothing," it did use the stemma structure with its forking paths that one must trace and retrace to pose questions for the discipline with any number of potential answers. Madeline Caviness then closed the conference with her paper "Multivalence and Resonance: 'Iconography' Deconstructed?," which employed a rethinking of the advances made to the study of Art History broadly and iconography specifically over the past century and a half. With alt-right groups espousing their versions of medieval history and a lack of diversity in what we as scholars teach, Caviness questioned our own complicity in creating what is arguably the current "Crisis in the Discipline." She proposed that a more rigorous iconography and "using words" to drive actions might in fact help combat this incorrect and offensive coopting of the medieval world. The Index of Medieval Art, with its now more inclusive name and an interest in making its online database cheaper and more accessible over time, has the potential to be a leader in the battle for our discipline.



Beatrice Kitzinger and Glenn Peers answer questions after their talks. (Photo: Heidi Gearhart)

## REPORT FROM BERLIN

### Forum Kunst des Mittelalters “360° – Verortung, Entgrenzung, Globalisierung”

Berlin and Brandenburg, 20 – 23 September 2017

By Stephanie Luther

Over the course of four days in late September, some 350 medievalist art historians convened in Berlin and Brandenburg for the Deutscher Verein für Kunstwissenschaft's fourth biennial Forum Kunst des Mittelalters. Hosted in collaboration with the Humboldt Universität, the Freie Universität, and Berlin museums, this year's theme was “360° – Verortung, Entgrenzung, Globalisierung.” Much like the Forum's past meetings, the theme reflected the host location itself. Berlin has excellent collections of medieval art, and these were showcased in a number of tours for conference participants, but it is also a city shaped by borders, migration, and the displacement of people and objects. More broadly, the theme resonated with the ongoing threat to art and architecture in the Middle East, as well as with the recent politicization of medieval history and images in the West, some of which unfolded in the USA just days before the conference. Mindful of the present and recent past, the conference explored objects and structures that developed on peripheries of Europe or that testified to contact between peoples, as well as the nature of that contact itself.

The ICMA sponsored Michael Borgolte's plenary lecture, titled “Die Welt der Kontinente: Das Mittelalter als Periode der Globalgeschichte,” which concluded the meeting's first day. In it, Borgolte considered the extent to which the term “globalization” might be used for the Middle Ages. He identified three major areas in which different peoples in Europe, Asia, and Africa encountered each other, namely through trade, faith, and knowledge. In his discussion of trade, Borgolte sketched the routes and practices of Jewish and Muslim traders, as well as the Venetians and Genoese, tracing exchanges that stretched from Europe and the Mediterranean into Mongol Asia. While monks and missionaries followed established trade routes, Borgolte continued, faith could – and did – follow its own course. He noted, for example, that by the time Marco Polo had reached China, Christians had already been established in the East for about one thousand years. Astronomy, medicine, mathematics, and other forms of knowledge also threaded various cultures together, but Borgolte argued that knowledge

was an indirect form of contact. It was transferred only through stations, he remarked, among them translation. For each of his points, Borgolte supplied far more evidence than can be described here, but he ultimately concluded that the relationships generated by these encounters were too unstable and fragmented to be deemed globalization. Given the richness of his evidence, this conclusion came as a surprise to some, including Horst Bredekamp, who had introduced Borgolte and wrapped up the plenary lecture. Borgolte hardly argued for an understanding of the Middle Ages as insular, however. In his closing remarks, he emphasized that the people of the Middle Ages were certainly mobile and, most importantly, curious about the wider world.

More than twenty breakout and plenary sessions brought fragments of this wider world into focus. The ICMA supported the session “The Treasury of San Isidoro de León and its Global Connections,” which was organized by Jitske Jasperse and moderated by Holger Klein. In this session, Silvia Armando examined the religious significance and functions of San Isidoro's Siculo-Arabic ivories, which were produced in Sicily and, though they were shipped across Europe, are found on the Iberian Peninsula only in the Christian north. In her contribution, Amanda Dotseth argued that the treasury should be understood as a coherent collection, in which objects gained new meanings, functions, and associations once they were added, and examined the disruption to the San Isidoro collection when parts of it were moved to the Museo Arqueológico Nacional. Janet Kempf analyzed processes of artistic transfer and argued that objects in the San Isidoro treasury were influenced by Ottonian artists, focusing especially on the ivory cross of King Ferdinand I and Doña Blanca as well as on the chalice of Doña Urraca. Jitske Jasperse offered a re-examination of the treasury's portable altar said to have been owned by Infanta Sancha, arguing that exotic materials, references to the Holy Land, and connection to a prominent female patron were combined in the altar to enhance the monastery's prestige.

