

art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY

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Bonna D. Wescoat

Greetings in this 55th year of Art History at Emory



During the 2020 pandemic faculty meetings were held via Zoom



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I distinctly remember admiring the number 2020 on New Year's Day: how crisp it sounded and how balanced it looked; a number not on the way to something but having already arrived. It was promising. Years studying the ancient Greeks, with their keen awareness of fortune's devastating reversals, should have made me more wary. It has been an extraordinary year, but not for any of the reasons we might have imagined at its inception. With remarkable fortitude, flexibility, and kindness, the Art History Department's students, staff, faculty and alumni have weathered wrenching changes

and yet managed to persevere, succeed, and make us exceedingly proud. The chronicle of this year is like no other in the 55 years of our department.

The 2019-20 academic year began in typically lively fashion, starting with our welcoming Ruth Allen as the Curator of Greek and Roman Art at The Carlos Museum. The exhibition, *Through a Glass, Darkly*, co-organized by Walter Melion with contributions from our graduate students, drew crowds to the Carlos Museum and culminated in the tenth Lovis Corinth colloquium. Courtesy of the John Howett

Visit our website at arthistory.emory.edu.

Letter from the Chair continued from page 1

Travel Fund, Christina Crawford took her students to investigate architectural initiatives in Alabama. Lisa Lee and Dana Haugaard teamed up to teach a class focused on engaging art through its materials. Students from Emory, Morehouse, and Spelman came together for a Mellon Curatorial Seminar.

The turn of the new year began in sadness over the loss, on December 29th, of our beloved colleague, Sidney Kasfir, a lioness within the field of African art, Emory, our department, and her family. Elizabeth Pastan shares here a tribute to Sidney with highlights of the memorial celebration held for her at Emory. We began our brisk program of featured lecturers, including Heather Hyde Minor, Emily Pugh, and William Brumfield. At the end of winter, we had splendid news that our colleague, Lisa Lee, had sailed through the tenure review.

But by spring break the ominous national health situation upended our academic community and we pivoted to remote learning. The effort affected not only all classroom teaching and the cancelling of our numerous guest lectures and two international symposia, but also the mentoring of honors students and PhD candidates. Despite the challenge, four undergraduate seniors completed excellent honors theses and five of our graduate students finished their PhDs. These dissertations represent the culmination of years of research and writing, and while we were not able to perform the hooding ceremony or celebrate in person, the departmental virtual gathering in celebration of the honored students was one of the most moving graduation parties we have held.

Our graduating undergraduates, too, including eleven majors, four minors, and three minors in architecture had to forgo pomp and circumstance in favor of letters, mugs, and a festive Zoom call during which the faculty shared the ways each one of our students had left their particular mark.

Our summers, usually a time of research, writing, and travel, were also upended. The death of George Floyd and so many others affected us along with the rest of the nation. As an initial response, several members of our community worked to craft an exhibition on our website, *Art, Architecture, and the Advocacy for Black Lives*, selecting images that capture moments in the history of protest and advocacy for racial justice, written in the language of art and architecture and centered on Atlanta and the Southeast (<http://arthistory.emory.edu/home/news/black-lives-art.html>). Students Margaret Nagawa and Faith Kim worked with Susan Gagliardi to craft Art Circles, an ongoing opportunity to share difficult conversations about race and social justice.



Students participate in *Student Studio* a creative program co-sponsored by the Carlos Museum and the Art History Department

In an effort to advance from emergency remote teaching to online proficiency, we committed much of June to ECOTS, or Emory College Online Teaching Strategies training. Attempting to navigate our new learning management system, Canvas, was an eye-opener. But everyone eventually became proficient, aided by Nicole Corrigan. Summer field programs turned into virtual group endeavors with surprisingly positive results.

In an effort to beat the COVID-19 curve, we began the fall semester early, and amid the turbulence surrounding us on so many levels, we continue to offer our traditionally excellent education in art history. We have been delighted to welcome our new graduate students, Christopher Askew (Roman), Miltos Kyliandreas (Greek), and Chesly Monie (African) art, now completing their first semester. Several

faculty capitalized on one of the most rewarding advantages of online teaching—the opportunity to invite artists and scholars from around the world to join our classes. Webinars have taken the place of public lectures, with stimulating presentations and discussions from Nancy Um, Lia Markey and Suzanne Karr Schmidt.

Key to our success has been the stalwart team that administers our programs and provides the critical bridges between faculty, students, and the university: Blanche Barnett (ADA), Linnea Harwell (graduate program), and Laurie Carter (undergraduate program). We are also grateful to Becky Baldwin, who will retire at the end of the year, after 20 years as our Image Specialist in the Visual Resources Library.

The members of our department continue to win prestigious grants and fellowships, as you will learn in the Faculty News and Graduate Student News sections.

As ever, we want to thank our donors for their generous support of the department. All of these contributions help us to fund student research, undertake travel seminars, award student prizes, and organize special events. We are especially thankful to the generous donors who have established endowed funds for the department.

2021 will be different. Exactly how remains outside our reach, but we have confidence in our resilience and offer best wishes for your health, peace, and safety in the coming months. Please do stay in touch. ■

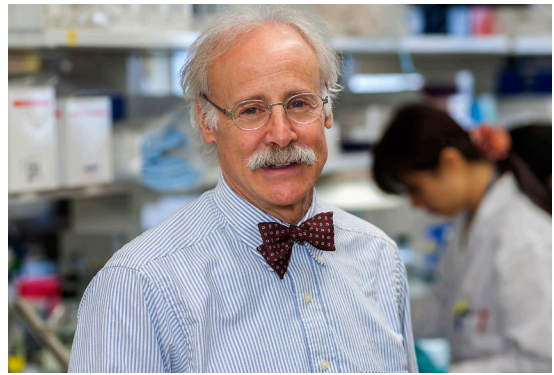
Bonna D. Wescoat

Interim Chair of the Art History Department
Samuel Candler Dobbs Professor of Art History
Director of Excavations, Sanctuary of the Great Gods, Samothrace

Marc Ernstoff Prize in Art History

Sarah McPhee

The Art History Department is thrilled to announce that Dr. Marc Ernstoff, Art History major in the Emory College class of 1974, has generously endowed a new fund for the department. The endowment will support the annual award of the Marc Ernstoff Prize in Art History, designed to support a broad array of undergraduate learning opportunities that foster connections between the visual arts and the sciences. Students may apply for funds to support such activities as summer work on excavations or in conservation labs; internship support; architectural training; or travel to exhibitions, museums, libraries, and archives to conduct research related to an independent study project or an honors thesis. Acknowledging the dynamics of his own undergraduate experience as an Art History major and subsequent career as a research scientist and medical oncologist,



Dr. Marc Ernstoff '74C (Art History major)

Dr. Ernstoff intends the prize to enhance a liberal arts education through experiences that reveal how studying art and architecture helps one understand the natural world and how science and art impact one another. We had hoped to award the first Ernstoff Prize this past April but the pandemic thwarted our plans. Art History majors and minors, History/Art History majors, and Architectural Studies minors, in their first through third years are all eligible and should stay tuned for the call for proposals in spring 2021! ■

Art History Welcomes Dr. Ruth Allen, Curator of Greek and Roman Art

Eric Varner

The Art History Department was delighted to welcome Dr. Ruth Allen to Emory in the fall of 2019 as the new curator of Greek and Roman Art at the Michael C. Carlos Museum. Dr. Allen received her B.A. from Cambridge University, her MA from the Courtauld Institute, and her PhD from Cambridge. Prior to coming to Atlanta, Allen worked at the Institute of Classical Studies in London, and held curatorial positions at the British Museum and the J. Paul Getty Museum. She has co-curated several exhibitions including *The Classical Now* at Kings College London and *Recasting: Classical Casts and Contemporary Art* at the Cambridge Museum of Classical Archaeology.



