

ICMA NEWS

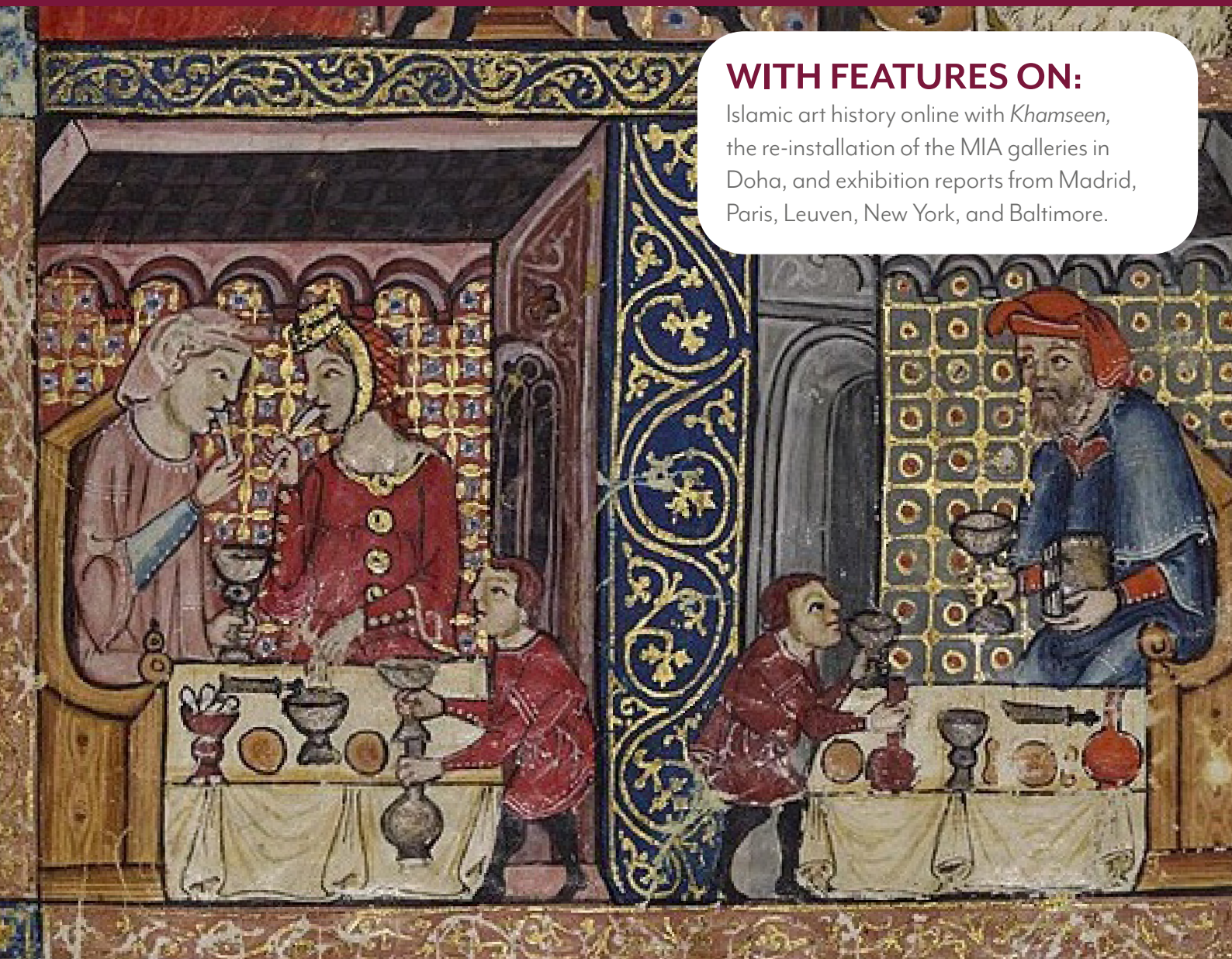


THE ICMA WELCOMES YOU!

ICMA News welcomes submissions from medievalists at any career stage, representing a diverse range of perspectives, living around the globe, and working in any geographic region of the medieval world.

WITH FEATURES ON:

Islamic art history online with *Khamseen*, the re-installation of the MIA galleries in Doha, and exhibition reports from Madrid, Paris, Leuven, New York, and Baltimore.





40



10



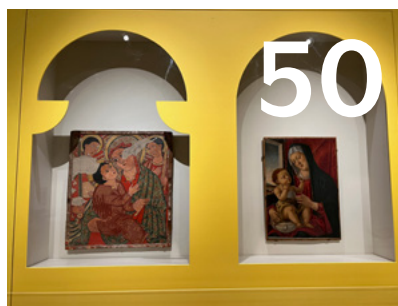
12



24



32



50



34



42



CONTENTS

04 LETTER FROM THE PRESIDENT

Stephen Perkinson

06 MEMBER NEWS

ICMA Grants and Awards

Member Awards and Appointments

Books

In the Media

10 ICMA EVENT RECAPS

12 BRIEFS FROM THE FIELD

17 COMMEMORATION

Corine Schlieff, 1949–2023

21 SPECIAL FEATURES

Report

Riding the Winds of Change: Khamseen and Islamic Art History Online, By Christiane Gruber

Report

The Re-Installation of the Museum of Islamic Art, Doha, By Jochen Sokoly

Exhibition Reports

Three Countries, Three Days, Three Very Different Exhibitions: The Lost Mirror: Jews and Conversos in Medieval Spain; A Journey into Crystal; Dieric Bouts: Creator of Images, By Elizabeth Morrison

Africa & Byzantium, By Tania Kolarik

Le Trésor de Notre-Dame de Paris: Des origines à Viollet-Le-Duc (The Treasury of Notre-Dame Cathedral: From Its Origins to Viollet-le-Duc), By Patricia McCall

Medieval Money, Merchants, and Morality, By Shannah Rose

Ethiopia at the Crossroads, By Michelle Al-Ferzly

51 EVENTS AND OPPORTUNITIES

Future ICMA Events

Ongoing Opportunities for ICMA Members

Other Opportunities

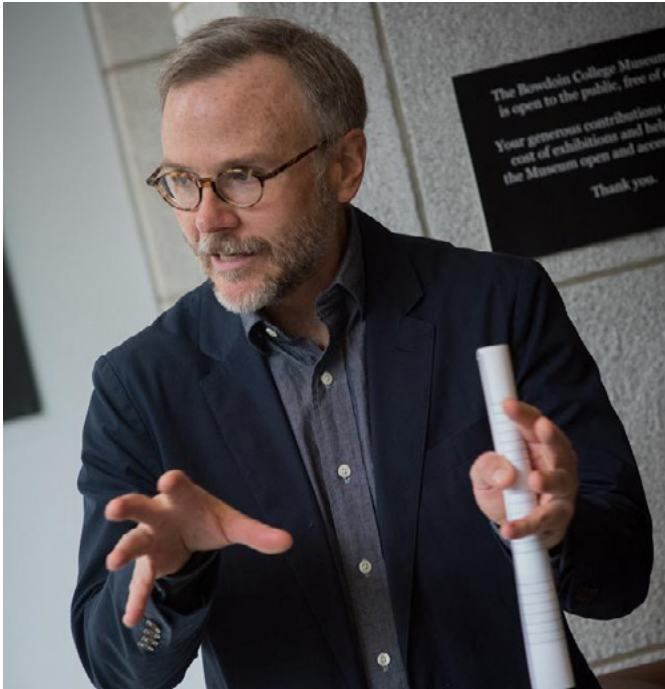
Exhibitions

Conferences, lectures, symposia, workshops

CFPs

63 CONTRIBUTORS

The *ICMA News* welcomes submissions from medievalists at any career stage, representing a diverse range of perspectives, living around the globe, and working in any geographic region of the medieval world.



LETTER FROM THE PRESIDENT, STEPHEN PERKINSON

February 22, 2024

To the ICMA Community,

Greetings to all! While this newsletter will arrive in your inbox as spring is (I hope) starting to appear wherever you are, I'm writing it in the late winter. Specifically, I'm writing this message in the days immediately after the College Art Association's Annual Conference in February. CAA's conference has been an important venue for us—a place to mount scholarly panels, to share ideas with the broader art historical community, and simply to socialize at the reception the ICMA has traditionally held in conjunction with the conference. The CAA conference has also been, for many years, the place of our Annual Business meeting for the general membership. This worked well for us for a number of years, as the conference reliably drew a significant number of our membership—with members coming to present papers, to listen to various sessions, to conduct job interviews, to speak with publishers, and to reconnect with friends from across the profession.

In many respects, this year was no different. We sponsored a terrific session that was organized by Rob Nelson and Alice Sullivan, offering attendees a set of fascinating papers from scholars who, while covering a wide range of material, collectively engaged with Clifford Geertz's model for understanding ritual. Thanks to the organizing efforts of our Executive Director Ryan Frisinger, members who found themselves in or near Chicago also had the chance to come together for a lively gathering at the bar of the Berghoff, a classic Chicago institution near the conference hotel. Personally, I also greatly enjoyed the chance to cross paths with many of our members in the halls of the conference

venue and in the nearby galleries of the Art Institute. With all of that said, there are undeniable signs that our members' conference attendance patterns are shifting. There were noticeably fewer medievalists present this year compared to recent iterations of the conference. We've been studying this phenomenon from a variety of angles and what we're learning suggests there are many reasons for these changes. Importantly, those reasons emphatically *do not* include a decline in actual membership; the ICMA's membership numbers are very strong and steady. Nor does it signal a reduction in activity by our members, who remain exceptionally engaged and active in our field (both in its narrower definition as "medieval art history" as well as in our wider professional circles).

Rather, there seem to be three primary factors that are driving the reduced attendance at CAA for medievalists. First, as we all know too well, we are living in an era of often draconian institutional austerity. Many of the institutions that employ us are substantially reducing (and in some cases eliminating) support for professional travel, forcing our members to become even more strategic and selective about which conferences they attend. Second, as much as we wish the pandemic were fully behind us, it continues to affect our ability to move around in the world safely (recognizing that "safely" will understandably mean different things for different individuals). Third, we are reminded every day of the increasing challenges brought on by climate change, making many of us acutely aware of the environmental costs of any and all forms of travel. The upshot, I believe, is that many of us are traveling less frequently than in the past, and we are often thinking carefully about travel involving longer distances.

On one hand, shifts such as these are part of the natural ebb and flow of patterns of professional life, and are not a cause for alarm. They do create one minor bureaucratic problem: our practice has been to hold the Annual Meeting of the organization at CAA, and our hope is to have that meeting attended by at least 10% of our membership. This year we addressed this problem by hosting the brief event online rather than in person (and here I want to note that I'm grateful to everyone who attended and thus helped us meet our statutory obligations!). That practice may continue in the future, or we may seek new ways of hosting an official meeting at a time and place where more members could attend in person; we might also consider some form of hybrid meeting. I would be happy to hear thoughts and suggestions that any of you may have about this.

However, this apparent shift away from CAA's conference does raise one significant worry for me. Put simply, the CAA conference remains the one event in North America that draws something like a cross-section of art historians who work in academic and museum settings. Crucial conversations continue to happen at CAA. I've heard from a number of my colleagues in other art historical subfields that, although they also have noticed a reduction in attendance, they nevertheless feel that the conference remains a richly rewarding place to present or attend panels and to connect with others in the field. I believe that it is vitally important for medievalists to continue to be present in this setting—

we want to be part of those conversations, we want to contribute to the intellectual exchanges that occur there, and we want to connect with our colleagues from across the profession. I know that our Programs and Lectures Committee is thinking energetically about creative solutions to this conundrum; I would be grateful as well to hear thoughts and ideas from our entire membership.

Among other things, the ICMA Annual meeting marks a transition in our organizational leadership. We announce our election results, and a new cohort of Directors steps in to serve while we offer thanks to others who are completing their terms. I thanked all these people in my remarks at the Annual Meeting, but I want to repeat that very sincere expression of gratitude here. Seven members of our Board completed their terms of service: Roland Betancourt, Julie Harris, Sandra Hindman, Marcia Kupfer, Risham Majeed, Dede Ruggles, and Alice Sullivan. We also had four Associates who rotated out of their roles: Lloyd de Beer, Francesca Dell'Acqua, Elina Räsänen, and Suzan Yalman. I'm tremendously grateful to all these members for their years of dedicated service to the ICMA—years that were marked by some very significant challenges, which the organization successfully met thanks in no small part to their efforts.

I also want to call particular attention to one of our officers whose term just came to an official end: Warren Woodfin completed a double term as the ICMA's Treasurer. In that role, Warren was tireless in his dedication to the ICMA, providing absolutely crucial assistance in navigating some very treacherous financial waters. It is in no small part thanks to him that the organization is today on a very sound financial footing. Fortunately, we have a newly-elected Treasurer who is already transitioning seamlessly into this role: Anne Heath was officially appointed to that post in our recent election.

In place of the departing Board members, we elected some new members: Julia Perratore, Margaret Graves, Joseph Ackley, Francesca Dell'Acqua, Denva Gallant, Christine Normore, and Eiren Shea. We also elected a new cohort of Associates: Heather Pulliam, Anastasia Drandaki, Pratima Gopalakrishnan, and Armin Bergmeier. Our Nominating Committee changes every year, as per our bylaws, and this year's team will consist of Christine Sciacca, Andrea Achi, Rebecca Corrie, and Risham Majeed; the Nominating Committee will be chaired by its one continuing member, Aimée Froom.

I thank each of these people for their willingness to serve, and I'm grateful as well to everyone who was willing to stand for election. The work of this organization is made possible by members who volunteer in these ways, and we all owe them our deep thanks.

Evidence of the results of this labor is all around us. As I departed for CAA, I was receiving glowing reports of Nina Rowe's presentation as the ICMA at the Courtauld Lecture, which was followed by a presentation at the University of Edinburgh. I'm enormously grateful to our colleagues

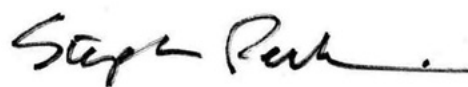
at the Courtauld and in Edinburgh for arranging these marvelous opportunities for transatlantic intellectual exchange, and to Bill Voelkle, whose generous support has made the Courtauld Lecture possible for many years. The ICMA also helped provide for a wonderful event at the Index of Christian Art in Princeton on "the Medieval Multiple" (see "[ICMA EVENT RECAPS](#)" below for more details), and we arranged an exciting visit to the exhibition at the Louvre on the Treasury of Notre Dame (see "[ICMA EVENT RECAPS](#)" below for photos from this event as well as "[EXHIBITION REPORTS](#)" for more information on the exhibition). As I write, many of us are preparing to take part in events in New York and Baltimore surrounding a set of monumentally significant exhibitions in those cities, and we're finalizing plans for an event held under the auspices of our Friends Committee at the TEFAF art fair in Maastricht.

We have one other major transition underway: after years of extraordinary work, our *Gesta* co-editors, Susan Boynton and Diane Reilly, are nearing the end of their term. By the time this appears in your mailbox, our search for their replacements will be fully underway. We'll of course have a chance to thank Susan and Diane more fully as the end of the year approaches. We've been fortunate to have them in this crucial role, and I know we're all grateful to them for ensuring that *Gesta* remains a preeminent venue for the publication of scholarship in our field.

As I look out my window, it seems hard to imagine that spring is near, but the calendar assures me that it is not far off. I'll be at the International Congress on Medieval Studies in Kalamazoo later this spring, and I hope to see many of you there, where we'll sponsor several panels and host a festive reception. For those of you who won't be journeying to Michigan, we hope you'll be able to take part in another of the other major professional venues where we're active: the International Medieval Congress at Leeds in the UK; there, too, we'll be sponsoring a session and a reception. Apart from that, I hope you won't hesitate to be in touch if you have any ideas, questions, or concerns you would like to bring my way.

Once again, I wish you all health and happiness as we move more fully into this new year.

Best wishes,

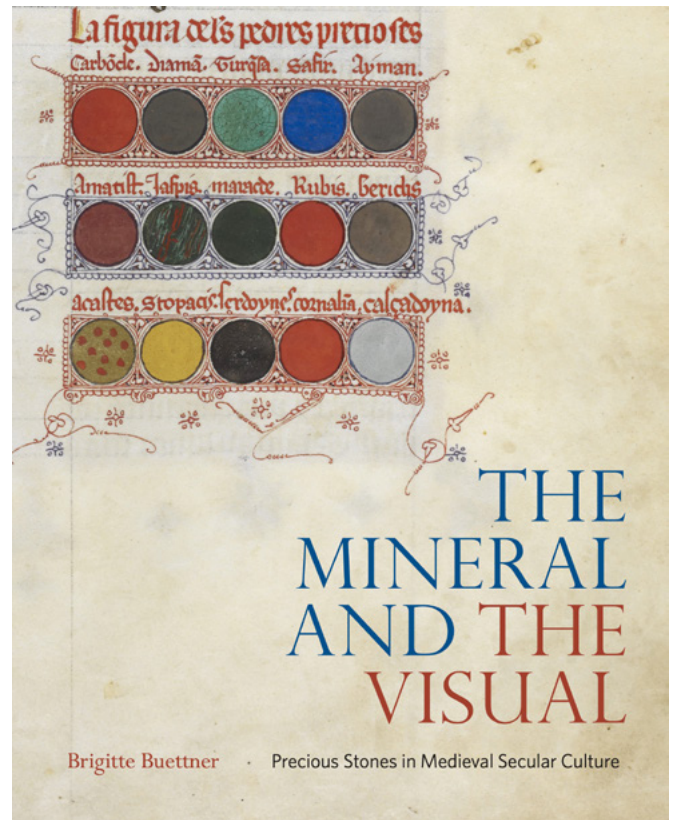


Stephen Perkinson
President, ICMA
Professor of Art History
Bowdoin College
sperkins@bowdoin.edu

MEMBER NEWS

ICMA Grants and Awards

Brigitte Buettner is the recipient of the 2023 ICMA Annual Book Prize for her book *The Mineral and the Visual: Precious Stones in Medieval Secular Culture* (University Park Pennsylvania: Pennsylvania State University Press, 2022). Buettner's *The Mineral and the Visual* is a landmark study, deeply learned and intellectually adventurous. Physically, it is also an exquisitely beautiful book that brings to light a variety of objects that do not usually get the kind of careful, highly critical analysis they find here. In Buettner's deft hands, crowns, illuminated lapidaries, stones carved with figures, and geographic manuscripts (among other things) demonstrate the depth of the medieval fascination with the mineral, tying it to the once-living bodies that wore, handled, and viewed these objects. Buettner skillfully weaves together contemporary theory with medieval epistemologies and plays out a coherent argument about the significance of precious stones that situates them within a larger, very timely, reexamination of relationships between the intellectual and material cultures of antiquity, the Middle Ages, and the early modern, and between the Latin Christian sphere of western Europe and the wider worlds of Byzantium, Islamic north Africa and western Asia, Persia, India, and China. While reveling in the visual and material delights of the Gothic mineral arts, the book does not ignore the more sinister aspects of this history, namely its seminal role in the growth of extractive colonialism, especially after 1492.



This broad and nuanced view of the later European Middle Ages in a global context will make *The Mineral and the Visual* a profoundly influential book for future medievalist scholarship. Furthermore, it is written in elegant, lively prose that moves the complex argument along in a lucid fashion. In the words of Alexander Neckam, chosen by Buettner herself to conclude this innovative monograph, it is “a delight, a study, and a treasure.”

- ICMA Book Prize Jury: Alexa Sand (chair), Benjamin Anderson, Heather Badamo, Till-Holger Borchert, and Eric Ramirez-Weaver

Member Awards and Appointments

If you are a member and your work has garnered a national or international award in the twelve months prior to June 2024, please send your information to Melanie Hanan, newsletter@medievalart.org, by **June 15, 2024** (for publication in the summer issue).