In other sessions, art and architecture from the Mediterranean basin and the Crusader states enjoyed an unsurprisingly large presence, while a double session on Armenian art drew attention to less-represented material. Its moderator, Christiane Esche-Ramshorn, remarked that the Forum was the first conference on medieval art in Germany to include papers on Armenian art, as least as far as anyone involved was aware. This reviewer is particularly grateful to have been introduced

to medieval Armenian cross steles called khatchkars, many of which display high-quality sculpting, through Khachick Grigoryan's talk. Other sessions looked to the edges of the Europe, especially Eastern Europe, Scandinavia, and the British Isles. As part of a double session titled "Exchange and Entanglement," moderated by Tina Bawden (and Catherine Karkov in absentia), Beatrice Kitzinger's paper on manuscript illumination in Brittany and Iberia served as a reminder that cultural encounters were not always a matter of East meets West, but sometimes also West meets West. Her talk also raised the question of what kind of evidence – and how much – is enough to demonstrate that two groups of people did interact, especially when written sources provide little or no confirmation. From the audience, Madeline Caviness expressed support for the use of the word "entanglement," which, she noted, privileges neither one party nor the other, and she urged art historians to trust their eyes and find conviction in visual evidence alone.

The second day concluded with a roundtable, moderated by Christian Freigang and Kai Kappel and titled "Was ist Mittelalter, was Europa? Verortung, Entgrenzung, Globalisierung." Respondents included Avinoam Shalem (Columbia University), Ulrich Grossmann (Germanisches Nationalmuseum), Matthias Wemhoff (Museum für Vor- und Frühgeschichte in Berlin), Andrea von Hülsen-Esch (Universität Düsseldorf), and Bernhard Jussen (Universität Frankfurt). The first question, on the subject of medieval Berlin, went to Wemhoff, who expressed optimism about ongoing excavations in the city and the new material evidence they are poised to reveal. The public, he also pointed out, is interested in digs. On the future of the museum more generally, Grossmann wryly noted that the most popular exhibitions are those that display objects that will never be on view again, and he expressed support for more exhibitions that transcend epochs. Later on, respondents and audience members discussed the importance of presenting the museum's history and the provenance of collections to the public. On the subject of medieval art in the university, speakers and audience members debated the necessity of more flexible structures, either within an art history department or within the university as a whole, to allow more space for scholars who are *Grenzgänger*. Bernhard Jussen argued that major scholarly advancements were being made in the USA, rather than in Europe, where the structure of professorships was less flexible. From the audience, Beate Fricke responded that a more pressing question might be how to present the Middle Ages in a way that was relevant for students, who care little for structures. The difficulty

of re-organization in the face of shrinking departments – or the disappearance of departments altogether – was also duly noted. By the end of the discussion, numerous perspectives on the exhibition and study of medieval art had been offered, and there was little time to address one of the questions from the roundtable's title, namely the nature of Europe itself.

The third and final day of sessions ended with a lecture by Madeline Caviness in celebration of the sixtieth anniversary of the Corpus Vitrearum Medii Aevi in Potsdam. Held in the cathedral of Brandenburg an der Havel and dedicated to Frank Martin, the late director of the Potsdam CVMA, her talk traced the history of the organization. She argued that its roots reach as far back as the Enlightenment, but it was Emile Male's insistence that glass be photographed that planted the seed. Centuries of material losses brought about by iconoclasm, revolution, and overzealous restoration contributed to the project's urgency. She went on to describe the CVMA in Potsdam during the DDR years, recalling how a Marxist joke included in a talk she gave in Erfurt was not translated by the interpreter. She praised the volumes produced by the Potsdam team and noted that Germany's two CVMA teams (the other is in Freiburg) have become ever closer since 1989. Having devoted much of her talk to the CVMA's past and present, she turned to the future. For Caviness, serious concerns include an uneducated public, reduced funding for medieval studies, and less UNESCO support for European monuments. She concluded with a message to the next generation of scholars, urging them to critique arguments and find new evidence, but also warning them against a kind of overzealous restoration of the scholarship, though she did not describe what such zeal might look like.

