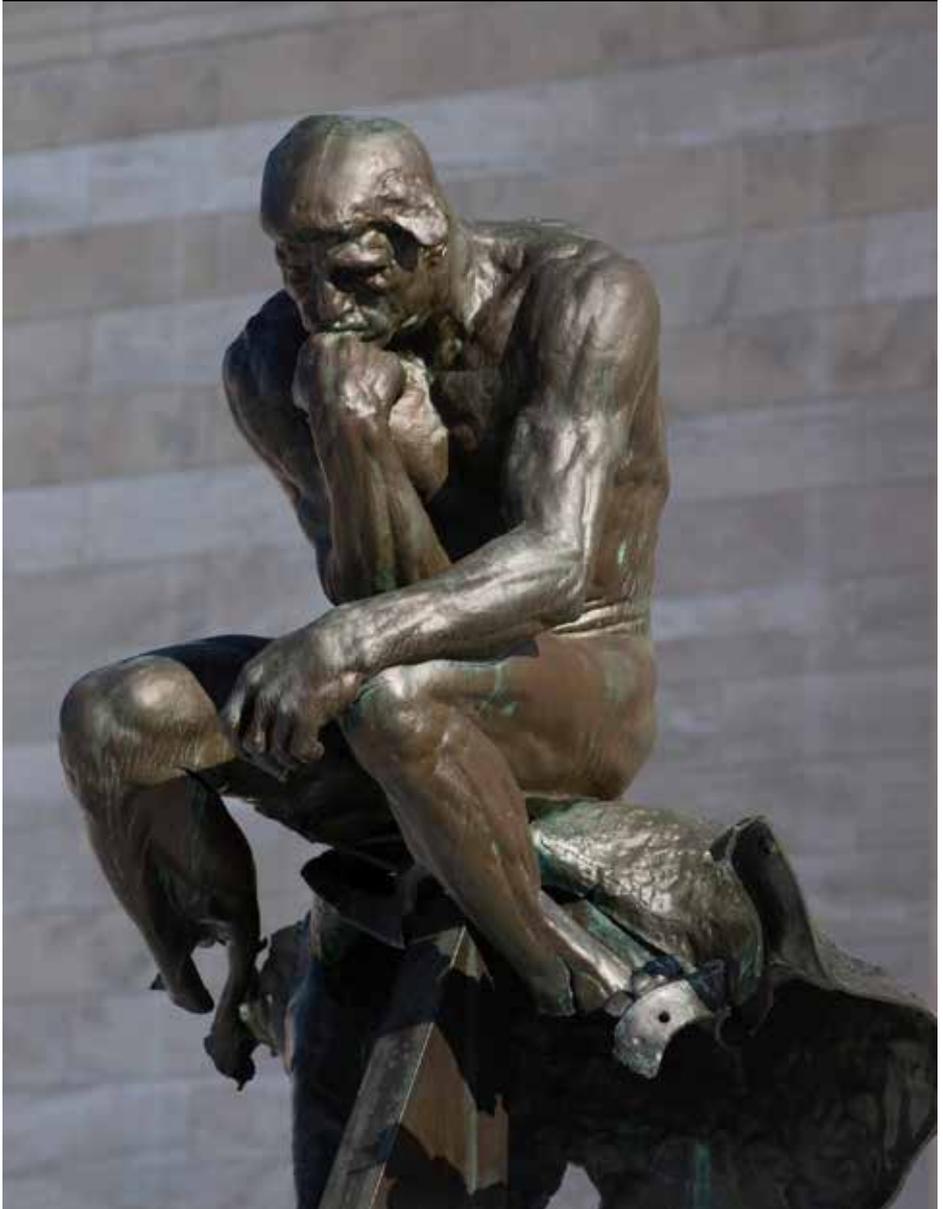


# Keithley Symposium

Life of an Object: *The Thinker* as Prism



## Thu/Sep 27

**5:00–6:00**     **Keynote** Jim Hodges  
Tinkham Veale University Center  
Case Western Reserve University

JIM HODGES, Artist

In his keynote address, Jim Hodges reflects on his experiences of *The Thinker* at the Cleveland Museum of Art. Since he first encountered it at the CMA's south entrance in 2012, this work has raised questions for Hodges about art's power in relation to its original function. Now six years later, Hodges's own sculpture, *Untitled (bridge of harmony)*, sits on the north lawn in the CMA's Donna and Stewart Kohl Sculpture Garden, where it was installed in 2014. Hodges considers the potential for liveness in objects and the role of museums in making that liveness possible through their stewardship and the narratives they create.