Robert Bork (Professor and Director of Graduate Studies, Art History, University of Iowa) was recently elected a Fellow of the Medieval Academy of America.

Licia Buttà (Associate Professor, Rovira i Virgili University) has been awarded the 2023 AFCEMS Prize for the best book on medieval art from the Center for Early Medieval Studies (Brno) for *Immaginare il potere. Il soffitto dipinto della Sala Magna di Palazzo Chiaromonte Steri e la cultura letteraria e artistica a Palermo nel Trecento*.
https://www.earlymedievalstudies.com/EN/book_prize.html

Gabriela Chitwood (Ph.D. Candidate, Art History, University of Oregon) has received the Medieval Academy of America's 2024–2025 Brigit Baldwin Fellowship to support her dissertation entitled "Toulouse Cathedral: Understanding Life in and around a Cathedral under Construction."

Sandra Hindman (CEO and Founder of Les Enluminures) has been named *chevalière de l'ordre des Arts et des Lettres* (Knight of the Order of Arts and Letters). Knights are named by the Minister of Culture of the French Republic to recognize those who have contributed significantly to furthering the arts and culture in France and throughout the world.

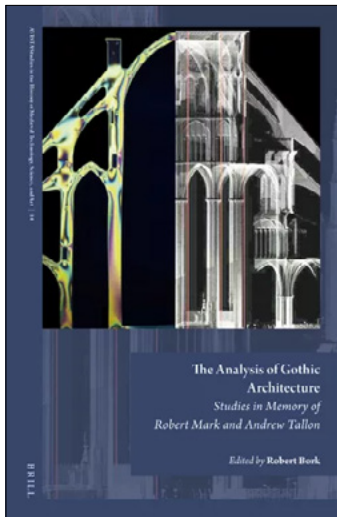
Tania Kolarik (Ph.D. Candidate, Art History, University of Wisconsin–Madison) has been awarded a Samuel H. Kress Foundation Special Mobility Grant to attend and present at the 36th Congrès du Comité International d'Historie de l'Art (CIHA) in Lyon, France in June.

Alice Isabella Sullivan (Assistant Professor of Medieval Art and Architecture, Tufts University) has received the 2023 Book Prize from the Early Slavic Studies Association (ESSA) for the best book published between September 1, 2021, and August 31, 2023, in the field of early Slavic Studies (pre-1800) for her monograph, *The Eclectic Visual Culture of Medieval Moldavia* (Brill, 2023).
<https://www.earlyslavicstudies.org/2023/12/08/winners-of-the-2023-essa-book-prizes/>

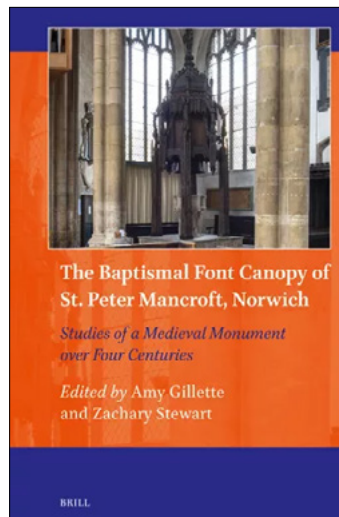
Recent Books by Members

If you are a member who has published a book (or equivalent research project) twelve months prior to July 2024, which has not yet been announced in this newsletter, please send a full citation, digital image of the book cover (minimum 72 dpi, jpg or png), and hyperlink to Melanie Hanan newsletter@medievalart.org, by **June 15, 2024** (for publication in the summer issue).

For book descriptions, publisher information, purchasing opportunities, etc., please click the book titles below to link to publisher pages.

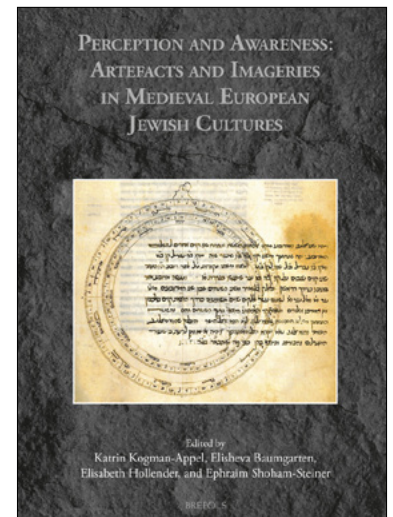


Bork, Robert, ed.
The Analysis of Gothic Architecture: Studies in Memory of Robert Mark and Andrew Tallon.
Leiden: Brill, 2023.

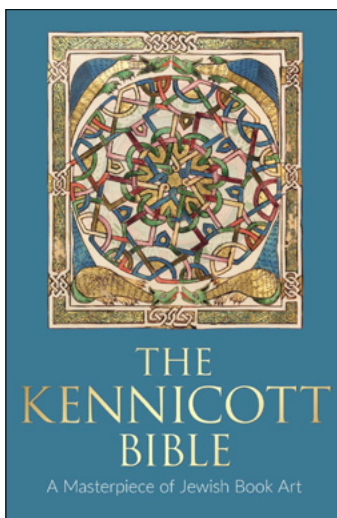


Gillette, Amy, and Zachary Stewart, eds.
The Baptismal Font Canopy of St. Peter Mancroft, Norwich: Studies of a Medieval Monument over Four Centuries. Art and Material Culture in Medieval and Renaissance Europe 20. Leiden: Brill, 2023.

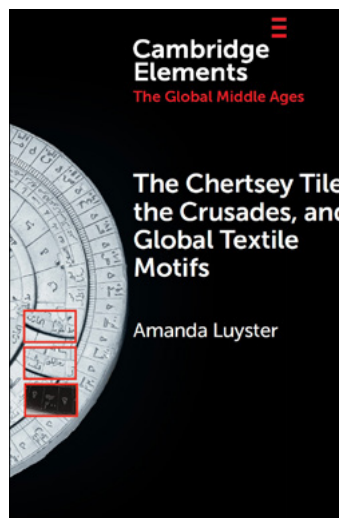
This book project received an ICMA Award Grant in 2018.



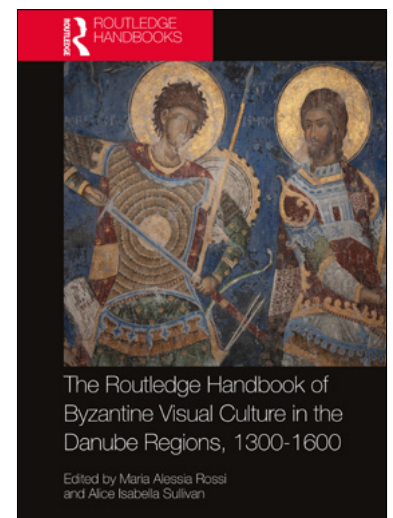
Kogman-Appel, Katrin, Elisheva Baumgarten, Elisabeth Hollender, and Ephraim Shoham-Steiner, eds.
Perception and Awareness: Artefacts and Imageries in Medieval European Jewish Cultures.
Turnhout: Brepols: 2024.



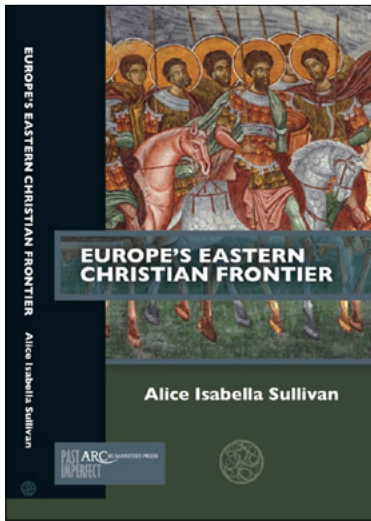
Kogman-Appel, Katrin, ed.
The Kennicott Bible: A Masterpiece of Jewish Book Art. The Kennicott Bible: A Masterpiece of Jewish Book Art.
Oxford: Bodleian Library Publishers, 2024.



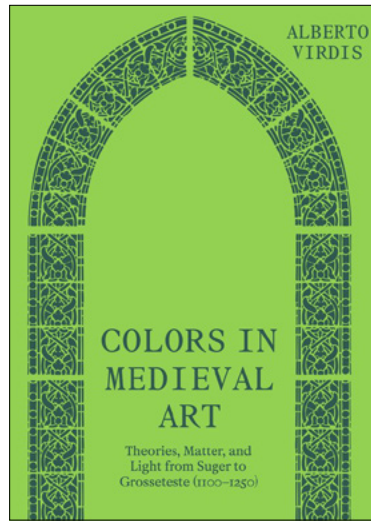
Luyster, Amanda.
The Chertsey Tiles, the Crusades, and Global Textile Motifs. The Global Middle Ages Series.
Cambridge: Cambridge University Press, 2023.



Rossi, Maria Alessia, and Alice Isabella Sullivan, eds.
The Routledge Handbook of Byzantine Visual Culture in the Danube Regions, 1300-1600.
New York: Routledge, 2024.



Sullivan, Alice Isabella.
Europe's Eastern Christian Frontier.
Leeds: Arc Humanities Press, 2024.



Virdis, Alberto.
Colors in Medieval Art: Theories, Matter, and Light from Suger to Grosseteste (1100-1250)
Convivia 3. Roma: Viella / Brno: Masaryk University Press, 2023.

In the Media

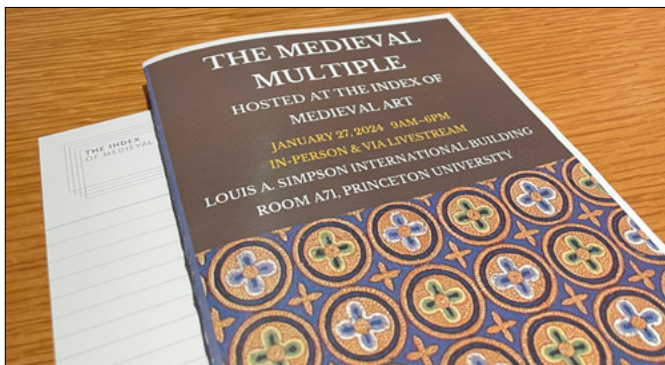
If you are a member with a media appearance in the twelve months prior to June 2024 and which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, newsletter@medievalart.org, by June 15, 2024 (for publication in the summer issue).

Jennifer Feltman and Meredith Cohen comment on the recent unveiling of the new spire at Notre Dame, Paris, since the 2019 fire in *The Washington Post*.

ICMA EVENT RECAPS

If you would like to organize a virtual event or a study day for the ICMA at your local museum or institution if conditions in your area allow, please contact Ryan Frisinger at icma@medievalart.org. International events are welcome.

ICMA and the Index of Medieval Art One-Day Conference: “The Medieval Multiple” (January 27, 2024)



On January 27, 2024, the Index of Medieval Art at Princeton University served as the site host for “The Medieval Multiple,” a one-day conference co-organized by Ryan Eisenman and Sonja Drimmer. Grounded on the premise that the multiple was not an anomaly but rather the product of a common mode of artistic creation in the Middle Ages, the event brought together scholars to consider the multiple in the interconnected cultures of Afro-Eurasia during this time period: its ontological status, the ways in which it could be produced, and how its makers and viewers recognized (or failed to recognize) serial production.

On the evening before the conference, participants met at the Index for a lively discussion led by Pamela Patton about the history and mission of the Index, as well as its own relationship as a repository for reproductions of medieval art and iconographical archive to the idea of the multiple. On the following day, attendees gathered to hear talks by Lamia Balafrej, Patricia Blessing, Paroma Chatterjee, Elizabeth Dospěl Williams, Joris Corin Heyder, Aden Kumler, and the two co-organizers, which ranged widely, from spoons and automata to candlesticks and coins, from seventh-century



Byzantium to the Low Countries in the sixteenth century. However, uniting these diverse topics was not only the theme of the multiple but also a series of penetrating questions about labor and technology, the body and identity, and value and authority. We are grateful to the Index of Medieval Art for co-sponsoring this event, alongside the ICMA, the Samuel H. Kress Foundation, Prof. James Marrow and Dr. Emily Rose, the University of Massachusetts Amherst, and the Department of Art & Archaeology at Princeton University.

- Submitted by Ryan Eisenman (Ph.D. Candidate, University of Pennsylvania) and Sonja Drimmer (Associate Professor, University of Massachusetts Amherst)

**2024 ICMA Annual Courtauld
Lecture: “*tannczen, helsen, kussen,
und rawmen: Of Dancing and
Dalliance in the Late Middle Ages,*”
Speaker Nina Rowe (February 7, 2024)**

On February 7, Nina Rowe (Professor of Medieval Art History, Fordham University) was invited to deliver the ICMA Annual Lecture at the Courtauld Institute of Art, London. In the German realm in the late Middle Ages, dancing was cause for both celebration and concern. Poets crafted animated accounts of boisterous roundelays welcoming winter and summer, municipal leaders designated festival days when citizens were permitted to whirl and shuffle in city squares, and churchmen admonished Christian youths to beware the seductions of frivolous young ladies on the dance floor. In short, literary and administrative texts evoke the appeal and hazards of dance, both as pastime and performance, in the southern part of the Holy Roman Empire, circa 1450 to 1500. Scholars of medieval art, however, have seldom probed the array of images showing couples spinning, performers leaping, and folks on the sidelines being enticed into the joyful fray. This lecture examined illuminations, wall paintings, prints, and sculptures that capture a variety of attitudes toward dancing in the regions of Bavaria and Austria in the second half of the fifteenth century. Clerics may have condemned dancing as a tool of the devil that irresistibly leads to unchastity and thereby damnation, but artistic evidence indicates that laypeople were willing to take their chances. In public images and small-scale works targeted to wealthy urban audiences, viewers could learn about the risks of dance, but also find encouragement to step out and join the party. This lecture was organized by Tom Nickson (The Courtauld) and Jessica Barker (The Courtauld) and this series is made possible through the generosity of William M. Voelkle.

To watch a recording of the full lecture, please visit the ICMA website here:
<https://www.medievalart.org/courtauld-lecture>.

**ICMA in Paris: Off-Hours Exhibition
Tour of *The Treasury of Notre-Dame
Cathedral* (January 16, 2024)**



At 10:00 a.m. on Tuesday, January 16, 2024, the ICMA and the International Medieval Society (Paris) co-sponsored a private, off-hours tour of the exhibition *The Treasury of Notre-Dame Cathedral: From Its Origins to Viollet-le-Duc*. Exhibition curators Florian Meunier and Jannic Durand led the group on this special access tour.

BRIEFS FROM THE FIELD

News from the Edith O'Donnell Institute of Art History, The University of Texas at Dallas

The Medieval Kingdom of Sicily Image Database is now housed at the Edith O'Donnell Institute of Art History



Giacinto Platania, Bird's eye view of Catania during the 1669 eruption of Mount Etna, fresco in the sacristy of the Cathedral of Catania, KOS Image Entry #65604.

The Department of Art, Art History and Visual Studies at Duke University, the Edith O'Donnell Institute of Art History at the University of Texas at Dallas, and the Dipartimento di Architettura dell'Università degli Studi di Napoli "Federico II" are pleased to announce the transfer of *The Medieval Kingdom of Sicily Image Database* to its new home at the Edith O'Donnell Institute

of Art History. This database is an image archive of monuments and sites in Southern Italy dating between c. 1100–1450.

This transfer makes possible the continuation and further development of an invaluable digital resource for the study of the cultural heritage of southern Italy. At the time of its transfer, the database consisted of catalogue

- Continued to Next Page

entries for over 9,000 historical images (including drawings, prints, paintings, and photographs) that document hundreds of medieval monuments in the former Kingdom of Sicily (c. 1100–1450). The database is accessible through a public website at koseodiah.org.

The Medieval Kingdom of Sicily Image Database was developed in 2011 at Duke University with a Collaborative Research Grant from the [National Endowment for the Humanities](#). Its objective was to collect and make available to scholars, students, travelers, and local communities the rich patrimony of historical images scattered throughout Europe and the United States in museums, archives, and libraries. Close study of these images enables researchers to reconstruct the history of a site, monument, or city, as well as to attest to its form prior to renovation, restoration, or destruction (especially as the result of natural disasters and bombardment during World War II). From its inception, the database was conceived as a collaboration between scholars in the United States and Italy.

With the retirement of the project's founder, Caroline Bruzelius, from Duke University, the Edith O'Donnell Institute of Art History and Associate Director Sarah K. Kozlowski emerged as the ideal partner to steward the American side of this international collaboration. On the strength of its individual scholars and collaborative research initiatives, the O'Donnell Institute has developed a strong focus on southern Italy and the Mediterranean world, as well as on digital cultural heritage practices. With the [Museo e Real Bosco di Capodimonte](#), the O'Donnell Institute founded the [Center for the Art and Architectural History of Port Cities "La Capraia,"](#) which will be a Naples-based platform for research for the Medieval Kingdom of Sicily Image Database project. At the Università degli Studi di Napoli "Federico II," Paola Vitolo, who has been involved with the design and development of the database since its beginnings, will continue as co-director (now with Sarah K. Kozlowski) and will represent Italian scholarship and contributions to the project's future.

Current work on the database includes a comprehensive georeferencing campaign, the creation of new entries that document Arabic inscriptions from medieval Palermo, and the incorporation of material related to the ongoing projects of the team's researchers and graduate student researchers.

The project team invites scholars, students, and the interested public to visit the relaunched website at koseodiah.org. Learn more about the [project](#), its [history](#), and our [team](#). And follow us on Instagram at [@medieval.kosid](#).

-Submitted by Caroline Bruzelius

Announcing a New Creative Initiative: “Fuse: Museum to Studio Connections” (fuse.msc@gmail.com)



CMA Curator Dr. Gerhard Lutz speaks with CIA Craft + Design students about a piece of medieval enamel.
Credit: Cleveland Institute of Art

In the Fall of 2023, I co-founded the creative initiative “Fuse: Museum to Studio Connections” with Ariella Har-Even. I am a Ph.D. candidate in the joint art history program between Case Western Reserve University (CWRU) and the Cleveland Museum of Art (CMA), and I work on medieval Jewish illuminated manuscripts with Elina Gertsman. Har-Even, a metalsmith and jeweler based in Cleveland, Ohio, and I shared a goal of developing this group to bring artists and art historians like us together.

Our focus with Fuse is on building and fostering stronger connections between art historians and artists in the Cleveland area through collaboration and exchange. In January 2024, we put together three separate events geared toward this goal.

We first held a hands-on medieval architectural drawing workshop in collaboration with the musical ensemble *Trobár* as a part of their community-building “Muck About” series. At the workshop, I gave a brief lecture on sacred geometry and the development of Gothic design before leading participants through an exercise in creating a cathedral ground plan *ad quadratum*. This exercise was first developed by Jennifer M. Feltman at the University of Alabama, where I completed my undergraduate coursework.

We also coordinated two related events between the CMA, the Cleveland Institute of Art (CIA), and CWRU. The first was a close-looking session at the CMA for CIA Craft + Design students and faculty to examine historic works of enamel, glass, and

- Continued to Next Page

metalwork from the museum's collection while also listening to information about these objects from CMA curators and conservators. Gerhard Lutz, the Robert P. Bergman Curator of Medieval Art at the CMA, opened the session with an overview of these medieval crafts, with a particular focus on the locations where such works would have originally been displayed and viewed. Students then had the opportunity to inspect and handle objects, such as a twelfth-century enamel plaque with the Crucifixion (1952.117), a fourteenth-century altar cross (1942.1091), and a fifteenth-century miniature sculpture of a wild man (1965.21), using conservation equipment, including a microscope and a thermal conductivity tester. Speaking with Dr. Lutz and the conservators was extremely beneficial for students, who not only learned about the historical contexts and conservation of materials they frequently use, but also about career paths in museums.