Dr. Ruth Allen

Dr. Allen's dissertation, "A Cultural History of Roman Engraved Gemstones: Their Iconography, Material and Function," explores Roman gems and jewelry, essentially 'wearable art,' and she is interested in issues of identity and adornment which she has explored in several other publications. She was a co-editor and a contributing author to the catalogue that accompanied *The Classical Now* exhibition which highlighted the intersections of classical and contemporary art.

Dr. Allen has already been avidly at work on the Carlos's collection of ancient gems. She is currently collaborating closely with first-year graduate student, Christopher Askew, who was

awarded one of the museum's Mellon internships; they are working on an upcoming exhibition of the Carlos gems, which is slated to open in August of 2022. Since her arrival in Atlanta last fall, Dr. Allen has been getting familiar with the collection of classical art and how it can benefit the larger Emory community. She has retrieved works out of storage for display, reinstalled some of the cases, and initiated the cleaning and conservation of the ancient silver, which will eventually be displayed in a case that will be specially designed to maintain an ideal microclimate

for the silver. Dr. Allen has redone all of the labels in the sculpture court of the classical galleries; the new labels identify the marbles and hard stones from which the sculptures are carved and are plastics-free—in alignment with the University's environmental goals. Dr. Allen has also been involved in the ongoing digital and online aspects of the collections. In addition, she is co-teaching an Ancient Mediterranean Studies course this semester with Cindy Patterson of the History Department. She looks forward to future collaborations with the Emory faculty. ■

Remembering Sidney Kasfir

Elizabeth Pastan

Friends, colleagues, former colleagues, students, siblings, children, and grandchildren gathered on Sunday, February 23 at the Cannon Chapel of Emory University to honor the life of Sidney Littlefield Kasfir (1930-2019). The tone of the memorial was celebratory, as Bonna Wescoat, interim chair of art history, later observed, “One cannot mourn a life lived so fully.”

Her elder daughter Melania delivered the opening remarks, beginning with the remarkable life of her mother. Even those of us who thought we knew Sidney well learned about new aspects of her life and interests, including her love of sports and the fact that she played on the state championship basketball team her senior year of high school in Maine, her undergraduate degree in Astronomy and Physics from Simmons College, and a first job working in a lab at MIT working on radiation. With what would become one of many pivots in Sidney’s life, she subsequently earned a Master’s degree in Greek and Roman Art, and her first teaching job at Bridgewater State University. During this period of her life she met her first husband, Nelson Kasfir, and in 1967, they moved to Kampala, Uganda. There she undertook another new role, as director of the Nommo Gallery featuring contemporary African art in Kampala. She then pursued a doctorate from the London School of Oriental and African Studies. In the 1980s, she taught at Dartmouth College, where Nelson was then on the faculty, and this was followed by Sidney’s 23 years of teaching at Emory University. In 1991, she met her husband, Kirati Lenaronkoito, in northern Kenya. Over the years, she assisted his work expanding his farm and business, and helping to mentor his 10 children. As her younger daughter Elisabetta articulated, “she truly lived in two different worlds and yet moved between them with ease.” Elisabetta also spoke about Kirati’s farm in Maralal where Sidney is buried, offering a traditional Samburu prayer.

Kasfir became a leading scholar in the field of African art history, culminating in a Leadership Award honoring decades of her scholarly contributions to the study of African arts from the Arts Council of the African Studies Association (ACASA) at its Triennial conference held in Legon, Ghana in August, 2017. Susan Gagliardi, who now teaches African art at Emory, was in the audience when Sidney received the award, and recalls what a joyful moment it was, as her students surrounded her at the front of the hall at the University of Ghana. Sidney published foundational texts in the field and trained distinguished scholars of the next generation:



Sidney Littlefield Kasfir (1930-2109)

Pamela Franco, Sunanda Sanyal, Peri Klemm, Krista Thompson, Elizabeth Morton, Jessica Stephenson, Chika Okeke-Agulu, Jessica Gershultz, Delinda Collier, Bukky Gbadegehin, Amanda Rogers, Smooth Nzewi, Amanda Hellman, and John Tyson. She joined with other scholars on campus to make Emory a leading center for African studies. As Gagliardi summarized, “Sidney often led thinking on a particular concern in the field of African art history, and her publications on a broad range of topics continue to serve as touchstones for critical issues in the field.” Yet despite these many accomplishments, towards the end of her life Sidney reflected that, “I feel I am a good mother and, career or not, I feel that it may be my most important accomplishment.”

Each speaker conveyed a different aspect of Kasfir’s life. Sarah McPhee, the chair of art history, remembered her contributions as a scholar, and referred to the geographical breadth and chronological sweep of her work. McPhee characterized Sidney as “larger than life, original, provocative, fearless, and deeply imaginative,” with a gift for mentorship. Elizabeth Pastan spoke of Sidney’s enormous capacity for friendship and expansive hospitality, she offered anecdotes about her great generosity of spirit on the one hand, and almost comical bluntness on the other. Pastan recalled the time when Kirati visited Atlanta, charming her then very young children, and described some of the cultural interests she and Sidney shared. Clark Poling spoke about co-teaching a course he and Sidney

Sidney Kasfir

developed, which they were also able to offer as an art history Study Abroad course in Paris. Articulating a theme that spanned many of the remarks and remembrances, Poling stated that he admired her gumption in her life and in her work and the intersection between the two. Wearing a vibrant textile vest in honor of their mutual interests, Rebecca Stone read a poem she'd written for Sidney. Chika Okeke-Agulu, now a faculty member at Princeton, talked about Sidney as a mentor and as a friend, portraying her as his "intellectual mother." He noted that in taking on sacred cows of the discipline, she allowed a younger generation to flourish. He concluded with the observation that she had left this world on her own terms and could now be considered an ancestor, who can serve as example and guide.

Melania closed with remarks from the children of her family in Africa, quoting them as saying that even in the last days, when she turned to them with her radiant smile, "you would think we were the muscles that made her heart beat." After the service, a reception allowed those gathered to share further memories and anecdotes. Many remarked on the numerous students who had traveled a very long way to be there, and on how much her daughters reminded them of Sidney.

Sidney Kasfir was a devoted supporter of the Southern Poverty Law Center. To make a donation in her memory, please visit their website: <https://www.splcenter.org/>. ■



5-ft. long Idoma elephant mask from Otobi, where Kasfir did her doctoral research. Given to the Carlos Museum by Toby and Barry Hecht as a token of appreciation for the work Sidney Kasfir did for them. Oba (Nigeria, Idoma, Akpa District, Otobi Village) Itrokwu Society Mask, Mid-20th Century. Wood, pigment, paint. Gift of Toby and Barry Hecht. 2005.67.1

