

ELLEN C. SCHWARTZ
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EDUCATION

Ph.D., Institute of Fine Arts, N.Y.U., 1978
Major field: Early Christian and Byzantine art history
Related minor field: Roman art history
Unrelated minor field: East Indian art history
Thesis title: The Original Fresco Decoration in the Church of the Holy Apostles in the Patriarchate of Peć
Thesis Advisor: Professor Hugo Buchthal
M.A., Institute of Fine Arts, N.Y.U., 1973
B.A., Magna cum laude with Honors in Fine Arts, Brandeis University, 1969

ACADEMIC WORK EXPERIENCE

Associate Research Scientist, Center for Russian, East European, and Eurasian Studies, University of Michigan, 1984-2018.
Professor with tenure, Art Department, Eastern Michigan University, August 1989- 2017. Teaching medieval art, Classical art history, Survey I and II, Women in Art, history of American architecture, Seminar in 20th-Century Art (on Contemporary Women's Art and the Achievement of Frank Lloyd Wright), and art sections of interdisciplinary humanities and honors courses Reason and Revolution (17th and 18th centuries), Golden Age of Islam, and Legacy of Greece. Retired 2018.
Research reviewer for tenure, Oakland University, 2018.
Independent study created for U-M student on later Byzantine art, 1985. Ph.D. dissertation Committee, Australian National University, 1980. Spring term teaching Renaissance art on the E.M.U. Florence Workshop in Studio and Art History in Florence, Italy, 1978.
Director, Women's Studies Program, E.M.U., 1990.
Associate Professor with tenure, Art Department, E.M.U., 1981-89.
Assistant Professor, Art Department, E.M.U., 1977-81.
Archeologist, excavation at Stobi, Yugoslavia, summer 1972.
Investigation and inventory of Roman remains, 2nd-5th centuries A.D.
Archeologist, excavation at Split, Yugoslavia, summer 1971. Investigation of a late Roman bath complex, 4th-5th centuries A.D.

PUBLICATIONS

The Oxford Handbook of Byzantine Art and Archaeology. Editor. Recruitment of 37 authors and editing of their contributions to this handbook of all areas of Byzantine art, archaeology, architecture and visual culture. I wrote the introduction, as well as the chapter on bronze and copper icons.

"Copper Repoussé Icons of Middle and Later Byzantine Times," *Deltion tes Christianikes Archaialogikes Hetaireias*, Series 4, vol. 35 (2014), 361-374.

"L'Année dernière à Marienbad as Cubist Cinema," *Studies in French Cinema* vol. 14, no. 2 (summer 2014), 76-90.

"Byzantine Art and Architecture." In *Oxford Bibliographies in the History of Art*. Thomas daCosta Kaufmann, ed. New York: Oxford University Press, 2013.

"Iconic Innovation in Sinai gr. 204," *Deltion tes Christianikes Archaialogikes Hetaireias*, Series 4, vol. 32 (2010), 87-90.

Catalogue entries for pieces by Chicago, Fish, Frankenthaler, Krasner, Marisol, Martin, Nevelson, Riley and Sage for Michael Rush, *The Rose Art Museum at Brandeis* (New York: Harry N. Abrams, 2009).

"Creating A Byzantine Icon: A Hands-On Approach to Teaching about Byzantine Art and Culture for the Middle- or High School Classroom," *The Once and Future Classroom*, V, 2 (Fall 2007); <http://www.teamsmedieval.org/ofc/F07/icon.htm>; link posted on www.bsana.net 1/13/08.

"The Ultimate Other: Jews and the Construction of Images in Later Medieval Art," Christine B. Verzár and Gil Fishhof (eds.), *Pictorial Languages and their Meanings* (Tel Aviv: Tel Aviv University Press, 2006), 221-232.

"An Unpublished Icon of St. Peter in Copper Repoussé," under consideration.

"Under the Influence: Byzantine Metalwork and the Development of the German Censer," *Deltion tes Christianikes Archaialogikes Hetaireias* XXV, 4 (2004), 203-208.

"Castelseprio." Invited entry for *Medieval Italy: An Encyclopedia* (New York: Routledge Publishing Co., Inc., 2004; Kindle electronic version, 2007).

"Reconsidering the Round Church of Symeon," *Palaeobulgarica* XXV (2002), 2-15.

"Hugo Buchthal: Manuscripts and Memories," *Byzantinische Forschungen* 27 (2002), 74-83.

Review Article, "The Murals of Lysi," *Byzantine Studies/Etudes byzantines* n.s. 3 (1998), 140-143.

