

art history

NEWSLETTER OF THE ART HISTORY DEPARTMENT
AT EMORY UNIVERSITY

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Letter from the Chair

Greetings in this 60th year of Art History at Emory



Art History faculty

I am honored to be taking over as Chair of the Art History Department in the year when it celebrates its 60th anniversary. Higher education, not least the humanities, faces challenges on multiple fronts, but at the same time, our department is experiencing an auspicious moment of growth having welcomed two tenure-track faculty members in new lines (Drs. Patrão and Zhu) and preparing to roll out our new Architectural Studies major.

The department hosted a range of stimulating guest lectures this year, along with the Lovis Corinth Colloquium. Halfway through the academic year in January, we welcomed Dr. André Patrão to the faculty ranks as Assistant Professor of History and Theory of the Built Environment. In September 2025, the department joined graduate student Margaret Nagawa to celebrate the opening of her exhibition *Insistent Presence: Contemporary African Art from*

the Chazen Collection at the Michael C. Carlos Museum. Thanks to the Abrams fund, graduate student Chris Askew was able to travel to New York to participate in the American Numismatic Society's coinage workshop this summer, and at the end of the academic year, the Marc Ernstoff Prize in Art History was awarded to undergraduate students Alyssa Colen to take part in the Samothrace excavations, and to Caroline Gray, for research in Milan for her Honors project.

These are only a few of the many highlights of the life of the department described in the following pages.

With greetings for the season and all best wishes,

Rune Nyord
Associate Professor and Chair



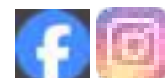
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Ernstoff Prize Awarded to Undergraduate Students

The Marc Ernstoff Prize in Art History supports undergraduate learning opportunities that foster connections between the visual arts and sciences. This year's winners were **Alyssa Colen 25C**, to support her participation in the American Excavations at Samothrace, and **Caroline Gray 26C**, to underwrite expenses to travel to Milan to research the Duomo. ■

Alyssa Colen 25C, Undergraduate Program



Alyssa Colen on Samothrace

This summer, through the generous support of the Emory University Art History Department and Dr. Marc Ernstoff, I was able to travel to the island of Samothrace, Greece and work with the American Excavations Samothrace team.

Led by Dr. Bonna Wescoat, the team consists of architects, archeologists, and researchers. Our 2025 team conducted the first study season in years to process the finds of previous digs and plan for next steps. Assigned to the survey team, I worked on major projects such as site conservation imagery and mapping walls outside the site in the ancient city. Mapping typically consisted of using an EMLID Flow, a device with which you can manually take points and lines in X, Y, Z space on the Greek Grid. My main project, completed over the summer, was to create an interactive plan of the blockfields on the site. By digitizing and drawing blockfields drawn and labelled by hand over seventeen years, I created a map of all the blocks in the Sanctuary of the Great Gods.

This experience was truly one of a kind. I felt immersed in the work and am grateful to have been able to travel to Europe for the first time. I learned much about survey and archaeological work, as well as the rich history of the populations and traditions on the island of Samothrace. ■

Caroline Gray 26C, Undergraduate Program

Thanks to the Marc Ernstoff Prize I was able to spend five days at the Duomo of Milan, an enlightening experience that will play a significant role in the research for my senior honors thesis. During my time in Milan, I visited the cathedral on several occasions, aiming to observe it from as many perspectives as possible. I first explored the Duomo on my own, making observations and taking copious photos. The areas I visited included the Piazza del Duomo, the interior of the cathedral, the terraces and roof, the Duomo Museum, and the archaeological area beneath the cathedral.

The Duomo Museum contains sculptures and stained glass from the cathedral's history. A pair of mid-15th-century carved wooden models of the facade from early in the Duomo's history are important to my analysis because the facade of the Duomo was changed in the 19th century. They offer a look at an earlier iteration of the cathedral with its traditional Gothic elements.

My trip to Milan also allowed me to make connections with Sara Bosi of the Milan Cathedral Library and Archives. Sara kindly sent me PDF copies of several documents related to the earliest years of construction at the Duomo that will be incredibly valuable to my research.

I am extremely grateful to have had the opportunity to visit Milan to study the Duomo in person thanks to the Marc Ernstoff Prize. My time spent on site provided a unique and valuable perspective on the building and its construction. ■



Caroline Gray at the Duomo of Milan

Art History Welcomes New Faculty

Rune Nyord

We are excited to welcome Dr. André Patrão to the faculty. After studying at the Universities of Lisboa, Lund, and KU Leuven, Dr. Patrão received his PhD in the History, Theory, and Criticism of Architecture from the École Polytechnique Fédérale de Lausanne (EPFL) in 2020. Before he joined Emory, he held a series of postdoctoral teaching and research positions in Switzerland and the United States, at ETH (Federal Institute of Technology) Zürich, Yale University, and EPFL.

His research explores mutual influences between the fields of architecture and philosophy, focusing on moments of exchange between architects and philosophers from the early 20th century to today. His work further draws on frameworks from ethics, aesthetics, and political philosophy to help understand contemporary issues of the built environment. He has written numerous essays, articles, and book chapters, and was co-editor of a special issue of *Architecture Philosophy* in 2023, titled *Public Space – The Real and the Ideal*.

Having joined us in January 2025, Dr. Patrão is part of the ongoing growth of Architectural Studies at Emory, and he



Dr. André Patrão, Assistant Professor of History and Theory of the Built Environment

has already made valuable contributions to teaching, not least his Architectural Design Studios. This fall he is also offering an upper-level class connected to his research interests titled *Architecture, Urbanism, Philosophy – A Recent History of Theories and Ideas*. ■

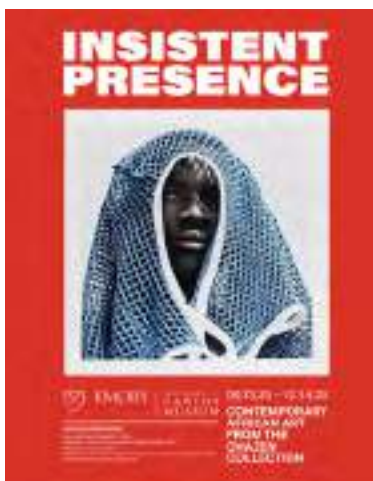
Insistent Presence Comes to the Carlos Museum

Margaret Nagawa, PhD Candidate

Taking its title from Enwezor and Okeke-Agulu's scholarship, the exhibition *Insistent Presence: Contemporary Art from the Chazen Collection* traces engagement with the body in forty-four works created between 2010-2022, by twenty-three artists born in thirteen countries between 1950-1994. The exhibition's central question was how artists have reimagined the human figure in recent years.

The Chazen Museum of Art at the University of Wisconsin-Madison invited me to curate the exhibition based on a collection acquired through the Contemporary African Art Initiative funded by the Straus Family Foundation. The inaugural iteration of the exhibition opened at the Chazen Museum in 2023 and opened at Emory's Carlos Museum in the fall of 2025. The Palmer Museum of Art at Penn State University will host the show in the spring of 2026.

Centering on the body, I organized the exhibition into three sections. Works in the first section, "The Body in Society," critically engage ways of seeing and interacting with others. Artists explore how identity is shaped through proximity and interaction among figures depicted individually or in groups. An example in this section is the Senegalese artist Malick Welli's photograph, *Sisters of Joseph Cluny, Saint-Louis*



(2018), from the "Spiritual Phenomena" series. In the staged photograph, the artist grapples with religious and ideological struggles at the individual and global levels.

The second section, "The Artist is Present," marshals the artist's own body as a performer before a camera, blurring the boundaries between performance art and photography, the photographer and their subject. In this section, South African artist Lebohang Kganye reenacts her family history in the stop-motion film *Ke Sale Teng* (2017). Drawing from photo albums, Kganye creates a multi-layered dialogue, activating her extended family's stories.

The third section, "The Absent Body," references the body without depicting one.

The materials and techniques artists chose are charged with social and political meanings, prompting viewers to imagine alternative futures. For Mozambican artist Gonçalo Mabunda, *The Throne of Languages* (2019), welded from spent warheads, bullets, and AK-47 magazines, remains unoccupied. Rather than finish the seat with plush upholstery, Mabunda secures sharp protrusions of bullets, rendering the chair unusable.