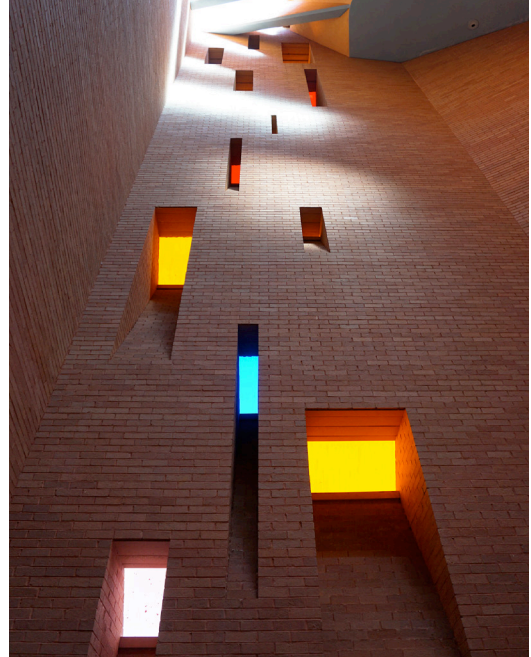


Sidney Kasfir in Uganda in 2011

The John Howett Travel Fund Supports Architecture Trip through Alabama

Caleb Sowers, Undergraduate Program

Thanks to the John Howett Travel Fund grant, those of us in Professor Christina Crawford's fall 2019 Four Walls and a Roof: Contemporary Architecture Theory and Practice seminar embarked on a two-day driving field trip to three sites in Alabama of architectural interest: Auburn University Architecture School's Rural Studio, The National Memorial for Peace and Justice, and Tuskegee University. Although I have not returned in many years, the journey was uniquely contemplative for me, an Emory College student who spent my young childhood in Auburn, Alabama. In my memory, Auburn University's School of Architecture was simply the host of a thrilling annual pumpkin carving competition (with gobs of free candy). Through this trip, I learned that the school has much more to offer. Since its inception in 1993, Auburn's Rural Studio has constructed more than 200 houses and public structures throughout Alabama's rural Hale County. The Studio's projects have historically been characterized by their altruistic aspirations and kaleidoscopic appearance; although their designs have grown more conservative in recent years to better align with the wishes and capacities of local communities. The dazzling constructions of the early Studio, with their fascinating geometries and radical materiality, have proven difficult to maintain by the homeowners and municipal bodies charged with their long-term care. On a damp October afternoon, we visited the Rural Studio, where we had a pleasant first-hand experience of a playground the



Looking up from the choral practice chamber in the Paul Rudolph-designed Tuskegee University Chapel.



Playground at Lion's Park in Greensboro, Alabama. Constructed of recycled tires and repurposed mint oil barrels.

Howett Travel

Studio constructed entirely from reclaimed 55-gallon steel drums (a gracious donation from a Seattle mint oil processor). A rainbow array of poles poked up through an undulating matrix of glassy pools, gently circumscribed by the lids of the drums. Running through the labyrinth felt a bit like navigating an industrial cornfield—a resonant if ironic analogy, given that the Rural Studio has chosen to intervene in this agrarian landscape because it was so notably excluded from the spoils of industrial capitalism.

We also went to the National Memorial for Peace and Justice, situated on a hilltop a few blocks from the heart of Montgomery's downtown capitol area. The Memorial solemnly acknowledges the systemic lynching of African-Americans throughout the Southern states, lucidly contextualizing racial terror through a melding of sculpture and architecture. The design of the Memorial, spearheaded by Boston-based architecture collaborative, MASS Design Group, centers around the arrangement of eight hundred human-scaled steel monuments. The symbolic significance of these cenotaphs, each incised with the name of a single Southern county and a list of several individuals, becomes legible as the visitor weaves between the steel columns and the floor slopes down, descending into a large chamber. The monuments remain attached to the ceiling and thus rise above the visitor, seeming to hang. The effect is dramatic, and the realization of what they represent—bodies—hits the visitor like a freight train. Outside the main memorial, copies of the same eight hundred monuments lie in the grass. These are available to each of the counties implicated in the legacy of lynching that would like to publicly grapple with the horror of their history.

The weekend concluded with a visit to Tuskegee University, the institutional brainchild of Booker T. Washington. We met members of the University's architecture faculty and received a tour of the campus, designed by Robert R. Taylor (the first African American to graduate from MIT) and David Williston (the first professionally trained African American landscape architect). We also had the opportunity to explore Tuskegee University chapel, designed by Paul Rudolph (architect of Emory's own Cannon Chapel). Tuskegee's chapel is a magnificent structure, reserved and monumental from the outside, vividly kinetic in its interior. Brick walls feel uncharacteristically ephemeral, drenched in tangerine light. The chapel's ceiling is dynamic, drawing the curious eye around corners to brilliant crescendos of illumination. Rudolph's infatuation with Le Corbusier is evident throughout the building, but especially in the choir's practice area, which sits beneath the most radiant of these illuminated crescendos. Small emulsions of pink, red, blue, and orange pulsate from panels of stained glass in the deep brick recesses. The Corbusian wall meets Rudolph's



Students in Professor Crawford's Contemporary Architecture course stand in front of the Tuskegee University Chapel.

ephemeral ceiling trusses in what must be the most beautiful corner I have seen in photographs or have experienced in person. It was hard to believe that such a transcendent building was sitting not twenty minutes from the doorstep of my childhood home. Though I might have enjoyed running through the colorful building as a child, the intellectual pleasure the chapel elicited in me during our John Howett Travel Fund trip was thanks to the preparation I gained in reading and discussing architecture as an Emory student. ■

Discussions on the Intersections of Art and Social Justice Take Shape Through Art Circles

Margaret Nagawa, Graduate Program and Faith Kim, Undergraduate Program

In the wake of the killings of George Floyd, Ahmaud Arbery, Breonna Taylor, Rayshard Brooks, among too many others, we felt overwhelmed and in need of a space to unpack police brutality with peers. As art historians, we recognized the critical perspective artists have. Thus, in June 2020, under the guidance of Professor Susan Elizabeth Gagliardi, we began organizing our first virtual discussion to explore this theme through the lens of art.

The discussion had three aims. First, participants could use this opportunity to process the reality of unjust murders with peers. Second, participants could share their support for the Black and African American communities by elevating the voices of artists, poets, writers, and songwriters who have messages to share about police brutality. Finally, participants could learn something new in a setting that democratized knowledge sharing.

We utilized the Story Circle model, adapted and promoted by Emory University's Institute for the Liberal Arts, to structure the virtual discussion. The Institute describes the model as enabling "a group of people who share stories in response to a particular topic in a structured way that encourages full and authentic participation in both listening to and telling personal stories." To foster a respectful space for discussion, we created guidelines modified from a list of Community Norms developed by Stephanie Bartlett in partnership with the Phillips Exeter Academy.



Susan Elizabeth Gagliardi, Faith Kim, and Margaret Nagawa

led us to organize monthly discussions, which we eventually named Art Circles, a name fitting for our art-centered roundtable discussions.

Over time, we have refined the Art Circles based on participants' feedback and our reflections and observations. For example, after a conversation with a participant, we included aspects of her campus faith group's structure—namely, apportioning more response and reflection time within the Art Circle's seventy-five minutes. We also split participants into smaller groups of six to eight people to allow for rich dialogues. The adoption of these suggestions reflect our value of democratized knowledge sharing.

Since our June gathering, subsequent Art Circle topics have included white supremacy in the art history discipline, the art historical canon's exclusivity, and encounters with monuments. We have hosted discussions on immigration and democracy in October and November, respectively. We believe that these discussions have enabled in-depth and varied engagement with pertinent social issues, art, and each other in a collegial, interdisciplinary space. ■



Carrie Mae Weems: *Untitled (Woman Brushing Hair)*, 1990, National Gallery of Art, Washington, Gift of the Collectors Committee; and Robert B. Menschel and the Vital Projects Fund 2017.4.1.16

"One of the most important Art Circle guidelines is, 'Take risks, be raggedy, make some mistakes--then let go.' In Art Circles, we encourage participants to be vulnerable with one another as we confront inequality, race disparity, and white supremacy in art history. By opening ourselves up to flawed, vulnerable conversations, we also open ourselves to the possibility of meaningful action and change."

--Annie McEwen, Art History PhD Candidate
Art Circle Participant and Facilitator

We then began inviting participants. We wanted to maintain a more intimate setting to test the Story Circle format, but we did not want to sacrifice the diversity of perspectives. As such, we invited individuals from a broad range of disciplines, universities, and age groups. At the June discussion, ten such individuals virtually gathered and presented artworks including rap songs like *The Bigger Picture* by Lil Baby, photography such as *Untitled (Woman Brushing Hair)* by Carrie Mae Weems, and poems like Ross Gay's *A Small Needful Fact*. The discussion was fruitful for multiple reasons: we shared perspectives on police brutality through various artistic mediums, and we connected with one another and forged a sense of community amidst the pandemic.