Caviness' talk marked the end of the Forum's plenary and breakout sessions, and many attendees participated in guided tours of a number of Berlin museums on the following day. Plans for the next Forum Kunst des Mittelalters, to be held in Bern in September 2019, are already underway. The CFP will be released in March 2018, and those interested in attending or submitting papers can keep informed by registering for the mailing list (<http://www.kunsthistoriker.org/maillingliste-mittelalter.html>) or by keeping an eye on the website (<http://mittelalterkongress.de/mittelalterkongress/wb/pages/startseite.php>). The fifth Forum will have a new theme, but scholarship that accounts for a broader, global, more "entangled" Middle Ages is set to endure. There has never been a more critical time for it.



## REPORT FROM BERLIN

*(continued)*



1. ICMA San Isidoro Treasury session at the Freie Universität. (Photo: Gerhard Lutz)



2. Die Welt im mittelalterlichen Kirchenschatz session in the Paulikirche. (Photo: Gerhard Lutz)





3. Madeline Caviness gives the plenary lecture in the Dom St. Peter and Paul in Brandenburg. (Photo: Gerhard Lutz)



4. Final evening reception in the cloister of the Brandenburg Dom. (Photo: Gerhard Lutz)

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## NEW PERSPECTIVES

### Riemenschneider In Situ

By Katherine Boivin and Greg Bryda

The international conference *Riemenschneider in Situ* convened on June 21, 2017 in the Wildbad conference venue in Rothenburg ob der Tauber, Germany. It included an evening and full-day of formal conference papers in Rothenburg (June 21-22), one-and-a-half days of site-visits throughout the region of Franconia (June 23-24), and a final session of papers followed by a group visit to the Riemenschneider collections of the Museum zu Franken (formerly the Mainfränkisches Museum) in Würzburg (June 24). All told, there were twenty active participants, fifteen presented papers, and nine site visits, with an international audience totaling sixty-eight attendees (thirty-nine of whom also attended the day of site visits). Each of the papers presented new research on the artworks associated with the late Gothic master sculptor Tilman Riemenschneider.

The co-organizers Katherine Boivin and Gregory Bryda opened the conference on June 21 with an introduction to the major questions that inspired the event. The primary goal of the conference was to shine a spotlight on Tilman Riemenschneider's monumental intact works that, too large, heavy, or fragile to travel, have in recent years received comparatively less attention than their fragmentary counterparts on view in major museums. Fundamental to the idea of the conference was the opportunity for specialists (scholars, curators, and conservators) to hold discussions in front of the actual objects in their respective church environments—often located in far-flung or remote parts of the German countryside.

After a welcome address from the mayor of Rothenburg, Julien Chapuis, Leader of Berlin's Bode Museum, held the plenary lecture. Chapuis encouraged attendees to consider the role of contemporary museum installations in the reception and interpretation of Riemenschneider's oeuvre, using as a case study the exhibition on Riemenschneider he curated for both the National Gallery (Washington) and the Metropolitan Museum in 1999-2000. With opening remarks concluded and dinner in their bellies, conference attendees enjoyed a nighttime tour of Rothenburg's Church of St. James, which was led by Jérôme Zahn, who directed the church's recent restoration. Attendees visited parts of the building normally off limits to the

public, like its preserved medieval roofing and vaulting (outfitted with apertures or Heaven Holes through which liturgical props were suspended by ropes) and the so-called *Heiltumskammer*, or street-level chamber beneath the Holy Blood Chapel. The night was capped with a twilight viewing of Riemenschneider's Holy Blood Altarpiece with candles—an experience that stirred a discussion of Baxandall's famous study of the day-time lighting effects on the piece.