"The Angel of the Wilderness: Russian Icons and the Byzantine Legacy," *Byzantinoslavica* 58, no. 1 (1997), 169-174.

"Beyond Empire: Artistic Expressions of Byzantium." Catalogue brochure co-authored with Thelma K. Thomas, for the exhibition at the University of Michigan Museum of Art, September 1994.

"The St. Stephen Icon," in Bertrand Davezac (ed.), *Four Icons in the Menil Collection* (Houston, 1992), 46-55.

"Medieval Rumanian Art and Architecture," "Medieval Bulgarian Art and Architecture," "Boiana," and "Rila," invited pieces in Alexander Kazhdan (ed.), *Oxford Dictionary of Byzantium* (Oxford University Press, 1991). Published under the auspices of Dumbarton Oaks.

"An Unpublished Inscription from the Church of the Holy Apostles at Pec," *Canadian Slavonic Papers* XXVII, 4 (December 1985), 398-403.

"Medieval Art in Bulgaria." An invited article in Joseph R. Strayer (ed.), *Dictionary of the Middle Ages*, Vol. II (1983), 414-17. Published under the auspices of the American Council of Learned Societies.

"Medieval Ceramic Decoration in Bulgaria," *Byzantinoslavica* XLIII, 1 (1982), 45-50.

"The Whirling Disc -- A Possible Connection between Balkan Frescoes and Byzantine Icons," *Zograf* VIII (1977), 24-29.

"A New Source for the Byzantine Anastasis," *Marsyas* XVI (1972-73), 29-34.

Review of Slobodan Ćurčić, *Art and Architecture in the Balkans: An Annotated Bibliography* (Boston, 1984), in *Slavic Review* 44, 2 (Summer 1985), 390-91.

Review of Heinrich L. Nickel, *Medieval Architecture in Eastern Europe* (New York and London, 1983), in *Canadian Slavonic Papers* XXVI, 4 (December 1984), 385-86.

Review of Leonid Ouspensky and Vladimir Lossky, *The Meaning of Icons* (Crestwood, NY, 1932), in *Canadian Slavonic Papers* XXVI, 1 (March 1984), 106-07.

Review of Slobodan Ćurčić, *Gračanica: King Milutin's Church and Its Place in Late Byzantine Architecture* (University Park, PA, and London, 1979), in *Serbian Studies* I, 4 (Spring 1982), 120-22.

Review of Harry W. Hazard (ed.), *A History of the Crusades*, Vol. IV: The Art and Architecture of the Crusader States (Madison, WI, 1977), in *The Muslim World* LXX, 1 (January 1980), 74-75, with James Waltz.

CURRENT RESEARCH

Womanhouse: the Fiftieth Anniversary. A panel at the annual meeting of the College Art Association, March 4, 2022. Five panelists, including two of the original artists from the 1972 exhibition, discuss *Womanhouse* and its impact on the art of later times.

"Base Metal Icons of Byzantine Times." An investigation into middle and late Byzantine icons in cast bronze and their purpose and social setting.

Dear Womanhouse, What Now? Exposition and discussion of the exhibition in response to the original *Womanhouse* exhibition of 1972 (with Laura Earle and Margaret Parker).

"The Meaning of Frescoes: The Place of Peć in the Thirteenth Century Mediterranean World." A monograph on the Holy Apostles Church.

"By This Same Image -- The Influence of Palestine on the Holy Apostles Church at Peć." An article on the reflection of the Mar Saba monastery in the Holy Apostles foundation.

"The Persistence of Linearity: Comnenian Holdovers in 13th Century Fresco Painting in the Balkans." Article on conservative trends in 13th century painting in Serbia, Macedonia & Bulgaria.

PAPERS DELIVERED

"Dear *Womanhouse*, What Now? History and Context of the Exhibition at the Art Kettle, Manchester," at the Art Kettle, Manchester, MI, July 2019 and October 2018.

"An Unpublished Icon of St. Peter in Copper Repoussé," at the Thirty-Fourth Byzantine Studies Conference, Rutgers, October 2008.

"Copper Repoussé Icons: A Preliminary Report," at the Thirty-Third Byzantine Studies Conference, Toronto, October 2007.

"Frida Kahlo: Beyond Psychoanalysis," at the Academic Council of the Michigan Psychoanalytic Society and the Association for Psychoanalytic Thought," Bloomfield Hills, Michigan 2004.

"Arts of Russia: Tradition and Innovation," for the Learning in Retirement Series, Ann Arbor 2003.

