

## W. Eugene Kleinbauer

W. Eugene Kleinbauer arrived at Indiana University in 1973 to serve as chair of what was then the Department of Fine Arts, having already achieved tenure at the University of California in Los Angeles. A native of California, Gene had received both a bachelor's degree in economics (1959) and a master's degree in the history of art (1962) from the University of California at Berkeley. He moved east to complete both M.F.A. and Ph.D. degrees (1967) at Princeton under some of the foremost scholars in his field at that time, including the architectural historian Richard Krautheimer, and art historians Kurt Weitzmann and Ernst Kitzinger. After his eight-year stint at UCLA, Gene abandoned the coasts and settled in Indiana, where his strengths as scholar, teacher, and administrator made him an invaluable member of the faculty.

Gene's commitment to university service has been epic. He has served on at least 25 committees, many of them repeatedly, and has served as chair of arts administration and the newly founded history of art department when it separated from studio art. He has been the director of graduate studies on and off for almost 20 years, and has served as an external evaluator of eight outside programs and consultant to some of the nation's most prestigious agencies and institutes, including the National Endowment for the Humanities and the Getty Center. He has also been president of the International Center of Medieval Art, one of the field's premier scholarly associations, and editor of its journal, *Gesta*, in addition to serving on the editorial and directorial boards of numerous other journals and organizations.

His administrative commitments make his extraordinary scholarly productivity all the more remarkable. Gene was trained as a Byzantinist, and his publications have spanned time, space, and discipline to make him one of the foremost scholars of Byzantine architecture in North America. Some of Gene's many books and articles explored early Christian and Byzantine architecture, painting, and mosaics: *Hagia Sophia* (London and Istanbul: Scala, 2004), *Saint Sophia at Constantinople: Singulariter in mundo* (Dublin, N.H.: William L. Bauhan, 1999), and articles in a variety of collected volumes and journals, including the *American Journal of Archaeology* (1964), *Gesta* (1965), *Arte Lombarda* (1967 and 1968), *Journal of the Society of Architectural Historians* (1969), *Dumbarton Oaks Papers* (1973 and 1987), *Cahiers archéologiques* (1972 and 1982), *Archaeology* (1976), and *Byzantion* (1970). A particular focus grew from the subject of his dissertation, on the "aisled tetraconch," a form of building found in ancient Roman, Eastern Byzantine, and Western early Christian architecture, leading him to investigate buildings broadly scattered from Rome, through Milan, Thessaloniki, Syria, and Mesopotamia, and to question the relationship between Eastern and Western architecture, and the meaning of the artworks that accompanied them.

Gene has also been a pioneer in the study of the historiography of Western art. Asked to develop a historiography graduate course by his chair at UCLA, Gene tailored a textbook for his students, which became *Modern Perspectives in Western Art History* (New York: Holt, Rinehart, and Winston, 1971). The book has become a standard text for graduate courses, and was reprinted as part of the Medieval Academy Reprints for Teaching series, while its introduction was expanded to become the *Research Guide to the History of Western Art* (Chicago: American Library Association, 1982). His more field-specific *Early Christian and Byzantine Architecture: An Annotated Bibliography and Historiography* (Boston: G.K. Hall) appeared in 1992.

But within the department he has been most immediately prized for his teaching and advising. For three decades, Gene has drawn to Indiana University students who helped raise the scholarly level of the program while they were here, and raised the profile of IU once they graduated. More than a dozen students have received their Ph.D.'s under his direction. Gene has enlarged the program at the undergraduate level through his dedication to teaching the introductory survey course every year as well as in the summer. Known to elicit cheers from his students, Gene introduces each class with a snippet of pop music. His 300-level classes consistently enroll close to a hundred students, and would attract even more if the department had a larger lecture hall in which to hold them. The interest in medieval art generated by Gene's superb introductory and upper-level classes has helped to cement the popularity of the major as a whole, as well

as attracting many students from other programs who were simply intrigued. He has received three teaching awards, including the President's Award in Recognition of Distinguished Teaching in 1999, and invitations to named visiting professorships: the Frederic Lindley Morgan Professor of Architectural Design at the University of Louisville in 1996, and the Sam and Ayala Zacks Visiting Professor of History of Art at Hebrew University of Jerusalem in 1978. The ultimate proof that Gene has succeeded in juggling the calendars of scholar, administrator, and teacher, however, is offered by his students. Of their own volition, art history graduate students chose to dedicate their 2006 graduate symposium to Gene and one of his specialties, historiography, and Gene was invited to provide the keynote address. This is a wonderful tribute to Gene's impact on their careers and his contribution to our program.

Gene's retirement will undoubtedly be a busy one. He plans to continue work on the nineteenth-century photography of Constantinople and Athens, particularly from the surviving albums of the British photographer James Robertson. In addition to being the proud father of two sons, and proud grandfather of a little boy and girl who live in Bloomington, he is a proud dog-owner and dedicated gardener. Even without the ever-repeating cycle of the academic semesters, his life will be a busy one.

Diane J. Reilly