CMA Conservator Beth Edelstein and a CIA Metals student take a closer look at an altar cross with a light.
Credit: Cleveland Institute of Art



Ariella Har-Even demonstrates the wet-packing technique.
Credit: Reed O'Mara

The second event that week was geared toward art historians and conservators, and took place in the Metals Department at CIA. Har-Even led a workshop on the champlevé enameling technique for CWRU faculty and graduate students as well as CMA curators and conservators. Har-Even opened with a discussion of medieval versus contemporary enameling techniques and technology, incorporating the writings of Theophilus Presbyter to show how enameling, at its core, has remained the same throughout the ages. Har-Even then demonstrated the enameling wet packing technique and firing process. Assisted by Har-Even and CIA enamels professor Gretchen Goss, participants then selected colors and wet-packed their own etched pieces to go through the entire enameling process, from packing to firing to grinding the enamels using an alundum stone, and finally to cleaning off the firescale using nitric acid. Designs were chosen from medieval manuscripts, including the Notebook of Villard de Honnecourt (Paris, Bibliothèque nationale de France, Ms. fr. 19093), the Tripartite Mahzor (London, British Library, Add. 22413), and the Aberdeen Bestiary (Aberdeen, University of Aberdeen, Ms. 24). Hands-on workshops like these create opportunities for art historians to learn about the historic crafting processes they often research and gain deeper appreciation for the time and skill necessary to the creation of these objects.

- Continued to Next Page

All these events centered around the medieval period, and this focus grows out of not only Har-Even's and my own research interests, but also the ever-growing medieval studies community at CWRU. The Department of Art History and Art has been crucial to developing this interdisciplinary medieval studies community. The department hosted the Vagantes Conference on Medieval Studies in 2022, and graduate students in the Department of Music and I founded the CWRU Graduate Association of Medieval Studies (GAMS) around the same time. GAMS hosts professional and social events, from manuscript and facsimile close-looking sessions to medieval book clubs and trivia nights.

In the future, Fuse hopes to host more events with local artists and create even deeper connections between institutions in Northeast Ohio. You can learn more about Fuse from our Instagram page, [@fuse.msc](#), and can contact us at fuse.msc@gmail.com. We are so grateful for the support we have had with these initial events, and would especially like to thank Elina Gertsman, Gerhard Lutz, Gretchen Goss, Colleen Snyder, and Beth Edelstein.

*-Submitted by Reed O'Mara
(reed.omara@gmail.com),
along with Ariella Har-Even
(a.h.hareven@gmail.com)*



Art History Ph.D. student Rebekkah Hart works on her piece, which features a maze design from the Notebook of Villard de Honnecourt. Credit: Reed O'Mara



A participant in the enameling workshop shows off her final piece, a small plaque featuring a multi-colored snail from the Notebook of Villard de Honnecourt. Credit: Reed O'Mara

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to July 2024, and which has not yet been announced in this newsletter, please send a 200–500 word obituary and, if possible, an accompanying photo to Melanie Hanan, newsletter@medievalart.org, by June 15, 2024 (for publication in the summer issue).



IN MEMORIAM

CORINE SCHLEIF (1949–2023)

Corine Schleif, art historian, born February 20, 1949, in Milwaukee, Wisconsin, passed away on December 8, 2023, in Phoenix, Arizona. An esteemed scholar of medieval and Renaissance art, she has left us with an extensive body of work that questions the motivations of patrons, artists, and art historians, explores intersensoriality and emotion, and challenges the limits imposed through categories of class, gender, race, ethnicity, and animality.

Corine Schleif studied art history at prestigious universities in the United States and Germany: Washington University in St. Louis, Philipps University in Marburg, Free University in Berlin, and Ludwig Maximilian University in Munich. She received her Ph.D. from Otto-Friedrich University in Bamberg in 1986. Given these studies, she felt equally at home and was respected in the academic environments on both sides of the Atlantic.

As a university professor, it was important to Schleif to devote time and effort to mentor students and, whenever possible, to help open doors on a difficult career path. As an activist she was vocal about protecting endangered cultural heritage, such as the library of the now-dissolved Birgittine monastery of Altomünster, which she helped to safeguard.

Since Schleif's extensive work addressed many topics in medieval and Renaissance art, it must remain an unsuccessful attempt to cover all of her four single authored or co-authored books, three edited volumes, seventy articles and reviews, close to 140 presentations, and various other projects. However, one may attempt to highlight those that were of particular importance to her. Throughout her career Corine Schleif worked extensively on medieval memorial practices and gift exchange that created the basis for complex perpetual and cyclic rituals of remembrance. Her dissertation *Donatio et memoria, Stifter, Stiftungen und Motivationen an Beispielen aus der Lorenzkirche in Nürnberg*, published by prestigious Deutscher Kunstverlag in 1990, focuses on the partly elaborate donation strategies by clerics and patricians at the church of St. Lorenz in Nuremberg, ranging from the fifteenth century to the beginning of the Reformation in 1524. Her groundbreaking work provided the methodological framework and became

- Continued to Next Page

a case model for subsequent scholarship on devotional practices at other churches, especially in German-speaking lands and the Low Countries.

As a feminist who was not only aware of gender inequalities but also social hierarchies, Schleif was devoted to shedding light on the work of the many wives of medieval and Renaissance artists who were mostly written out of the historic narratives, which she generated within the initially male-dominated field of art history in a successful attempt to forge the image of the male genius artist (e.g. “The Many Wives of Adam Kraft: Renaissance Artists’ Wives in Legal Documents, Art-Historical Scholarship, and Historical Fiction”). She also explored how artists’ wives were unjustly denigrated as nagging and interested solely in material gain, such as Agnes Frey, the wife of Albrecht Dürer, who as a patrician daughter indeed was the apt and successful manager of the family workshop (e.g., “Albrecht Dürer between Agnes Frey and Willibald Pirckheimer”). Schleif’s work, based on her meticulous research in the archives and libraries especially of Nuremberg, enabled her to identify, isolate, and in many instances correct the multilayered stories replete with prejudice and personal opinions that often had not been scrutinized. Among her many articles, the most well-known is beyond doubt “Men on the Right—Women on the Left: (A)symmetrical Spaces and Gendered Places,” published in 2005, which analyzes (localized) gender polarities within and beyond medieval society.

In 1998, Schleif and Volker Schier happened across a collection of letters by a Birgittine nun at a monastery in South Germany that was largely untapped. Together they authored the book *Katerina’s Windows: Donation and Devotion, Art and Music, as Heard and Seen through the Writings of a Birgittine Nun* in 2009, and subsequently, in collaboration with Anne Simon in 2019, *Pepper for Prayer*, which describes how a successful businesswoman with a patrician family background in sixteenth-century Nuremberg entered the monastery of Maihingen following the death of her husband. In her new role as nun, Lemmel made use not only of her extensive funds, but also of her family and business networks, to rebuild,



Corine Schleif.
Photo: Annette Hornischer.

improve, and furnish parts of the monastery, foremost the cloister, which played a central role in the Birgittine liturgy for women. The letters provide previously unknown insights into detailed planning and fund-raising strategies to formulate the exchange value of prayers and remembrance for potential donors. Lemmel’s carefully formulated strategies substantiate and corroborate many of Schleif’s previous theories and assumptions in regard to spiritual economies.

Another large project Schleif was devoted to for many years was the contextualization of the so-called “Geese Book,” a large format two volume illuminated gradual produced in the years 1507 and 1510 for the church of St. Lorenz in Nuremberg, today kept at the Morgan Library in New York. In retrospect, the extensive manuscript resembles a final backup of the liturgical practice of the church on the eve of the Reformation. *Opening the Geese Book* (<http://geesebook.asu.edu>), launched in 2012,

makes use the digital technology of our time to explain aspects of the genesis and production as well as the liturgical use of a manuscript that encodes central elements for multi-faceted rituals in a multisensorial environment.

The project that was probably dearest to Schleif was a monograph on the Nuremberg artist Adam Kraft, today best known as the maker of the famous tabernacle at St. Lorenz. Her extensive study of the life and work of Kraft, based on archival sources, paired with research of his afterlife, including appropriations in popular narratives, various scholarly environments, as well as in political contexts, accompanied Corine Schleif throughout much of her career. It was only weeks before her death that she completed the last chapter. Thus, *Bending Stone: Adam Kraft and the Sculpting of Art's History* will be her lasting memorial.

For a medievalist and scholar, nothing seems more appropriate than readers performing remembrance once they will be able to hold this book in their hands. In a truly medieval sense this not only permits access to her thoughts, otherwise lost, but also establishes a physical connection back to the author. In this respect, one might even imply that Corine Schleif made use of strategies not dissimilar to those employed by many of the donors she had written about. I have no doubt that her strategy will prove successful.

Völker Schier, a Ph.D. and musicologist, was a research partner with Corine Schleif.

(To remember and commemorate Corine Schleif, you may want to access many of her articles mentioned above, as well as the entire volume *Donatio et memoria* on her Academia page: <https://asu.academia.edu/CorineSchleif>. The page also contains full bibliographic references to her work.)



Corine discussing the stained glass within
Kloster Ebstorf, Ebstorf, Germany.
Photo: Bevin Butler.



Corine with her current and former students at the 49th International Congress on Medieval Studies at Kalamazoo in May 2014.
From left to right: Corine Schleif, Bevin Butler, and Mickey Abel.

Addendum from Corine Schleif's students:

Corine's work as activist, mentor, and teacher should most certainly not be seen or understood as an addendum or sideline to her scholarship so beautifully outlined above. As her students, Bevin and I know that she saw each of the hundreds of undergrads she encountered, both in her large survey classes and in her medieval seminars, as full of potential. She reveled in their diversity and unique contributions. She took great pride in opening their eyes to the ways in which the ideas conveyed through medieval imagery were relevant in these students' worlds. I was the beneficiary of her early insight, but as Bevin and I can both attest, she also took great pride in mentoring her graduate students, helping them identify their own approach to the imagery as well as their own voice in their budding scholarship. This entailed countless hours of discussion and meticulous editing. We are deeply indebted to this compassion and personalized attention. We also know that she was tirelessly devoted to guiding her students through the libraries, archives, museums, and buildings relevant not

only to our research, but also through our professional development and even our lives. Those of us, like Bevin and myself, who have gone on to teaching positions, will unanimously profess that the knowledge and methodologies she conveyed to us as students are embedded so deeply as to be carried now in our DNA. Our own teaching is colored by her gentle wisdom, her nurturing generosity, her tenacious pursuit of justice, and her profound affection for alternative points of view, alternative ways of thinking. In true feminist fashion she was thus much more than just teacher, she was mother, sister, friend, confidant, and colleague. She will be dearly missed.

-Submitted by Bevin Butler (B.A., M.A. University of North Texas, 2012; Ph.D. Arizona State University, 2022; Assistant Professor, Tennessee Tech 2021–present) and Mickey Abel (B.A., M.A. Arizona State University, 1992; Ph.D. University of Texas, Austin 2001; Professor, University of North Texas 2003–20).

SPECIAL FEATURES

REPORT:

Riding the Winds of Change: Khamseen and Islamic Art History Online

By Christiane Gruber



Figure 1

Khamseen: Islamic Art History Online, which I launched with my team members in Fall 2020, was originally developed as a coping response to the pedagogical constraints caused by the COVID-19 pandemic. As professors and students struggled to pivot to remote teaching and learning, it became clear that the time had come for us scholars to embrace fully the digital turn and to unite as an international community to produce reliable multimedia scholarly content for inclusion in our university courses. Since then, many colleagues have provided us with “Topic” and “Term” talks on subjects falling within their fields of expertise. In the coming year, we also will expand the website to include digital-born exhibitions and web-based projects, theoretical concepts, and cross-institutional collaborations.

But first: why the name “Khamseen”? In Arab lands, *khamseen* is a strong and sometimes violent wind that brings seasonal turnover. We decided to ride the COVID “winds,” embracing and channeling its powerful currents. Our logo includes the Arabic-script word *khamseen*, whose triple-toothed letter “s” turns into an abstracted wind-catcher. Known as *badgir* in Persian, wind-catchers function as passive cooling systems (Fig. 1). In lighthearted moments, I like to think of our collective endeavor as a “ventilation” of knowledge, pumping fresh air across intersecting fields.

Over the past few years, we have learned much, most of all from our struggles. Some of the challenges have been purely logistical and technical: how to manage multiple projects at different stages of production and within a team

- Continued to Next Page

setting, which eventually led us to adopt Trello, a Kanban-style, online project management tool that has cut down on thousands of emails and substantially improved our workflow; how to embed multimedia files into web pages, turning us into the most complex and data-heavy website in the University of Michigan's LSA College; and how to edit, store, and update our data for optimal security and sustainability over the long term. [Bihter Esener](#), our Digital Technologies Coordinator, often manages multiple operations on at least two computer screens, looking like a pilot handling flight instruments (Fig. 2).

Besides our webpage, we have four social media accounts, managed by [Deniz Vural](#): Facebook, Twitter/X, and Instagram, each with 1,000–2,000 followers, and we are also on LinkedIn. From the time of our launch in Fall 2020 until today, our website has been viewed over 235,000 times. This large and ever-expanding footprint has caught us by surprise, making it clear not only that there is a widespread desire for historically accurate and accessible information about Islamic art, architecture, and visual culture (broadly defined), but also that this demand stretches well beyond classrooms and academic spheres.

Our online content can be used however viewers wish. A video can be played at home, within the classroom (be it in-person or remote), or assigned as a group exercise, homework assignment, or simply additional resource. Many of our talks are provided with worksheets created by [Sascha Crasnow](#), which help students understand key take-aways, think analytically, and write comparatively, while all videos are tagged with related names, terms, and themes so viewers can craft their own learning trajectories. Our glossary of terms, which is managed by [Michelle Al-Ferzly](#) with the help of [Nehal Al-Shamy](#), lends itself especially well to self-directed study. This non-monolithic, non-directive, multi-directional learning model avoids teleological narratives as well as the fixed content of a published book or article. This said, traditional print scholarship remains of paramount importance, and it is our goal to direct web users to further reliable resources by listing them on video post pages. Now that many articles are available in the public domain, we can include hyperlinks, making information access, retrieval,



Figure 2

and research more effective and speedier. As they navigate *Khamseen*, students and scholars therefore can shuttle between digital and print scholarship in a mutually invigorating fashion.

Along with fixing errors *a posteriori*, our ability to tweak, expand, and integrate information over time is one of the greatest benefits of digital scholarship. Indeed, whatever is produced online is never fully final or immutable, in contrast with print publications or museum exhibitions. We are not forced to place our presentations in chapters or vitrines; instead, our capacity to move the pieces around allows us and our users to bypass master narratives to explore virtually endless interconnections, circulations, and constellations. This loosened structure, we hope, will help catalyze an engaged and experiential form of teaching and learning for anyone who uses *Khamseen*.

Our contributors go through several rounds of edits, revisions, and re-recordings in coordination with Team *Khamseen*. The goal is to produce a final result whose scholarly contents are accurate and whose audio-visual delivery is smooth, with captions and image rights carefully checked along the way by [Amanda Hannoosh Steinberg](#). In other words, our modus operandi mimics the peer review process, and indeed many presentations can be considered “video articles”—a production

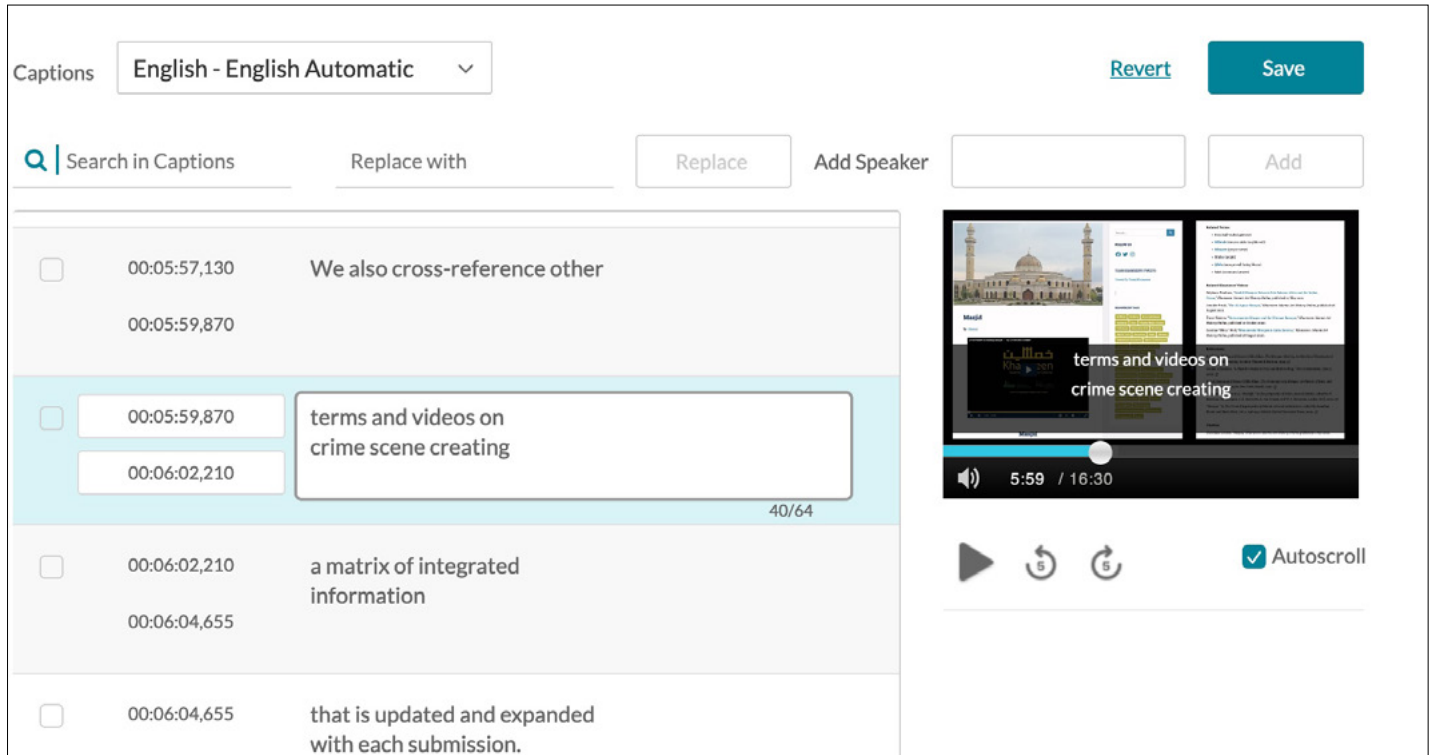


Figure 3

format that might prove central to art historical scholarship in the not-too-distant future. Additionally, *Khamseen* aims to provide scholars with tentacles into the public sphere while also supporting their career development, especially in light of the fact that publicly engaged scholarship is increasingly a [criterion](#) of tenure and promotion cases at American universities.

Khamseen talks include abstracts that are being translated into five other languages, i.e., Arabic, Persian, Turkish, French, and German. For example, a cluster of our pedagogical worksheets will soon be translated into Arabic and other languages as well. Our Translations Project Coordinator, [Sarah Abou-Zied](#), is also overseeing the production of closed captions in Arabic as part of a pilot project that will be launched by Spring 2024. By Fall 2024, we hope to embark on a larger endeavor that will see our talks include Persian and Turkish closed captions. We also will experiment with stripping audio from anglophone talks and “dubbing” them into various Islamic languages, and we plan to ask scholars to deliver their talks in other languages, to which we will add English captions. At *Khamseen*, we think that having viewers “pivot” to languages other than English will prove beneficial in multiple ways, including through the learning of foreign languages and technical

vocabulary, the altering of our positions and expectations, and the diversification of voices and approaches that comprise the present and future of our field.