The success of the first discussion and the personal imperative to continue difficult conversations about racism and white supremacy

Dana Haugaard Receives Edge Award

Visual Arts lecturer Dana Haugaard was awarded the 2021 Edge Award from the Forward Arts Foundation. The award is designed to spotlight and support early- to mid-career visual artists of merit in the greater Atlanta area by providing them with both the resources to grow creatively and the opportunity to exhibit their work. The winning artist is selected by an independent, rotating panel active in the Atlanta arts community and recognized as experts in their field. The panel found Dana to be a “remarkable artist” and “undeniably qualified” for an award of this stature. In particular, the panel responded to the haptic and sensorial qualities of Dana’s work, finding his artistic inquiries into memory and physical interaction especially salient. The award includes a \$10,000 cash prize, a two-week residency at the Hambidge Center, and a solo exhibition at the Swan Coach House Gallery in April 2021. ■



Dana Haugaard, winner of the 2021 Forward Arts Foundation Edge Award. Photo credit: Amanda Green

Thinking Through Materials

Anna Connolly, Undergraduate Program

Looking through the course atlas, ARTHIST 393R: Thinking through Materials immediately caught my attention because of the unique opportunity to learn art history through a hands-on, immersive experience. I knew that working with art and experimenting with its materials could teach me far more than an image projected on a screen. With that in mind, I signed up for this pilot class, excited for the semester ahead. I was not disappointed.

The seminar structure lent itself well to nurturing our understanding of the context, choice, process, and agency of the artist in using materials. Jointly taught by Dr. Lisa Lee, professor of art history, and Dana Haugaard, visual arts lecturer and practicing artist, we split our time between Carlos Hall and the Visual Arts building. Within Carlos Hall, we analyzed and discussed readings about artists’ work, materials, methods, and contexts, which primed us for using different media and processes.

During our workshops, we learned about the materials through trial and error, experimentation, and play. Materials we worked with included wax, wood, fiber, concrete, polyurethane, and light. We also had the opportunity to talk to different local artists about their work, visit their studios, and discuss material choices, working practices, and motivations behind their decisions. This combination of different teaching styles fully fused art and art history, taking us

back to the basics and giving us a holistic point of view.

This class culminated in a final project, which included a schol-

arly catalogue entry and two test pieces from an artist of our choice. The catalogue entry allowed us to critique theories already put forth in the art historical world, and to propose our own explanations for material choice and the meanings they dictated in the work. The test pieces made us confront the materiality head-on, reverse engineering our chosen work in an effort to create similar effects.

I chose to recreate Rachel Whiteread’s *Untitled (Library)*, 1999, a plaster cast of bookshelves filled with books. Existing literature

ties Whiteread’s casts to the dichotomies of presence/absence, form/formlessness, and the relationship to body/memory. Through working extensively with the material, however, I posed that *Untitled (Library)*, 1999 stands apart from Whiteread’s other casts because of its more complex materiality and involved process of creation—a conclusion I could not have reached by sitting in a classroom.

The final project perfectly concluded our semester because it challenged us to research exhaustively, read analytically, look closely, think creatively, and troubleshoot problems immediately. Although we were not creating our own artworks, I think we all walked away with a newfound appreciation for artists, understanding of materials, and ways of appreciating art. ■



Final test piece—reverse engineering Rachel Whiteread’s *Untitled (Library)*, 1999



Image of the casting process—paperback books in plaster

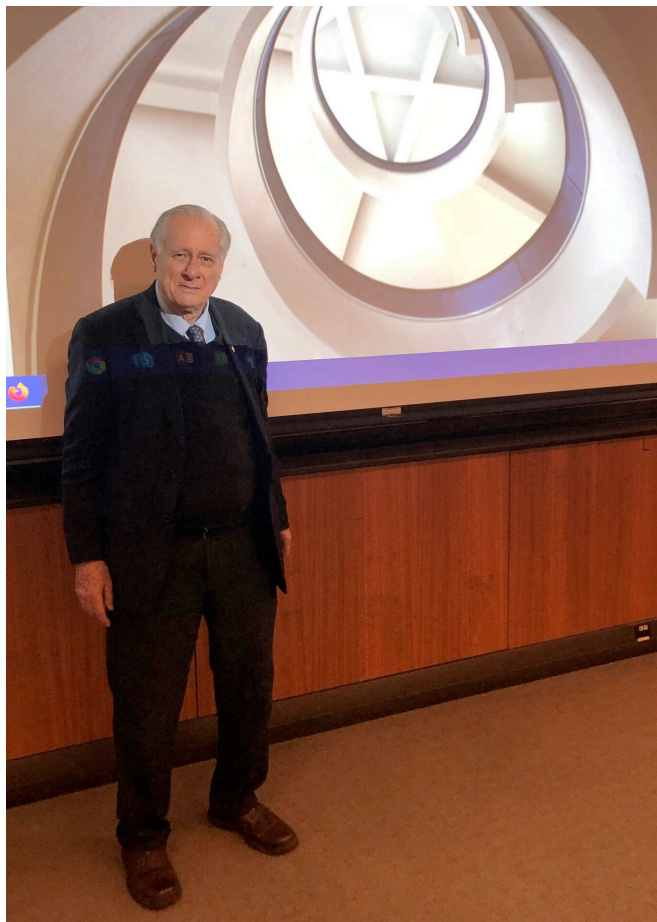
William Brumfield Lectures on the Legacy of Soviet Avant-Garde Architecture

Christina E. Crawford

Tulane University Professor William Craft Brumfield, scholar and photographer of Russian and Soviet architecture, visited Emory to complement two spring 2020 courses focused on the Soviet avant-garde: Christina Crawford's combined graduate/undergraduate seminar *Spatial Revolution!* and Professor Juliette Apkarian's Russian Avant-Garde undergraduate course. Brumfield's visit was sponsored by the Art History Department, the Russian, East European, and Eurasian Studies Program (REES), and the Hightower Fund.

Brumfield's evening public lecture, "Behind the Camera: The Strange Fate of Moscow's Avant-Garde Architecture," drew Soviet avant-garde enthusiasts from on campus and the public. Using his own photographs as a backdrop, Brumfield spoke about the complicated legacy of Soviet avant-garde buildings, many of which were designed for the NKVD, or Commissariat for Internal Affairs (the precursor to the KGB, and today's FSB). Brumfield's talk centered on Moscow's Narkomfin communal house (architects: Ginzburg & Milinis, 1929), which is undergoing a meticulous renovation spearheaded by Ginzburg's grandson, also an architect. The Narkomfin was originally occupied by high-ranking officials in the Soviet Commissariat of Finance, not a few of whom were killed during Stalin's Great Purge in the mid-1930s. Other extraordinarily innovative buildings from this period, like the Chekhist Village apartment complex for Soviet secret police officers and their families in Sverdlovsk/Ekaterinburg (architects: Antonov & Sokolov, 1929), also carry heavy historical burdens as sites of political terror. The Narkomfin, the Chekhist Village, and Moscow's House on the Embankment (architect: Boris Iofan, 1931) are thus simultaneously revolutionary works of architecture and charnel houses. Scholarship on Soviet architecture, Brumfield argued, must not seek to smooth over the disquieting and conflicting narratives attached to these works, but instead must situate the architecture at multiple moments in time. Social theories spatialized in the original Narkomfin design, for instance, forced intense social interaction, common dining, and childcare, but ultimately collided with the ways in which the occupants wished to live. The building repeatedly adapted to meet the needs of society as they changed. Should we criticize the 21st century commodification of the Narkomfin—now a complex of luxury apartments for Moscow's wealthy intellectuals who wish to own a piece of the radical past—if their temporary occupation preserves the building for future generations? The Narkomfin is a building that will be remembered 500 years from now, Brumfield concluded. It will serve many masters, and its survival is a very function of its capacity for adaptation.