The following, busy day of paper presentations (June 22) commenced with a session entitled Place and Placement, which Jeffrey Chipps Smith kicked off with an historiographic overview of the role of place and location in Riemenschneider studies. This was followed by Thierry Greub's provocative assertion that the central standing Judas from the Holy Blood Altarpiece was deliberately carved as a standalone figure that, depending on the liturgical calendar, would have been inserted into or removed from the work's primary Last Supper scene. Katherine Boivin next asked how numerous Riemenschneider altarpieces installed in a single city might contribute to our understanding of the site-specificity of the artist's designs and Rothenburg's visual self-identification as a late medieval community. The subsequent morning session focused on the social context of Riemenschneider's works. Johannes Tripps suggested that liturgical plays inspired some of Riemenschneider's compositions; he revisited the idea that Riemenschneider's Marian altarpiece in Creglingen possessed moveable parts that were deployed to heighten the drama of the liturgy. Sticking with the Creglingen altarpiece, Mitchell Merback persuasively argued that Riemenschneider incorporated into the iconographic program of his carved wooden Assumption of Mary the fenestrated stone altar mensa on which it stood—itsself functioning to enshrine a sacred “findspot” and symbolize a tomb or deathbed for Mary. Gregory Bryda pointed to the significance of viticulture and mystical winemaking in Rothenburg's Holy Blood Altarpiece; he reintroduced the cabinetmaker Erhard Harschner and the local Franciscan painter Martin Swarz, both mentioned in the contract alongside Riemenschneider, as active players in the design of the figural and organic imagery of the altarpiece.

The afternoon session on the topic of restoration opened with Volker Schaible's sensational un-published findings of the most recent restoration of Riemenschneider's Marian altarpiece in Creglingen. Schaible postulated that the altarpiece first arrived in Creglingen after the 1550s, possibly around 1584, when the Creglingen church replaced its



wooden rafters. Taking this technical evidence and the iconography of the altarpiece into account, Schaible reinforced the theory that the altarpiece originally stood on the lay Marian altar in the nave of St. James in Rothenburg, where it stood in visual conversation, from the opposite side of the church, with Riemenschneider's Holy Blood Altarpiece. Michele Marincola shared a new, non-invasive approach to examine artworks—a procedure called Reflectance Transformation Imaging (RTI) she conducted with Anna Serotta—that uncovered more information about past treatments of Riemenschneider's Creglingen altarpiece. Hanns Hubach concluded the session with a paper on the German proto-humanist Winand von Steeg, who in a treatise on art from 1415/20—decades before the advent of unpainted wooden sculpture—had already rated composition/design as a more important artistic attribute than color.

The final session of the day was dedicated to the multimedia environment of the church. Tim Jukes contested Schaible's conclusion about the original location of the Creglingen altarpiece; he underscored correspondences in iconography among the eclectic liturgical furnishings of the church. Reindert Falkenburg spoke about a reception-aesthetic effect that Riemenschneider achieved due to the dramatic contrasts between formal density and translucence in his Creglingen altarpiece. Assaf Pinkus presented a paper on Meister Albrecht, a student who trained with Riemenschneider and whose oeuvre included the elaborately sculpted portal of Bern Cathedral. Finally, Jacqueline Jung closed with a reflection on the day's proceedings and noted that, despite the many differences in approach and interpretation, a consensus emerged among the speakers that there is a great need for further contextualized studies of Riemenschneider's oeuvre.

The following day participants broke out from the conference-paper format and conducted site visits together in Rothenburg, Detwang, Creglingen, Maidbronn, and Würzburg. Prominent voices in the lively discussions taking place *in situ* were conservators Eike Oellermann, Michele Marincola, and Volker Schaible, stone mason Jérôme Zahn, art historians Hartmut Krohm and Georg Habenicht, and curators Julien Chapuis and Matthias Weniger.

After a well-earned night of rest, attendees convened for the final session of papers in Würzburg's Festung Marienberg on June 24. This session included a contribution by Hartmut Krohm on the dramatic compositional

gestures in Riemenschneider's works and their possible sources. Matthias Weniger touched on the question of monochrome finish, which had been raised repeatedly in other talks throughout the conference. And Claudia Lichte, Director of Würzburg's Museum zu Franken (formerly the Mainfränkisches Museum) concluded the conference with a grand summary then brought the discussion back to the space of the museum and to the potential for engaging with questions of context within exhibitions.