An illustrated catalogue and a robust program of talks by artist Gonçalo Mabunda, poet Romeo Oriogun, and art historian Giulia Paoletti also accompanied the exhibition. ■

Raquel Belden Presents at MASHA

Raquel Belden, PhD Candidate

In February 2025, I traveled to Washington, D.C. to represent Emory University's Art History Department and present my dissertation research at the 55th annual Middle Atlantic Symposium in the History of Art. The symposium began on February 28 at the University of Maryland with the George Levine Lecture, delivered by the chief curatorial and conservation officer at the National Gallery of Art, E. Carmen Ramos. In her lecture, "Freddy Rodríguez: The Geometry of Freedom," Ramos explored how Dominican-born artist Freddy Rodríguez reckoned with the history of modern and contemporary art not only to bring attention to art institutions' racial and gender exclusions but also to affirm his place within a more expansive conception of that history. On March 1, students from universities across the Southeast delivered presentations at the National Gallery of Art, sharing research from their doctoral dissertations and master's theses projects. Topics ranged from examining early modern representations of brazilwood extraction to exploring the panoramas of twentieth-century Chinese artist Zhang Daqian. In my



Raquel Belden

presentation, "Fashioning Modernist Painting: Representations of Hand Fans in Marie Laurencin's Art," I examined how the French painter and printmaker Marie Laurencin deployed the hand fan in her paintings to analogize certain conditions of representation. I would like to thank the symposium organizers for the opportunity to share this work and for their probing questions and feedback. I also extend my gratitude to the Art History Department faculty for nominating me to participate in this event. ■

Verity Platt Delivers Endowed Lecture

Tori Burke, Tyler Holman, Christopher Askew, PhD Candidates

On March 27, Dr. Verity Platt, Professor of Greek and Roman Art at Cornell University, delivered the Emory Art History Endowed Lecture titled "The Intelligent Hand: From Hellenistic Epigram to the Hoby Cups." She examined how the Hellenistic poet Posidippos of Pella portrayed the artist's hand not only as a passive instrument of the mind, but also as an active agent of haptic wisdom and technical mastery (*techne*). She traced the legacy of these ideas from lost works mentioned in Posidippos' poems to their manifestation in the first-century CE Hoby Cups. These luxurious Roman silver cups are signed with the name Cheirisophos ("Wise Hand") and depict scenes that celebrate the intelligent touch through imagery of healing and supplication. Their imagery invites touch and allows viewers to appreciate the skill embodied by the maker's hands, both visually and tactilely.

During her visit, graduate students accompanied Dr. Platt on a tour of Emory's collection of plaster casts of ancient Mediterranean sculpture and had the opportunity to explore her work on casts during a colloquium. Dr. Platt questioned the role of these objects of study in the contemporary world: how do they frame the way we encounter ancient art, and how do they reflect themes such as serial replication and the formation of a "canon" of visual knowledge? Dr. Platt co-curated an exhibition with David Nasca, M.F.A., titled

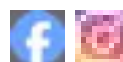
The Sculpture Shoppe at Ithaca Mall in New York. This exhibition used dying retail storefronts to present interactive installations that re-imagined Classical casts in contexts that drew out their ambiguous place in the present day. One of these works, *Personal Odyssey* by Danny Smith and Rebecca Levitan, features a bust of the poet Homer positioned above a "generator" that dispenses a receipt to viewers, explaining how to return to the exhibition from another city in New York with a classical name. In this new role, Homer and the classical past are temporally juxtaposed with the ghost of two other local pasts, one neoclassical and one consumerist. As Dr. Platt noted, the work draws attention to the replacement of location names that would have originally been Iroquois with the names of classical cities, causing viewers to wonder how the cast itself has a role in propagating Western canons of knowledge. ■



Verity Platt



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Delinda Collier Recruitment Lecture

C. Jean Campbell

This past February, Delinda Collier, Professor and Dean of Graduate Studies at the School of Art Institute of Chicago, delivered the first of two Endowed Lectures for the 2024/25 academic year. Dr. Collier, who received her PhD from Emory in 2010, joined the Art History Department for the annual Graduate Recruiting event and delivered a public lecture entitled “The Kwanza River is as Old as Video: Mónica de Miranda’s Path to the Stars (2022).” Her talk, which focused on the Portuguese artist Mónica de Miranda’s video of her journey along Angola’s Kwanza River as a path for self-reflection in light of a colonial past, continued the work on the art of colonial and post-colonial Angola that Dr. Collier began with her dissertation. It also provided a glimpse into her recent work on the question of media technology and the arts of Africa and its diaspora, the topic of her 2020 book, *Media Primitivism: Technological Art in Africa*, winner of a 2024 Arts Council of the African Studies Association book prize. During her visit, Dr. Collier also participated in a conversation with a group of undergraduate students in Dr. Gagliardi’s course Postcolonial Arts of Africa. It was a real pleasure to welcome Dr. Collier back to Emory as a distinguished scholar with a thriving academic career. ■



Delinda Collier, Dean of Graduate Studies and Professor,
School of the Art Institute of Chicago

NGA Curator Harry Cooper Delivers Heath Lecture

Lisa Lee



Harry Cooper and Lisa Lee

The 2024 Heath Lecture in Modern and Contemporary Art was delivered by Harry Cooper, Bunny Mellon Curator of Modern Art at the National Gallery of Art. During his sixteen years as head of the department of modern and contemporary art, Cooper oversaw a major expansion of the department and the reinstallation of the East Building. Prior to that he was curator at the Harvard Art Museums for a decade, where he began his career. He has organized or co-organized exhibitions on the work of Piet Mondrian, Medardo Rosso, Frank Stella, Stuart Davis, and Philip Guston, among others, and has written about many modern artists, often focusing on issues of form, materiality, technique, and the relationship of word and image. Cooper previewed his next major curatorial undertaking, a career retrospective of the lauded abstract expressionist painter Helen Frankenthaler, opening in 2028 at the National Gallery of Art, before traveling to the Whitney Museum of American Art and the San Francisco Museum of Modern Art. Cooper’s lecture title, “Helen Frankenthaler: Painting Outside the Box,” signaled his ambition to complicate the picture we have of Frankenthaler as a painter of lush, abstracted landscapes composed of floating pools of saturated color. The Frankenthaler canvases he showed were revelatory in their experimental spirit and their difficulty. For the Heath Graduate Colloquium following upon the lecture, Cooper oriented the discussion toward questions of description, offering up for analysis key passages of art criticism by Donald Judd, Frank O’Hara, and John Elderfield. The colloquium thus dovetailed beautifully with Dr. Campbell and Dr. Lee’s co-taught graduate seminar on the importance and varieties of art historical description. ■

Leilah Babirye on *The Art of Activism*

Lisa Lee



Graduate Student Margaret Nagawa and Leilah Babirye in conversation

In the fall of 2024, we welcomed the New York-based, Ugandan-born artist Leilah Babirye to speak about her sculptural practice. Suffused with individuality and marked by an outsized presence, Babirye's wood, clay, and found-object assemblages figure into her LGBTQ community. After the artist fled her native Uganda in 2015, Babirye was granted asylum with support from the African Services Committee and the NYC Anti-Violence Project. Following upon her artist talk, entitled "The Art of Activism," Babirye elaborated upon the situation in Uganda, aspects of her training, and her relationship to materials while in conversation with Margaret Nagawa, PhD candidate in Art History and curator of *Insistent Presence: Contemporary African Art from the Chazen Collection*, in which Babirye's artwork features. Emory students, including those enrolled in Dr. Lee's undergraduate seminar on the place of the body in 20th- and 21st-century sculpture, also benefited from a workshop with the artist, hosted by the Carlos Museum, during which they produced dynamic figurative sketches in clay. ■

Matthew Rarey Lecture

Susan Gagliardi

At the end of January 2025, Matthew Rarey, Associate Professor of African and Black Atlantic Art History and Chair of Art History at Oberlin College, visited campus. In his lecture, "On Maps, Race, and Diasporic Self-Fashioning in Early Nineteenth-Century Brazil," Rarey focused on *Guia de Caminhantes*, or "Guide for Walkers," and the Black cartographer who created it, Anastácio de Sant'Anna. Rarey argued that in the *Guia*, which dates to 1816-1817, Sant'Anna brought together Black, Indigenous, and colonial pasts and ways of knowing. Rarey's presentation was part of "MAP IT | Little Dots, Big Ideas," a public lecture series. *Southern Spaces*, an open-access journal produced through the Emory Center for Digital Scholarship, [published the full text and a video recording of Rarey's lecture](#). ■



Anastácio de Sant'Anna, *Untitled frontispiece to the Guia de Caminhantes*, 1817 (detail).
Fundação Biblioteca Nacional, Rio de Janeiro

Emory Alum Named High Museum Curator

In November 2024 **Anni Pullagura C18** (Art History Major with High Honors) was named the Margaret and Terry Stent Associate Curator of American Art at the High Museum of Art. She is responsible for the growth and development of the museum's collection of American paintings, sculpture, drawings, and prints by academically trained artists working in the United States from the seventeenth century through the 1960s, as well as related exhibitions and programs. After earning her undergraduate degree from Emory, she earned a PhD in American Studies from Brown University. ■



Stéphane Mourlane Lectures on Olympic Urban Transformation

Christina Crawford

Stéphane Mourlane, Associate Professor in Modern History at Aix-Marseille University, France gave a lecture entitled “Olympic Games and Urban Transformation (1896-2024)” on October 28, 2024, which reflected on the interdependencies of architecture, urbanism, and megaevents. Professor Mourlane’s research focuses on the history of migration and the history of sport. He has co-edited numerous books, including the recent *Une histoire mondiale de l’olympisme* (2023) and *Olympisme, une histoire du monde* (2024). For the Paris 2024 Olympic and Paralympic Games, he co-curated an exhibition on the history of Olympism.