## Fri/Sep 28

The Cleveland Museum of Art

- 8:30–9:00**     Coffee and registration  
North Lobby
- 9:00**     Welcome—Cyra Levenson,  
Elizabeth (Betsy) Bolman  
Gartner Auditorium
- 9:15–10:30**     **Panel I—Birth of an Object**  
Gartner Auditorium  
Moderator: Emily Liebert
- 10:40–12:00**     **Panel II—Moment(s) of Impact**  
Gartner Auditorium  
Moderator: Elizabeth (Betsy) Bolman
- 12:00–1:00**     Lunch on your own
- 1:05–2:05**     **Concurrent Workshops**  
Galleries 208, 217, 229c, 234, 243–44,  
Art Study Room, Ingalls Library
- 2:10–2:40**     Coffee break
- 2:45–4:00**     **Panel III—Afterlives**  
Moderator: Cyra Levenson
- 4:00–4:30**     Closing remarks and discussion—  
Cyra Levenson

## **Panel I—Birth of an Object**

Moderator: EMILY LIEBERT

Associate Curator of Contemporary Art,  
The Cleveland Museum of Art

Panelists:

ANN HAMILTON, Artist

PER KNUTÅS, Eric and Jane Nord Chief Conservator,  
The Cleveland Museum of Art

TONY LEWIS, Artist

This panel explores the origins of objects, focusing on the ways they take shape in artists' minds and studios. Artists Ann Hamilton and Tony Lewis will address the starting points of objects from their perspectives and experiences. Conservator Per Knutås considers the birth of objects through his work, which often entails culling information about artists' initial intentions to inform the treatment of objects later in their lives. Together, the participants in this panel will discuss the relationship between artists' intentions—the expectations that accompany objects when they leave artists' studios—and the lives of objects out in the world. The challenges, opportunities, and responsibilities brought about by this relationship will be at the heart of this conversation.

## **Panel II—Moment(s) of Impact**

Moderator: ELIZABETH BOLMAN

Elsie B. Smith Professor in Liberal Arts and Chair of Art History  
and Art, Case Western Reserve University

Panelists:

BASEL ABBAS & RUANNE ABOU-RAHME, Artists

RENATA HOLOD, Professor, History of Art, and Curator,  
Near East Section, University of Pennsylvania

RICHARD KURIN, Distinguished Scholar and Ambassador-  
at-Large, Smithsonian Institution, and Acting Director,  
Sackler and Freer Galleries

Traditionally, the study of art focuses on moment(s) of initial creation and assumes that the essence and purpose of artistic creations remain unchanged throughout time. Such an approach ignores the dynamic between works of art, their contexts, and always-changing viewers. Objects as diverse as ancient Greek marbles, Indian bronzes, and illuminated Koran manuscripts that were once the focus of religious devotion are now displayed in museums for their aesthetic impact and historical importance. They are in service to a different kind of devotion in buildings that have been called modern temples—museums.

Examining the ways in which objects undergo change through time enriches our understanding of them and gives us insights into the complexities of historical transformation as well as global networks of exchange.

While time and context physically affect works of art, impact can entail much more than the object's physical transformation. It can also be understood as a change in visual impact and perceived value. As one example, Byzantine icons were never originally illuminated by spotlights as they are now in museums. In a church lit by moving shafts of sunlight and flickering lamps and candles, the image constantly changed, causing the depicted holy figures to appear to move as if alive, enhancing their purpose as direct conduits to the divine. These fluctuations of light meant that the gold backgrounds of icons were occasionally brilliantly reflected and, at other times, appeared as dark frames around the religious figures. When displayed in museums, icons not only look vastly different, their perceived value has also changed, deriving from their aesthetic and iconographic qualities rather than their religious function.

*Impact* thus can comprise physical transformations as well as changes in viewing conditions and cultural significance. In the panel "Moment(s) of Impact," the speakers will consider this subject from varying viewpoints. In our discussion after the presentations, we will amplify and further explore how impacts can transform works of art.