All of these extraordinary opportunities were made possible thanks to support from the Deutsche Forschungsgemeinschaft (DFG), the University of Hamburg, and the Samuel H. Kress Foundation. Plans are already underway to publish the conference proceedings in 2018/19.



1. Altarpiece of the Holy Blood, Tilman Riemenschneider and the joiner Erhardt Harschner; Church of St. James, Rothenburg ob der Tauber. Photo taken during an evening visit and climbing tour of the church, June 21, 2017. (Photo: Katherine Boivin)



## NEW PERSPECTIVES

*(continued)*



2. Thierry Greub gives a talk entitled „Standort, Judas und Reliquienkreuz: Neue Aspekte zum Hl. Blut Altar von Tilman Riemenschneider in Rotenburg ob der Tauber,“ at the Wildbad Conference Venue, Rotenburg ob der Tauber, June 22, 2017. (Photo: Katherine Boivin)



3. Conference participants in the Holy Blood Chapel, Church of St. James in Rotenburg ob der Tauber, June 23, 2017. (Photo: Katherine Boivin)





4. Photo of Michele Marincola (NYU-IFA) and Julien Chapuis (Berlin Bode Museum) in front of the Marian Altarpiece in the Herrgottkirche Creglingen, June 23, 2017. (Photo: Katherine Boivin)



5. Master Mason Jérôme Zahn inspecting the back of the stone Lamentation of Christ in the former monastic church of St. Afra in Mäidbronn, June 23, 2017. (Photo: Katherine Boivin)



6. Conference participants in front of the Lamentation of Christ in Mäidbronn, June 23, 2017. (Photo: Katherine Boivin)

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## DISCUSSION

### The Project for a Global Middle Ages

During the Board Meeting of the ICMA on October 15, 2017, Meseret Oldjira and Andrea Achi generously and graciously presented their thoughts on how to make the field of medieval art more diverse, more global, and more inclusive. Their presentation comprised two parts: first, how to diversify *what* we study; and second, how to encourage and support more diversity amongst the scholars and students that constitute our field. The following is a summary of their ideas.

The diversification of the content we study will require a close, critical look at what has been, and still is, included and excluded from the field of “medieval art,” and it will require us to think about our field in more global terms. We might remember how connected the medieval world truly was, for example, and look at the movement of objects and people across geographical or cultural space. Many scholars are already hard at work on this topic, and we can all build on it. Accordingly, a truly global medieval art history aims to fully incorporate understudied areas in the field, so that investigations of Nubia, Armenia, Ethiopia, or west Africa are not at the margins of the field but an integral part of it. If we make our perspective a global one, we might also consider the networks that brought diverse communities together, and look for interconnections between geographical areas or groups of peoples.

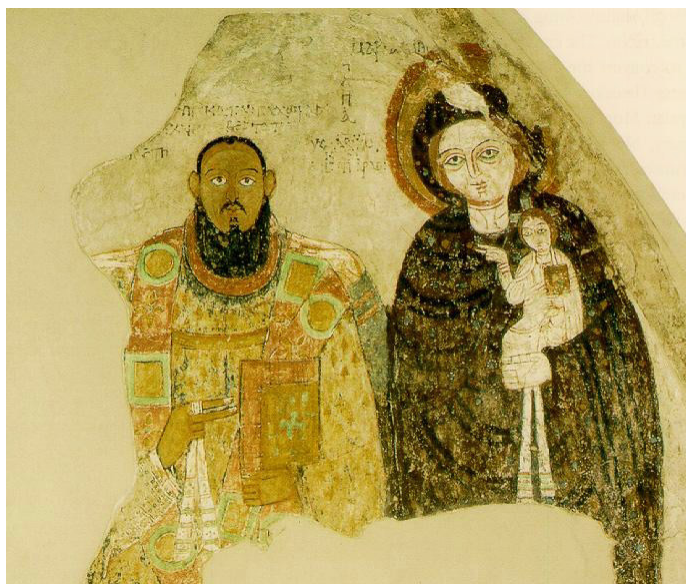
How might this happen? Oldjira and Achi have suggested we collaborate more, or even co-teach, in order to make this global view come into being. Conference sessions, workshops and further discussion -- be they formal or informal -- will also help all of us move towards this goal. Perhaps too, we might retain this critical eye as a part of our discourse, so that the inclusion and exclusion of areas, ideas, or peoples, and the marginalization or privileging of certain topics is not naturalized.