In his Emory lecture, Mourlane offered a comparative modern history of the Olympic games across multiple sites, from Athens, to Atlanta, to Paris. What, if any, he asked, are the short- and long-term benefits of the Olympic Games for host cities? What legacies do they impart in the



Stéphane Mourlane, Christina Crawford, and David Ruffel, Cultural Attaché, Consulate General of France

urban fabric and on urban life after the athletes have returned home? The recent 2024 Summer Olympics in Paris, which amplified the city’s established landmarks in favor of new bespoke buildings for the games, proved similar in spirit to the 1996 Summer Olympics in Atlanta, which also left little trace on the urban fabric. This light approach, Mourlane argued, is preferable to overly expensive Olympic construction projects that leave disintegrating “white elephants” for the host city to maintain over time, the unfortunate circumstance in Montreal 1976, Athens 2000, and Rio 2016.

Professor Mourlane was visiting through the City/Cité Atlanta/Marseille exchange program, and his Emory lecture was one of a series of events that week sponsored by Villa Albertine, the French Institute for Culture and Education. We thank the office of the Cultural Attaché of the French Consulate in Atlanta who helped to organize this event. ■

Discussion on Post-Graduate Pathways

Lisa Lee

In our continued efforts to help our graduate students consider post-graduate pathways, we organized a presentation and conversation with Allison Levy, Director of Brown University Digital Publications. Levy spoke to the group about her career as a scholar and editor. An art historian educated at Bryn Mawr College, Levy has held teaching appointments at University College London, Wheaton College, and Tulane University; at Brown, she holds the appointment of Adjunct Assistant Professor in Italian Studies. Levy has authored or edited five books on early modern Italy, with translations in Italian and Chinese. She serves as founding series editor of the Amsterdam University Press book series *Visual and Material Culture, 1300–1700* and previously served as founding series editor of the Routledge book series *Visual Culture in Early Modernity*. In her richly informative talk, Levy described both the strategic choices and serendipitous opportunities that have shaped her career. She dispensed advice about transforming dissertations into books and offered resources regarding careers in academic publishing. ■



Graduate students engaged in conversation with Allison Levy

Lovis Corinth Colloquium XIV

“*Mundus Chartaceus*: Paper, Visual Presence, and the Production of Knowledge in Early Modern Europe, 1500-1700”

Walter S. Melion

The fourteenth in the series of Lovis Corinth Colloquia examined various aspects of paper culture in early modern Europe, focusing above all on the ways paper could function as a notional place, a hypothetical or fictional *locus* for the construction of alternative lives or worlds. Paper’s mediating functions and the ways in which it was used to produce various kinds and degrees of virtual presence, serving as a ground for the situational places, persons, and/or things drawn or impressed upon the sheet, were central topics. Other questions included the following: How were paper’s material properties implicated in the production of circumstantial pictorial effects of time, space, and personhood? What were paper’s main figurative possibilities, that is, what were the chief similes and metaphors to which it gave rise? How did paper’s method of manufacture, its pliancy and portability, and the ease with which it could be cut, incised, dyed, marked, stamped, impressed, or imprinted determine how it was described and appreciated, construed, and collected? ■



Corinth Colloquium participants

Howett Travel: Paper Museum

Students in Professors Sarah McPhee and Eric Varner's fall ARTHIST 475/729 course, Rome on Paper, traveled to Georgia Tech to visit the Robert C. Williams Museum of Papermaking, courtesy of the John Howett Travel Fund for Advanced Undergraduate Seminars in Art History. In the photo, Museum Director Virginia Howell (left) conducts a hands-on demonstration on how paper is made with Professor Varner and students Natalie Lu and Janette Snyder. ■



Abrams Family Foundation Travel

Christopher Askew, PhD Candidate

During the summer of 2025 I took part in the American Numismatic Society's annual Summer Seminar in New York City. Established in 1952, the ANS's Summer Seminar has trained legions of graduate students in the art of numismatic research by exposing them to important scholarship on the topic of coinage. I am the second graduate student from Emory to take part. This opportunity was particularly enriching because it allowed me to gain academic training in numismatics, a skill rarely taught in American universities, and to find parallels between ancient Roman coins and engraved gems, the topic of my dissertation research. While Roman coins presented imperial portraits for mass consumption, engraved gems with imperial portraits were special commissions that used heightened visual rhetoric to communicate the subject's personal values for a select audience. In this respect, coins and gems serve as both material and ideological foils for one another.

In addition to my research at the ANS, I had the opportunity to visit the Metropolitan Museum of Art and the Brooklyn Museum for the first time. Several trips to these museums allowed me to photograph important objects for my dissertation research and to finally see important works from the art historical canon. I am very thankful to the Abrams Family Foundation for supporting my dissertation research and scholarly training in New York City. It was a life-changing experience. ■



Chris Askew examines the Gold Octadrachm with jugate portraits of Ptolemy II and Arsinoe II, ca. 270-240 BCE

Emory Alumni at MoMA, New York

Todd Cronan

Emory Art History is celebrating our deep and ongoing connection with the Museum of Modern Art in New York City. Three of our former students have taken a curatorial role at the Museum, and a fourth Emory alum serves as the President of the Board of Trustees.

Alexandra Morrison 11C (Art History Major with highest honors) currently serves as a Curatorial Associate in the Department of Painting and Sculpture. After graduating from Emory, Morrison received her PhD in the History of Art at Yale University with her dissertation "Copying at the Louvre." At MoMA she served as curatorial assistant for *Picasso in Fontainebleau* (2023) and co-curator (with Ann Temkin) of *Marlon Mullen: Projects* (2025). **Caitlin Ryan 13C** (Art History Major with highest honors) currently serves as Assistant Curator in the Department of Photography. After graduating from Emory, Ryan received her PhD in Art & Archeology at Princeton University with a dissertation titled "Documents of Social Life: Photography in Paris from Class War to Popular Front, 1932-1937." Ryan served as part of the curatorial team for the current exhibition (running through Jan. 17, 2026) *Lines of Belonging*, a show that brings together artists who explore sites of belonging and forms of interconnectedness. **Ugochukwu-Smooth Nzewi 13PhD** received his PhD from Emory for his study "The Dak'Art Biennial in the Making of Contemporary African Art, 1992-Present" and in 2019 became the first Stephen and Lisa Tanenbaum Curator, Department of Painting and Sculpture at MoMA. As part of the Senior Leadership Team, Nzewi leads the Africa group in the Museum's Contemporary and Modern Art Perspectives (C-MAP), MoMA's internal research and exchange initiative devoted to art in a global context. His projects at MoMA include the exhibition *Frédéric Bruly Bouabré: World Unbound* (2022). **Sarah Arison 07B** earned her Bachelor of Arts degree in Business and French from Emory University. She currently serves in the highly influential position of President of the Board of the Museum of Modern Art and is on the boards of MoMA PS1, American Ballet Theatre, The Kitchen, and Aspen Art Museum; she is also a trustee of Lincoln Center, New World Symphony, and Serpentine Americas Foundation. We are thrilled to watch our graduates bring their educational experience to bear in their roles as public educators in the arts. ■



Emory Art History alumnae Alexandra Morrison and Caitlin Ryan at MoMA

Rome Study Abroad

Eric Varner



Summer study abroad students at the ancient city of Herculaneum

The 2025 program hosted fourteen excellent undergraduates from both the Oxford and Druid Hills campuses. Graduate student Tyler Homan proved an outstanding Program Assistant and spearheaded a wonderful field trip to Herculaneum. This year students were also able to enjoy many events and activities associated with the Catholic Jubilee, the highlight of which was the blockbuster Caravaggio exhibition at the Palazzo Barberini, *Caravaggio 2025*. The exhibition brought together 24 paintings, many of which had never been exhibited together before. Three paintings that had originally belonged to Cardinal Antonio Barberini and had hung in the Palazzo returned—*The Cardsharps* from the Kimbell Art Museum in Fort Worth, Texas; *The Concert* from the Metropolitan Museum of Art in New York; and *St. Catherine of Alexandria* from the Thyssen-Bornemisza National Museum in Madrid. Culinary excursions included pizza from Piccolo Montecarlo, gelato from S. Crispino near the Trevi Fountain, amazing pastas at Fatto a Mano, and a trip to the largest Eataly in the world. ■



Summer study abroad students in Rome

Mellon Fellowship Wraps Up after 13 Years

Renée Stein

The generous grant from the Andrew W. Mellon Foundation that supported the Graduate Fellowship Program in Object-Centered Curatorial Research concluded at the end of 2024. The original grant was renewed twice, with a total award of more than \$1,175,000.