"De Divertis Artibus: Teaching Byzantium through Hands-On Art Assignments," at the Twenty-Eighth Byzantine Studies Conference, Columbus, October 2002.

"A View from my Bridge: Byzantine Studies and the Comprehensive Regional University," at the Twenty-Seventh Byzantine Studies Conference, South Bend, November 2001.

"Hugo Buchthal: Manuscripts and Memories," at the Twenty-Third Byzantine Studies Conference, Madison, September 1997.

"The Angel of the Wilderness: Russian Icons and the Byzantine Legacy," at the Twenty-First Byzantine Studies Conference, New York, November 1995.

"A Bronze Censer from the Malcove Collection: East Meets West in the Small Portable Object," at the Twentieth Byzantine Studies Conference, Ann Arbor, November 1994.

"Cro-Magnon in Kroger: Man the Hunter in Modern Times," at the Popular Culture Conference, Chicago, April 1994.

"The Image of the Jew in Byzantine and Medieval Art," at the Nineteenth Byzantine Studies Conference, Princeton, November 1993.

"Phylacteries and the Representation of Jews in Byzantine Art," at the Colloquium to mark Hugo Buchthal's 80th Birthday, The Warburg Institute, London, June 1989.

"A St. Stephen Icon in the Menil Collection," at the Fourteenth Byzantine Studies Conference, Houston, November 1988.

"Iconographic Variation in a Tenth Century Evangelion," at the XVII International Byzantine Studies Congress, Washington, D.C., August 1986.

"The Persistence of Linearity in Thirteenth Century Balkan Painting," at the Tenth Byzantine Studies Conference, Cincinnati, November 1984 (delivered in absentia).

"The Image of Palestine in Thirteenth Century Serbia," at the College Art Association Annual Meeting, Philadelphia, February 1983.

"The Round Church of Symeon Reconsidered," at the Seventh Byzantine Studies Conference, Boston, November 1981.

"Purposes of Imitation: Ceramic Technology in Ninth and Tenth Century Bulgaria," at the XVI International Congress of the History of Science, Bucharest, September 1981.

"Medieval Ceramic Decoration: Bulgaria vs. Byzantium," at the Sixth Byzantine Studies Conference, Oberlin, October 1980.

"Last Year at Marienbad as Cubist Cinema," at the College Art Association Annual Meeting, New Orleans, February 1980.

"The Workshop in the Thirteenth Century: A New Example from Serbia," at the Fifth Byzantine Studies Conference, Washington, D.C., November 1979.

"Greeks Abroad: The Case of Medieval Yugoslavia," invited lecture for the Hellenic Cultural Conference, Detroit, April 1979.

"Painted Pictures of Pictures: The Frescoed Depiction of Icons," at the Fourth Byzantine Studies Conference, Ann Arbor, November 1978.

"The Holy Apostles Church at Peć: An Ecclesiastical Mausoleum?" at the Third Byzantine Studies Conference, New York, December 1977.

"Palestinian Influence on the Original Fresco Decoration of the Holy Apostles Church at Peć," at the Second Byzantine Studies Conference, Madison, November 1976 (delivered in absentia).

FELLOWSHIPS

Faculty Research Fellowship, E.M.U., fall 2004. Full release time grant to do research on cast and hammered icons in base metal and their social context.

Grant for Improving the Teaching of Multi-Section Introductory Courses, Faculty Center for Instructional Excellence, E.M.U., fall 1997. Co-authored with Dr. Julia Myers.

N.E.H. Fellowship for College Teachers, 1984-85. One year's salary and travel expenses to conduct research for a book on Crusader influence on thirteenth century Serbian art.

Faculty Research Fellowship, E.M.U., fall 1982. Three-quarters release time grant to do further research on the Holy Apostles Church at Peć and to expand my thesis into a book.

American Council of Learned Societies Travel Grant, to present a paper at the XVI International Congress of the History of Science in Bucharest, Romania, summer 1981.

Grant, Josephine Nevins Keal Bequest, Eastern Michigan University, 1988, 1980, 1979.

Research Fellowship, People's Republic of Bulgaria, May-July 1979. Travel, support for research for a book on native arts.

Dissertation fellowship, International Research and Exchanges Board, September 1976-January 1977. Travel and support for research in Yugoslavia supervised by Dr Vojislav J. Djurić, University of Belgrade.

Junior Fellow, Dumbarton Oaks Center for Byzantine Studies, 1975-76.