The second topic presented by Oldjira and Achi concerned ways that the ICMA can help undergraduate students succeed in the field. Again, collaboration and communication are crucial. It was noted that many students, particularly

those from underrepresented groups, may not know the “track” for further work in medieval art history. If we can better support our young scholars, and help them build their careers, we will be building a strong field for the future. To do this, we might better mentor students and help them understand the skills required for the study of medieval art earlier in their academic careers. Exposing young audiences to a broad world of medieval art is also important. Diversity in material, education outreach, and inclusiveness are key factors in the pursuit of a more global field.

We hope this discussion will be a beginning. To this end, the ICMA is putting together an ad-hoc working group to find ways to put these ideas into practice. We welcome your input. Please send your thoughts to Heidi Gearhart, at [newsletter@medievalart.org](mailto:newsletter@medievalart.org).

Andrea Achi  
Meseret Oldjira  
Compiled by Heidi Gearhart



*Bishop Marianos under the Protection of the Virgin and Child. Fresco, 1003-36. Great Cathedral, Faras, Nubia. Warsaw Muzeum Narodowe. Photo: Elżbieta Ganwryszeweka, Zakład Fotografii Muzealnej. Reprint from Helen Evans and William D. Wixom, eds. The Glory of Byzantium, Art and Culture of the Middle Byzantine Era, AD 843-1261. Exh. Cat. Metropolitan Museum of Art, 1997, p. 369.*



## EVENTS AND OPPORTUNITIES

Allison McCann, Assistant Editor for Events and Exhibitions

### UPCOMING EVENTS SPONSORED BY THE ICMA

#### Plan Ahead!

The ICMA is pleased to invite members to upcoming special events in Los Angeles and Chicago

#### ICMA AT THE GETTY IN FEBRUARY 2018

On **Wednesday, February 21, 4 pm**, ICMA members will be treated to special tour and discussion of the exhibition *Outcasts: Prejudice and Persecution in the Medieval World* led by Kristen Collins, Curator of Manuscripts and Bryan Keene, Assistant Curator of Manuscripts at The J. Paul Getty Museum, The Getty Center, 1200 Getty Center Drive Los Angeles, CA.

Following discussion in the galleries, the group will move to the Manuscripts department to see works not currently on view.

Space is limited to 30 attendees. Reserve a spot now! Please RSVP to: [rsvp@medievalart.org](mailto:rsvp@medievalart.org)

If you have questions, please email Nina Rowe, [nrowe@fordham.edu](mailto:nrowe@fordham.edu)

#### ICMA AT THE ART INSTITUTE OF CHICAGO AND LES ENLUMINURES IN MAY 2018

On **Sunday, May 13, 7-9 pm**, ICMA members will be welcomed to a special reception hosted by Sandra Hindman, President and Founder, Les Enluminures, Ltd., at: Les Enluminures, Ltd.

One Magnificent Mile, 980 North Michigan Ave., Chicago, IL.

The following day, **Monday, May 14, 10 am-4:30 pm**, guests will be treated to tours and discussions led by Martha Wolff, Curator of European Painting and Sculpture before 1750 and Jonathan Tavares, Associate Curator of Arms and Armor of the *Deering*

*Family Galleries of Medieval and Renaissance Art, Arms, and Armor*, and the special exhibition

*The Medieval World at Our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman*, at The Art Institute of Chicago, 111 South Michigan Ave., Chicago, IL.