For thirteen years, this program provided a crucial opportunity for art history graduate students and recently emerging conservators, engaging them in collaborative research on collection objects. Thirty-two graduate students and six conservators participated in this program, contributing scholarship to museum records, public audiences, and their respective fields.

The fellowship granted Art History graduate students support for object-based research in collaboration with faculty, curatorial, and conservation advisors, as well as external consultants. In addition to fellowship stipends, students and their advisors received travel funding to enable research visits to museums and archives as well as participation in relevant conferences and meetings with scholars. Fellows also attended a professional workshop developed in conjunction with Emory's Goizueta Business School. Mellon funding provided support for the Art History Department newsletter and the annual graduate symposium. As a grant partner, the Carlos Museum received funding toward a post-graduate fellowship in conservation, curatorial advising, technical analysis, and outreach internships.

A survey of fellowship participants highlighted the program's impacts, including enhanced research skills, meaningful academic scholarship, public communication, appreciation for conservation and technical analysis, and understanding of museums. Money that remained as a result of careful stewardship and interest accrual has been transferred into an Art History Department fund to continue support for graduate students engaged in object-centered research. Piloting a future format of calls for proposals with limited budgets, Chelsy Monie, Nathan Goldberg, Alexandra Zigomalas, Miltos Kylindreas, Emily Whitehead, and Margaret Nagawa each received funding toward travel to view specific objects and collections. ■



Emily Whitehead at the Bodleian Library, Oxford University

American Excavations Samothrace

Bonna Wescoat

On Samothrace this summer, any hope that a study season would be more “laid back” than previous excavation years was a total pipedream! We were as busy as ever, working on multiple initiatives with several Emory-based team members. Our topography and architecture team, including **Michael Page** and alumni **Jared Gingrich 22C** and **Alyssa Colen 25C**, produced an updated plan that underscores the unique relationship of the Sanctuary of the Great Gods to the ancient city and the surrounding landscape. The architecture team continued to document the extensive physical remains of the fortification wall between Tower A and the West Gate, to reconstruct its distinctive features.

We are slowly wrapping up the Stoa, with its epic inventory of finds, including several newly discovered fragments



American Excavations Samothrace team photo, 2025

that join a splendid bell krater discovered in 1971. **Andrew Ward** and **Dylan Plemper** worked on analyzing the context pottery from the 2018-2024 excavations in the Sanctuary. Our conservators, led by **Brittany Dinneen** and joined by **Sydney Collins**, began a major assessment of the iron finds, rehousing them in more stable environments. In advance of plans to renovate the Xenia building, we assisted the Evros Ephorate of Antiquities in shifting archaeological finds to the new storerooms in the Archaeological Museum of Samothrace. It was thrilling to see so many of the objects discovered over 86 years of investigation! Emory graduate student **Ellen Archie** served as registrar, and undergraduates **Esther Abraham** and **Jasper Chen** helped to

catalogue and relocate the objects.

Several team members were also involved with the Samothrace Lidar Project, which aims to connect the several centers of human occupation on the island across seven millennia. ■

Imag(in)ing Samothrace

Bonna Wescoat

During the spring in Athens, Greece, we held a wonderful exhibition, *Imag(in)ing Samothrace: From Homer to the HoloLens*, co-curated by **Bonna Wescoat**, **Ellen Archie**, and **Rebecca Salem**. The exhibition explored the poetic and visual evocations of Samothrace and its cult of the Great Gods over two and a half millennia, including the work of poets, mapmakers, artists, archaeologists, and digital modelers who have attempted to capture the mystique of the island. Highlights of the exhibition included the 15th-century *Codex Ashmolensis* from the Bodleian Library of Oxford University, 15th-18th-century manuscripts from the Gennadius Library, contemporary paintings from Greek galleries and museums, and the work of American Excavations Samothrace, including the aerial videos of **Michael Page** and the 3D animations of ECDS. ■



Co-curators Ellen Archie, Bonna Wescoat, and Rebecca Salem hold the catalogue for the exhibition *Imag(in)ing Samothrace*

East Asian Buddhism and the Christian Encounter

Pinyan Zhu

In Spring 2025, students from ARTHIST 385 Chinese Buddhist Art and Monument worked on the exhibition *East Asia Buddhism and the Christian Encounter* at the Pitts Theology Library. The seed of the project started in 2024, when I took my class ARTHIST 292 East Asian Art & Culture to the library to study the ink rubbings of a monumental stone stele that showcases a classic calligraphic style and tells of the early introduction of Nestorian Christianity to Tang (618-907) China. The trip led to the exciting discovery of more Buddhist manuscripts, printed books, ceramics, statuettes, and paintings from various Emory collections, many of which were collected by European and American Christian missionaries in China, Korea, and Japan. In collaboration with Dr. Brandon Wason, Head of Special Collections, this exhibition showcases



East Asian Buddhism and the Christian Encounter at the Pitts Theology Library

these missionaries' contributions to the modern academic studies of comparative religion, Sinology, geography, and anthropology. All students conducted in-depth research and wrote labels for the objects on display. The exhibition is on view through Fall 2025. Afterwards, a 3D tour will be available on the library website. ■



Ivan Zhu (center w/ cap) using a flashlight to examine the paper-making technique of a printed repentance manual

Academic Affiliate Program at the High Museum of Art

Emory University is the newest member of the High Museum of Art's Academic Affiliate program. The partnership provides access and exclusive benefits for Emory's students, faculty and staff, allowing deepened connections between the university and the High's collections and programs. Benefits of the program include free general admission on walk-up tickets and university-sponsored field trips, discounted memberships, an annual student art exhibition, and more.

In February, students from Emory's Paper Architecture class, led by Assistant Prof. André Patrão, stepped beyond the classroom and into the inspiring spaces of the High Museum of Art, marking an inaugural moment in the new Academic Affiliate Program. Through close collaboration with Frances Francis, Associate Director of Collections Management at the High, a hands-on experience blended historical exploration with creative discovery. Students gained behind-the-scenes access to rare archival materials from



Tamiia Quinn, Sophia Sun, Kim Collins (Associate University Librarian), and Josephine DeMarco at the opening of *Interwoven Narratives* (Photo: Bita Honarvar)

renowned architect Renzo Piano, who designed the High's 2005 expansion, and had the special opportunity to speak with the High Museum of Art's Director Rand Suffolk. The visit was a vivid example of what's possible when academic curiosity meets curatorial expertise.

Another feature of the Affiliate Program came to fruition on October 7 when the Emory University Student Art Exhibition opened in the High's Greene Family Education Center. *Interwoven Narratives* is an exhibition that explores the evolving nature of identity: how it is formed, how it is influenced by

culture, society, and personal experiences, and how it transforms over time. The Emory student artists—**Josephine DeMarco** (sophomore), **Tamiia Quinn** (senior), **Clara Cai** (sophomore), and **Sophia Sun** (sophomore)—focused on how identities take shape.

This collaboration is just the beginning of a powerful partnership between Emory University and the High Museum, and certainly one our Emory students won't soon forget. ■

Faculty News

C. Jean Campbell completed her term as chair of the Art History department at the end of July. This past spring she also concluded her many years of teaching at Emory. Her teaching year featured two new courses. The first was an undergraduate class, co-taught with Dr. Sandra Blakely (Classics): a comparative course on the practices and mythologies of weaving and witchcraft rooted in ancient Mediterranean cultures. The second was a graduate seminar, co-taught with Dr. Lisa Lee, focusing on the practice of description in the work of art history. Jean's research activities this past year included the co-organization of a panel, sponsored by the National Committee for the History of Art, on "Sovereignty and the Arts," and the organization of a panel on "Art and the Evidence of Life and Work" for the annual meeting of the Renaissance Society of America. Having launched her Pisanello book, Dr. Campbell has embarked on a new project dealing with work, visible and invisible, and the *artes* of the Italian cities, circa 1400.