Since the 1970s, Professor Brumfield has extensively photographed architecture of all periods, architectural languages, materials, and geographies: from the exquisite wooden churches of



William Craft Brumfield, Professor of Slavic Studies, Sizeler Professor of Jewish Studies, Tulane University

the Russian north, to the medieval monasteries of the Golden Ring, to early Soviet avant-garde buildings about which he spoke in his public lecture. This is a service to the field of the highest order. The buildings he has documented in image and text were little known outside of Russia before Brumfield's publications, which include *Russian Architecture: Gold in Azure: One Thousand Years of Russian Architecture* (1983); *The Origins of Modernism in Russian Architecture* (1991); *A History of Russian Architecture* (1993), *Lost Russia: Photographing the Ruins of Russian Architecture* (1995); *Landmarks of Russian Architecture: A Photographic Survey* (1997); and *Architecture at the End of the Earth: Photographing the Russian North* (2015) among others. More recently, his photographs were acquired as the William Craft Brumfield Collection in the Department of Image Collections at the National Gallery of Art, Washington. ■

Heather Hyde Minor: Piranesi's Lost Book

Abbey Hafer, PhD Candidate

On February 20, 2020, the Emory Art History Department had the pleasure of welcoming Heather Hyde Minor to speak on an intriguing discovery—a “lost book” by the master eighteenth-century etcher Giovanni Battista Piranesi (1720–1778). Throughout his career, Piranesi produced many spectacular printed images of the city of Rome including perspective views of Roman ruins and modern edifices, and numerous large-scale volumes of text and image.

In 1756, Piranesi published his first major book, the *Antichità Romane*. In its four folio volumes, Piranesi relied on passages of erudite text and masterful images to argue for the necessity of a modern architectural reform inspired by ancient buildings. But by sifting through scraps of paper from Piranesi’s workshop, Hyde Minor reveals a previous attempt by Piranesi to publish a book on Roman architecture. The reconstruction of the book’s title page from various scraps that had been reused in subsequent years as drawing paper demonstrates that the project was quite far along in the printing process when it was abandoned. In her talk, Hyde Minor conveyed the fascinating story of this discovery, illuminating aspects of early modern practices of book-making and printing techniques, and identifying aspects of Piranesi’s working method along the way.

Heather Hyde Minor is one of the world’s foremost scholars of Piranesi. She has performed extensive research on the early modern etcher and has published widely on his printed works. Highlights include an inspiring volume of essays titled *The Serpent and the Stylus: Essays on G. B. Piranesi*, for which she served as editor and contributing author (The University of Michigan Press, 2006). In her book, *Piranesi’s Lost Words* (Pennsylvania State University Press, 2015), she leads her readers through the pages of Piranesi’s bound volumes, reintegrating his masterful printed images with their accompanying texts to experience the books as they were conceptualized and produced by the artist. Hyde Minor has recently completed a book titled *Piranesi Unbound*, together with Carolyn Yerkes, that accompanies an exhibition on Piranesi’s books at Princeton University in 2020.

Heather Hyde Minor is Professor of Art History at the University of Notre Dame. Her first book, *The Culture of Architecture in Enlightenment Rome* (Pennsylvania State University Press, 2010) won the 2010 Helen and Howard R. Marraro Prize in Italian History and the 2013 honorable mention for the Alice Davis Hitchcock Book Award from the Society of Architectural Historians. She has recently served as the academic director of Notre Dame’s Rome Global Gateway.

With its growing collection of books and prints by the artist, Emory University has begun to emerge as a center for the study of Piranesi. The Michael C. Carlos Museum boasts a robust collection of prints by the etcher, including individually published city views

and pages from bound publications. Emory’s Stuart A. Rose Manuscript, Archive, and Rare Book Library recently acquired Piranesi’s exquisite four-volume *Antichità Romane* (1756). In 2018, research on Emory’s collection of Piranesi was undertaken by the author as part of a Mellon Fellowship in Object-Centered Curatorial Research. In spring 2020, Art History Professors Sarah McPhee and Eric Varner co-taught a course on Piranesi that allowed students to work closely with these materials. The students in this course had the opportunity to attend the lecture delivered by Professor Hyde Minor on “Piranesi’s Lost Book,” as well as another talk titled “What Piranesi Drew,” delivered by Hyde Minor at the Georgia Tech School of Architecture the previous evening. ■



Sarah McPhee and Heather Hyde Minor

2020 Samothrace Field Season Report

Bonna D. Wescoat

It was, of course, a deep disappointment not to work in the Sanctuary of the Great Gods on Samothrace this year. Fortunately, the Greek government has allowed us to postpone our excavation permit. We will not lose a year of excavation and field research, which is a great relief.

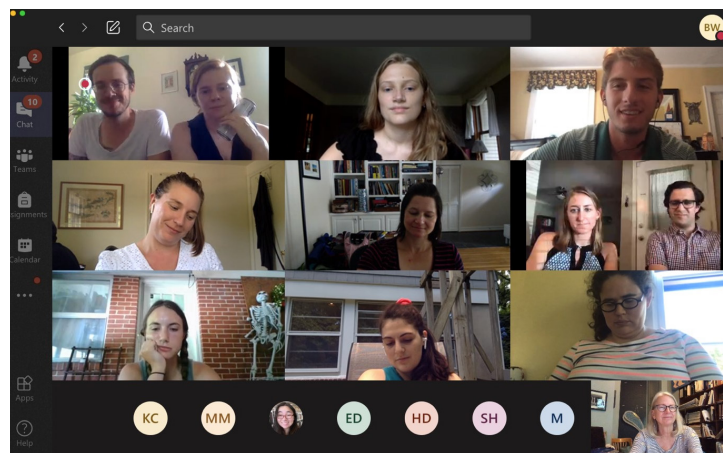
We took advantage of the field hiatus to work together virtually from 15 June to 15 July. Over 30 team members—scattered across 10 time zones—met daily, using the Microsoft Teams platform. Owing to the enthusiasm and work ethic of our team, we were able to maintain our research momentum, train students for future field work, and benefit from the participation of our many experts who would not have been able to join us full-time in the field.

As on site, we worked in teams centered on excavation, architecture, finds, and survey, collaborating frequently and holding weekly meetings to share each team's progress. An added highlight was the series of mini-lectures organized by Ashley Eckhardt, with experts sharing their material with the students. Emory undergraduates Helen D'Agostino, Claudia Konings, Mekayla May, and Elise Williams provided invaluable help, while graduate students Ellen Archie, Ashley Eckhardt, Miltos Kyliandreas, and Claire Seidler worked as site experts.

For the publication of record on the monuments in the vicinity of the Nike Precinct, *Samothrace 8*, we worked intensively in the region of the Stoa, the largest building in the sanctuary, which was excavated in the 1960s and 70s. Led by Ashley Eckhardt, the finds team came to terms with the massive amount of material (nearly a quarter of all objects found in the Sanctuary!) by plotting the original trenches and position of objects. The architecture team, led by Sam Holzman, worked on the design of the Stoa's roof. Excavation, headed up by Andrew Ward, and survey, led by Michael Page, organized their data and planned for the 2021 field season. It will be an exciting season, with excavation planned for the areas south of the Stoa and east of the Hieron, the last two unexplored areas in the sanctuary. In addition, we will begin our work documenting the ancient city wall that faces the sanctuary, with the aim of understanding the passage visitors and prospective initiates from the city to the sanctuary.



Fade-over from the actual state to the reconstructed region of the sanctuary, made for the opening of Hall A of the Archaeological Museum of Samothrace



Teams video conference from the Samothrace virtual season

The 2020 Samothrace virtual season coincided with the reopening of the Archaeological Museum of Samothrace's Hall A. We produced a video to accompany the exhibits, featuring our 3D reconstructions by Ian Burr of ECDS, which aid modern visitors in understanding the disassembled remains in the adjacent sanctuary. For more on the virtual season or the reopening of the museum, see [Archaeological Museum of Samothrace Reopens Hall A: 3D Model Video for Reopening of Archaeological Museum of Samothrace's Hall](#); [American Excavations Samothrace Adapts to 2020 Virtual Season](#).