Space is limited to 25 attendees. Reserve a spot now! Please RSVP to: [rsvp@medievalart.org](mailto:rsvp@medievalart.org)

If you have questions, please email Sarah Guérin, [guerinsa@upenn.edu](mailto:guerinsa@upenn.edu)

#### ICMA COURTAULD LECTURE:

The “ICMA at the Courtauld” lecture for 2017/18, the eighteenth in the series, will be delivered by Nancy Sevchenko on **Tuesday, March 13 at 6 pm**, in the Kenneth Clark Lecture Theatre at the Courtauld Institute of Art, Somerset House. Lectures in this series, established in 1999, are given by scholars based in North America, and the aim is to strengthen transatlantic contacts among medievalists from the university and museum worlds. A generous benefaction from Dr William B. Voelkle secured the continuation of the series. The lecture will be followed by a reception, sponsored by Sam Fogg. The lecture will be recorded and made available on the ICMA website. Last year, for the first time, the ICMA at the Courtauld lecture was also live-streamed via the Courtauld YouTube channel. Please check the website for further details.

#### ICMA-SPONSORED OPPORTUNITIES:

**CALL FOR ICMA SPONSORED SESSION PROPOSALS AT THE ST. LOUIS ANNUAL SYMPOSIUM ON MEDIEVAL AND RENAISSANCE STUDIES, 18-20 JUNE 2018**

**Deadline: 10 December 2017**

The ICMA seeks proposals for sessions to be held under the organization’s sponsorship in 2018 at the St. Louis Annual Symposium on Medieval and Renaissance Studies to be held 18–20 June 2018 in St. Louis. Session organizers and speakers must be ICMA members.



## UPCOMING EVENTS SPONSORED BY THE ICMA

(continued)

Proposals must include a session abstract, a CV of the organizer(s), and, as requested by the St. Louis Symposium organizers, a list of speakers and titles for a 90-minute session, all in **one single Doc or PDF with the organizer's name in the title**. The conference organizers will post the CFS now on their website to assist with recruiting paper proposals.

Please direct all session proposals and inquiries to the Chair of the ICMA Programs & Lectures Committee: Janis Elliott, School of Art, Texas Tech University at [janis.elliott@ttu.edu](mailto:janis.elliott@ttu.edu)

### CALL FOR SUBMISSIONS: THE 2018 ICMA ANNUAL BOOK PRIZE

**Deadline: 31 May 2018**

The ICMA invites submissions for the annual prize for best single- or dual-authored book on any topic in medieval art. To be eligible for the **2018 competition**, books must have been **printed in 2017**. No special issues of journals or anthologies or exhibition catalogues can be considered.

The competition is international and open to all ICMA members. To join or renew, <http://www.medievalart.org/become-a-member>. A statement of current membership is required with each submission.

**Languages of publication:** English, French, German, Italian, or Spanish

**Jury (2016, 2017, 2018):** Therese Martin (chair), Michele Bacci, William Diebold, Beate Fricke, Kathleen Nolan

**Prize:** US \$1,000 to a single author, or \$500 each to two co-authors

**Submission of books:** only printed books with one or two authors are eligible for the prize. A statement of current ICMA membership must accompany each submission.

**Presses and self-nominations:** books must be sent directly to the jury members. Please contact Ryan Frisinger at [icma@medievalart.org](mailto:icma@medievalart.org) for current addresses. <http://www.medievalart.org/book-prize/>

### ICMA STUDENT TRAVEL GRANTS

The ICMA has initiated a new form of grant for graduate students in the early stages of their dissertation research. Three grants will be awarded this year, at \$3,000 each, to enable a student to travel to Europe (including the Eastern Mediterranean) to visit the monuments or museum objects or manuscripts on which the dissertation will be based. The grant is designed to cover one month of travel. The ICMA will contact institutions and/or individuals in the area to be visited; these will help the student gain access to the relevant material and aid in other practical matters.

The grant is designed primarily for the student who has finished the preliminary exams, and is in the process of formulating a dissertation topic. Students who have already submitted a proposal, but are still very early on in the process of their research, may also apply.

**All applicants must be ICMA members. Applications are due by 1 March 2018.** The ICMA will announce the winners of the three grants at the Spring Board Meeting in May.

For details and application instructions see: <http://www.medievalart.org/student-travel-grants/>

### GRADUATE STUDENT ESSAY AWARD

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

Thanks to the generosity of one of our members, we are now able to offer a second prize as well, of \$200. The donor of this prize has suggested that "special consideration be given to those papers that incorporate some discussion of the interconnections among medieval science, technology, and art." Although the prize will by no means be restricted to papers that address this theme, papers that do so will be given special attention by the selection committee.