Christina E. Crawford was awarded a National Endowment for the Humanities Individual Fellowship to complete her current book, *Model Housing: Atlanta and the Foundation of American Public Housing Architecture*, an architectural history of America's first fully federally-funded public housing. Her first book, *Spatial Revolution: Architecture and Planning in the Early Soviet Union*, won the 2025 Spiro Kostof Book Award from the Society of Architectural Historians (SAH). In May 2025, serving as local co-chair, Christina welcomed colleagues to Atlanta for SAH's 78th Annual International Conference. She gave invited lectures for the Ukrainian Institute London's public *Kultura* course; a lecture for the 30th Anniversary Series of the Society of Historians of East European, Eurasian, and Russian Art and Architecture; an invited lecture at the "Modernism in Ukraine" conference at the Courtauld Institute of Art, London; a public lecture at the Montana State University School of Architecture; and local lectures for the Georgia Institute of Technology Diplomacy Lab on Reimagining Ukraine and Agnes Scott College. At Emory, she completed a three-year endowed teaching professorship and served on the Executive Committee of the Fox Center for Humanistic Inquiry.



Todd Cronan published his edition of Minor White's *Memorable Fancies* (Princeton University Press) in spring of 2025. This fall saw the publication of *Three American Painters: Then and Now* (Skira) with an essay on "Clement Greenberg's Impressionism." In spring 2025, Todd held a book workshop on "Intention: Inquiries in Art and Action" at the University of Illinois Urbana-Champaign, and over the summer,

he gave talks in Wrocław (on Matisse and Manet), in Brussels (on Anna Seghers), and at the Neutra Institute in Los Angeles (on the early work of R. M. Schindler). In the spring he gave two talks on a new project on Matisse and Manet for The Association of Historians of Nineteenth Century Art and at the annual College

Art Association in New York City, as well as a series of talks on Minor White at Aperture in New York and Princeton University Art Museum.

Susan Elizabeth Gagliardi co-organized with Nancy Um of the Getty Research Institute a roundtable on collaboration as art-historical practice for the College Art Association annual meeting in February 2025. At the European Conference on African Studies in Prague, Czech Republic in June 2025, Gagliardi presented on recent developments of *Mapping Senufo: Art, Evidence, and the Production of Knowledge*, an ongoing collaborative digital project she co-directs with Constantine Petridis of the Art Institute of Chicago. In September 2025, Citadelles & Mazenod published Gagliardi's chapter on "traditional" and "contemporary" arts of Africa in *Les Arts africains*. This fall semester, Gagliardi began co-authoring a chapter, currently titled "Why Art History?" for an edited volume. She is also working with **Ritzky Etika C20** (Art History; currently Senior Program Coordinator of the Hatchery at Emory) and Giovanni Lovisetto to host several small-group discussions on AI, creativity, and humanities classrooms.



Lisa Lee spent academic year 2024–25 absorbed in the intricacies of book completion. The result of her labors—*Thomas Hirschhorn from Graphic Design to Art* (MIT Press)—is now out in the world. In September 2024, she delivered a paper at the German Studies Association annual conference. Lisa developed two new courses: an upper-level undergraduate seminar on figurative sculpture after Rodin and a graduate course on the art of description, co-taught with Jean Campbell. For the former, she organized an artist lecture and workshop with Ugandan artist Leilah Babirye; for the latter, she helped to bring to campus National Gallery of Art curator Harry Cooper. Outside of the department, Lisa has served on the advisory committee for Emory's Twin Memorials project and participated in the development of first-year liberal arts seminars, an initiative funded by the Teagle Foundation.

Giovanni Lovisetto published an article in *Heritage* titled "Copy/Paste: A Hauntological Approach to the Digital Replication of Destroyed Monuments." He presented research from his current book project and the paper "The (Queer) Time of the Ghost: A Hauntological Perspective on Achilles and Patroklos" at the 2025 Annual Meeting of the Society for Classical Studies and the Archaeological Institute of America in Philadelphia. With the Emory Center for Digital Scholarship, Giovanni has worked on the digital reconstruction of the entrance of Temple C in Selinus, with preliminary results presented at DigIt on October 18. Together with Ruth Allen (Carlos Museum) and Angela Porcarelli (Department of French and Italian), he organized a film series on Italian cultural heritage, archaeology, and ancient art. Giovanni, with **Ritzky Etika C20** (Art History) and Susan Gagliardi, organized a series of small-group discussions on AI, creativity, and the humanities classroom. Giovanni also serves as chair of the

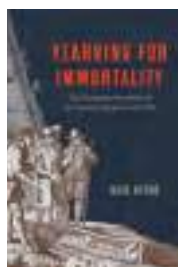
campus climate and community committee of the Emory Pride Employee Network and recently founded an art history writing group.

Sarah McPhee co-organized and co-chaired three sessions at the annual meetings of the Renaissance Society in March, entitled “Points of Departure: Exploring Early Modern Art and Architecture in Honor of Joseph Connors,” where she gave the paper, “Falda and the Swedes.” In September, she co-organized and co-chaired “*Mundus Chartaceus*: Paper, Virtual Presence, and the Production of Knowledge in Early Modern Europe, 1500-1700,” Corinth Colloquium XIV, attended by 22 scholars from Europe and the U.S. She delivered the paper “Southern Print and Northern Pigment: The Pamphilj Properties Illuminated.” In conjunction with the colloquium, she is co-teaching a graduate/undergraduate class, *Rome on Paper*. In late summer, her chapter, entitled “The Bell Towers at San Pietro,” appeared in the two-volume catalogue on *Bernini’s Architectural Drawings* (Munich, 2025).

Walter Melion published two edited volumes: *‘Motus mixti et compositi’ – the Portrayal of Mixed and Compound Emotions in the Visual and Literary Arts of Europe, 1500-1700* (Brill, 2024); and *Reading Images from the Past: In Honour of Karl A.E. Enenkel* (Brill, 2025). He also published five peer-reviewed articles, including “‘*Abstracto igitur animo*’: Eschatological Image-Making in the Emblematic Spiritual Exercises of Jan David, S.J.,” in W. de Boer and C. Göttler (eds.), *The Eschatological Imagination: Space, Time, Experience (1300-1800)* (Brill, 2025); and “‘Before Our Lord like a blank canvas before a painter’: The Cult of the Cor Iesu and its Flemish Emblematic Origins,” *Journal of the Historians of Netherlandish Art*. He gave several lectures, including “Intermediality and Synagonism in Three Printed Manuscript Alba amicorum,” presented at “Intermediality and Synagonism in Early Modern Northern Europe, 1400-1700,” in Toronto; and “Isabella Clara Eugenia as Progenitor of Petrus Bivero, S.J.’s Sacrum oratorium and Sacrum sanctuarium of 1634,” at the conference “Spanish Habsburg Women: Objects, Ritual, and Religion in the Early Modern World.” He has finished his next monograph, *Praying through Prints: Isabel van Meckenem’s Great Passion and the Transformation of the Manuscript Prayerbook* (forthcoming, Brill De Gruyter).

Linda Merrill continues to oversee the introductory art history courses, now titled *Encounters with Art and Architecture*, and to serve as Director of Undergraduate Studies. Her latest book, *The Performance of Art: Whistler, Wilde, and the “Ten O’Clock” Lecture*, will be co-published by Paul Holberton, London, and the National Museums of Asian Art, Washington, D.C., next spring in conjunction with a major Whistler exhibition at Tate Britain.

Rune Nyord published his monograph *Yearning for Immortality: The European Invention of the Ancient Egyptian Afterlife* (University of Chicago Press) in print and Open Access formats, and he gave lectures presenting the book at a variety of museums and universities in the U.S. (Yale University, Brown University, and the Metropolitan Museum of Art) and abroad (the Egyptian



Museum Bonn and the University of Southern Denmark). The book was launched at an Emory event at the Fox Center for Humanistic Inquiry in April. He spoke on other topics in lectures at Collège de France and the University of Chicago, as well as in conference papers at the University of Birmingham, New York University, and the Annual Meeting of the American Research Center in Egypt. A co-edited volume resulting from the “Egyptology in Dialogue” symposium held in late 2022 is in production and is scheduled to appear in the fall of 2025. At the end of the academic year 2024–25, he stepped down from his role as Director of Ancient Mediterranean Studies to take up that of Chair of the Art History Department.

Megan O’Neil’s exhibition, *Picture Worlds: Storytelling on Greek, Moche, and Maya Pottery* (co-curated with David Saunders), opened at the Michael C. Carlos Museum in September 2024 after its run at the Getty Villa Museum. In Fall 2024, she and Dr. Giovanni Lovisetto co-taught a seminar for graduate and undergraduate students that focused on the exhibition. For her Spring 2025 courses, Megan received a Community Engaged Learning Grant and a Native American and Indigenous Studies Course Enrichment Grant. Megan also published an essay, “Sensing Touch: Haptic Experience and Object Manipulation in Ancient Maya Art” in the journal *Res* and gave talks at the University of Delaware, Getty Villa Museum, Michael C. Carlos Museum, and the 58th International Congress of Americanists in Novi Sad, Serbia. She is on leave for the 2025-2026 academic year with two fellowships: she is an Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. and a Fulbright Scholar at the University of Leiden to work on a book about the 20th-century market for pre-Hispanic art in the Americas and Europe.