In additional good news, we won a Loeb Classical Library Foundation Grant for our upcoming work on the ancient city wall, and a grant from the MacDonald Iliad Endowment for Archaeological Research, Archaeological Institute of America, for an investigation of Samothrace and the Northeastern Aegean in the late Bronze Age. The Lehmann Family Foundation and Walter Lehmann have

generously contributed to new installations in the Archaeological Museum of Samothrace.

Our postponed symposium, co-sponsored by the National Endowment for the Humanities and the Carlos Museum, is now planned for 15-17 April 2021. Stay tuned! ■

Undergraduate Fellow Curates Exhibition

Adeja Sterling, Undergraduate Program



Adeja Sterling at the High Museum opening of *Out of the Shadows*.

This summer, as a Mellon Undergraduate Curatorial Fellow, I was given the opportunity to curate a small-scale exhibition at the High Museum of Art to commemorate the centennial of women receiving the right to vote. With my mentor, Dr. Stephanie Heydt, the High Museum's Margaret and Terry Stent Curator of American Art, I conceptualized a small gallery of mid-century modernist women artists to comment on feminism in art history. Together, we studied potential artworks and developed a thesis under which we grouped together six artists: Lee Krasner, Rosalind Bengelsdorf Browne, Florine Stettheimer, Rebecca Salsbury (Strand) James, Dorothy Dehner, and Irene Rice Pereira. I decided to name the show *Out of the Shadows*. My goal was for the public to see these women artists who were once overshadowed by their husbands, their children, their friends, and their beauty.

Since women were not as readily accepted as “serious” nor generally allowed into art academies at mid-century, I thought it would be enlightening to highlight how their exclusion from the academy would result in genre painting. Women stuck with what was familiar, generally in the domestic sphere, to create art. Moreover, it seemed key to underscore the varying levels of abstraction—some fully emerged, while others played with the idea of abstract art in order to further their practice.

In writing the labels, I took the creative liberty of reimagining the standard museum label, starting each label with a quote I found while researching. Using these quotes, I was able to succinctly characterize the oppression women were facing in their pursuit of art. For example, a Rebecca James label begins with “When searching for images of Rebecca Salsbury James’ work, one will find that it is much easier to find pictures of her than of what she made.” This quote highlights the role beauty and desirability play in determining whether a woman artist will be taken seriously.

The exhibition seeks to make clear to viewers that not only was the fight for equality present in the political sphere, but also in the art world. My goal was to show the struggle for recognition that women faced and how they used certain art styles out of necessity and turned them into something worth praise. ■

Mellon Seminar Promotes Collaboration

Ellen Archie and Kelin Michael, PhD Candidates

In October 2019, the Emory University Art History Department, Michael C. Carlos Museum, and High Museum of Art hosted a Mellon Curatorial Seminar with Ruth Fine, curator emeritus of special projects in modern art at the National Gallery of Art, Washington. Her seminar, “Making Exhibitions: Curatorial Stories,” focused on the ins and outs of creating exhibits with living artists. Fine stressed the importance of collaboration and partnership between curator and artist in creating exhibitions and presenting narratives through the artist’s work. Even for students outside of the contemporary art field, Dr. Fine’s seminar gave insight into the importance of collaboration within the curatorial discipline.

In addition to Fine, the seminar hosted Stephanie Heydt, Margaret and Terry Stent Curator of American Art, and Sarah Kennel, Donald and Marilyn Keough Family Curator of Photography, both from the High Museum of Art. By adding the voices of two local curators, students from Emory University, Morehouse College, and Spelman College, were able to engage in a conversation which made the content of Fine’s portion of the seminar applicable to projects in the broader Atlanta area. ■



Ruth Fine, Stephanie Heydt, and Sarah Kennel

Mellon Fellows' Projects

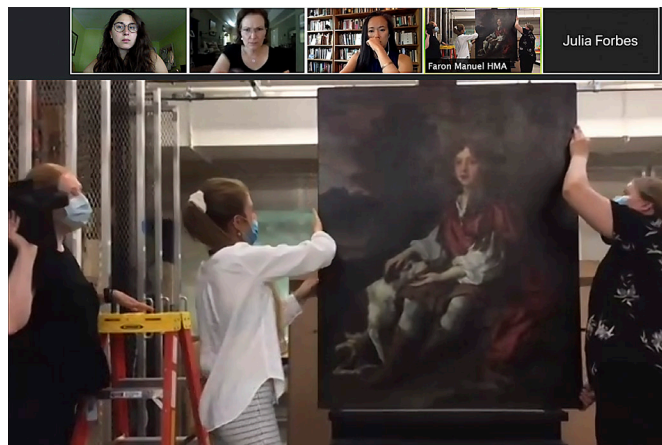
Investigating a 17th-Century Portrait

Alexandra Zigomalas, Graduate Program

As a 2020 recipient of the Mellon Fellowship in Object-Centered Curatorial Research, I have the pleasure of working with the High Museum of Art to explore the history of a painting in their collection, *Portrait of a Boy in a Hunting Costume* (ca. 1675). In 1967, the museum acquired this portrait attributed to the English court painter Sir Peter Lely (1618-1680). The painting depicts an adolescent boy dressed in an ornate hunting costume, capturing a moment of rest during the boy's adventurous hunt. He invites us to join him in his imagined, pastoral world. The *Portrait of a Boy in a Hunting Costume* exemplifies Lely's tendency to unite his skills as portraitist with his affinity for mythological, historical, or literary themes.

My project examines the position of this painting in Sir Peter Lely's oeuvre and the artist's creative process. Over Zoom, I was able to participate in the technical analysis of the Lely portrait. I watched conservators Snow Fain and Katya Birukova take infrared and ultraviolet images of the painting. With these images, we are able to see the steps Lely took to create the portrait, from the preparation of the canvas to the application of varnish. As one of Lely's later works, it is the product of the artist's imagination and a skillful use of oil paint, which he mastered throughout his long career.

I have enjoyed working with the High Museum's Curator of



Over Zoom, conservators Snow and Katya lead the technical analysis of *Portrait of a Boy in a Hunting Costume*

European Art, Claudia Einecke, and with the Chief Conservator of the Carlos Museum, Renée Stein, in my research on this portrait. Both the High Museum and the Emory Art History Department have helped me to find creative ways to pursue my research during these unprecedented times. I am grateful for this rare opportunity to enrich my understanding of one of England's most esteemed portraitists. ■

Researching Roman Cinerary Urns

Cody Houseman, PhD Candidate

As a recipient of the 2020 Mellon Object-centered Curatorial Research Fellowship, I spent the year investigating the history of the Cinerarium of Aurelia, a sculpted funerary chest made to hold cremated remains of a woman named Aurelia Achice. Ancient Romans of the early imperial period preferred cremation as a burial method, and they preserved the remains in funerary vessels.

The Cinerarium of Aurelia presents a drab, discolored surface that obscures its original brightness. Yet, the crisp details of its sculpting hint at its former prominence and production history. My primary research goal has been to analyze this surface and its tooling. Working with conservator Renée Stein, curator Ruth Allen, and geology professor emeritus William Size, we developed a plan to study the stone and the process of its discoloration. Following photomicroscopy, Size and Stein identified the black surface deposit as gypsum encrusting the marble. I then examined the tooling on its different surfaces, including the underside of its lid which presented the creamy white surface of its marble and grains of crystal that glimmered under LED lighting. I learned that this urn most likely comes from the settlement of

Roman Corbridge by way of Alnwick Castle in England. I set out to research its discovery and display history. While white marble sculptures in general, and especially cinerary urns of this type, are common in Rome, they are rare in Roman Britain. Although I could not visit Roman Corbridge in person, I attempted to research the urn's discovery and display history and uncovered a few comparable marbles from the region. The white marble of Aurelia Achice's urn would have underscored her prestige in Roman Corbridge. It is also possible that the urn actually originates from Italy and was transported to England perhaps as a souvenir of a gentleman's Grand Tour. The urn then stood on display in the prison cellar of the medieval Constable's Tower at Alnwick Castle among assorted curiosities, including rusted metal weapons, that likely contributed to the gypsum encrustation.