For now, all our videos include closed captioning in English, overseen by [Leena Ghannam](#), to maximize access and inclusion. We’ve learned how to create and fix AI-generated closed captions, and the [bloopers](#) have proved entertaining; indeed, who knew that *Khamseen* can be heard by some as “Crime Scene”? (Fig. 3). Although these errors cause giggles, they are serious business because it has now become clear to us that students in our virtual and in-person classrooms are likely not understanding up to 10% of course content. This has forced me to reevaluate my teaching techniques and to better align my oral delivery with strategically selected text in my PowerPoint slides. In addition, the percentage of lost information increases even more for those individuals who are neurodiverse, those whose native tongue is not English, and those who are hearing impaired. We have received emails by non-anglophone viewers thanking us for the captions as well as from professors asking for captions for their hearing-impaired students. The latter request came early on, so we decided to add captions to all videos as a matter of course.

- Continued to Next Page

At the disciplinary level, we also discovered something illuminating about the field of Islamic art history as it stands today. Our line-up includes major gaps: for instance, we still have no coverage for the Abbasids, who ruled across the Islamic world from 750 to 1250 CE. Abbasid art is a key part of the canon, as are the Fatimids, Seljuks, and Nasrids, all of which fall in the chronological bracket of 1050–1450 CE. This gaping lacuna suggests that scholars of Islamic art no longer focus preeminently on the medieval period and/or that our youngest, most eager, and tech-savvy contributors focus on early modern and modern Islamic art. Regardless of the forces at work, we are keen to find medievalist colleagues willing to contribute to *Khamseen* and would be thrilled to receive “Topic” and “Term” proposals from ICMA members.

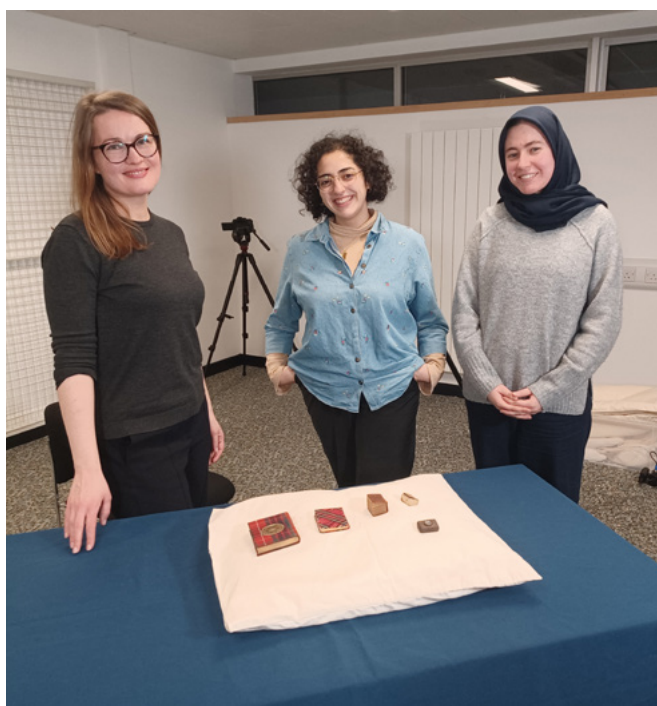


Figure 4

We also are beginning to work on some cross-institutional collaborations, a particularly promising development in the digital humanities as it enables us to break down our proverbial walls and to make visible materials that are otherwise inaccessible. Over the next few months, we will launch our first collaboration with Edinburgh University Library, where we shot hands-on videos of its famous fourteenth-century manuscript of Rashid al-Din’s *ʿJamīʿ al-Taʿwārikh* (Compendium of Chronicles) as well as a video talk by Mira Xenia Schwerda, *Khamseen*’s Managing Director, exploring a

printed miniature Qur’an (Fig. 4). We also will continue crafting thematic modules and months, including those presently dedicated to Black History and Women’s History.

In Fall 2024, *Khamseen* will launch its **first special project** focusing on the living history of a shrine in Varamin, Iran. It will be the first of a new series of digitally-born projects that are more expansive in their content and more dynamic in their virtual engagement. Spearheaded by international scholars and their teams of experts, these projects are more than online exhibitions. They make use of integrated technologies to explore sites, objects, and images in Islamic cultural spheres in ways that are novel and cannot be realized by conventional means, such as physical exhibitions and print publications.

In Fall 2024, we also will be introducing a new initiative that interrogates the frameworks of inquiry within the field of Islamic Art History. Joining “Terms” and “Topics,” these new “Concepts,” managed by Ani Kalousdian and Mira Xenia Schwerda, will focus on theoretical ideas and models and how they relate to Islamic Art History. All under ten minutes and forgoing jargon, the first cluster of “Concept” talks will focus on themes such as Modernism, Hybridity, Decolonization, and the Digital Turn.

Finally, within the coming years we hope to mobilize this growing toolkit to offer the very first MOOC (massive open online course) on Islamic art, architecture, and visual culture. I personally would relish the opportunity to teach a free and open class in coordination with international colleagues that is directed to a truly global student body, leveling access to resources and embracing multilingualism. Ideas abound but the main challenge, as always, remains a financial one. This means that we remain active in our efforts to secure grants or, most ideally, an endowment to ensure *Khamseen*’s sustainability and success in perpetuity.

Christiane Gruber is Professor of Islamic Art in the Department of the History of Art at the University of Michigan, Ann Arbor; she is also Founding Director of Khamseen: Islamic Art History Online.

REPORT:**The Re-Installation of the Museum of Islamic Art, Doha**

By Jochen Sokoly

When the Museum of Islamic Art (MIA) was opened in Doha, Qatar, in 2008 it represented a milestone. Since the opening of Dar al-Athar al-Islamiyyah in Kuwait in 1983, it was the first major museum devoted to Islamic Art to open in the Arab World, and the third after the opening of the Museum of Islamic Art in Cairo in 1903. The idea to assemble a collection of Islamic Art and establish a museum was part of a vision of Father Emir Shaikh Hamad bin Khalifa Al Thani to develop Qatar after he assumed power in 1995. He entrusted his cousin Shaikh Saud bin Muhammad Al Thani with acquiring objects for this future museum. When Shaikh Saud began buying Islamic Art for the State of Qatar, he focused on iconic works that were mostly offered through the London art market. Some of these acquisitions made headlines in the international media.

In 1998, the Aga Khan Trust for Culture coordinated a competition to identify an architect to build the new museum on the site of the current National Museum near the Corniche waterfront. The winner of the competition, the Jordanian architect Rasem Badran proposed a complex that consisted of a cluster of buildings that respected local design traditions and incorporated the existing early twentieth-century house and seat of government of Shaikh Abdallah bin Jassim Al Thani, one of modern Qatar's founders.¹ This development, however, was never built and instead the Chinese-American architect I.M. Pei was commissioned by the Qatari government in the early millennium to design a building on an island in Doha Bay that was envisaged as an icon of post-modern architecture. The interiors and displays were designed by Wilmotte & Associés, an international architecture, town planning, and design firm founded by the French architect Jean-Michel Wilmotte. He described his idea for the interiors as: "I designed the galleries as a cabinet of curiosities. Like a magical space, to sublimate the collection of a very chic art lover."²

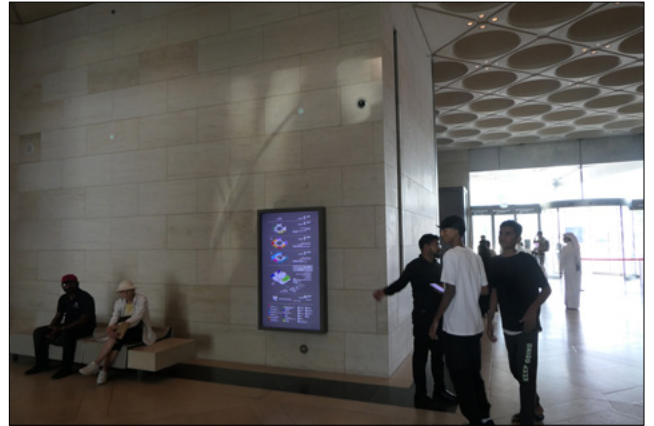


Figure 1



Figure 2

Visitors to the Louvre, the Institut du Monde Arabe, or the Musee d'Orsay in Paris would be familiar with the particular aesthetic of the MIA's original galleries, which included large oversize exhibition cases, almost reaching ceiling height. These galleries were arranged in succession over two floors, with Floor 2 being devoted to thematic displays looking at the "Language of Islamic Art": an introductory display; calligraphy; writing; the figure; pattern; and science. Floor 3 was entitled "The Journey of Islamic Art" and allowed the visitor an overview of the art of the Islamic world from its beginnings under the early Caliphates to the nineteenth century, organized geographically and chronologically at the same time, but not necessarily in

¹ "International Competition for the Museum of Islamic Arts Doha, Qatar." In *Medina Issue Two: Architecture, Interiors & Fine Arts*. British Virgin Islands: Medina Magazine. (April-June 1998): 104-111.

² <https://www.wilmotte.com/en/projects/doha-islamic-art-museum/>



Figure 3



Figure 4

a physical only sequence: Early Islamic Art; Iran and Central Asia, 12th–14th c.; Egypt and Syria 12th–13th c.; Egypt and Syria 14th–15th c.; Turkey 16th–18th c.; India 16th–18th c.; Iran 16th–19th c.; and Iran and Central Asia 14th–16th c. In the arrangement of 2008, Early Islamic Art was relegated to the margins,

medieval Iran and Central Asia were separated from each other, and Egypt and Syria were center stage. This layout was likely the result of the collection's strengths and weaknesses at the time. The collection was particularly strong in carpets from Anatolia, Egypt and Iran, metalwork and glass from Egypt and the Jazira, the arts of the book from Iran, textiles from Central Asia, Mughal jewelry and Ottoman ceramics. However, from the point of view of the visitor, the path through the exhibition's two floors was confusing. There were also few texts that explained concepts or provided historical context. For the specialist it was hard to locate certain iconic objects, let alone look at them in detail or photograph them, given that the galleries were dark and cavernous. One would often find oneself lost and dazed. While theatrical and dramatic for the objects, Wilmotte's design was not informed by a concern for the visitor.

After only thirteen years since its opening and a succession of curators and directors, the MIA announced in 2021 that it would close to work on a re-installation of the exhibition galleries in preparation for the 2022 FIFA World Cup. Within seventeen months a team of curators and designers, led by Julia Gonella, director between 2017–24,³ began the gargantuan task of revising the approaches to all museum galleries.⁴ This must be seen against a backdrop of numerous older institutions revising aged displays, or new ones opening for the first time. While MIA was being built, the Museum of Islamic Art in Cairo and The Metropolitan Museum in New York undertook major reorganizations and rebranding of their galleries of Islamic Art culminating in re-openings in 2010 and 2011.⁵ In addition, the Louvre in Paris re-opened its newly designed Islamic Art galleries in 2012,⁶ and the

³ The new director is Shaika Al-Nassr. <https://mia.org.qa/en/about-us/leadership/>

⁴ <https://qm.org.qa/en/stories/all-stories/museum-of-islamic-art-relaunch/> (accessed 24 February 2024)

⁵ On the Museum of Islamic Art in Cairo, see: Iman Abdulfattah, "Revisiting the Museum of Islamic Art." *Rawi: Egypt's Heritage Review*, Issue 5 (Cairo, 2015); On The Metropolitan Museum, see Nasser Rabbat's review at <https://www.artforum.com/columns/the-new-islamic-art-galleries-at-the-metropolitan-museum-of-art-199160/> (accessed 24 February 2024).

⁶ See David Roxburgh's review at <https://www.artforum.com/columns/the-musee-du-louvres-galleries-of-islamic-art-214641/> (accessed 24 February 2024).



Figure 5

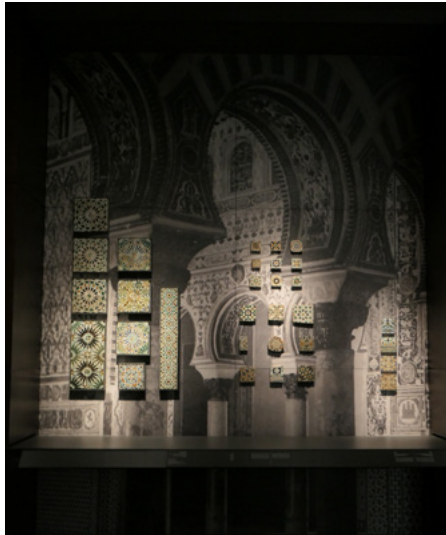


Figure 6



Figure 7

Aga Khan Museum in Toronto opened in 2014.⁷ As a discipline, the field of art history has also been driven to decolonize its Eurocentrism and embrace a more global and inclusive approach to art and material culture, a notion also embraced by colleagues working on the Islamic world. This has resulted in the term “Islamic Art” being increasingly questioned and its validity being scrutinized, a notion that has affected the way Islamic material culture is being represented in museums.⁸ The newly envisaged MIA galleries reflect these discourses, despite having been unable to change the name of the institution.

This new narrative is laid out across the two floors and embraces a thematic, geographic, and chronological approach concurrently, with galleries devoted to major concepts, historical developments, and major dynastic divisions. The visitor’s path is more fluid and linear than in the previous iteration. A digital touchscreen near the entrance explains the route and how the galleries are laid out (Fig. 1). In the absence of an app or a printed map, it is the only visual guide a visitor might have, yet it is located where hardly anyone might take note of it. The museum’s webpage provides a far more detailed explanation of the narrative, albeit without a map.⁹

Floor 2 introduces the visitor to what Islamic Art is and the major concepts that form the backbone of Islam as a religion and culture, such as the Quran, religious practice, education, science, and technology. This is a novel and necessary step to provide context to a culture that many visitors only know from the media or in its contemporary context. Next, on the same floor, begins a chronological and geographic trail that starts with the early Caliphates, Iran and Central Asia, and Islamic Spain. The route continues to Floor 3 with galleries about exchange in the Mediterranean, Ayyubid and Mamluk Syria, Turkey and the Ottoman provinces, arms and armor, imperial Iran and Central Asia, the making of manuscripts and painting, imperial South Asia, trade in the Indian Ocean, and arts of Southeast Asia. This path establishes a narrative that looks at Islamic Art from multiple angles and introduces, in many cases, themes coupled with a geographic focus.

While the general layout and extant cases within in each gallery had to be respected, some major interventions took place in almost all spaces. First, the number of exhibited objects on view has been greatly expanded. Since its opening in 2008, the museum has been continuously acquiring new objects that expand the scope of the collection beyond the iconic toward the encyclopedic. The displays in all galleries reflect this goal and offer the viewer a more diverse and immersive experience than previously.

⁷ See Oliver Wainwright for the Guardian newspaper at <https://www.theguardian.com/artanddesign/2014/sep/16/aga-khan-museum-ismaili-centre-review-toronto> (accessed 24 February 2024).

⁸ Sheila S. Blair and Jonathan M. Bloom. “The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field.” *The Art Bulletin*, 85/1. (March 2003), 152–184; see also: Junod Benoît, Georges Khalil, Stephan Weber, and Gerhard Wolf. “Islamic Art and the Museum.” *Islamic Art and the Museum*. Ed. by Benoît Junod Georges Khalil Stefan Weber and Gerhard Wolf. London: Saqi (2012), 11–16.

⁹ <https://mia.org.qa/en/visit/galleries/> (accessed 24 February 2024)



Figure 8

This approach is already visible in Gallery 1 on Floor 2, which introduces visitors to the diversity of the collection and features a large work entitled “Infinite Expression” commissioned for MIA from the contemporary Afghan master calligrapher Ali Baba Awrang. It is juxtaposed with a page from a ninth-century Abbasid Quran (Fig. 2). Particularly noteworthy in the other galleries are the wall-size displays that were introduced as back-drops for individual objects to provide visual context for Islamic religious practice (Fig. 3), Islamic education (Fig. 4), Islamic burial (Fig. 5) the Andalusian mosque (Fig. 6), the Mamluk madrasa (Fig. 7), Safavid Isfahan (Fig. 8), Mughal India (Fig. 9) and Indian Ocean trade (Fig. 10). The acquisition of a so-called Damascus Room (Fig. 11)—a complete ensemble of an Ottoman interior from Syria—has enabled the museum to provide a real-life experience of a reception room in a Levantine house, similar to what the Metropolitan Museum in New York has achieved with its renown architectural displays. The inclusion of the Indian Ocean and Southeast Asia was a bold move, considering that most Islamic Art displays do not consider this region in a depth, if at all.



Figure 9

The acquisition of objects found in 2001 in the Cirebon shipwreck that had sank in the Java Sea in the tenth century has enabled the museum to provide a context for the materiality of trade in luxury goods between East and Southeast Asia and the Persian Gulf ports, such as Chinese porcelains, Abbasid glass, and carved rock-crystal objects. It would have been useful if ceramics found in Iraq or Egypt had been included in this display to contextualize this material and provide firsthand comparisons for the visitor.

Throughout the galleries labelling has been improved greatly, with texts contextualizing works of art and interactive screens and video displays offering a way into the subject to those who prefer digital media. The absence so far of an audio guide should be corrected. Another general issue stems from the rigid organization of display cases, which—as mentioned—are an integral part of the interior architecture and reflect the vision of Jean-Michel Wilmotte: often small-scale objects are dwarfed by the sheer size and drama of the cases (Fig. 12). This challenge often makes objects look isolated and lost. In cases where the objects are larger, the consequence is

- Continued to Next Page



Figure 10

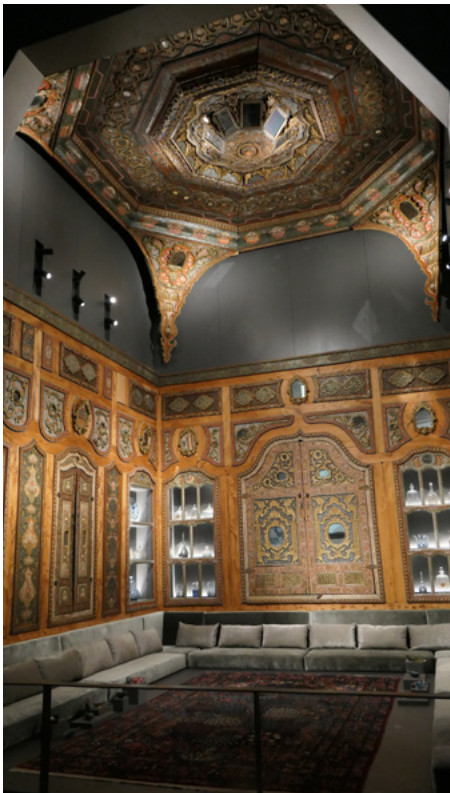


Figure 11



Figure 12



Figure 13



Figure 14

less problematic (Fig. 13). Finally, the lighting is still dim, even for objects that do not need low lighting, creating a cavernous atmosphere. Perhaps it was part of the original vision and could not be altered.

The new vision for MIA takes account of what visitors to any museum want to see and experience. From a scholarly point of view, it is welcome that more objects are visible and that better captions and texts have been provided. Non-specialists can immerse themselves in stunning visual displays that bring out the dramatic side of otherwise contextless objects. The visual backdrops help imagine what the original contexts of objects might have been and help in overcoming Wilmotte's original Eurocentric jewelry box approach.

It is often forgotten that any exhibition happens against the backdrop of scholarly research, often taking place over many years and involving a myriad of individuals who must coordinate with one another as well. Two books edited by Julia Gonella and her team were published by Thames and Hudson on the re-opening of the museum (Fig. 14).¹⁰ One, a large tome authored by the curatorial team and numerous

invited scholars provides an in-depth analysis of key objects in the collection. Another, a small guide, provides a brief introduction to the galleries and some of the iconic objects that represent them. Both publications had been in the making well before the closure of MIA was announced, indicating that planning this project had begun years before. What needs to follow now is an open access online database that provides scholarly analysis and bibliographies for all the objects in MIA's collection—not just those on view—with open access to all visual materials, similar to what The Met or Cleveland Museum of Art have created. This would be material for another multi-year interdisciplinary project of great magnitude and impact. Going to MIA on a weekend proves the success of this institution; it is buzzing with visitors, both from the diverse local communities that reside in Doha and from further afield. This fact alone is testament that the vision of the Father Emir, Shaikh Hamad bin Khalifa Al Thani, has borne fruit and—despite the many challenges that are inherent in this institution and the way it has been conceived—has been a great success.