Robert Lehman Fellowship for Graduate Studies in the Fine Arts, Institute of Fine Arts, February 1973-January 1976.

American Council of Learned Societies Graduate Student East European Language Grant, summer 1974. Support to attend a six-week advanced course in Serbo-Croatian at the University of Sarajevo.

Alumni Travel Grant, Institute of Fine Arts, summer 1973. Support to photograph in Yugoslavia in connection with thesis work.

Ford Foundation Traineeships in Archeological Investigation, summers 1971, 1972.
Institute of Fine Arts Title IV Fellowship, 1971-72.

Institute of Fine Arts Fellowship, 1970-71.

PROFESSIONAL ACTIVITIES

Editor, *Oxford Handbook of Byzantine Art & Architecture*.

Writer and editor for the Dear *Womanhouse*, What Now? exhibition, Manchester, MI, fall 2018.

Inverse Dilemma, installation piece in the Dear *Womanhouse*, What Now? exhibition, Gallery 22 North, Ypsilanti, July-August 2019 and Manchester, MI, fall 2018.

Read Between the Lines, installation piece (with Laura Earle) in the Dear *Womanhouse*, What Now? exhibition, Gallery 22 North, Ypsilanti, July-August 2019 and Manchester, MI, fall 2018.

Scholarly/Creative Activity, cast silver earrings exhibited in the Faculty Show, EMU, 2011.

Chair, Dečani Monastery session, Thirty-First Byzantine Studies Conference, Athens, GA, October 2005.

President, Byzantine Studies Conference, 2003-2004 and 1987-88. Vice-President, Byzantine Studies Conference, 2001-2002, 1986-87 and 1985-86.

Chair, Perceptions of Byzantium, Within and Without session, Thirtieth Byzantine Studies Conference, Baltimore, MD, October 2004.

Member, Governing Board, Byzantine Studies Conference, 2000-2004.

Program Chair, Twenty-Sixth Byzantine Studies Conference, Harvard University, October 2000.

Chair, Church Decoration session, Twenty-Sixth Byzantine Studies Conference, Cambridge, October 2000.

Chair, The Medieval Balkans session, Twenty-Fifth Byzantine Studies Conference, College Park, November 1999.

Chair, session on Early Medieval and Byzantine Art, at the Annual Meeting of the Midwest Art History Society, Detroit, March 1999.

Chair, New Evidence for Byzantine Art and Archeology session, Twenty-Fourth Byzantine Studies Conference, Lexington, November 1998.

Member, Nominating Committee, International Center for Medieval Art, 1998-1999.
Chair, Local Arrangements Committee, Twentieth Byzantine Studies Conference, Ann Arbor, November 1994.

Co-Curator (with Thelma K. Thomas), exhibition entitled, "Beyond Empire: Artistic Expressions of Byzantium," at the University of Michigan Museum of Art, September 17-October 30, 1994.

Reviewer for *The Art Bulletin* and Harcourt Brace Publishers.

Organizer and Chair, session entitled, "Who is this King of Glory? Images of Kingship East and West," at the 29th International Congress of Medieval Studies, Kalamazoo, May 1994.

Member (ex-officio), Dumbarton Oaks-Byzantine Studies Conference Liaison Committee, 1987-88.
Director, Survey of the Field of Byzantine Studies in North America, 1986-87.

Member, Governing Board, Byzantine Studies Conference, 1984-88.

Chair, Panel on Early Medieval and Byzantine Art, Midwest Art History Society, Ann Arbor, March 1987.

Consultant, Smithsonian Institution, "Medieval Art from Yugoslavia," 1986-present.

Secretary, Dumbarton Oaks Alumni Society, 1982-83.

LANGUAGES

French (reading, speaking), Serbo-Croatian (reading, speaking), Bulgarian (reading), Macedonian (reading), German (reading), Greek (reading), Russian (reading).

TRAVEL

Extensive travel throughout Yugoslavia and its former republics and Bulgaria, and in Albania, Romania, Italy, France, Greece, Israel, Cyprus, Turkey, Mexico, Switzerland, Denmark, Japan, India, the Galápagos Islands and eastern and western Europe.

DOSSIER AND REFERENCES

Dossier containing letters of recommendation on file with Academic Office, Institute of Fine Arts, 1 East Seventy-eighth Street, New York, NY 10021. Includes letters from Professor Hugo Buchthal (Courtauld Institute, London), Professor Slobodan Ćurčić (Princeton University) & Professor Thomas Mathews (Institute of Fine Arts, N.Y.U.).