Although my research opportunities have been confined to Atlanta and digitized archives, I have had the wonderful opportunity to examine ten additional cineraria at the Carlos Museum, six of which have never been on display. I am developing new label text for the galleries and creating a virtual exhibit to showcase the different urns, including those in off-site storage. ■



Cinerarium of Aurelia, on loan at the Carlos Museum, thought to come from Roman Britain

Studying Henri Matisse

Haley Pierce, Graduate Program

As a 2020 Mellon Fellow in Object-Centered Curatorial Research, I have had the opportunity to focus on a project concerning Henri Matisse's *Woman Seated at Her Piano*, ca. 1924, under the supervision of Claudia Einecke, Curator of European Art at Atlanta's High Museum of Art. Included in the Doris and Shouky Shaheen Collection gifted to the High in the fall of 2019, this painting exists as a study for a number of Matisse's other paintings completed in 1924, including *La leçon de piano*; *Petite pianiste, robe bleu, fond rouge*; *Pianiste et nature morte*; and *Pianiste et joueurs de dames*.

Through a close study and a technical investigation of *Woman Seated at Her Piano* using multispectral imaging, my project aims to inform Matisse's painting process, especially concerning his creation of related paintings from the same year. While the painting already exhibits major signs of reworking, especially in positioning the figure's body and hands where traces of



Henri Matisse, *Woman Seated at Her Piano*, ca. 1924, High Museum of Art, Doris and Shouky Shaheen Collection

earlier renderings remain, multispectral imaging could reveal further evidence of preparatory studies and compositional changes. With the help of the High Museum, Atlanta Art Conservation, and Renée Stein, Chief Conservator of the Michael C. Carlos Museum, technical imaging took place in early August, and included a suite of nondestructive visible, ultraviolet, and infrared images.

This fall, I look forward to further research into Matisse's artistic choices and working methods, and analyzing these technical images in relation to Matisse's other works located in museums around the world, such as the National Gallery of Art in Washington, the Kunstmuseum in Bern, and the Musée Matisse in Nice. Using the information gained from my project, I also hope to further contextualize Matisse's *Woman Seated at Her Piano* within the High Museum's larger collection of late nineteenth- and twentieth-century

paintings, particularly concerning other portrait interiors by key artists and contemporaries to Matisse such as Édouard Vuillard and Pierre Bonnard. ■

Exploring Model Boats

Emily Whitehead, Graduate Program

All aboard! As a 2020 Mellon Fellow in Object-Centered Curatorial Research, I have had the fantastic opportunity to work with curator Dr. Melinda Hartwig, professor Rune Nyord, chief conservator Renée Stein and Mellon Fellow in Objects Conservation, Kaitlyn Wright, to research two ancient Egyptian model boats at the Michael C. Carlos Museum.

The boats form an interpretative challenge, one large solar boat and one small sailing vessel, are a part of the 2018 gift from the George Ricard Foundation known as the Senusret Collection. Model boats were found in tombs from the First Intermediate Period and Middle Kingdom (ca. 2134 to 1878 BCE). However, the larger vessel has elements of both a solar boat and a sailing vessel which would have not been found together on the same model in antiquity. Solar boats are rarer than sailing vessels, and their purpose was to evoke the image of the solar barque of the sun god Re, who the deceased aimed to join. The twelve sailors and mast are out of place on a solar boat, and thus

pose the question of what was original to each vessel. The smaller vessel brings up knotty questions of its own, with the figures' placement in relation to the step for the mast not conforming to what is expected.

Pastiche models such as these are surprisingly common in collections around the world. The pandemic unfortunately made travel to visit both original and pastiche vessels and to converse with curators not possible this year. Thankfully, high resolution photographs are available for several vessels and I have been able to compare them with some of my observations and converse with experts online.

With the reopening of the Parsons Conservation Laboratory, Kaitlyn Wright has been able to complete imaging and XRF (X-ray fluorescence spectrometry) of the larger vessel to aid in the identification of pigments and other materials on the boat's surface. We were able to confirm the presence of Egyptian blue with visible-induced infrared luminescence photography.

In the remaining months of the fellowship, the technical analysis of both vessels and research into comparanda will continue, and together this might answer the question of what belongs where. The goal is to form a digital platform that provides an interpretation of the vessels to the museum visitors. ■



Kaitlyn Wright and Emily Whitehead examine a model solar boat

Other Speaking: Making Sense of Religious Allegory

Walter Melion

Consisting of ninety old master prints borrowed from numerous institutions, the exhibition *Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt* (late August – early December 2019) explored the centrality of visual allegory to the religious life of the Low Countries. The term allegory—etymologically, “other speaking”—alludes to a process whereby images of persons, objects, or events come to stand for conceptions variously distant from them. The allegorical prints on view were grouped into five sections, following an organizational scheme designed to elucidate processes of “other speaking”: *Stilled Allegory*, *Enacted Allegory*, *Parabolic Allegory*, *Emblematic Allegory*, and *Heuristic Allegory*.

A major scholarly catalogue, containing numerous essays and entries by the show’s co-organizer, Walter Melion, along with entries by students enrolled in his fall-term seminar on allegory—Ellen Archie, Haley Jones, Emma de Jong, Anna McKittrick, and Alexandra Zigomalas—accompanied the exhibition. Melion gave several public lectures explaining how and why the organizing categories were chosen, and using selected prints from the exhibition to demonstrate how allegory seizes one’s attention by appealing jointly to the eyes, mind, and heart. He also organized a day-long scholarly colloquium on religious allegory in the Low Countries, featuring speakers such as Yvonne Bleyerveld

(*Rijksbureau voor Kunsthistorische Documentatie*, The Hague), Brooks Rich (National Gallery of Art, Washington), Lisa Rosenthal (U.I., Champagne-Urbana), and Maureen Warren (U.I., Champagne-Urbana). ■



Visitors enjoying the exhibition
Through a Glass, Darkly.

Lovis Corinth X: Ekphrastic Image-making in Early Modern Europe and the Americas

Walter Melion

Between December 6th and 7th, 2019, fourteen scholars took part in an international colloquium on ekphrastic usage in the literary and pictorial arts of the Low Countries, convened at Emory’s Convocation Hall under the auspices of the Art History Department. Funded by the Lovis Corinth Endowment, the lively event (its proceedings are now being edited by its co-organizers, Walter Melion and Art di Furia, SCAD, Savannah) focused on ekphrasis as an advanced rhetoric device designed to replicate the affective experience of viewing certain persons, objects, or set of circumstances. The participants were asked to address several questions in their paper, including: What happens when the artisanal processes of drawing, painting, or sculpting are troped as instances of ekphrastic



Corinth Colloquium X Participants

image-making? How and why did ekphrasis as a rhetorical process serve as an analogy to medially specific processes of art-making? Moreover, can ekphrasis operate as a visual hermeneutic?

The speakers included Ivana Bicak (Durham University), James Clifton (MFA, Houston), Teresa Clifton (University of Pittsburgh), Christopher Heuer (University of Rochester), Barbara Kaminska (Sam Houston State University), Annie McEwen (Emory), Lars Cyril Nøgaard (University of Copenhagen), Dawn Odell (Lewis and Clark College), Shelley Perlove (University of Michigan, LSA & Ann Arbor), Stephanie Porras (Tulane University), Caecilie Weisert (University of Stuttgart), Elliott Wise (Brigham Young University), and Steffen Zierholz (Universität Bern). ■

Collecting Conversation on Minor White

Catherine Barth, PhD Candidate

This past October, I had the opportunity to participate in a collecting conversation organized in conjunction with the exhibition *Minor White, Unburdened*. This exhibition was overseen by curator of Works on Paper, Andi McKenzie, drawing from the photographic collection of Lindsay Marshall. The exhibition featured works by White, such as *Cape Meares Oregon* (August 1964). McKenzie also chose to include works by related photographers.