Elizabeth Pastan gave a plenary address last spring to the Georgia Medieval Group meeting in Athens, Georgia on what some might regard as a contradiction in terms, “Medieval Art in Georgia.” It was gratifying for Elizabeth to reflect on work in Emory’s collections by herself and by her doctoral students at Pitts Theology Library and the Rose Library, and on the Bayeux Embroidery facsimile in Dahlonga that provided her with rich offerings to draw upon. Having spent the summer largely in Atlanta writing, Elizabeth looks forward to the publication of her book on early rose windows. She is also excited to present new work at conferences in Rome, Mexico City, and Kraków in the coming year. In a departure from her research focused on all things vitreous and translucent, she will also contribute to the catalogue for the forthcoming exhibition of the Bayeux Embroidery, slated to take place in London in 2026.

André Patrão launched a new advanced studio called Paper Architecture. The course included a guest talk by the lead architect of the Portuguese office STUDIOLO, as well as a visit to the High Museum archives, the first initiative organized under the new partnership between Emory and the High Museum. He discussed

“Architecture in crises” at the annual conference of the Society of Architectural Historians, and at the Symposium for Urban Design History and Theory, he presented “Projecting ethics: the aesthetics of sustainable urban futures.” He was a guest reviewer at ETH Zürich and at a summer school organized by RISD. During the summer, he led a group from the Yale School of Architecture in an architecture tour across Portugal. He continues recording episodes for the Architecture Exchange Dialogues as one of its moderators, and as a member of the Council of the Portuguese Diaspora, he is again co-organizing the annual EuroAmericas Forum.

Renée Stein contributed a short co-authored essay on an Egyptian Old Kingdom shroud to a volume in honor of retired Carlos Museum curator, Dr. Peter Lacovara. Her research on residues in Roman glass *unguentaria* in collaboration with chemists at Eastern Michigan University was published in the journal *Heritage*. She presented results of strength testing of acrylic adhesive and nanoparticle mixtures, conducted with the Roth Lab in Emory's Physics Department, at the Annual Meeting of the American Institute for Conservation.

Eric Varner's *Golden Excess: Art and the Aesthetics of the Incredible* was published in April. In May he presented new work on Nero (“Going Beyond Greece: Nero’s Globalizing Artistic Agenda”) at the 19th Annual Trends in Classics conference, “Ages of Nero: Reality and Reception,” held at the Aristotle University in Thessaloniki. In September, Eric participated in a two-day workshop on Roman portraiture (“Facing the Past: New Directions in Roman Portraiture”) at the University of Indiana, Bloomington, where he presented ongoing work on the Michael C. Carlos Museum’s cameo portrait of Faustina the Younger. He and his husband Brad also welcomed home their newest Scottish terrier

who is, not coincidentally, named Faustina. While on a research trip to London this spring, Eric was able to spend time in the Map Room of the British Library examining the only surviving original copy of Pirro Ligorio’s *Antiquae Urbis Romae* from 1561.

Bonna Daix Wescoat remains the Director of the American School of Classical Studies at Athens. The exhibition, *Imag(in)ing Samothrace: From Homer to the HoloLens*, co-curated with Ellen Archie and Rebecca Salem, was a great success. She co-edited *Northern Aegean Architectural Networks* with William Aylward and Jacques des Courtils (University of Wisconsin Press). With Alex Knodell, she guest-edited a section of the *Journal of Greek Archaeology* entitled *Lidar in Greece*. With team members she gave the paper, “Procession, Performance, and the Structuring of Space in the Sanctuary of the Great Gods, Samothrace” at the conference “Music, Dance and Soundscapes in the World of Alexander the Great” in Thessaloniki, and the paper, “Mt Saos on Samothrace: In Defense of Mountain Heritage,” at the conference, “Mountains of Greece: Heritage Narratives from the Past for a Sustainable Future,” at the British School at Athens.

Pinyan Zhu's first year at Emory was productive. She brought classes to explore East Asian art and books on campus. In the winter, she presented at the conference “New Directions in Longmen Grottoes Art Research” at the University of Chicago Beijing Center and went on a two-week field trip to lesser-known sites of Buddhist grottoes in northern China. The trip climaxed when she was permitted to enter a cave-shrine that she had been researching for years. Returning to campus, she finished revising an article manuscript, obtained image permissions for publication, copy-edited two book chapters, and happily discovered that the mighty plants on the quadrangle are pecan trees. ■

In Memoriam – Dorinda Evans (1944-2025)

Linda Merrill

Dorinda Evans, Professor Emerita of Art History, died on September 13, 2025. She is survived by her daughter, Antonia (Tamsen) Evans.

Evans earned her PhD in 1972 at the Courtauld Institute of the University of London. Following various curatorial appointments, she arrived at Emory in 1978 as an assistant professor and curator of prints and drawings. She was promoted to the rank of full professor in 2002 and served three terms as chair of the department. In 2007, when she retired to become an independent scholar, a magnificent ginkgo tree was planted in her honor on the west side of Carlos Hall.

Evans’s first book, *Benjamin West and His American Students* (1980), the catalogue for a pioneering exhibition at the National Portrait Gallery, was a milestone in the study of Anglo-American painting. *The Genius of Gilbert Stuart* (Princeton University Press, 1999), established Evans’s standing as the leading authority on Stuart’s art. In its controversial sequel, *Gilbert Stuart and the Impact of Manic-Depression* (2013), Evans finds evidence of the



artist’s bipolar disorder in his artistic style. A conscientious and indefatigable scholar, Evans was researching the artist Charles Bird King and the early years of Gilbert Stuart at the time of her death. ■

Undergraduate News

Honors in Art History 2025

Two students earned Art History degrees with honors this year: **Yijin Li**, Highest Honors in Art History, for “Tibetan Bardo Painting as Soteriological Site,” written under the direction of Profs. Megan O’Neil and Sara McClintock (Religion); and **Zoe Price**, High Honors in Art History, for “From Playground to Classroom: Evolution of the Situation in the Art of Mary Miss,” written under the direction of Lisa Lee.

Art History Prizes

The Dorothy Fletcher Paper Prize recognizes outstanding research papers in art history. This year two students shared first prize: **Danielle Sherman** for “‘All His Possessions to Her Cult’: The Lower Church of Santi Luca e Martina,” written for Sarah McPhee’s fall 2024 Italian Baroque Architecture; and **Catherine Goodman** for “Tekmessá’s Triumph: Iconographic Subversion in a *Kylix* by the Brygos Painter,” written for Megan O’Neil and Giovanni Lovisetto’s fall 2024 Greek, Maya, and Moche Pottery. Honorable Mentions went to **Serene Ahn** for “From Productivism to Contemporary: Reinterpreting Varvara Stepanova’s Ideals for Sustainable Fashion,” written for Christina Crawford’s Soviet Avant Garde (fall 2024); and **Luke Yuanyi Zhang**, for “Modernism and Sacred Space: Frank Lloyd Wright’s Unity Temple and Paul Rudolph’s Cannon Chapel,” written for Christina Crawford’s Modern Architecture (fall 2024).

The Marc Ernstoff Prize in Art History supports undergraduate learning opportunities, particularly those fostering connections between the visual arts and the sciences. This year’s awards went to **Alyssa Colen**, allowing her to participate in the Samothrace archaeology project; and **Caroline Gray**, supporting travel to Milan for research relating to her Honors project (see p. 2).

Danielle Sherman won the 2025 Louis B. Sudler Prize in the Arts in recognition of her accomplishment in creative writing.

Yijin Li was awarded a 2025 Atwood Undergraduate Research Award for his Honors thesis work.



2025 Art History graduates

Honors Symposium



The annual Art History Honors Symposium was held on December 11, 2024. **Zoe Price** presented “Redefining Public Experience in the Art of Mary Miss,” and **Yijin Li**’s paper was titled “Text, Icon, and Ritual in a 19th-century Tibetan Scroll Painting.”