### **Panel III—Afterlives**

Moderator: CYRA LEVENSON, Deputy Director and Director of Public and Academic Engagement, The Cleveland Museum of Art

ADAM LOWE, Director, Factum Arte, and Founder, Factum Foundation

LAURA WEXLER, Professor of American Studies and Women's, Gender, and Sexuality Studies, Yale University

FRED WILSON, Artist

Works of art accrue meaning each moment of existence—in an artists' studio, in a public space, when encountered by viewers, and acted upon by forces both human and not. They also become part of a visual and sensorial cultural memory belonging to those who come in contact with them. What is that history made of? What form does it take? How do we preserve it? Why does it matter? This panel will explore these questions, provoked by the proposition that the CMA's *Thinker* is "more than just a work of art" since its bombing. What are the problems, opportunities, and questions embedded in imagining a sculpture as "more" than a work of art? More meaningful? More aesthetically engaging? More impactful? What is there "less" of? How does this relate to the highly charged role that public sculpture plays in the United States today? Panelists will explore the implications of the choices and priorities that shape cultural heritage preservation, fundamentally considering the boundaries of what we are preserving and who gets to decide.

# WORKSHOPS

## **Ars Longa, Vita Brevis: William Morris's *Strawberry Thief***

Gallery 234

ANDREA RAGER, Jesse Hauk Shera Assistant Professor of Art History and Director of Undergraduate Studies, Case Western Reserve University

This workshop will explore the enduring legacy of British designer, poet, and socialist William Morris, with a primary focus on his *Strawberry Thief* textile (designed 1883; 1937.696), currently on view in the CMA exhibition *William Morris: Designing an Earthly Paradise*. We will consider the original moment of the creation of the textile, its consumption, circulation, and use, as well as the continuing popularity of the design. In particular, we will explore how Morris & Co. established a compelling precedent for sustainable, local, and environmentally conscious craft practices that still resonate today.

## **The Lives of Caravaggio's *Crucifixion of Saint Andrew***

Gallery 217

ERIN BENAY, Climo Assistant Professor of Art History, Case Western Reserve University, and DEAN YODER, Conservator of Paintings, The Cleveland Museum of Art

*The Crucifixion of Saint Andrew* by Caravaggio (1976.2) has experienced multiple lives since its creation in 1606–7: it began as an altarpiece in Naples, was shipped to Spain in order to function as an easel painting in an aristocratic collection, and has subsequently found a resting place at the Cleveland Museum of Art. With each of these contextual dislocations, the painting incurred the marks and erasures that today comprise the richly layered pictorial surface. This workshop explores the painting's physical history (including its recent restoration) in order to think about how the biography of a work of art shapes its interpretation.

## **Paper as Prism: Discovering the Secret Lives of Prints and Drawings**

Art Study Room

KYLIE FISHER, Doctoral Student and Andrew W. Mellon Fellow, Case Western Reserve University, and JAMES WEHN, PhD Candidate, Case Western Reserve University, and Andrew W. Mellon Curatorial Fellow, The Cleveland Museum of Art

When museums display prints and drawings, they nearly always present the recto, or front, of these works on paper, leading visitors to assume that the framed image tells the object's full story. Yet the recto exposes only one dimension of a sheet's multifaceted history. Often unseen or overlooked, the verso, watermarks, added mounts, repairs, or other changes offer valuable insights into a work on paper's production, use, and reception. Workshop participants will have the rare opportunity to view prints and drawings outside their frames in order to look behind and through the paper and discover clues about the hidden pasts of their makers and owners.

## **Silence as a Way of Seeing**

JENNIFER DEPRIZIO, Director of Interpretation, The Cleveland Museum of Art

Gallery 208

Understanding a work of art takes time, patience, attention, and care. Silence can support these efforts. Individual introspection is key to being present in the moment, and can be instrumental in developing a deep, meaningful relationship with a work of art. Using the the CMA's American art collection, this (mostly) silent session will include guided meditative looking and silent discovery exercise to explore how one's relationship with an object changes over time as well as the impact of silence as a way of looking. By slowing down, looking closely, and thinking deeply about visual complexity, we will reflect on our unique relationship to an object.

## Personal Object Prisms

Gallery 243/4

KIERSTEN LATHAM, PhD, Associate Professor, School of Information, Kent State University

Take a personal journey with one of your favorite pieces in the CMA where you will look, listen, imaginatively touch, and converse with your chosen object. The journey will be yours; then we will come together to describe and compare these experiences—with a special twist at the end. In this session, we explore the relationships we form with museum objects, and dig deeper into what it is that draws us to them.