Jochen Sokoly is Associate Professor of the Arts and Architecture of the Islamic World and a founding member of the Art History Department at Virginia Commonwealth University School of the Arts in Qatar; he has served twice as Hamad bin Khalifa Symposium co-chair and as a member of Council of the Royal Asiatic Society of Great Britain and Ireland.

¹⁰ Julia Gonnella, ed. *Museum of Islamic Art: The Collection*. London: Thames & Hudson, 2022; Julia Gonnella, Mounia Chekhab-Abudaya, Tara Desjardins, Nicole Fazio, and Simone Struth. *Museum of Islamic Art: The Guide*. London: Thames & Hudson, 2022.

EXHIBITION REPORTS:

Three Countries, Three Days, Three Very Different Exhibitions:

The Lost Mirror: Jews and Conversos in Medieval Spain: Museo Nacional del Prado, Madrid, October 10, 2023-January 14, 2024

A Journey into Crystal: Musée de Cluny, Paris, September 26, 2023-January 14, 2024

Dieric Bouts: Creator of Images: M Leuven, October 20, 2023-January 14, 2024

By Elizabeth Morrison

In the first week of January 2024, I was privileged to be able to visit three different exhibitions in Spain, France, and Belgium in a matter of days, almost like an exhibition pilgrimage. Although all three exhibitions featured spectacular artworks, their varying approaches provided a very different in-gallery experience for each. This report will not be an in-depth guide to each exhibition, but rather an overview of how the various curatorial methodologies impacted the exhibition narrative.

The first exhibition on my itinerary was *The Lost Mirror* at the Prado. Curated by Joan Molina Figueras, this exhibition explored the ways that Christians understood and depicted Jews and Jewish converts in Spain between the thirteenth century and the expulsion of the Jews in 1492. Using the medieval trope of the mirror, the exhibition emphasized the idea that the featured works largely reflect Christian perceptions of Spain's Jews, primarily the Christian propensity to "Other" the Jewish community to reinforce Christian identity and tenets. Displayed in a suite of rooms with a reserved design that receded in favor of the over seventy artworks, the exhibition was accompanied by numerous section panels that helped visitors understand the various narrative threads, as well as informative labels in both Spanish and English. Photography within the exhibition was strictly prohibited. Although the exhibition focused on historical context, there was no shortage of exquisite objects, ranging from the Prado's *Fountain of Life* by the workshop of Jan van Eyck to the magnificent El Escorial copy of the *Cantigas de Santa Maria*.



Passover Scenes, Rylands Haggadah, Catalonia, Spain, mid-1300s;
John Rylands Library, Manchester, Hebrew Ms. 6

Although the exhibition was comprised mainly of panel paintings created by Christian artists, the beginning of the exhibition showcased three amazing Hebrew manuscripts, including the Rylands Haggadah. As the only representatives of artwork created and used by Jews before the forced conversions starting in 1391, they were essential for setting the scene and helping visitors not only to see evidence of Jewish daily life, but also to realize that Jews had a vibrant role in Spanish medieval culture.

Much of the exhibition explored iconographic motifs that would be easily recognized and understood by most medievalists, although being grouped together there offered a lesson in the psychological force of the stacking of anti-Semitic tropes: Ecclesia and her blind counterpart, Synagoga; depictions of blood libel; and scenes of Jews desecrating of the Christian host. It was also revelatory to learn about aspects specific to Spanish medieval painting that were new to me. One example was the fact that Jewish sacred interiors and rituals were often more accurately depicted in Spain than elsewhere, indicating familiarity with Jewish culture and/or artisans.

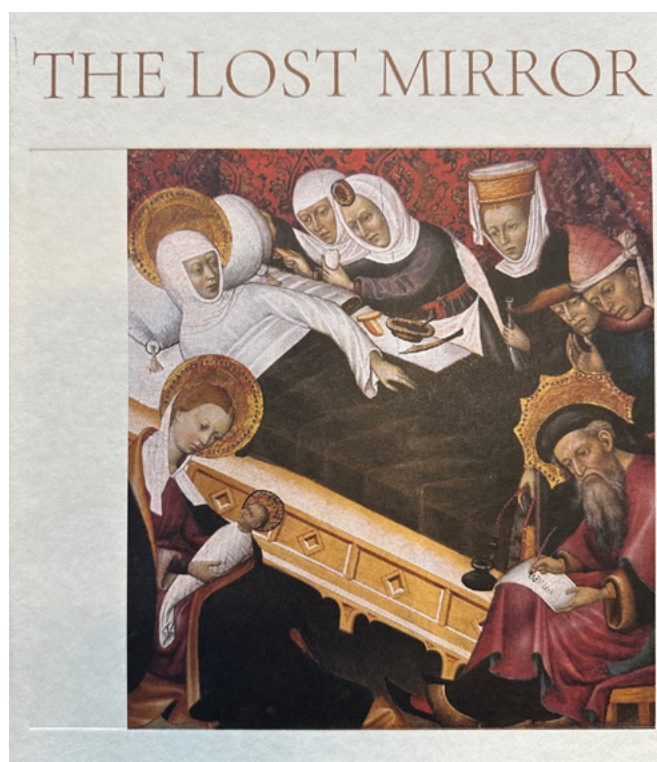
- Continued to Next Page



Christ Among the Doctors, Catalonia, Spain, ca. 1420–40; Metropolitan Museum of Art, New York, 32.100.123

Another was the appearance of some biblical Jewish worthies, such as Zacharias or Joseph, with a halo drawn up in points, as opposed to the round halos reserved for Mary and Jesus. Toward the end of the exhibition, multiple works by converso painter Bartolomé Bermejo exemplified the continued Christian anxiety associated with conversos (Jews forced to convert and their descendants). To emphasize the Christian understanding of Christ as fully human as well as to remind viewers that Christ was born a Jew, the artist used diaphanous cloth to suggest the uncircumcised penis of the adult Christ.

In correspondence with Joan Molina Figueras after my return, he informed me that the exhibition will travel next to Barcelona's Museu Nacional d'Art de Catalunya, where it opens on February 23. The excellent catalogue will be distributed in English by Thames & Hudson, which will make it far more available for purchase to English-speaking audiences. *The Lost Mirror* shows the intolerance and violence perpetrated on the Jews by Spanish Christians



Catalogue of The Lost Mirror

during the Middle Ages, clearly exposed in the artworks of the period. However, this warped mirror is no salutary reminder of a by-gone past but an eerily accurate reflection of on-going instances of misinformation and prejudice. The claim that Christian children were secretly sacrificed by Jews during the Middle Ages is no more true than recent social media posts claiming that in its basement, the Getty harbors 100,000 children in cages for sex trafficking, but both originate from the same desire for fearmongering and engendering xenophobia. The practice of othering requires that the distorted reflection in the mirror becomes somehow more believable than reality.



Installation photograph of *The Baptism of Christ*, Reims, mid-800s; Rouen, Musées des Antiquités, inv. 473 (A)

The second exhibition I visited was *A Journey into Crystal* at the Cluny. Isabelle Bardières-Fronty, general curator, and Stéphane Penneç, archaeologist, organized the exhibition into six “Acts” that cross geographical as well as temporal boundaries. With over 200 objects, the focus was squarely on the material qualities of rock crystal, but the exhibition also explored



Installation photograph of a Cross, Germany, early 1300s, Cologne, Museum Schnütgen, inv. F 2

the many notional facets of rock crystal, from the geologic and scientific to the spiritual and magical. For the Middle Ages, the use of rock crystal was associated with wealth as a highly sought-after substance to be used ornamentally in everything from tableware to jewelry, but its purity and translucency also suggested divine revelation and light, seen in reliquaries and liturgical instruments.

A Journey into Crystal was highly developed in terms of exhibition design, theory, and drama, with constant reference back to George Sand’s *Laura* as inspiration for the exhibition’s equally fantastic journey. The highlight of the exhibition was doubtlessly the spectacular early medieval pieces, including the Saint Denis and Lothair crystals, but some less well-known objects rivalled them in beauty, many contained in a space the designers based on the Heavenly Jerusalem as depicted in the famed



Installation photograph of a Vessel in the Form of a Dragon, Milan, end of the 1500; Musée du Louvre, Paris, inv. MR 324



Installation photograph of a Skull, Germany, ca. 1600; Musée du Louvre, Paris, inv. MR 327

Morgan Beatus manuscript. Staffs, crosses, and fantastical creatures formed a dazzling display of virtuoso craftsmanship. It might have helped visitors to explain that the Morgan image was chosen due to the description in the Biblical Book of Revelation of the heavenly city being “like clear glass,” but the intimate space made the stunning pieces feel like you were enclosed in a treasure house.

The exhibition also made connections to contemporary culture through the inclusion of more recent examples of rock crystal. The end of the exhibition featured numerous objects or ephemera that explored rock crystal’s meaning in pop culture in the twentieth century and was extended to include a new work by Patrick Neu that showcased the continued relevance of the theme of the *Danse Macabre*. A full catalogue documents the exhibition’s varied approaches with profuse reproductions.

The final exhibition on my itinerary was *Dieric Bouts: Creator of Images* at M Leuven, featuring more than sixty fifteenth-century works. Peter Carpreau, the exhibition’s curator, added a radical twist to what could have been a very traditional monographic exhibition. What I most admired about this exhibition was the approach of asking visitors to be more thoughtful and critical about the visual imagery that surrounds us every day—from carefully crafted advertisements to celebrity photography—by thinking about how historic works of art functioned in their own day. Examples of contemporary pop culture were placed side-by-side with the luminous works of Dieric Bouts in a series of comparative thought pieces. Dramatic dim lighting and minimal didactics helped the visitor focus on these striking comparisons (although the inclusion of numerous text manuscripts without accompanying labels made it difficult for visitors to appreciate the contribution of these individual works to the show’s narrative).

One of the most successful pairings was a monumental Bouts triptych on loan from Grenada depicting the scenes from the Passion paired with three screens showing portions of the movie *Il Vangelo Secondo Matteo*. Bouts was known for his depiction of sacred events as if they were taking place in fifteenth-century Flanders, complete with details from daily life that added little to the Biblical narratives. The movie was likewise created by director Pier Paolo Pasolini with the intent of showing the Crucifixion as if it were taking place in 1960s southern Italy, disdaining the use of professional actors in favor of local inhabitants.



Installation photograph of Workshop of Dieric Bouts, *Mater Dolorosa*, Leuven, c. 1470; The National Gallery of Art, London, inv. NG711-712; photograph of Kobe Bryant

Other comparisons felt a bit more forced, such as the gallery dedicated to images of the Madonna and Child that featured innumerable images of celebrities like Cindy Crawford and Audrey Hepburn with their babies. There are some images for certain that were intentionally meant to mimic the age-old tradition of the Virgin and Child, but Bouts was scarcely the only Netherlandish artist of the period to work with the motif, nor does every celebrity clutching an infant purposefully evoke a Christian iconographic tradition. The larger point emphasized by the wall panel that Mary was a pop star in her day is valid, but that has less to do with Dieric Bouts specifically, and more to do with hundreds of years of religious fervor and iconographic tradition.

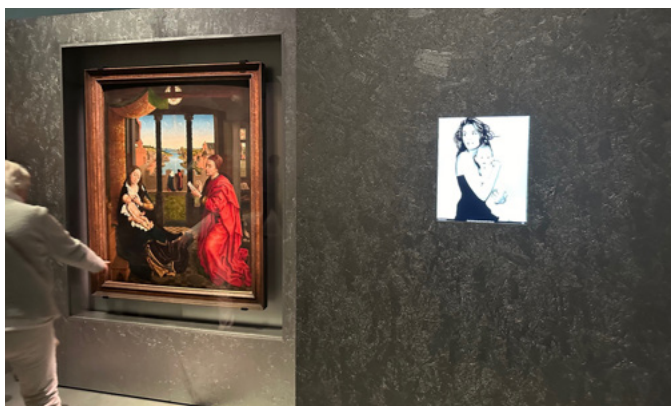
Surprisingly, the curatorial approach that seemed to dominate the exhibition is almost entirely absent from the accompanying catalogue, where just a few contemporary images make an appearance at the end. The catalogue takes a much more standard monographic tack, and its scholarly contribution cannot be doubted.

Moreover, it is one of the most lavish and beautifully produced volumes I have recently seen, with plentiful gorgeous full-page details that help viewers appreciate Bouts's genius.

Given the variety of curatorial approaches in the three exhibitions, it was an instructive experience to see them all in such a short span of time. From *The Lost Mirror*, it was evident that overt comparisons to contemporary artworks are not necessary to ensure that historic art exhibitions are meaningful to audiences. Showing the public the origins of stereotypes and prejudices helps emphasize that such problems are so hard to solve precisely because they have been so deeply ingrained over hundreds of years. *A Journey into Crystal* provided insight into how focusing on a single medium can create an overwhelmingly impactful aesthetic experience, with object after object making the visitor marvel at artistic ability and craftsmanship. *Dieric Bouts: Creator of Images* challenges its viewers to make direct links across the ages, both to foster understanding of the function of historic works of art in their own time and to understand how we relate to



Installation photograph of Dieric Bouts, Triptych of the Descent from the Cross, Leuven, c. 1450–58; Cabildo de la Capilla Real de Granada, Spain, inv. P016; stills from Pier Paolo Pasolini, “Il Vangelo Secondo Matteo”



Installation photograph of Workshop of Rogier van der Weyden, *Saint Luke Drawing the Virgin*; Musea Brugge, Bruges, c. 1491–50; photograph of Cindy Crawford and her child

images today in an age of visual overstimulation. For all three exhibitions, there are no doubt critics who react negatively to the selection of objects, the curatorial narrative, or the departure from what is considered standard museum practice. I always find, however, that the exhibitions to which I have the most visceral reactions, either positive or negative, are the ones that not only stay with me the longest, but also help me to develop my own curatorial vision for the future as well as to think critically about the role of museum exhibitions in contemporary society.

Elizabeth Morrison is Senior Curator of Manuscripts at the J. Paul Getty Museum, Los Angeles.

EXHIBITION REPORTS:

Africa & Byzantium: The Metropolitan Museum of Art, New York, November 19, 2023–March 3, 2024

By Tania Kolarik

The Metropolitan Museum of Art in New York continued its streak of major medieval art exhibitions that highlight long overlooked peoples of the medieval world with *Africa & Byzantium* (November 19, 2023–March 3, 2024) at The Met Fifth Avenue location. Beginning during the period of Roman rule in North Africa, the exhibition wound through a series of rectangular galleries chronologically from the second century to the present day and geographically through Tunisia, Egypt, Nubia (modern Sudan), and Ethiopia. Curator Andrea Achi privileged the art and material culture of the traditionally Roman and Christian regions of Africa, thereby letting the objects speak to their relationship to Byzantium and its culture without needing to make direct comparisons to works made in Byzantine Europe.

The exhibition, containing over 170 artworks of various media, was organized into three main arcs further separated into several subsections. The first arc, “From Carthage to Aksum: Africa in Late Antiquity,” started with a contextual grounding of the Roman Empire during the fourth through seventh centuries in northern Africa to emphasize the importance of this wealthy region to the economic and cultural health of the larger empire. This was accomplished by the first artworks experienced by the visitors: a floor mosaic from a Tunisian villa depicting diverse human figures with different shades of skin tone and hair types carrying food in preparation for a feast (Fig. 1), along with Tunisian pottery and rock crystal sculptures sold across the Roman Empire (Fig. 2). The first subsection, “Byzantine Egypt,” further emphasized the diversity of the Eastern Roman Empire by highlighting several art objects depicting figures with black skin or with African physiognomic features. For example, visitors encountered a tapestry fragment (5th–7th c.) depicting the Greco-Roman mythological figures of the goddess Artemis and hunter Actaeon with black skin and a sculpted bust of



Figure 1
View of the entrance to *Africa & Byzantium* featuring the *Mosaic with Preparations for a Feast*, Tunisia, Carthage, fourth quarter 2nd century. Musée du Louvre, Paris (MNC 1577).

an African child (2nd–3rd c.), both from cities along the Nile River valley and delta (Figs. 3, 4). The following subsection, “Early Christian Africa,” contained many objects on loan from the Holy Monastery of Saint Catherine in Sinai, Egypt, including one of the most recognizable canonical works of early Byzantine art, the sixth-century *Icon with the Virgin and Child, Saint, Angels, and the Hand of God* that was possibly donated by Emperor Justinian to the monastery. This work was placed into direct visual dialogue across the gallery space with a contemporaneous tapestry icon of the Virgin enthroned on loan from the Cleveland Museum of Art (Fig. 5), emphasizing the malleability of this iconography across media. Moving through this section the visitor also encountered indigenous African terracotta tiles from Tunisia, which would have been used for decorating the ceilings and walls of northern African Christian spaces through the seventh century (Fig. 6). To close out the first arc of the show, the sub-section “Jewish and Islamic Africa” provided further context to the non-Christian communities living within northern Africa through the end of the seventh century.

- Continued to Next Page



Figure 2

Left: Tunisian African red slipware. Right: Tunisian rock crystal.



Figure 3

Left: Detail of Artemis, *Textile Fragment with Artemis and Actaeon(?)*, Egypt, Akhmim(?), 5th–7th century. The British Museum, London (EA43049). Right: *Bust of an African Child*, Egypt, Samandhond, 2nd–3rd century. RISD Museum, Rhode Island School of Design, Providence (11.035).

Mosaic floors from the synagogue of Hammam-Lif in southern Tunisia, portraying menorahs and a lion, appeared alongside Islamic parchment pages of the Quran.

The second major arc “Bright as the Sun’: Africa After Byzantium” covered the period from the mid-eighth century and the rise of Islam to the fall of the Byzantine Empire in 1453. The attendee moved through a gallery with Coptic manuscripts and panel paintings (Fig. 7) to the area dedicated to “Medieval Nubia,” which included wall paintings from Faras Cathedral that were rescued from the



Figure 4

View of gallery within the first arc of “From Carthage to Aksum.”

flooding caused by the Aswan High Dam in the 1970s. Particularly striking was the wall painting of the Nubian Bishop Petros (c. 974–97), shown protected by his namesake Saint Peter, who stands behind him with his right hand on his shoulder. It is believed that this painting was done during Bishop Petros’s lifetime due to an accompanying inscription and may be a fairly accurate representation of the Nubian bishop with his black skin and accurate liturgical dress (Fig. 8). The portrayal of Saint Peter, along with Jesus and his apostles, as white skinned is noted by Curator Andrea Achi in her virtual tour of the exhibition (linked below) as typical of Nubian wall painting. The last subsection was devoted to “Medieval Ethiopia,” which—due to never having been conquered by outside forces—had a thriving Christian community. The impact of diplomatic relations of Ethiopian emperor Yəkunno Amlak with the Byzantine emperor Michael VIII Palaiologos in the thirteenth century was reflected in panel paintings that came into fashion in the fifteenth century after this interaction, like the late fifteenth–early sixteenth century diptych of St. George and the Virgin and Child (Fig. 9). The figures in this work are depicted in vivid reds, greens, yellows, and blues, with special attention paid to the textile patterning of the Virgin’s robes.

- Continued to Next Page



Figure 5

Left: *Icon with the Virgin and Child, Saints, Angels, and the Hand of God*, possibly Constantinople, second half 6th century.

The Holy Monastery of Saint Catherine, Sinai.

Right: *Icon with the Virgin Enthroned*, Egypt, 6th century.

The Cleveland Museum of Art,

Leonard C. Hanna, Jr., Fund (1967.144).



Figure 6

View of Christian terracotta tiles from Carthage.