Class of 2025

Alyssa Colen (Architectural Studies minor) spent the summer in Greece doing archaeology before beginning to teach biology at Mercersburg Academy while getting a master’s at the University of Pennsylvania. **Yijin Li** (Art History major) is pursuing an MA at Harvard in the Regional Studies–East Asia program, in which he plans to focus on Chinese and Himalayan Buddhist Art. **Shuhan Liang** (Art History minor) is entering the master’s program in International Affairs (Urban & Social Policy track) at Columbia University. **Emma Liu** (Art History minor) is pursuing a master’s in biomedical science at Mount Sinai. **Bennett Marsh** (Art History major) plans to go into investment banking. **Zoe Price** (Art History major, Architectural Studies minor), **Isabella Lester** (Art History major), and **Jainee Shah** (Art History major), traveled during their post-graduation summer. **Zinnia Robinson** (Art History minor) is attending the Rollins School of Public Health for health policy. **Alena Song** (Art History Major with Visual Arts Concentration and Architectural Studies minor) is pursuing a second BA in interior design from Eastern Michigan University. **Jeffrey Wu** (QSS Architectural Studies) is working as a business analyst in New York City. **Ivan Zhu** (Art History minor) is working toward a PhD in Chemistry at the University of Wisconsin–Madison.

Alumni

Katherine Pastides Erickson 03C is the Museum Manager for the 21C hotel museum in Lexington, Kentucky. **Alexandra Morrison 11C** is working as a Curatorial Associate in the Department of Painting and Sculpture at the Museum of Modern Art, New York. **Caitlin Ryan 13C** is an Assistant Curator in the Department of Photography at the Museum of Modern Art, New York. **Ivan (Yiwen) Zhu 24C** has entered the MA program in art history at Hunter College, The City University of New York. ■

Graduate Student News

Ellen Archie co-curated the exhibit *Imag(in)ing Samothrace: From Homer to the HoloLens* at the Makriyannis Gallery (see p. 11) at the American School of Classical Studies at Athens with Rebecca Salem and Bonna Wescoat. They also authored the accompanying catalogue. Ellen was part of a group presenting the digital modeling and rejoining of separated architectural sculpture from Samothrace, *Reunited and it Feels So Good*, at the “Three-Dimensional Experiences of Ancient Environments” symposium at the American School of Classical Studies at Athens. She also presented a paper taken from her dissertation, “Performing Plenty: A Late Fourth Century BCE Diadem from Amphipolis,” at the 2025 Archaeological Institute of America Annual Meeting.

Christopher Askew is finishing the first chapter of his dissertation on glyptic chronology and preparing to begin the next chapter on agency, patronage, and imperial female gemstone portraits. In the spring of 2025, he was a grader in the Classics Department for a course on ancient Roman literary history. He took part in the American Numismatic Society’s Summer Seminar to study ancient coinage over the summer of 2025 (see p. 9). For the fall of 2025, he is serving as a teaching assistant for the Art History Department’s survey course and as a grader for the Classics Department’s Classical Mythology class.

Raquel Belden conducted dissertation research and presented this work at the Middle Atlantic Symposium on the History of Art in the spring (see p. 4). She delivered three lectures on modern art in the introductory art history course, *Encounters with Art & Architecture*, at Emory and is currently teaching an upper division course, *Twentieth Century Art in Europe and the U.S.*, at Georgia State University. Over the summer, Belden attended the Empowering Interdisciplinarity Graduate Workshop, a pedagogical training event hosted by Emory’s Institute for the Liberal Arts.

Tori Burke defended her dissertation prospectus in the fall of 2024. In the summer of 2025, she co-taught the Emory Pre-College Program Classics course *Cities in Dust: Uncovering Daily Life in Ancient Roman Pompeii* with Tyler Holman. Also this summer, the digital StoryMap presenting Tori’s Mellon Fellowship in Object-Centered Curatorial Research project, entitled “[A Green Byzantine Pyxis?: Understanding the World of an Object Without a Definite Place of Origin](#),” was published on the Michael C. Carlos Museum’s website and was incorporated into a new display for the object’s reinstallation.

Alexandra Butterfield completed her coursework this year. In spring 2025, she co-taught a class on early modern printmaking with her advisor, Dr. Walter Melion. Alexandra presented a paper, “The Strasbourg Manuscript’s Purgatory: A Burnt-up Text’s Take on Being Body-less,” at the Newberry Library’s 2025 Multidisciplinary Graduate Student Conference. She also presented at the Georgia Medieval Group’s annual symposium, where she discussed representations of choir screens in fifteenth-century panel paintings—work that is rapidly developing into an exciting dissertation topic. Alexandra served as the graduate assistant for the fall 2025 Lovis Corinth Colloquium.

Emily Edison co-taught the undergraduate seminar *Sculpture’s Body*

with her advisor, Dr. Lisa Lee, in the fall of 2024. She received Professional Development Support (PDS) funding for travel to an exhibition in Miami in summer 2025. Edison sat for her doctoral examinations in the fall of 2025.

Nathan Goldberg drafted three chapters of his dissertation and delivered conference papers at the University of Illinois, Chicago, and SECAC (Southeastern College Art Conference).

Tyler Holman spent part of the summer in Rome as assistant for the department’s study abroad program led by Dr. Eric Varner. Back in Atlanta, he co-taught the Emory Pre-College course *Cities in Dust: Uncovering Daily Life in Ancient Roman Pompeii* with fellow PhD candidate Tori Burke. He also held a Mellon Internship at the Carlos Museum, cataloging ancient coins, and co-authored a paper on a Tanagra figure in the museum’s collection. Building on research first presented last year, the paper will appear in the forthcoming Getty Publications volume, *Art & Science Unite! Interdisciplinary Polychromy Research: Proceedings of the 12th International Round Table on Polychromy in Ancient Sculpture and Architecture*.

Miltiadis Kyllindreas presented a paper entitled “Much Ado at the Agora: Deliberations over the Reconstruction of the Stoa of Attalos in the 1950s” at the annual meeting of the Archaeological Institute of America, held in Philadelphia in January 2025. In February 2025, he copyedited the Greek text for the catalog and exhibit *Imag(in)ing Samothrace: From Homer to the HoloLens*, co-curated by Dr. Bonna D. Wescoat. Miltos was also awarded the Samuel H. Kress Fellowship for the 2025–2026 academic year (American School of Classical Studies at Athens) to finish his dissertation, entitled “Building up the Classical Past: The Politics of Architectural Reconstruction in Modern Greece.”



Samantha LaValliere successfully presented the prospectus for her dissertation project “Life, Death, and Remembrance in the Disc Monuments of Toniná.” In October, she took a trip to Mexico to conduct research related to the project. She also organized a mini exhibition at the Carlos Museum featuring Maya Blackware.

Audrey Lin completed her doctoral exams and served as the Program Assistant to Emory’s Italian Studies Abroad Program in Bologna over the spring and summer semesters. Just recently, she participated in the Lovis Corinth Colloquium, “*Mundus Chartaceus*,” where she presented “A Paper Party: Flavio Chigi’s Banquet at the Four Fountains (1668).” Currently, she is working on her prospectus defense, which she expects to complete by the end of the year.

Brooke Luukkala has been hard at work as the 2025-26 Pathways Fellow at Emory’s Fox Center for Humanistic Inquiry. This fellowship has given Brooke the opportunity to explore alternative careers in the humanities while she puts the finishing touches on her dissertation on bone objects from the Peruvian Formative Period (1800-200 BCE). In December, Brooke will also be delivering three lectures to the ARTHIST 101 course on the art of the ancient Americas.

NEWS

Graduate Student News

Iain MacKay advanced to doctoral candidacy in Fall 2024 after defending his prospectus titled “Elite Viewing and Artistic Engagement in Early Modern Antwerp.” He was also the coordinator for the Lovis Corinth Colloquium XIII on the topic of “The Affective and Hermeneutic Functions of the Mindful Picture” in September 2024. In Spring 2025, Iain moved to Groningen, Netherlands, after accepting a joint degree fellowship with Rijksuniversiteit Groningen. He will remain in residence in Groningen until December 2026.

Chelsy Monie was awarded the Crossroads Cohort Advanced Graduate/Postdoctoral Fellowship at Tulane University in New Orleans. As a fellow, Chelsy will primarily mentor and support the inaugural class of the Crossroads Cohort, a unique and innovative interdisciplinary graduate program offering MA and MFA pathways for artists and art historians whose work engages intersections of Africana studies, art history, and studio art.



Margaret Nagawa published a chapter, “Otobong Nkanga’s Sensuous Reinvention of Allan Kaprow’s *Baggage*,” in the 2025 Nasher Prize Graduate Symposium Compendium. In February, Margaret conducted object-centered research on the

Luzira Head, an archaeological sculpture from Uganda housed at the British Museum. That same month, Nagawa also presented a paper, “Leilah Babirye and the Poetics of Peace in *Ebika Bya Ba Kuchu Mu Buganda* (Kuchu Clans of Buganda) sculpture series,” at Emory University’s “Institute of African Studies Graduate Symposium.” This fall, Nagawa’s guest-curated exhibition, *Insistent Presence: Contemporary African Art from the Chazen Collection*, opened at the Michael C. Carlos Museum (see p. 3). Nagawa is taking a leave of absence to fulfill a one-year teaching position at Spelman College as the Walton Visiting Professor of Art History and Curatorial Studies at the AUC Art Collective.