## Facture, Memory, and Histories: Close Looking at Anselm Kiefer's *Lot's Wife*

Gallery 229c

KEY JO LEE, Assistant Director of Academic Affairs, The Cleveland Museum of Art

During this workshop we will look closely and intensely at Anselm Kiefer's large-scale work and explore the idea of entropic facture—making art drawn from or toward decay as an expression of historical trauma. Together we will discuss the challenges Kiefer's work poses to the human desire for permanence that marks the museum as an institution and art history as a discipline.

## The Vietnam War Era: Clipping Files as Experiential Visual Literacy

Ingalls Library

LOUIS ADREAN, Head of Research and Programs  
BETH OWENS, Research and Scholarly Publications Librarian  
HEATHER SAUNDERS, Director, Ingalls Library

Learn more about the sociopolitical context for the 1970 bombing of *The Thinker* by examining clipping files for artists whose work was acquired or exhibited by the CMA during the Vietnam War. The Ingalls Library's clipping files—over 100 years old and updated weekly—contain rich research material of an ephemeral nature. The session takes place in the Ellen Wade Chinn Seminar Room in the library.

## PRESENTERS



**Jim Hodges** was born in 1957 in Spokane, Washington, and lives and works in New York. His work has been the subject of numerous solo exhibitions at institutions including the Centre Georges Pompidou, Paris; Camden Art Centre, London; the Aspen Art Museum; CGAC, Santiago de Compostela, Spain; Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York; and the Museum of Contemporary Art, Chicago. Most recently a major traveling retrospective of Hodges's work was exhibited at the Institute of Contemporary Art, Boston; Walker Art Center, Minneapolis; the Dallas Museum of Art; and the Hammer Museum, Los Angeles. Hodges has received multiple awards and grants from the Association Internationale des Critiques d'art, the Albert Ucross Prize, Washington State Arts Commission, and the Penny McCall Foundation Grant.



**Ann Hamilton** (born 1956 in Lima, Ohio) is a visual artist known for her site-responsive, large-scale installations, public projects, and performance collaborations. Her ephemeral projects are based in her career-long interest in felt experience as the basis for recognition and knowledge and in the relationships between written language and tactile experience, cloth and body, motion and stillness.

Hamilton has received the National Medal of Arts, MacArthur Fellowship, Guggenheim Memorial Fellowship, NEA Visual Arts Fellowship, United States Artists Fellowship, the Heinz Award, and was selected to represent the United States at the 1991 Sao Paulo Biennial and the 1999 Venice Biennale.

She received a BFA in textile design from the University of Kansas in 1979 and an MFA in sculpture from the Yale University School of Art in 1985. Hamilton currently lives in Columbus, Ohio, where she is Distinguished University Professor of Art at the Ohio State University.



**Per Knutås** is the Eric and Jane Nord Chief Conservator at the Cleveland Museum of Art where he oversees a department of fifteen conservators and conservation technicians. He graduated from the School of Conservation at the Royal Danish Academy of Art, in Copenhagen, Denmark, with a focus on modern contemporary paintings. Knutås worked at the Moderna Museet and the Swedish National Heritage Board, both in Stockholm, Sweden, prior to moving to New York in 1998 to work in the conservation laboratories at the Guggenheim Museum and at the Museum of Modern Art. After four years in New York, he moved to Ohio to work for the Intermuseum Conservation Association in Cleveland, followed by contract work at the Cleveland Museum of Art and private practice. He served as chief conservator for the Cincinnati Art Museum from 2009 to 2012 prior to his current position at the Cleveland Museum of Art. His interests are modern conservation ethics, artist collaborations, and conservation outreach and advocacy.



**Tony Lewis** (born 1986) currently lives and works in Chicago. Solo exhibitions of his work have been held recently at Shane Campbell Gallery, Chicago; Massimo de Carlo, London; Blum and Poe, Los Angeles; Museo Marino Marini, Florence; and Museum of Contemporary Art Cleveland. He has participated in recent group exhibitions at Boston University Art Galleries; Aspen Art Museum; HOME Manchester, UK; LAXART, Los Angeles; Studio Museum Harlem, New York; and Bowdoin College Museum of Art, Maine.

Solo presentations are currently on view at Art Projects Ibiza, the Hirshhorn Museum and Sculpture Garden, Washington, DC, and the Rose Art Museum at Brandeis University, where he is the recipient of the 2017–18 Ruth Ann and Nathan Perlmutter Artist-in-Residence Award.