The third and final arc of the exhibition “Legacies & Reflections” explored the resonances of Byzantium in Africa post-1453 to the present day. It challenged the viewer to think about how artists, especially following the collapse of the Byzantine Empire, have looked toward Byzantine art in making new works, such as those created for Christian audiences in Ethiopia. The clear inspiration on seventeenth-century wall paintings, manuscripts, and panel paintings suggests a continuation of a Black Byzantium in Ethiopia (Fig. 10). Closing the exhibition was the sub-



Figure 7

View of the first gallery of the second arc “Bright as the Sun” featuring Coptic manuscripts.

section “Contemporary Reflections,” which displayed contemporary artworks inspired by objects previously encountered in the exhibition. Ethiopian American artist Tsedaye Makonnen’s sculptures portray cutouts of Coptic crosses in metal through which light streams. These obelisks of memory are inscribed with the names of East African women who have recently died crossing the Mediterranean while attempting to reach Europe (Fig. 11).

Africa & Byzantium was a monumental step toward bringing more of the African continent and its various cultures and peoples into the wider ongoing discussions of the global Middle Ages that is more inclusive of communities long excluded due to implicit (and explicit) racist bias within the medieval art historical scholarship. The diverse selection of art objects that were on display—such as mosaics, metalwork, jewelry, textiles, panel paintings, sculpture, and manuscript illumination—are fully illustrated in color within the exhibition catalogue, *Africa & Byzantium*, edited by Andrea Achi and available for purchase through The Met’s website.

- Continued to Next Page



Figure 8
Wall Painting with Bishop Petros Protected by Saint Peter, Nubia (Sudan), Faras, late 10th century. National Museum, Warsaw (234031 MNW).



Figure 9
Diptych with Saint George and the Virgin and Child, Ethiopia, late 15th–first half 16th century, National Museum of African Art, Washington, D.C. (2004-7-2).



Figure 10
View of the third arc gallery “Legacies & Reflections.”

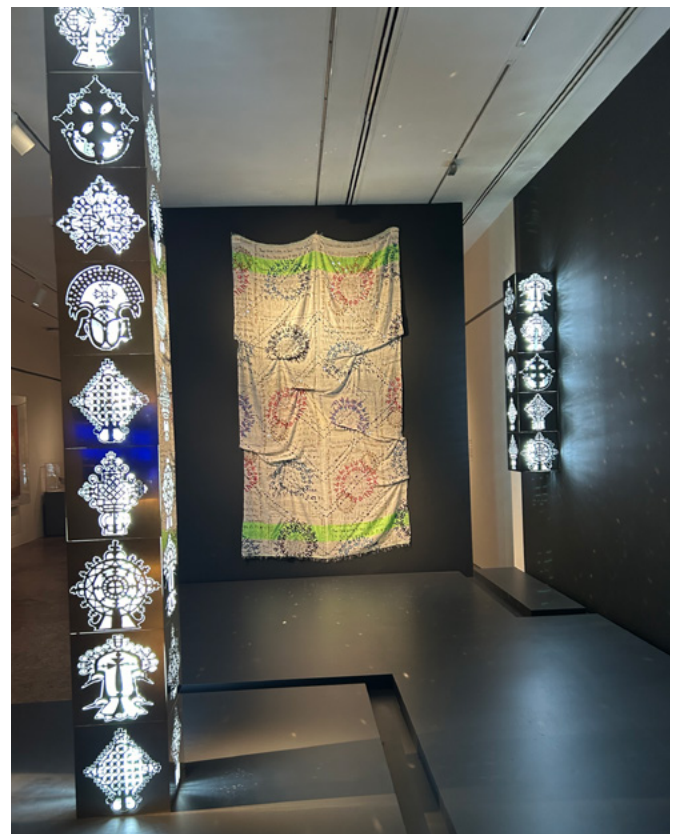


Figure 11
View of the last gallery in the exhibition, featuring Tsedaye Makonnen's light sculptures.

Additionally, a virtual tour of the exhibition is also available through The Met's YouTube account, [here](#). After completing its tenure at The Met, *Africa & Byzantium* will travel to the Cleveland Museum of Art, where it will be on display April 14–July 21, 2024.

Tania Kolarik is a doctoral candidate in Art History at the University of Wisconsin–Madison, and Assistant Editor of the ICMA News.

EXHIBITION REPORTS:

***Le Trésor de Notre-Dame de Paris:
Des origines à Viollet-Le-Duc
(The Treasury of Notre-Dame Cathedral:
From Its Origins to Viollet-le-Duc):
Louvre, Paris,
October 18, 2023–January 29, 2024***

By Patricia McCall

Le Trésor de Notre-Dame de Paris: Des origines à Viollet-Le-Duc (The Treasury of Notre-Dame Cathedral: From Its Origins to Viollet-le-Duc) (October 18, 2023–January 29, 2024) at the Louvre showcased over 120 diverse objects, providing a glimpse into the history of the treasury of Notre-Dame de Paris. Curators Jannic Durand, Anne Dion-Tenenbaum, Florian Meunier, and Michèle Bimbenet-Privat's choice of objects evoked the nuanced interplay between absence and presence, accentuated by the restoration work of the cathedral. With manuscripts, reliquaries, priestly vestments, and objects of worship, this exhibition provided visitors with a view into the history of this treasury and past religious practices.

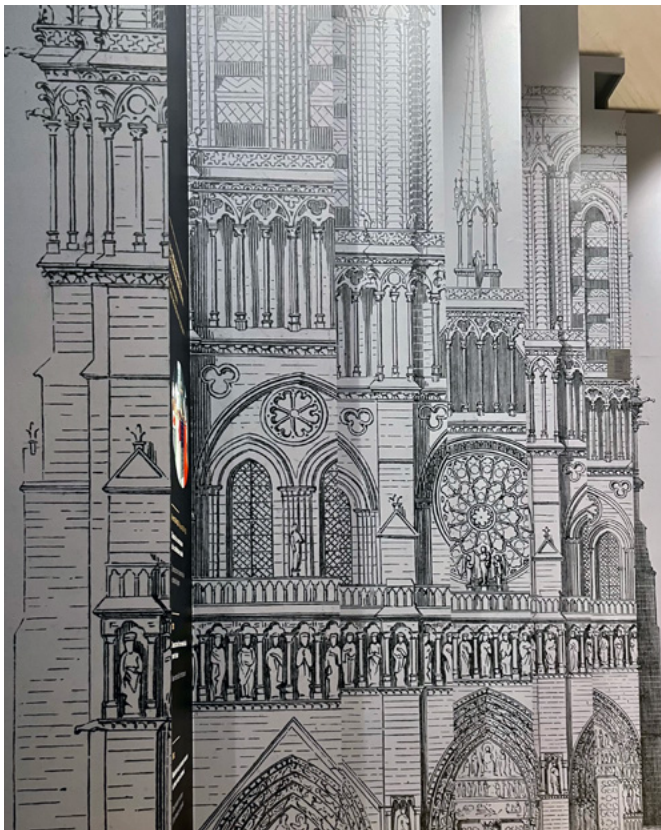


Figure 1

When visitors approached the gallery space they were met with a vision of the west façade of the cathedral (Fig. 1); the cathedral, which they cannot yet physically visit, was brought forth and made present. Within this space, specific chronological events of the treasury's history were introduced, grounding visitors in the historical past of the objects they would see. The intimate gallery spaces were a dark gray with white text, allowing for the focus to remain on the objects. The path visitors had to take was chronological, which allowed for each period to be understood within its historical context.

The first section of the exhibit situated visitors within the origin and constitution of the treasury, spanning from the third to fifteenth centuries. This section of the exhibit most clearly played with the ephemeral, as many of the early objects of the treasury were lost during the French Revolution. To evoke the riches of this early history, curators presented visitors with surviving manuscripts, pointing to inventories as well as the importance of manuscripts within the collection. Placed beneath eye-level, visitors were encouraged to peer into the books and marvel at their beauty and history.

The second section ushered visitors forward in time, presenting the treasury during the *Ancien Régime*. Here the curators dealt with the duality of this period; the treasury was discussed first as being integral to the popular piety of France and second as the focus of destruction during the French Wars of Religion and the Revolution. Numerous drawings were used to present these historical moments, depicting not only the sacred artifacts housed within the treasury, but also giving a vivid glimpse into the pious rituals and ceremonial processions of the past.

The final section of the exhibition took visitors through the nineteenth century from the coronation of Napoleon to the Neo-Gothic work of Viollet-le-Duc. Curators juxtaposed the sumptuous regalia and sacred objects from the coronation with a recreation of Jacques-Louis David's *Coronation of Napoleon* (1805–07). By placing these objects at eye-level, curators created a dialogue between artifice and reality, past and present. The finery of the priestly garments was directly comparable to the crowns and gold objects of worship, reflecting the light from the room in a dazzling display.

- Continued to Next Page



Figure 2

The exhibition presented both objects and drawings that evoke the contemporary interest in the Neo-Gothic style. Here the full finery of the treasury was displayed, including a monstrance from 1868 (Fig. 2) that conveys the Neo-Gothic vision of the Gothic past. The base of the monstrance depicts a vision of the Heavenly Jerusalem, again evoking that which is absent. Visitors were encouraged to reconnect the Neo-Gothic objects with those mentioned in the first section. This was clearly seen in the presentation of various reliquaries of the Crown of Thorns. While the relic itself was not present, visitors saw other reliquary examples, including one made in 1862 by Placide Poussielgue-Rusand after Viollet-le-Duc (Fig. 3). This object recalls the past of the relic while simultaneously presenting the nineteenth-century Neo-Gothic style.



Figure 3

Thus, while visitors ended the exhibition with an exploration of the nineteenth century, they were reminded of the focus on the Middle Ages at the beginning of the exhibition with its evocation of Notre-Dame objects that no longer exist. *Le Trésor de Notre-Dame de Paris: Des origines à Viollet-Le-Duc* guided visitors through the intricate history of the treasury, consistently evoking what has been lost through the objects still extant. While visitors were brought along a linear path through the exhibition space, the curators encouraged visitors to maintain a continuous dialogue with the preceding rooms and historical moments, emphasized with the visible, but inaccessible cathedral itself. This juxtaposition allowed the lost treasures to be felt amidst the opulence of the objects that were on display, facilitating the contemplation of the treasury's enduring legacy.

Patricia McCall is a doctoral candidate in History of Art and Architecture at the University of Oregon.

EXHIBITION REPORTS:

Medieval Money, Merchants, and Morality: The Morgan Library and Museum, New York, November 10, 2023–March 10, 2024

By Shannah Rose



Figure 1
Gallery view of *Medieval Money, Merchants, and Morality*, The Morgan Library and Museum, New York.

It is appropriate that an exhibition devoted to commerce was inspired by the collection founded by financier and collector J. Pierpont Morgan. Manuscripts from Morgan's outstanding collection were at the heart of the Morgan Library and Museum's exhibition *Medieval Money, Merchants, and Morality* (November 10, 2023–March 10, 2024). Curated by Diane Wolfthal (David and Caroline Minter Chair Emerita in the Humanities and Professor Emerita of Art History at Rice University) and Deirdre Jackson (Assistant Curator of Medieval and Renaissance Manuscripts at the Morgan Library and Museum), the exhibition charted the economic revolution that took place at the end of the Middle Ages and the Early Renaissance. This period saw an increase in the

establishment of banks, an unprecedented level of trade, and a surge in coin production. *Medieval Money, Merchants, and Morality* demonstrated how the birth and problematic rise of the monetary economy transformed every aspect of late medieval European society and prompted visitors to consider how medieval art sheds new light on contemporary debates around greed, charity, economic inequality, and monetary management.

The exhibition told the story of medieval money from a multiplicity of viewpoints and featured works in a variety of media to showcase the vigorous ethical and theological debates about the role and value of money in society in late medieval Western Europe (Fig. 1). Objects ranged from the twelfth to the late seventeenth

- Continued to Next Page

century, and the visual evidence on display was rich and varied. The checklist paired some of the most acclaimed illuminated manuscripts in the Morgan's collection—including the famous Hours of Catherine of Cleves and Hours of Henry VIII—with other exceptional treasures, including: paper-thin coins and scales to weigh them; a papal indulgence to underwrite the construction of Saint Peter's Basilica; stained glass roundels; an iron purse; paintings by Fra Angelico, Hieronymus Bosch, Hans Memling, and Jan Gossaert; an Italian account ledger in its original binding; a deck of playing cards; and an 800-pound German steel strongbox with its original keys. Combining perspectives from economic and art history, the curators expertly mobilized these objects to demonstrate how medieval material culture reflected and reinforced the complex ethical discussions that developed from the widespread role of money in everyday life.

Medieval Money, Merchants, and Morality was clearly organized according to four interrelated themes. The first, “Your Money or Your Eternal Life?,” kicked off the exhibition with a question medieval Christians faced: should they save their money or their soul? This section—which opened with Hieronymus Bosch's famous *Death and the Miser* (c. 1485–90) (Fig. 2)—considered the problematic nature of money in medieval society and society's ambivalence toward the rise of capitalism. The paintings and illuminated manuscripts on display here introduced key ideas that ran as common threads throughout the rest of the exhibition, such as the tensions between material gain and spiritual fulfillment, between Christian ideals of poverty and charity, and the desire to succeed in business and accumulate wealth. The *Visitation and Shower of Coins* from an early sixteenth-century Book of Hours illuminated by the Master of Sir George Talbot (Fig. 3) also beautifully illustrated contemporary debates and Aristotelian thought on usury in contrasting the fertility of the saintly figures with the sterility of coins.

The complexity of medieval greed was explored in the second section of the exhibition, “Will Money Damn Your Soul?” While medieval Christians agreed that avarice was a deadly sin, the period saw the rise of an economy centered on commerce, investment, and banking, and



Figure 2
Hieronymus Bosch, *Death and the Miser*, c. 1485–90.
National Gallery of Art, Washington, Samuel H. Kress Collection,
1952.5.33.



Figure 3

Visitation and Shower of Coins, Book of Hours, illuminated by the Master of Sir George Talbot, Bruges, c. 1500. The Morgan Library and Museum, New York, MS M.390, fols. 44v–45r.

many began interpreting avarice more narrowly as the lust for money. As a result, the manuscripts, prints, sculptures, and indulgences from this section included depictions of avarice and other vices, such as the greedy punished in hell, and the immoral ways to earn and spend money. Several images—such as Hans Holbein the Younger’s *Der Rychman* (*The Rich Man*), from *Dance of Death* (published in 1538) (Fig. 4)—illustrated the association between Jews and avarice. The common antisemitic theme was visualized in Holbein’s print of a stereotypical rich man with a long nose and foreign-looking headdress hoarding his wealth. A verso-recto spread depicting Abraham of Edessa in the Brothel from the Morgan’s mid-fourteenth-century *Vitae patrum* (*Life of the Fathers*) (Fig. 5) also presented an exceptional illustration of medieval brothels which, although often legal and even run by city officials, were deemed immoral and rarely depicted in art.



Figure 4

Hans Holbein the Younger, *Der Rychman* (*The Rich Man*), from *Dance of Death*, designed 1523–26, published 1538. National Gallery of Art, Washington, Rosenwald Collection, 1948.11.128.



Figure 5a

Abraham of Edessa in the Brothel, from *Vitae patrum* (Life of the Fathers), illuminated by Roberto d'Oderisio or his circle, Naples, 1350–75. The Morgan Library and Museum, New York, MS M.626, fols. 94v–95r.



Figure 5b

Abraham of Edessa in the Brothel, from *Vitae patrum* (Life of the Fathers), illuminated by Roberto d'Oderisio or his circle, Naples, 1350–75. The Morgan Library and Museum, New York, MS M.626, fols. 94v–95r.

The third section of the exhibition, “Moral Responses to Money,” included a range of objects that visualized acts of charity, generosity in medieval life, and statements on the ethics of the profit economy. The displays—including a brass fifteenth-century alms box—emphasized two ideal approaches to money: giving charity and embracing voluntary poverty. The illumination of *Gerard of Villamagna Soliciting Alms for the Poor* from the Morgan’s *Vita Christi* (Life of Christ) from c. 1300–25 beautifully illustrated the life of a thirteenth-century Tuscan man as a model of voluntary poverty (Fig. 6). Gerard, who espoused the ideals of Saint Francis, persuades a rich young man to give alms to a poor woman who stands before her house in the countryside. Many of the images from the penultimate section of the exhibition depicted Saint Francis and other holy men and ordinary citizens performing acts of charity.



Figure 6
Gerard of Villamagna Soliciting Alms for the Poor, from *Vita Christi* (Life of Christ), illuminated by Pacino di Bonaguada and his workshop, Florence, c. 1300–25. The Morgan Library and Museum, New York, MS M.643, fol. 18v.

“The Culture of Commerce,” the fourth and final section of the exhibition, examined how medieval bankers and merchants pioneered financial instruments that would be vital to the rise of modern global commerce. The new international mercantile class transformed urban spaces and established financial centers where foreign and local traders conducted business. A wide range of objects explored the material culture of the new mercantile class and economy, including: a handbook on international commerce; purses and a lockbox; portable boxes of balances and weights; a variety of gold and silver coins; and account books. The 1516 *Libro segreto bianco* (White Confidential Book) of Lanfredino Lanfredini (Fig. 7) is a wonderfully preserved example of a Florentine account ledger. Lanfredini’s record of sales and purchases is conserved in a luxurious goatskin binder decorated with blind tooling, a technique in which heated metal tools are used to make impressions on the leather. The survival rate of account books is very poor and luxury examples such as this one were only used by the wealthiest merchants and bankers of Renaissance Florence.

As people today reflect on fluctuating markets, disparities in wealth, personal values, and morality, the themes addressed in this exhibition are as relevant as ever. *Medieval Money, Merchants, and Morality* invited viewers to engage with a multitude of artworks and consider more deeply



Figure 7
Libro segreto bianco (White Confidential Book), account ledger of Lanfredino Lanfredini, Florence, 1516. The Morgan Library & Museum, New York, PML 78802.

the role that money plays in their lives and society. The Middle Ages engaged in vigorous discussions not only about how money should operate, but also the fate of the avaricious, attitudes towards the poor, contentious lending practices, and money management. As the exhibition at the Morgan demonstrated, the roots of many of the ways we think about money today go back to the Middle Ages. Those same medieval societies, often through complex theological gymnastics, developed systems for banking, interest, loans, and money transfers that differ little from our own.

Shannah Rose is a Ph.D. Candidate at the Institute of Fine Arts, New York University, and a Samuel H. Kress Predoctoral Fellow at the Medici Archive Project.

EXHIBITION REPORTS:

Ethiopia at the Crossroads:

Walters Art Museum, Baltimore,
December 3, 2023–March 3, 2024

By Michelle Al-Ferzly

The exhibition *Ethiopia at the Crossroads* at the Walters Art Museum (December 3, 2023–March 3, 2024) was the first major U.S. exhibition to feature Ethiopian art. Covering a span of 1,750 years, it examined the visual and artistic traditions of Ethiopia and its global connections. Curated by Dr. Christine Sciacca, the Walters' Curator of European Art, and guest-curated by artist Tsedaye Makonnen, *Ethiopia at the Crossroads* was in development over seven years and came to fruition at an exciting moment in which American museums are increasingly turning their attention to the arts of medieval Africa.

The Walters' holds one of the world's largest collections of Ethiopian art outside Ethiopia, and many of its masterworks were on view in *Ethiopia at the Crossroads*. The stunning variety of objects, complemented by many domestic and international loans, was punctuated by short videos of interviews with various members of the Ethiopian community in the Baltimore area—the largest in the United States.

Upon entering the exhibition, the visitor was greeted by bright green walls and a display case featuring Faith Ringgold's mixed media installation, *Lucy: The 3.5 Million Year Old Lady*. As the case label reminded the viewer, Lucy—the famous human ancestor—was found in Ethiopia, and her remains are now housed in the National Museum in Addis Ababa. This starting point at the origins of humankind then launched into the first section of the exhibition, which examined religion and language in Ethiopia.