Haley Pierce curated *Blanche Hoschedé-Monet in the Light* (Feb. 14-Jan. 15, 2025) at the Eskenazi Museum of Art at Indiana University, the first monographic exhibition of Hoschedé-Monet’s work in the United States. Haley is the editor and a contributing author of the accompanying catalogue and organized a symposium focused on the exhibition featuring new scholarship, which was held on April 17, 2025. In November 2025, Pierce presented new research from her dissertation at the second annual “Workshopping Future Directions in Impressionism” conference in Los Angeles.



Joseph Rowley, now in the second year of his PhD, studied German at Middlebury College over the summer and presented a paper at the “UGA Symposium on the Book” (in connection with the Georgia Medieval Group) in the spring. He is currently co-teaching a course on seventeenth-century painting in the Northern and Southern Netherlands with Dr. Melion and participating in seminars with Dr. Pastan, focusing on the medium of glass from both theoretical and material perspectives, and with Dr. Lee, exploring the question of genre both historically and in relation to contemporary research and writing.

Emily Whitehead presented her research in the University of Liverpool Archaeology, Classics and Egyptology seminar series, the American Research Center in Egypt (ARCE)’s annual meeting, and the Birmingham Egyptology Symposium. She published a journal article in *Interdisciplinary Egyptology* and a public-facing web article with ARCE. She has been awarded a Research Associateship with ARCE for 2025-2026. Thanks to the 2024-2027 David E. Finley Fellowship at the Center for Advanced Study in the Visual Arts that she was awarded last year, she is currently a visiting researcher at the University of Birmingham, UK, and traveling to archives and museums for dissertation research. ■

Graduate Alumni News

Angi Elsea Bourgeois 03PhD, in addition to her role as Dean of the College of Architecture, Art, & Design, currently holds the position of Interim Vice Provost at Mississippi State University, where she continues to serve as interim Dean of the Graduate School. In recent years, Angi has worked closely with university leadership on its program development in Rome, where MSU has longstanding research ties to the World Food Program and the Food and Agriculture Organization, both agencies of the United Nations. Angi’s familiarity with and connections to Rome has supported additional exploration of undergraduate programmatic growth. Angi also works closely in areas of curricular development and institution-wide efforts to elevate the general education program with the goal of engaging students more deeply with the values of liberal arts education at its core. This fall marks the beginning of Angi’s twenty-fourth year at Mississippi State.

Sheramy Bundrick 98PhD, Professor of Art History at the University of South Florida, has shifted assignment from USF’s St. Petersburg campus to the flagship Tampa campus, where she enjoys working

more closely with art history majors and MA students. Based on her work on Attic vases in Etruria, in spring 2025 she was elected as an Associate Member of the North American section of the Istituto Nazionale di Studi Etruschi ed Italici. She recently published an article titled “*Pompê, Peplos, Poikilia*: Picturing the Panathenaia on an Athenian Amphora,” which she dedicated to her dissertation adviser, Dr. Bonna Wescoat, in gratitude for her mentorship (*Greek and Roman Musical Studies* 12 [2024] 3–38). Forthcoming in the 2025 volume of *Metropolitan Museum Journal* is another new article, “Melosa’s Prize Revisited: Weaving the Story of a Greek Eye Cup.”



Amy Butner 20PhD is excited to announce that *Divine Egypt*, the international exhibition of Egyptian art she developed during her time as a fellow at The Metropolitan Museum of Art, will open October 12 and run through January 19!

NEWS

Graduate Alumni News

Since leaving The Met, Amy has worked as an Egypt Expert accompanying luxury tours to Egypt organized by Smithsonian Journeys. As an Egypt Expert Amy gives lectures and answers guest questions about the ancient and modern world. When she isn't in Egypt, Amy can be found at the airport working as an Operational Coordinator for Delta Airlines.

Claire P. Fitzgerald 13PhD has been named Visiting Assistant Teaching Professor in the Department of Art and Music Histories, Syracuse University.

Rachel Foulk 11PhD, Professor of Art History at Ferris State University, published "Tomb Gardens of the Doctor Patron: Nature, Family, and Commemoration in Ancient Roman Painting and Poetry" in the September 2025 issue of *Word & Image*. The article offers a new analysis of the late first-century BCE *Tomb of Patron* in Rome. This year, Foulk is serving as president of the board of directors at Artworks, the community arts and humanities center in Big Rapids, Michigan.

Amanda Hellman 13PhD has been named Director of the Palmer Museum of Art at Penn State University, effective Jan. 2, 2026.

Haley Jones 24PhD accepted the position of Curatorial Specialist at the Fowler Museum at UCLA, beginning November 2024, where she is researching the African art collection of Jay T. Last. In June 2025, she attended the certificate training program "Provenance Research Today: Issues, Resources and Networks" at the University of Denver's Center for Art Collection Ethics (ACE).

Kira Jones 18PhD is currently working as a historical consultant for print and media projects, including Latin for *Conjuring 3*, *WandaVision*, and *Red Notice*, as well as various historical fiction and research projects still in development. She also teaches Classics at Agnes Scott College. Her research on the use of antiquity in modern media and recent publications include a chapter on Eurydice in Supergiant's *Hades (Women in Ancient Video Games)*, *Assassin's Creed* in museums (*Assassin's Creed in the Classroom*), Athena parallels in *Destiny 2 (The Psychgeist of Pop Culture: Destiny)*, and Southern Gothic in *Destiny 2 (Games That Haunt Us)*, forthcoming). Most of her activities are posted on her website at www.flaviansophist.com.



Peri Klemm 03PhD recently premiered her documentary film, *The Siinquee Sisterhood: Women's Ateetee Ritual in Oromia, Ethiopia* at Mesa College in San Diego. To view it: <https://www.youtube.com/watch?v=gHPaGKdech0>.

Sarah R. Kyle 10PhD is Professor of Art History at Iowa State University. This year, she was reappointed Chair of the Department of Art and Visual Culture for a second term. She is also serving as Interim Director of ISU's Center for Excellence in the Arts and Humanities. Her recent publications include, "The Metamorphoses of the *Rocconabona Herbal*: A study of its afterlives in

Collenuccio's *Pliniana defensio* and Giovanni da Udine's painted garlands in the *Loggia di Psiche*," in *Manuscripts, Plants, Remedies in the Mediterranean Traditions: Studies across Disciplines for Alain Touwaide, Tome 2: Plants*, ed. Steven M. Oberhelman (De Gruyter 2025).

Graham Lea 22PhD joined the Institute for Advanced Studies in Culture at the University of Virginia this summer where he is a Fellow and Assistant to the Executive Director. His book chapter entitled, "Exploring Complex Emotions through the Portrayal of Dialogic Exchange: Pieter Lastman's *Paul and Barnabas in Lystra* of 1617," was published last year in the volume *Motus mixiti et compositi: The Portrayal of Mixed and Compound Emotions in the Visual and Literary Arts of Europe, 1500–1700*. He is in the final stages of a book project on Hendrick Goltzius and Pieter Lastman's biblical history paintings, which he hopes will go to press very soon. In late August, he and his wife, Claire, welcomed their second daughter, Charlotte Brooks Lea. Older sister, Ruby, could not be more thrilled.



Rachel Patt 22PhD was named Assistant Professor of Art History at the Department of Art, Art History, and Design, University of Notre Dame.

Meghan Tierney 16PhD earned tenure and promotion to Associate Professor of Art History, Ursinus College, Collegeville, PA.

Susan Todd-Raque's 93MA self-published handbook, *The Photography Collector's Primer*, is now in its fourth edition. It is a simple guide to collecting photography for the novice. For over ten years she had been curating exhibitions at Georgia Public Broadcasting. Susan is also a board member of the Georgia Committee of the National Museum of Women in the Arts, an organization devoted to raising awareness about women artists in Georgia.



John Witty 22PhD, after teaching Honors and Advanced Placement Art History at the Design and Architecture Senior High School and Belen Jesuit Preparatory School in Miami, Florida, started a position as Assistant Curator at the Lowe Art Museum at the University of Miami. He also teaches courses on the Renaissance and Baroque periods for UM's Department

of Art and Art History as an Adjunct Lecturer. Since starting at the Lowe, John has curated exhibitions on contemporary photography, Japanese woodblock prints, and the depiction of landscape in Early Modern European paintings. This fall, John will present aspects of his dissertation research at the bi-annual "Andrew Ladis Memorial Trecento Conference" at the Georgia Museum of Art in Athens. ■



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Welcome 2025 PhD Cohort!



Welcome to our 2025 Graduate Cohort: Natasha Naomi Agasaro Keza (African), Janette Snyder (Ancient), and Julia Weichlein (Modern).

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