The deadline for submission is 1 March 2018. The winners will be announced at the ICMA meeting in Kalamazoo in May.

For details and application instructions see:  
<http://www.medievalart.org/studentessay/>

## CALL FOR NEWSLETTER ARCHIVES

The ICMA is currently working on an expanded online newsletter archive. Go to <http://www.medievalart.org/pastnewsletters> to view our current collection. If you have past newsletters to add to the collection, please contact [icma@medievalart.org](mailto:icma@medievalart.org) for more information.

## OTHER EVENTS AND OPPORTUNITIES

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

### Exhibitions

#### *Magnificent Gems: Medieval Treasure Bindings*

The Morgan Library and Museum

New York, NY

8 September 2017–7 January 2018

#### *Jean Fouquet. Das Diptychon von Melun*

Gemäldegalerie

Berlin, DE

15 September 2017–7 January 2018

#### *Chrétiens d'Orient. Deux mille ans d'histoire*

Institut du monde arabe

Paris, FR

26 September 2017–14 January 2018

MUba Eugène Leroy

Tourcoing, FR

15 February–5 June 2018

#### *Fashionable Mourners: Bronze Statuettes from the Rijksmuseum*

Cleveland Museum of Art

Cleveland, OH

26 September 2017–4 February 2018

#### *Očím skryté. Podkresba na deskových obrazech 14.–16. století ze sbírek Národní galerie v Praze*

Klášter sv. Anežky České

Prague, CZ

14 January–20 May 2018

#### *Now and Forever: The Art of Medieval Time*

The Morgan Library and Museum

New York, NY

26 January–29 April 2018

#### *The Medieval World at Our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman*

Art Institute of Chicago

Chicago, IL

27 January–28 May 2017

#### *Outcasts: Prejudice and Persecution in the Medieval World*

J. Paul Getty Museum

Los Angeles, CA

30 January–8 April 2018

#### *Armenia*

Metropolitan Museum of Art

New York, NY

21 September 2018–13 January 2019

## Conferences, Lectures, and Symposia

#### *Lecture Series: Byzantium and the West*

Thursday, 11 January 2018, 6 pm

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## OTHER EVENTS AND OPPORTUNITIES

(continued)

“Byzantinische Goldschmiedearbeiten: Fragen des Kulturtransfers zwischen Ost und West,” Antje Bosselmann-Ruickbie (Mainz) and Yvonne Petrina (München)

Universität Leipzig, GWZO (Specks Hof, Eingang A), Konferenzsaal

### *inter judeos – Topographie und Infrastruktur jüdischer Wohnquartiere II*

4. Workshop der Arbeitsgruppe Mittelalter im „Netzwerk Jüdisches Kulturerbe“

18–19 January 2018

Casanus-Institut, Domfreihof 3, 54290 Trier, DE

Anmeldungen und Themenvorschläge richten Sie bitte an: maria.stuerzebecher@erfurt.de

Tel. +49 361 655-1604; Fax +49 361 655-1609

oder simon.paulus@ifag.uni-stuttgart.de

Registration deadline: 22 December 2017

### *IFA Lecture Series, Medieval Art Forum*

Wednesday, 7 February 2018, 6 pm

“Romanesque Polychrome Wood Sculptures: A New Wave of Technical Studies in Europe,” Lucretia Kargère, Conservator, The Cloisters, The Metropolitan Museum of Art

Wednesday, 21 March 2018, 6 pm

“Displaying ‘German Greatness’ in Nazi Germany: The Middle Ages in the Exhibition ‘Deutsche Größe’ (1940–1942) and its Legacy,” William J. Diebold, Jane Neuberger Goodsell Professor of Art History, Reed College

Institute of Fine Arts, The James B. Duke House, 1 East 78<sup>th</sup> Street New York, NY 10075

### *Inside Out: Dress and Identity in the Middle Ages*

38th Annual Conference of the Center for Medieval Studies, Fordham University

17–18 March 2018

Fordham University, Lincoln Center, 113 West 60th Street, NY, NY

Featured speakers include: Daniel Lord Smail, Gale Owen-Crocker, and Jennifer Ball

For information, see: <https://mvstconference.ace.fordham.edu/>

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

### With many thanks to:

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