In the fourth century, King Ezana adopted Christianity as the state religion, making Ethiopia one of the earliest Christian nations, and the objects on display in this early section highlighted the long tradition of Christian devotion in this country. The exhibits included a large-scale fifteenth-century folding processional



Figure 1

icon in the shape of a fan, a pair of nineteenth-century painted murals of the Archangel Michael and Raphael, and a grouping of processional crosses that framed a triptych icon of the Virgin Mary and Christ by the painter Fre Seyon (active 1445–80) (Fig. 1). The work of Fre Seyon, considered one of Ethiopia's most important painters, exemplifies the tradition of large-scale icon painting that characterized fifteenth-century Ethiopia after Emperor Zara Yaqob decreed that every Christian church should have an icon of the Virgin Mary. Scratch cards infused with the smell of frankincense were available in this section to evoke the scents of incense used in Ethiopian churches, and the first of several scent scratch-card stations found throughout the show.

In addition to this focus on Christianity, a case located near a display of Ethiopian gospel books examined the history of Islam in Ethiopia, showing a Qur'an written in Harar in 1773, as well as a Qur'an board used as a writing surface for students memorizing the religious text and a basket made by artisans from the region of Harar.

- Continued to Next Page

Another nearby case presented the traditional artistic practices of Ethiopia's Jewish community through a staggered display of metalwork, ceramics, jewelry, and other objects.

One of the earliest instances of contemporary Ethiopian art in the exhibition appeared in the next section of the show, which was dedicated to the Ethiopic language. A 2014 painting, *Wax and Gold X* by Wosene Worke Kosrof, presented an abstracted composition of Amharic script, the language spoken in most of Ethiopia today (Fig. 2). In addition to Amharic, multiple languages have been spoken in Ethiopia, including Greek and classical Ethiopic, which is called Ge'ez and derives from South Arabian. This relationship between Ge'ez and South Arabian was illustrated in the pairing of a first-century CE stone block inscribed with South Arabian and a triptych with Ge'ez script. The Ge'ez letters were rendered as raised outlines on an accompanying panel that visitors were able to touch, and a card with the entire Ge'ez alphabet was provided so that visitors could write down other examples of Ge'ez script throughout the show.

The second section of the exhibition situated Ethiopian art in relation to the artistic traditions of its neighbors and beyond. A large image of the obelisk of Axum, built by Emperor Ezana, could be seen through the plexiglass display of coins from the fourth century in which he reigned. Subsequent galleries investigated Ethiopia's southwest region as well as its relationship with Coptic Egypt, Armenia, and Byzantium. The objects included manuscripts, metalwork, textiles, and icons, and highlighted parallels in visual expression and Christian devotion between Ethiopia and its coeval Orthodox empires.

A large wall case included some of the exhibition's critical loans, such as those from the Institute of Ethiopian Studies (IES) in Addis. A side-by-side display of the right panel of an Ethiopian diptych icon of the Virgin and Child and an Italian Madonna and Child from fifteenth-century Venice demonstrated in concrete visual terms Ethiopia's links with Europe, developed particularly through diplomatic channels, pilgrimage routes, and artistic exchange (Fig. 3). Other IES loans of fifteenth-century icons were presented on either



Figure 2

side of this central juxtaposition, demonstrating the flourishing artistic production in Ethiopia during this period. The theme of European encounter continued in the following gallery, which examined the artistic impact of the Jesuit missions in seventeenth-century Ethiopia, particularly through the adoption of Catholic iconography, such as that of Christ as the Man of Sorrows illustrated by a diptych lent by the National Museum of African Art. Notably, a triptych icon of Saint George slaying the Dragon and executed in the style of Mughal India from the seventeenth and eighteenth centuries demonstrated how Jesuit missions may have strengthened ties between the East African nation and the Indian subcontinent.

The exhibition's final gallery covered the period from the mid-seventeenth century to the present day. After the expulsion of the Jesuits, Emperor Fasiladas (r. 1632–67) established the northern city of Gondar as the permanent royal capital. Two collages by the contemporary artist Helina Metafaría, featuring women sporting the types



Figure 3

of headdresses worn by empresses in the Gondarine period, accompanied a case of icons and manuscripts executed in the Gondarine style. A small selection of healing scrolls, likely produced during the Gondarine period and after, demonstrated the imbrication of religious devotion with healing and divination. In the Ethiopian context, these lengthy scrolls combined both images of religious figures as well as protective images, and the exhibition placed them in conversation with similar scrolls and visual motifs found in the Armenian and Islamic cultures.

A concluding section of the exhibition brought the visitor into the twentieth and twenty-first centuries with discussions of colonization and provenance as well as Ethiopia's prominent place on the contemporary global stage, from the resistance to colonization of Emperor Haile Selassie (r. 1930–74), to his place in the emergence of Rastafarianism in the West as well as the pan-African movement. A cluster of contemporary artworks concluded this

section. The flourishing, modular motifs of Theo Eshetu's installation *Brave New World* echoed the incised cross motifs on Tsedaye Makonnen's light towers, which are found in the museum's medieval galleries.

Overall, the 220 works in this exhibition present an impactful and spectacular visual array of images, motifs, and materials, and form a survey of two millennia of Ethiopian art. *Ethiopia at the Crossroads* will travel to the Peabody Essex Museum in Salem, Massachusetts (April 13–July 7, 2024) before making its final stop at the Toledo Museum of Art in Ohio (August 17–November 10, 2024).

Michelle Al-Ferzly is a Research Associate in the Department of Medieval Art at the Metropolitan Museum of Art. She holds a Ph.D. in the History of Art from the University of Michigan, Ann Arbor.

EVENTS AND OPPORTUNITIES

*Tania Kolarik,
Assistant Editor for
Events and Opportunities*

More calls for non-ICMA sponsored papers, fellowship opportunities, exhibition and conference announcements are posted to the website and social media, where they are available to members in a format that is timelier than the triannual Newsletter. Visit our Facebook page (<https://www.facebook.com/InternationalCenterofMedievalArt>), and follow ICMA on X (formerly 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/>.

FUTURE ICMA EVENTS

ICMA SESSIONS AT THE 59TH INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES, KALAMAZOO, MAY 9–11, 2024

The Sense of an Ending: Finispieces in Medieval Codices

Thursday, May 9, 2024

10:00–11:30 AM ET | Sangren Hall 2110

Presider: Stephen Perkinson

Organizer: Julie A. Harris

Speakers:

“Beginning at the End: The Role of the Table of Contents in the Grandes Heures of Philip the Bold”
Maggie Crosland

“Final Authority in Five Illuminated Copies of Boccaccio’s Des Nobles et cleres dames Vérard, 1493”
Hope Johnston

Respondent: Julie A. Harris

Cross-Cultural Interaction in the Alps: Medieval Artistic Production in the Historic County of Tyrol

Saturday, May 11, 2024

10:00–11:30 AM ET | Sangren Hall 4715

Presider: Katherine M. Boivin

Organizers: Sarah F. Cohen and Emma Leidy

Speakers:

“Actio or Illustration? The Rodenegg *Izwein* Cycle and the Staging of Oral Storytelling”
Grace Alice Walsh

“Between North and South: The Importation, Production, and Veneration of Vesperbilder in Tyrol”
Emma Leidy

“A Fatimid Crystal Reliquary in Thirteenth-Century Tyrol: Questions of Cross-Cultural Value and Symbolic Reuse”
Sarah F. Cohen

Sites of Tension (1): Islands and Isolation

Saturday, May 11, 2024

1:30–3:00 PM ET | Sangren Hall 4715

Presider: Gilbert Jones

Organizers: Gabriela Chitwood, Brittany Forniotis, Shannah Rose, Gilbert Jones, Nina Gonzalbez

Speakers:

“Islands Unknown: Small Islands and Insular Lifeways in the Early Medieval Aegean”
Demetrios Athanasoulis, Elizabeth R. Davis, Rosie Campbell, Hallvard Indgjerd, Alex R. Knodell, Evan I. Levine, Hüseyin Ç. Öztürk

“The Colonizer’s Representation of the Colonized: The Construction of Guanche Cultural Identity in *Le livre nommé le Canarien*”
Krystin Cassidy Christy

“That unhappy wretch will come here to the Iouan island’: Re-Activating the Material Culture of Medieval Iona”
Sophie Durbin

Sites of Tension (2): Islands and Interconnectivity

Saturday, May 11, 2024

3:30–5:00 PM ET | Sangren Hall 4715

Presider: Gilbert Jones

Organizers: Gabriela Chitwood, Brittany Forniotis, Shannah Rose, Gilbert Jones, Nina Gonzalbez

Speakers:

“Claiming Victory: The St. George Chapel of Clermont-Ferrand Cathedral and the Use of Crusading in Image and Liturgy”
Patricia Marie McCall

“Between Past and Present: Changing Perceptions of the Aegean Region in a Medieval Island Book”
Beatrice Abigail Tamara Blümer

“Between Sicily and Palma de Mallorca: The Journey of the Cammarata Finials”
Hila Manor

ONGOING OPPORTUNITIES FOR ICMA MEMBERS

Volunteer for the ICMA Oral History Project

The ICMA Student Committee has launched the Oral History Project! Students interview members who have made significant contributions to the study of medieval art and the ICMA with the goal of preserving their unique stories and experiences.

The Student Committee is looking for student volunteers to participate as interviewers. All interviews are currently taking place via Zoom, though we hope to conduct them face-to-face in the future.

If you are interested please fill out the form at this link: <https://docs.google.com/forms/d/e/1FAIpQLSfioXnhEz3W83WPLLeEfxfn3exWloQxF3fHQaj24zaRheNfckQ/viewform>.

ICMA Mentoring Initiative

In cooperation between the Membership and Advocacy Committees, the ICMA supports a program of mentorship events designed to offer groups of students the opportunity to build familiarity with various sectors of the field and consult with colleagues practicing medieval art history in a range of ways. Groups have convened most often on the occasion of exhibitions to confer with curators and gallery designers, along with local scholars. Informal mentoring lunches at the international congresses in Kalamazoo and Leeds create opportunities for discussion of students' and early-career scholars' questions and concerns. Look for announcements of both gatherings through ICMA eBlasts, social media postings, and on the website.

We always welcome suggestions for mentoring events from students and colleagues. Convene a group to visit a site; invite students to a planning session for an upcoming symposium; facilitate a meeting with colleagues engaged in public humanities projects or exploring the medieval period in non-academic forums. Please contact icma@medievalart.org. For information about upcoming events and a list of past recorded events, please visit: <https://www.medievalart.org/icma-mentoring-initiative>.

Resource for Teaching a Global Middle Ages

Many art historians wish to retool and expand their medieval art history courses to address the wide diversity of artistic expression that characterized a global Middle Ages. This work includes considering how race and racism intersect with the ways in which we teach the deeper past and reflecting on how the fields of art history and medieval studies were developed in the nineteenth and twentieth centuries. The ICMA has developed a resource

that is intended to support those who aim to teach a history of medieval art that more fully explores, as the ICMA Mission Statement puts it, "every corner of the medieval world." For this resource, please visit: <https://www.medievalart.org/teaching-a-global-middle-ages-art-history>.

Resources for Online Teaching

The ICMA website offers a library of digital resources for teaching medieval art history, crowd-sourced from ICMA members and maintained by the Digital Resources Committee. Whether you teach medieval art history entirely online, in a hybrid format, or fully in-person, we invite you to consult the list as you write your syllabi, build your courses in your institution's LMS, plan lectures, and devise assignments.

In addition to image databases, interactive websites, and individual open-access essays, videos, and exhibition catalogs featuring medieval art and architecture, you will also find select pedagogical resources geared specifically toward faculty members who teach online.

See: <https://www.medievalart.org/resources-for-online-teaching-art-middle-ages/>.

ICMA Image Database

The ICMA has created an image database that pools member images and allows others to use them free of charge and without restriction. The images in the archive were taken by ICMA members. By placing images in the database, members agree that the images can be used by other members without restriction. As all of the photographers responsible for these images are named, it is hoped that anyone who uses them for publication will credit the source (ICMA) as well as the photographer. To access and submit to the database, please see: <https://www.medievalart.org/image-database>.

The Limestone Sculpture Provenance Project

Because many sculptures in public collections were removed from their original sites long ago, scientists and art historians have collaborated to answer questions concerning their geographic origin and attribution. One way in which scientists contribute to solving these problems is by determining the stone's composition using neutron activation analysis.

Small samples of stone removed from a sculpture, monument or quarry are irradiated in a nuclear reactor to produce radioactive isotopes of elements present in the stone. This compositional data is added to the Limestone Database which contains samples from sculptures in museum collections, from quarries in the Ile-de-France, Normandy, Burgundy, Périgord, and the Nile Valley, as well as from French monuments and British cathedrals. Compositional information in the database is used

to group sculptures and relate them to quarry stone by using multivariate statistical techniques.

For the project's website, please see:

<http://www.limestonesculptureanalysis.com/>.

ICMA Pop-Ups: Organize an Informal Event in Your Area

The ICMA Membership Committee encourages you to organize informal gatherings of ICMA members. Any type of event bringing members together would be great—a visit to a museum or special exhibition in your area; a picnic in a local park; morning coffee or evening cocktails.

You come up with the idea! We'll give you the email addresses of ICMA members in your area and help you plan! All we ask is that you take some pics and write a brief blurb of your Pop-Up event for a feature in ICMA News.

Organizers of ICMA Pop-Ups should understand and follow the health protocols in their area and be sensitive to the preferences and concerns of participants.

If you're interested, please contact Sonja Drimmer (membership@medievalart.org), Chair of the Membership Committee, and Ryan Frisinger (ryan@medievalart.org), Executive Director.

ICMA Kress Grants for Virtual Conference Registration Fees

Due to the pandemic, the Samuel H. Kress Foundation has generously agreed to reallocate our Kress Travel Grants to cover the cost of registration fees for virtual conferences. Registration fees are typically not reimbursed for a Kress Travel Grant and we will revert to this policy when travel and conferences are safer again. Only participants in ICMA-sponsored sessions are eligible. For details about the application process, including how to submit application details, see:

<https://www.medievalart.org/kress-travel-grant>.

ICMA Kress Travel Grants

The International Center of Medieval Art, through the generosity of the **Samuel H. Kress Foundation**, is pleased **to offer travel grants to speakers at ICMA-sponsored sessions at scholarly conferences**. Travel will be reimbursed up to US\$600. Transatlantic and Transpacific travel will be reimbursed up to US\$1200.

These funds are available **only to speakers and organizers delivering papers** as an integral part of the session (i.e., with a specific title listed in the program). Funds are payable on a reimbursement basis, via check to US bank account holders or via bank transfer to non-US bank account holders. Funds cannot be covered in advance of the session. **The ICMA cannot guarantee this support, but will make every effort to provide it, based on the availability of funds.**

Reimbursable expenses include:

Airfare

Trainfare

Rental car fees and gas

Mileage at the IRS 2015 rate of 57.5 cents per mile (if you are using your own car)

Lodging (two-night maximum)

ICMA does not reimburse:

Meal expenses

Conference registration fees

Presentation supplies such as computer or camera equipment

Session organizers: Contact Ryan Frisinger (icma@medievalart.org) with a list of speakers, affiliations, and departure location as soon as the session is finalized. This will help us determine the availability of funds.

For details about the application process, including how to submit application details, see:

<https://www.medievalart.org/kress-travel-grant>.

OTHER OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to EventsExhibitions@medievalart.org. Submissions must be received by June 15, 2024 for inclusion in the Summer 2024 newsletter.

2024 Newberry Summer Institute In French Paleography

This two-week summer institute provides training in the reading and transcriptions of French manuscripts and documents from the thirteenth through the seventeenth centuries. With the goal of developing skills and techniques for working with rare and archival sources in a variety of disciplinary contexts, participants will undertake intensive study of a variety of texts representing the history of handwriting in France. Complementing this central focus on paleography, the course introduces participants to related topics including writing and reading cultures of late medieval and early modern France; and codicology, manuscript production, and material cultures of the book.

Application Deadline: April 1, 2024

For more information, see: <https://www.newberry.org/calendar/newberry-institute-in-french-paleography>

Dr. Günther Findel-Stiftung / Rolf Und Ursula Schneider-Stiftung Doctoral Fellowships

Thanks to the initiatives by private foundations (Dr. Günther Findel-Stiftung/Rolf und Ursula Schneider-Stiftung) fellowships programs for doctoral candidates have been established at the Herzog August Bibliothek. These programs are open to applicants from Germany and abroad and from all disciplines.

Applicants may apply for a fellowship of between 2 and 10 months, if research on their dissertation topic necessitates the use of the Wolfenbüttel holdings. The fellowship is €1,300 per month. Fellowship holders are housed in library accommodation for the duration of the fellowship and pay the rent from their fellowship. There is also an allowance of €100 per month to cover costs of copying, reproductions etc. Candidates can apply for a travel allowance if no funds are available to them from other sources.

Candidates who already hold fellowships (e.g., state or college awards or grants from Graduiertenkollegs) or are employed can apply for a rent subsidy (€550) to help finance their stay in Wolfenbüttel.

Thanks to generous financial support by the Anna Vorwerk-Stiftung, the monthly fellowship will be increased by €150 per month until further notice.

Please request an application form, which details all the documents that need to be submitted, at ed.bah@gnuhsrof. Reviewers will be appointed to evaluate the applications. The Board of Trustees of the foundations will decide on the award.

Application Deadline: October 1st or April 1st. The Board holds its selection meetings in February and July. Successful applicants can take up the award from April 1st or October 1st onward each year.

If you send your applications by mail, please submit only unstapled documents and no folders.

For more information, see:

<https://www.hab.de/en/doctoral-and-young-scholars-fellowships/>

EXHIBITIONS**IN-PERSON
(ALPHABETICAL BY COUNTRY)****BELGIUM**

*Tales from the Underground:
Bruges in the Year 1000*
Gruuthusemuseum, Musea Brugge, Bruges
December 9, 2021–November 3, 2024

FRANCE

Au lit au Moyen Âge
Château de Crevecœur, Calvados
March 20–November 3, 2024

Bestiaire Médiéval

Château de Chantilly, Chantilly
February 21–May 27, 2024
Animals are on every page of the *Très Riches Heures*, a book of hours that belonged to the Duke of Berry. Now in Chantilly, this manuscript is a part of rich and varied medieval collections containing a wealth of animal themes. Mankind's companion since Creation, a window into human failings in fables and illustrated margins, and a source of fear, wonder and knowledge, in medieval books, animals constitute a bestiary filled with humanity and poetry. This exhibition presents a display of some thirty such manuscripts and incunabula conserved at the Château de Chantilly.

*Notre-Dame de Paris:
At the Heart of the Construction Site*
Notre Dame, Paris
Ongoing

L'enfance au Moyen-Âge
Château de Biron, Dordogne
March 28–June 16, 2024

La fête au Moyen-Age
Maison du Patrimoine, Monthéry
March 4–29, 2024

La mode au Moyen Âge
Manoir de la Cour, Sarthe
July 1–September 22, 2024

*Le Royaume des Cerfs Ailés. Le renouveau
des arts dans la France de Charles VII*
Musée de Cluny, Paris
March 12–June 16, 2024

Le santé au Moyen Âge
Archives départementales de la Dordogne, Périgueux
February 5–March 29, 2024

GERMANY

*Welterbe des Mittelalters:
1300 Jahre Klosterinsel Reichenau*
Archaeological State Museum
Baden-Württemberg, Constance
April 20–October 20, 2024
Precious loaned objects along with two UNESCO World Heritage titles make the Great State Exhibition 2024 one of the most spectacular special exhibitions in Europe: The imperial cloister Reichenau was one of the most innovative cultural and political centers of the realm and an influential school of painting in the 10th and 11th centuries. Long before printing was invented, the cloister was considered one of the greatest European centers of learning and knowledge. The “Monastic Island of Reichenau” has been included in the list of UNESCO world heritage sites in the year 2000. The cloister scriptorium on Reichenau was among the most prodigious book producers of the early Middle Ages. Some of the most precious and magnificent manuscripts in the world originated there. At the order of powerful emperors, kings and imperial bishops, the monks created works of art, which fascinate to this day with their perfection and beauty. The main works of Reichenau manuscripts were named UNESCO World Documentation Heritage in 2003 as “unique documents of cultural history, which are exemplary for the collective memory of mankind.”