**Basal Abbas and Ruanne Abou-Rahme** (both born 1983) work together across a range of sound, image, text, installation, and performance practices engaged in the intersections between performativity, political imaginaries, the body, and virtuality. They probe a contemporary landscape marked by seemingly perpetual crisis and an endless “present,” one that is shaped by a politics of desire and disaster. Their work questions this suspension of the present and searches for ways in which an altogether different language can emerge that is not bound within colonial/capitalist narrative and discourse. They excavate, activate, and invent incidental narratives, figures, gestures, and sites as material for reimagining the possibilities of the present. The result is a practice that investigates the political, visceral, and material possibilities of sound, image, text, and site, taking on the form of multimedia installations and live sound/image performances.

Solo presentations include Kunstverein Hamburg, Hamburg; Krannert Art Museum, Illinois; Alt Bomonti, Istanbul; ICA, Philadelphia; Office for Contemporary Art, Oslo; Carroll/Fletcher, London; Akademie der Kunst der Welt, Cologne; New Art Exchange, Nottingham; and Delfina Foundation, London. Selected group exhibitions include Kunstgebäude Stuttgart, Stuttgart; Portikus, Frankfurt; The Mistake Room, Los Angeles; SeMa Biennale, Seoul; Kunsthalle Wien, Vienna; Museum of Modern Art, Warsaw; ICA, London; the 12th Sharjah Biennale; the 31st São Paulo Biennial; the 10th Gwangju Biennale; the 13th Istanbul Biennial; the 6th Jerusalem Show; HomeWorks 5, Beirut; and the 53rd Venice Biennale.

They have performed at the Hammer Museum, Los Angeles; House of World Culture, Berlin; Tanzquartier, Vienna; Serpentine Pavilion, London; 4th Guangzhou Triennial, Guangzhou; TBA21, Vienna; De Balie, Amsterdam; Beirut Art Centre, Beirut; Danish Film Institute, Copenhagen; and CCA, Glasgow.

They were fellows at Akademie der Kunst der Welt in Cologne in 2013 and artists-in-residence at the Delfina Foundation, London, in 2009. They are recipients of the Sharjah Biennale Prize in 2015 and the Abraaj Prize in 2016. Upcoming projects include a solo exhibition in 2018 at Tale of a Tub in Rotterdam. Their most recent publication, *And Yet My Mask Is Powerful*, was published by Printed Matter in New York.



**Renata Holod** is a professor in the History of Art department and curator at the Museum of Archaeology and Anthropology at the University of Pennsylvania. She has conducted archaeological and architectural fieldwork in Syria, Iran, Morocco, Turkey, Central Asia, Tunisia, and Ukraine. She is coauthor and coeditor of *The Mosque and the Modern World* (1997), *An Island through Time: Jerba Studies* (2009), and *The City in the Islamic World* (2008). She served as chair of the Master Jury of the Aga Khan Award for Architecture in the mid-1990s as well as president of the Ukrainian Museum’s board of trustees, 2013–17.

**Dr. Richard Kurin** is the Smithsonian Distinguished Scholar and Ambassador-at-Large, the first person so designated in the 171-year history of the institution. As a member of the Smithsonian’s senior leadership team, Kurin focuses on strategic direction, institutional partnerships, public representation, philanthropic support, and special initiatives.

Prior to his current role, Kurin served as acting provost and under secretary for museums and research from 2015, and from 2007 as under secretary for history, art, and culture. He has been responsible for the oversight of all the Smithsonian’s national museums, scientific research centers, and cultural programs.

During the preceding two decades, he directed the Smithsonian Center for Folklife and Cultural Heritage with its annual Folklife Festival on the National Mall and the Grammy-winning Smithsonian Folkways Recordings, working with major cultural figures and grassroots artists from across the country and around the world. He also produced major national celebration events associated with the opening of museums and monuments, presidential inaugurations, and the Atlanta Olympics.

Kurin served on the US National Commission for UNESCO and helped draft an international treaty, now ratified by 170 nations, to safeguard living cultural heritage. He led efforts to save heritage endangered by natural disaster in Nepal and the US and by human conflict in Mali, Egypt, Iraq, and Syria. Kurin served as Smithsonian liaison to the US President’s Committee for the Arts and the Humanities and currently to the White House Historical Association. He is a member of the US Department of State Cultural Heritage Coordinating Committee.

An anthropologist with a PhD from the University of Chicago, Kurin specialized in the study of South Asia, conducting years of fieldwork in India and Pakistan. He has held Fulbright and Social Science Research Council fellowships, taught at Johns Hopkins University School of Advanced International Studies, and authored six books, including *The Smithsonian’s History of America in 101 Objects*. He has been honored by Harvard University’s Peabody Museum, the International Council of Museums, the American Anthropological Association, and is an elected fellow of the American Academy of the Arts and Sciences.





**Adam Lowe** is the founder of Factum Foundation and director of Factum Arte. Since 2001, when the first high-resolution laser scanning was conducted in the tomb of Seti I, he has been a pioneer in the use of technology to record cultural heritage. The work in Egypt has grown into the Theban Necropolis Preservation Initiative and led to the creation of the Training Centre for Digital Recording and Archiving at Stoppe-laere House in Luxor, Egypt.

Lowe has written extensively on the subject of originality and authenticity. An adjunct professor in the historic preservation program at Columbia University, New York, he also teaches and lectures widely in Europe and the US. He is part of the initiative with École Polytechnic Fédérale de Lausanne and Fondazione Giorgio Cini to create a center of digital humanities in Venice. His collaboration with the Fondazione has resulted in many successful projects including the facsimile of Veronese's *Wedding at Cana*, the touring exhibition *The Arts of Piranesi*, and the exhibition *Penelope's Labour: Weaving Words and Images*.

Throughout 2017, Lowe contributed to the ReACH core group, a research team of specialists in digital conservation that drafted a set of guidelines for recording, archiving, and sharing digital information of works of art. With the support of the V&A Museum and the Peri Foundation, the ReACH protocol has already been signed by more than twenty institutions.

Curated by Lowe, the exhibition *Scanning Seti: The Regeneration of a Pharaonic Tomb* opened in October 2017, focusing on two hundred years in the life of the tomb of Seti I and the work of the Theban Necropolis Preservation Initiative.

Lowe has recently been appointed part of the design team of the Misk Art Institute, a new art center in Riyadh directed by Saudi artist Ahmed Mater.



**Laura Wexler** is professor of American studies and women's, gender, and sexuality studies at Yale University, where she co-chairs the Women's Faculty Forum. She is affiliated with the university's film studies program; the program in ethnicity, race, and migration; and the public humanities program. She chaired the women's, gender, and sexuality studies program from 2003-7. In 1999 she founded and continues to direct the Photographic Memory Workshop at Yale. From 2007 to the present she has been a principal investigator for the Women, Religion, and Globalization Project, supported by a grant from the Henry R. Luce Foundation as well as a grant from the William and Betty Mac-Millan Center for International and Area Studies at Yale.

Wexler's scholarship centers on intersections of race, gender, sexuality, and class within film and photography in the United States, from the nineteenth century to the present. Her book, *Tender Violence: Domestic Visions in an Age of U.S. Imperialism*, won the Joan Kelly Memorial Prize of the American Historical Association for the best book in women's history and/or feminist theory. She is coauthor, with Sandra Matthews, of *Pregnant Pictures*, and coeditor, with Laura Frost, Amy Hungerford, and John Mackay, of *Interpretation and the Holocaust*. She contributed an essay to *A New Literary History of America*, edited by Greil Marcus

and Werner Sollors, and is currently working on a monograph titled *The Awakening of Cultural Memory*, using historical photographs as a source of resistance to the politics of white supremacy in the formation of contemporary American reading practices. She is also composing a volume of essays titled *The Look, the Gaze and the Relay Race: Photography and Everyday Memory*, exploring the work of Diane Arbus, Roman Vishniac, Randolph Linsly Simpson, and the F.S.A./O.W.I. photographers, among others.

Wexler has served on the editorial boards of *The Little Magazine*, *American Quarterly*, *Genders*, and *Yale Journal of Criticism*. She is a current fellow at the Center for the Critical Analysis of Social Difference at Columbia University, a former fellow at the Whitney Humanities Center at Yale, and is a member of the board of trustees of both the Muriel Gardiner Program for Psychoanalysis and the Humanities and the Joseph Slifka Center for Jewish Life at Yale. She completed her undergraduate studies at Sarah Lawrence College, having also attended the Massachusetts Institute of Technology where she studied photography. She holds MA, MPhil, and PhD degrees from Columbia University in English and comparative literature. She has also taught at Columbia University, Amherst College, Trinity College, Wesleyan University, and Peking University.