*Schlüssel zur christlichen Kunst /
Unlocking Christian Art*
Bode-Museum and Gemäldegalerie,
Staatliche Museen zu Berlin, Berlin
Ongoing

ITALY***Ianua - Genoa in the Middle Ages***

Genoa

October 11–13, 2024

Three days dedicated to the discovery of the medieval places of the city. Visitors will be accompanied on a journey through the city topography: from the bishop's castrum, on the Castello hill, to the civitas (11th–12th century), to the burgus (13th–14th century). The narration will concern some sites of interest, selected by the curator and the scientific-organizational committee, which favor the approach to historical, archaeological, artistic and architectural themes. Particular attention will be dedicated to the imagined Middle Ages: the medieval reconstruction of the city between the 19th and 20th centuries constitutes, in fact, an important chapter capable of proceeding beyond the architectural gaze. All this will allow the visitor to live an immersive experience in the medieval city. The program also includes thematic meetings organized in collaboration with various city bodies, guided meetings of a historical and artistic nature in the most iconic places of the Genoese Middle Ages, theatrical and musical events expressed through street theatre, with medieval-themed shows on the Genoese history, and event evenings.

SPAIN***The Lost Mirror: Jews and "Conversos" in the Middle Ages***

Museu nacional d'art de Catalunya, Barcelona

February 23–May 26, 2024

SWEDEN***In Service of the Church***

Historisches Museum, Stockholm

Ongoing

UK***Chaucer Here and Now***

Weston Library, Bodleian Libraries, Oxford

December 8, 2023–April 28, 2024

Secular Art from the Middle Ages

Sam Fogg, London

February 23–March 22, 2024

USA***Africa & Byzantium***

Cleveland Museum of Art, Cleveland

April 14–July 21, 2024

Three centuries after the pharaohs of ancient Egypt ended their rule, new African rulers built empires in the northern and eastern regions of that continent. Spanning from the Empire of Aksum in present-day Ethiopia, Eritrea, and Yemen to the Christian kingdoms of Nubia in present-day Sudan, these complex civilizations cultivated economic, political, and cultural relationships with one another. The Byzantine Empire (Byzantium)—inheritor of the Roman Empire—also took part in these artistic and cultural networks as it expanded its footprint in northern Africa. Together, these great civilizations created their own unique arts while also building a shared visual culture across the regions linked by the Mediterranean and Red Seas, the Nile River, and the Sahara Desert.

Blood: Medieval/Modern

J. Paul Getty Museum, Los Angeles

February 27–May 19, 2024

Blood has both fascinated and repelled generations of artists and viewers. Medieval manuscripts testify to a rich visual culture surrounding blood: devotional, medical, genealogical, and as evidence of violence. In examining the meanings of medieval blood, this exhibition extends to intersecting contemporary conversations—artists have used the potent visual connotations of blood to explore issues of feminism, HIV/AIDs, and the science of DNA. Medieval and modern approaches to the representation of blood offer instances of both connection and rupture across time.

The Book of Marvels: Wonder and Fear in the Middle Ages.

J. Paul Getty Museum, Los Angeles

June 11–August 25, 2024

This exhibition explores the text and images of the *Book of the Marvels of the World*, a manuscript made in the 1460s that weaves together tales of places both near and far. Told from the perspective of a medieval armchair traveler in northern France, the global locations are portrayed as bizarre, captivating, and sometimes dangerously different. Additional objects in the exhibition from the Getty's permanent collection highlight how the overlapping sensations of wonder and fear helped create Western stereotypes of the "other" that still endure today. A complementary exhibition focusing on a second illuminated copy of the same text at the Morgan will open at the Morgan in the spring, and a publication will unite both exhibitions, *The Book of Marvels: A Medieval Guide to the Globe*.

Dining with the Sultan: The Fine Art of Feasting

Los Angeles County Museum of Art (LACMA), Los Angeles
December 17, 2023–August 4, 2024

The act of coming together to partake of a meal is a practice shared by all cultures. Food defines us—we are what we eat. Dining with the Sultan is the first exhibition to present Islamic art in the context of its associated culinary traditions. It will include some 250 works of art related to the sourcing, preparation, serving, and consumption of food, from 30 public and private collections in the U.S., Europe, and the Middle East—objects of undisputed quality and appeal, viewed through the universal lens of fine dining. The exhibition will stimulate not only the eyes but also the appetite, reminding visitors of the communal pleasure of food—both its taste and its presentation. It will provide much-needed information on the enormous class of luxury objects that may be broadly defined as tableware and demonstrate how gustatory discernment was a fundamental activity at the great Islamic courts.

***Healing the Body, Healing the Soul:
Methods of Therapy in Medieval Europe***

The Walters Art Museum, Baltimore
June 20–December 15, 2024

Liturgical Textiles from Late Medieval Germany

Cleveland Museum of Art, Cleveland
August 11, 2023–August 4, 2024

***Rich in Blessings: Women, Wealth,
and the Late Antique Household***

Dumbarton Oaks, Washington, D.C.
November 14, 2023–June 9, 2024

Focusing on artifacts such as textiles, plate, ivory, and jewelry, *Rich in Blessings: Women, Wealth, and the Late Antique Household* explores the period's attitudes towards prosperity, particularly as concerned women's possessions. Opulent works like gemstone-encrusted gold jewelry or intricately woven curtains not only communicated ideals about refined living and physical beauty, but also drew attention to the uneven social standings of rich and poor. The exhibition contrasts these luxurious artworks with late antique theological ideals concerning the renunciation of wealth, a rhetoric that has proven foundational in how many religious communities understand individuals' obligations to society even today. By drawing attention to the complex and multilayered associations of art, wealth, and equality in late antiquity, *Rich in Blessings: Women, Wealth, and the Late Antique Household* prompts consideration of the enduring meaningfulness of these themes in our own world.

CONFERENCES, LECTURES, SYMPOSIA, WORKSHOPS (BY DATE)

43rd Annual Canadian Conference of Medieval Art Historians Conference

Concordia University, Montreal, CA
March 15–16, 2024
For more information, email:
ccmah2024@gmail.com

2023–24 Medieval Lecture and Seminar Series

Lecture Series

The Courtauld
March 15–May 15, 2024
For more information and to register, see:
<https://myaccount.courtauld.ac.uk/overview/11300>

Index of Medieval Art Database Training Session

Online Workshop

Index of Medieval Art
March 19, 2024 | 10:00–11:00 AM ET
For more information and to register, see:
https://ima.princeton.edu/index_training/

The Medieval Clergy and Sexual Predation: Chastity as Blind(ness)

Online Lecture

University of London, London, UK
March 19, 2024 | 5:30–6:45 PM GMT
For more information and to register, see:
<https://www.history.ac.uk/events/medieval-clergy-and-sexual-predation-chastity-blindness>

Drawing Medievalism: Dialogue with the Past through Comics

Online Lecture

University of London, London, UK
March 20, 2024 | 1:30–3:00 PM ET
For more information and to register, see:
<https://www.history.ac.uk/events/drawing-medievalism-dialogue-past-through-comics?fbclid=IwAR2I-6bIVf7NC6ZwzNAQK7PZn3IXvKRxk-uRCyUn-pk2kQce2WFBTmQws9sK0>

Not Quite 3D: Representing Architecture in the Early Middle Ages Online Workshop

Birkbeck, London, UK
March 20, 2024
To register for in-person, see:
<https://www.eventbrite.co.uk/e/not-quite-3d-representing-architecture-in-the-early-middle-ages-in-person-tickets-852420892837?aff=oddtcreator>
To register for online, see: <https://www.eventbrite.co.uk/e/not-quite-3d-representing-architecture-in-the-early-middle-ages-livestream-tickets-852399970257?aff=oddtcreator>

David et Goliath Conference

University of Artois, Arras, FR
March 21–22, 2024
For more information and to register, see:
<https://evenements.univ-artois.fr/e/876/colloque-graphe-david-contre-goliath>

23rd Vagantes Conference on Medieval Studies

Conference

Northwestern University
March 21–23, 2024
For more information, see:
<https://vagantesconference.org/conference-program/>

BASIRA (Books as Symbols in Renaissance Art), a New Digital Resource for Book History

Virtual Workshop

Schoenberg Institute for Manuscript Studies
March 22, 2024 | 12:00–1:30 PM ET
For more information and to register, see:
<https://www.library.upenn.edu/events/basira>

Fifteenth-Century Italian Banking Ledgers and English-Speaking Medievalists: A Problem

Hybrid Lecture

University of London, London, UK

March 22, 2024 | 5:30–7:00 PM GMT

For more information and to register, see:

<https://www.history.ac.uk/events/fifteenth-century-italian-banking-ledgers-and-english-speaking-medievalists-a-problem>

Ruin and Reparation: (Dis)Repair in Art and Architectural History

Hybrid Conference

University of Pittsburgh, Pittsburgh

March 22–23, 2024

For more information and to register, see:

<https://www.haa.pitt.edu/event/ruin-and-reparation-disrepair-art-and-architectural-history>

***“The hooly blisful martir for to sekez”:
Manuscripts with Chaucer’s pilgrims***

Virtual Lecture

Bodleian Libraries

March 25, 2024 | 4:30–5:30 PM GMT

For more information and to register, see:

<https://visit.bodleian.ox.ac.uk/event/mar24/manuscripts-with-chaucers-pilgrims>

Recycled Cities: Sardis and the Fortifications of Early Byzantine Anatolia

Virtual Lecture

Mary Jaharis Center

March 28, 2024 | 12:00–1:30 PM ET

For more information, see:

https://maryjahariscenter.org/events/recycled_cities

Der Wandmalereizyklus zu den Wissenschaften und Künsten in der Brandenburger Domklausur im Kontext: Kunstproduktion und Wissensorganisation um 1450

Conference

Brandenburg an der Havel, DE

March 30–31, 2024

For more information, see:

<https://www.uni-paderborn.de/en/research-projects/translate-to-english-der-wandmalereizyklus-zu-den-wissenschaften-und-kuensten-in-der-brandenburger-domklausur-kunstproduktion-und-wissensorganisation-um-1450/translate-to-english-interdisziplinaeres-sympos>

Tintern Abbey 1131–2031: Research and Conservation Ahead of a 900th Anniversary

Lecture

British Archaeological Association, London, UK

April 3, 2024

For more information, see:

<https://thebaa.org/meetings-events/lectures/annual-lecture-series/>

At the City’s Edge: The Shrines of Mosul

Lecture

Aga Khan Program for Islamic Architecture, Harvard University

April 4, 2024 | 6:00 PM ET

For more information, see:

<https://agakhan.fas.harvard.edu/news-events>

49th Sewanee Medieval Colloquium: History and Personhood

Conference

The University of the South, Sewanee

April 5–6, 2024

For more information, see:

<https://new.sewanee.edu/academics/medieval-colloquium/>

Romanesque and the Monastic Environment

Conference

British Archaeological Association

Universidad de Valladolid, Valladolid, ES

April 8–10, 2024

For more information, see:

<https://thebaa.org/event/romanesque-and-the-monastic-environment-valladolid/>

Branner Forum Lecture: Prof. Rebecca Müller

Virtual Lecture

Columbia University

April 9, 2024 | 12:00–1:30 PM ET

For more information, see:

<https://arthistory.columbia.edu/events/branner-forum-prof-dr-rebecca-muller-professor-medieval-art-history-heidelberg-university>

Considering Race in Global Medieval Contexts—A Race in Dialogue Conversation

Virtual lecture

Newberry Library, Chicago

April 10, 2024 | 12:00–1:00 PM CT

For more information, see:

<https://www.newberry.org/calendar/considering-race-in-global-medieval-contexts>

Bristol Centre for Medieval Studies PGR Conference: Bodies and Boundaries in Iberia, c. 1300

Hybrid Conference

University of Bristol, Bristol, UK

April 11–12, 2024

For more information and to register, see:

<https://shop.bris.ac.uk/conferences-and-events/faculty-of-arts/centre-for-medieval-studies/postgraduate-conference-2024-bodies-and-boundaries>

At Home with Hestia: Women, Wealth, and the Late Antique Household

Online Lecture

Yale Institute of Sacred Music

April 12, 2024 | 12:00–1:00 PM ET

For more information and to register, see:

<https://ism.yale.edu/event/home-hestia-women-wealth-and-late-antique-household>

Mediterranean Art History: An Introduction

Online Summer Skills Seminar

Mediterranean Studies Summer Skills Seminar:

June 17–20, 2024

Applications due: April 15, 2024

For more information, see:

<https://www.mediterraneanseminar.org/overview-mediterranean-art-2024>

Archaeology of Colour: The Production of Polychromy in Sculpture up to the 16th century

Conference

Universidade NOVA de Lisboa, Lisbon, PT

April 17–19, 2024

For more information, see:

<https://sites.google.com/campus.fct.unl.pt/archaeology-of-colour/home?authuser=0>

Bryan Keene Lecture

Lecture and Workshop

University of Wisconsin–Madison, Madison

April 19, 2024

For more information, see:

<https://medievalstudies.wisc.edu/upcoming-events/>

Uncovering the Senses: Immersion, Performance, and Sensoriality in Art

Conference

Rutgers University, New Brunswick

April 19, 2024

For more information, see:

<https://arthistory.rutgers.edu/news-events/upcoming-events/icalrepeat.detail/2024/04/19/92920/-/14th-annual-rutgers-art-history-graduate-student-symposium>

The Byzantine Portrait: Personhood and Representation

Conference

Dumbarton Oaks, Washington, DC

April 19–20, 2024

For more information and to register, see:

<https://www.doaks.org/events/byzantine-studies/symposium>

A Republic of Letters in Verse? Syriac Poems Addressed to Individuals and Communities (9th to 13th Centuries)

Virtual Lecture

East of Byzantium

April 23, 2024

For more information, see:

<https://maryjahariscenter.org/events/a-republic-of-letters-in-verse>

A Day of Short Papers to Celebrate the Life of Jill Franklin

Conference

British Archaeological Association, London, UK

April 30, 2024

For more information, see:

<https://www.eventbrite.co.uk/e/a-day-of-short-papers-to-celebrate-the-life-of-jill-franklin-tickets-859591169327?aff=oddtcreatorTickets>

The Construction of Notre-Dame de Paris: Recent research, recent discoveries 2019–24

Lecture

British Archaeological Association, London, UK
May 1, 2024

For more information, see:

<https://thebaa.org/meetings-events/lectures/annual-lecture-series/>

Cosmic Ecologies: Animalities in Medieval Jewish Culture

Conference

Newberry Library, Chicago
May 13–14, 2024

For more information, see:

<https://www.newberry.org/calendar/cosmic-ecologies-animalities-in-medieval-jewish-culture>

Giusto di Gand Reconsidered

Hybrid Conference

Academia Belgica, Rome, IT
Università degli Studi di Urbino Carlo Bo,
Urbino, IT
May 13–15, 2024

Registration closes: March 31, 2024

For more information, see:

<https://www.eventbrite.be/e/giusto-di-gand-reconsidered-tickets-672066899187?aff=oddtcreator>

Wisdom as a Purpose: Ways of Learning, Skill Acquisition and Knowledge Visualization in the Middle Ages

Conference

Barcelona, ES
May 15–17, 2024

For more information, see:

http://www.ub.edu/ardit/?page_id=2467

Capturing Medieval London: Framing and Perspective

Lecture

Kings College London, London, UK
May 16, 2024 | 5:30–7:00 PM BST

For more information and to register, see:

<https://www.history.ac.uk/events/capturing-medieval-london-framing-and-perspective>

Connecting Stucco in the Mediterranean: From the Hellenistic to the Seljuk Periods (c.300BCE–1200CE)

Conference

Bilkent University, Ankara, TR
May 16–18, 2024

For more information, see:

<https://connectingstucco.com/>

Filming The Book of Margery Kempe

Lecture

Kings College London, London, UK
June 12, 2024 | 5:30–7:00 PM BST

For more information and to register, see:

<https://www.history.ac.uk/events/filming-book-margery-kempe>

Art, Belief and Politics before the Thirty Years' War

Lecture

University of London, London, UK
June 13, 2024 | 5:30–7:00 PM BST

For more information and to register, see:

<https://www.history.ac.uk/events/art-belief-and-politics-thirty-years-war>

IV Durham Northumbria Colloquium on Medieval and Golden Age Hispanic Studies

Conference

Northumbria University, Durham, UK
July 10–11, 2024

For more information, see:

<https://researchportal.northumbria.ac.uk/en/activities/iv-durham-northumbria-colloquium-on-medieval-and-golden-age-hispa>

CALL FOR PAPERS (BY DEADLINE)***Byzantium Within Its Margins:
Centres, Peripheries and Outlines***

Paris, FR

Deadline: March 31, 2024

For more information, see:

<http://www.aembyzantin.com/xve-edition-4-5-octobre-2024/>***The Fifth Quadrennial Symposium
on Crusade Studies***

Madrid, ES

Deadline: March 31, 2024

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-7th-forum-kunst-des-mittelalters-light-art-metaphysics-and-science-in-the-middle-ages-jena-25-28-sept-2024-due-by-15-nov-2023>***Metamorphosis, Transformation,
and Transmutation***

Ceræ: An Australisan Journal of Medieval and Early Modern Studies, vol. 11

Deadline: March 31, 2024

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-metamorphosis-transformation-and-transmutation-cer-volume-11-due-31-march-2024>***Scaling Conques: The Frames
Of Reference In Understanding
An “Abbey In A Shell”***

Bibliotheca Hertziana–Max Planck

Institute for Art History, Rome

Deadline: March 31, 2024

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-scaling-conques-the-frames-of-reference-in-understanding-an-abbey-in-a-shell-rome-10-october-2024-abstracts-amp-cvs-due-31-march-2024>***Unruly Iconographies? Examining
the Unexpected in Medieval Art***Index of Medieval Art, Princeton University,
Princeton, NJ

Deadline: April 1, 2024

For more information, see:

<https://ima.princeton.edu/2024/02/15/call-for-papers-unruly-iconographies-examining-the-unexpected-in-medieval-art/>***Velum Templi: Veiling and
Hiding the Sacred***

University of Cádiz, ES

Deadline: April 1, 2024

For more information, see:

<https://medievalartresearch.com/2024/02/05/cfp-velum-templi-veiling-and-hiding-the-sacred-2nd-colloquium-on-art-and-liturgy-deadline-1-april-2024/>***Carving Collective Practice:
Working Against Monolithic
Scholarship on Stone***

IONA Conference

Deadline: April 5, 2024

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-for-panel-carving-collective-practice-working-against-monolithic-scholarship-on-stone-iona-conference-26-28-june-2024-london-due-5-april-2024>***The Jeweled Materiality of Late
Antique/Early Medieval Objects
and Texts From Cloisonné to Stained
Glass to Experimental Poetry
(4th–9th Centuries)***Center for Early Medieval Studies, Masaryk
University, Brno

Deadline: April 30, 2024

For more information, see:

https://www.earlymedievalstudies.com/EN/news%20html/2024/event_24.11.11.html

CONTRIBUTORS:

With many thanks to:

Mickey Abel, Michelle Al-Ferzly, Caroline Bruzelius, Bevin Butler, Sonja Drimmer, Ryan Eisenman, Ryan Frisinger, Ariella Har-Even, Tania Kolarik, Reed O'Mara, Patricia McCall, Elizabeth Morrison, Stephen Perkinson, Shannah Rose, Volker Schier, and Jochen Sokoly.

Designed by Ashley Armitage

[@ashleyadesigns](#)