**Fred Wilson** (born 1954) is a conceptual artist whose work investigates museological, cultural, and historical issues that are largely overlooked or neglected by museums and cultural institutions. Since his groundbreaking exhibition *Mining the Museum* (1992) at the Maryland Historical Society, Wilson has been the subject of more than forty solo exhibitions around the globe, including the retrospective *Objects and Installations 1979-2000*, organized by the Center for Art and Visual Culture at the University of Maryland, Baltimore. His work has been exhibited extensively in museums including the Museum of Modern Art, New York; the Museum of Contemporary Art, Chicago; the Allen Memorial Art Museum at Oberlin College, Ohio; the Cleveland Museum of Art; the Institute of Jamaica; the Museum of World Cultures, Sweden; the Hood Museum of Art at Dartmouth College; and the Ian Potter Museum of Art at the University of Melbourne, Australia. His work can be found in several public collections, including the San Francisco Museum of Modern Art, the Tate Modern in London, the Museum of Modern Art in New York, and the Whitney Museum of American Art. Most recently he presented his new exhibition *Afro Kismet* at the 2017 Istanbul Biennial in Turkey. Since 2008 Wilson has been a member of the board of trustees at the Whitney Museum. He represented the US at the Cairo Biennale (1992) and Venice Biennale (2003). His many accolades include the prestigious MacArthur Foundation's "genius grant" (1999); the Skowhegan Medal for Sculpture (2006); and the Ford Foundation's Art of Change Fellowship (2018).



**Cyra Levenson**, deputy director and head of public and academic engagement at the CMA, oversees the interpretation of the collection, ensuring that the museum's programs foster active, meaningful engagement with art and the community. Appointed in 2016, she most recently served as curator of education and academic outreach at the Yale Center for British Art and as executive secretary of the Yale-Smithsonian partnership. Levenson holds a MEd in Art Education from Teachers College, Columbia University, and brings more than two decades of museum and art education experience to the position. She previously held positions at the Rubin Museum of Art, the Heritage School in East Harlem, and the Seattle Art Museum. She is a lecturer in American Studies at Yale University. Her research interests include creativity and cognition, visual literacy, and critical pedagogy. Publications include "Seeing, Connecting, Writing: Developing Creativity and Narrative Writing in Children" in *Handbook of Writing*, "Re-presenting Slavery: Underserved Questions in Museum Collections" in *Studies in Art Education*, and "Haptic Blackness: The Double Life of an 18th-Century Bust" in *British Art Studies*.



**Emily Liebert** joined the CMA as associate curator of contemporary art in November 2017. Previously she worked at the Museum of Modern Art for four years on the major retrospective *Robert Rauschenberg: Among Friends*. Before joining MoMA, Liebert curated *Multiple Occupancy: Eleanor Antin's "Selves"* at Columbia University's Wallach Art Gallery in 2013; the exhibition was a finalist for an award by the International Association of Art Critics in the category "Best Monographic Museum Show in New York." From 2003 to 2005, Liebert was coordinator for education and public affairs at the Chinati Foundation in Marfa, Texas. Liebert holds a BA from Yale University and a PhD from Columbia University (2013), and is a contributor to *Artforum*.



**Elizabeth (Betsy) S. Bolman** is the chair of art history and art and Elsie B. Smith Professor in the Liberal Arts, Case Western Reserve University. A leading expert on late antique, Byzantine, and early medieval Egyptian art, Bolman most recently directed a wall-painting conservation project at the Red Monastery church in Upper Egypt. This award-winning project, which received support from the Guggenheim Foundation, the United States Agency for International Development, the American Research Center in Egypt (ARCE), the Dumbarton Oaks, the NEH, and the J. William Fulbright Foundation, culminated in the wide-ranging volume *The Red Monastery Church: Beauty and Asceticism in Upper Egypt* (Yale). Among her new projects are *Milk and Salvation: The Nursing Mother of God in the Eastern Mediterranean* (forthcoming) and *Monks and Images in Late Antique Egypt* (forthcoming). Educated at Smith and Bryn Mawr, Bolman was on the faculty at Temple University for seventeen years.



The symposium is cosponsored by the Case Western Reserve University Department of Art History and Art, the Baker-Nord Center for the Humanities, and the Cleveland Museum of Art.