During the conversation, I discussed my research on Minor White at the Princeton University Art Museum. I was awarded a 2019 Minor White Archive Research Grant and in July spent time working through the archive. I researched White's relationship with photographer Frederick Sommer. My dissertation is a monographic study that examines Sommer's avant-garde practice from the 1930s to the 1960s, incorporating collage and painting with photographic printing. During his years as editor of the magazine *Aperture*, White was an advocate of Sommer's photography and championed the works of many young photographers, including Wynn Bullock, Aaron Siskind, and Henry Holmes Smith. White transformed the magazine into a space to discuss and debate pressing issues in post-war American photography.

My research in the Minor White Archive provided original source material for the third chapter of my dissertation, which examines Sommer's place in the photographic community in the 1950s, especially his relationships with canonical figures such as Ansel Adams, Nancy and Beaumont Newhall, and White. Images from the archive, which I shared with the audience, included original mock-ups of *Aperture* magazine, which published Sommer's work, as well as photography of Sommer, the Newhalls, and White at the 1951 Aspen Conference, where *Aperture* was conceived. I also cited quotes from White's private writings, which he titled *Memorable Fancies*. Research in the archive shed light on different aspects of White's life, both professional and personal. In *Memorable Fancies*, the most unfiltered and unfettered version of White emerges. Other images we discussed included those of

White teaching and candid snapshots of Newhall. Finally, I chose to incorporate quotes from White's diary, captured during his visit with Sommer in Arizona.

I am indebted to the Project Committee of the Minor White Archive for their support of my dissertation research. I also wish to extend my gratitude to Elizabeth Hornor and Andi McKenzie, as well as Lindsay Marshall, for including me in this conversation. White worked tirelessly at *Aperture* from 1952-1976 as its founding editor. When I began exploring his career and work with *Aperture* through the Minor White Archive, the extent of his impact on the field became clear. White gave Sommer a voice through this publication and promoted the work of many emerging photographers. Our collecting conversation highlighted White's visionary leadership and his contribution to photography in the mid-twentieth century. ■



Left to right: Lindsay Marshall, Catherine Barth, and Andi McKenzie at the Collecting Conversation on Minor White

Luce Foundation Dissertation Award

In 2005, The Henry Luce Foundation Research grant was again awarded to the Emory Art History Department for dissertation research on American art. These funds have made an enormous difference in our students' research on American art. This past year, two students, Catherine Barth and Courtney Rawlings, benefitted from this generous gift.

Catherine Barth was presented with a Luce award to fund research related to her dissertation on the American photographer Frederick Sommer. With these funds, she originally planned to travel to the George Eastman Museum and to the Rhode Island School of Design, two institutions that hold sizable works by Som-

mer in their collections. Although she was unable to travel due to COVID-19, she utilized collection information from the George Eastman Museum to aid in writing the fourth chapter of her dissertation.

Courtney Rawlings used funds from the Luce Foundation to see mid-century housing projects throughout Los Angeles, Palm Springs, and San Diego. She was able to take photographs of these projects and tour many of them. Courtney is now expanding her research to include single-family homes from the mid-century period; modernist single-family homes from the 1900s-1930s; and government and other public buildings largely constructed in the 1950s and 1960s. ■

MAP IT | Little Dots, Big Ideas

Susan Elizabeth Gagliardi

Since the spring of 2016, seventeen lecturers in the MAP IT series have presented humanities research that relies on computational methods for analysis or dissemination of findings. The lecturers have used digital technologies to pursue particular research questions, examine scholarly practice from different angles, or share knowledge with broader audiences. Emily Pugh, Digital Humanities Specialist at the Getty Research Institute (GRI) in Los Angeles, delivered a MAP IT lecture at Emory in January 2020. Pugh discussed the relationship between digital images and the tangible objects they capture, and she explained how the GRI's Digital Art History team investigates ways in which digital images contribute to preserving and producing art-historical knowledge. Greg Albers, Digital Publications Manager at J. Paul Getty Trust, participated in a roundtable on digital monographs in conjunction with Pugh's lecture. Emory's Fox Center for Humanistic Inquiry hosted the roundtable as part of Emory's Andrew W. Mellon Foundation-funded Digital Publishing in the Humanities initiative.

In parallel with societal inquiry into racism and bias, art historians are working in various ways to identify narratives the discipline has amplified and ones it has sidestepped. Scholars, artists, and other thinkers are considering who has pursued art-historical investigations, the questions art historians have asked, and the ideas implicit

in art-historical approaches to art. Digital tools and methods offer generative approaches for identifying and analyzing significant silences in datasets and thus in the disciplines and institutions that generate the datasets.

Nancy Um, professor of art history and associate dean for faculty development and inclusion at Harpur College of Arts and Sciences at Binghamton University, offered insights into the discipline and its history in her September 2020 lecture. In "Mapping the Discipline, Plotting the Data of the History of Art," the first virtual MAP IT lecture, Um addressed two increasingly urgent concerns. First, she explained how she has adjusted and adapted her research plans as a result of troubling events she could not avoid or control. Second, she assessed the structure of art history as made visible through dissertations completed in American institutions. Um specifically focused her analysis on the College Art Association's listings of PhD dissertations from 2002 to 2018. She approached the data from various perspectives, looking, for example, at classifications for research topics and field prevalence, and noting changes in categoriza-

tions over time. She also identified the most common words used in dissertation titles. Um's attention to dissertations in art history contributes to scholars' ongoing efforts to assess the discipline and its priorities at different moments. As Um demonstrated, methods and frameworks promoted through digital humanities enhance such investigation. ■



Photographs of reproductions of Johannes Vermeer's *The Lacemaker* (ca. 1669)

How do Medical Doctors Read Images of COVID-19?

Susan Elizabeth Gagliardi

At the end of September, Jane Patricia Gagliardi and Carmelo Gullotto generously shared their time and knowledge with the Art History Department through the lecture, "How Do Medical Doctors Read Images of COVID-19?" Jane, who is my older sister, is Associate Professor of Psychiatry and Behavioral Sciences as well as Associate Professor of Medicine at the Duke University School of Medicine. Her husband Carmelo also earned his medical doctorate degree, completed his residency training in diagnostic radiology, and finished specialty fellowship training in abdominal imaging, all at Duke. In 2004, he joined Wake Radiology, affili-

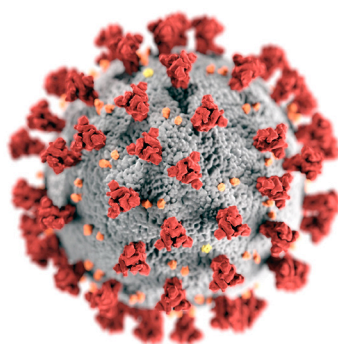


Photo credit: Alissa Eckert, MSMI, Dan Higgins, MAMS, Centers for Disease Control and Prevention, Atlanta, GA 2020

ated with the University of North Carolina since 2017.

As a radiologist, Carmelo has followed news about COVID-19 closely since January 2020, and has learned to detect evidence of the novel coronavirus in images of his own patients. During their lecture, Jane and Carmelo relied on published images to explain how medical professionals assess images of COVID-19 in patients. Jane and Carmelo discussed how medical doctors look for patterns in images and how the images require interpretations beyond clear-cut answers. For medical doctors, as for art historians, images require careful study and interpretation, and the insights we glean from the images may constantly change. ■

Getty Connecting Art Histories



While we were unable to have our travel seminar in 2020, we do have important news. We have added new members, including Emory graduate student Miltos Kyliandreas. The Getty has approved our plan to extend our travel seminar to Romania and northern Bulgaria in 2021, and Turkey and Ukraine in 2022. In the meantime, we continue to work

together on the key research questions we outlined at the close of our first seminar through northern Greece and Bulgaria in 2019. For more information on the program, see [Beyond the Northern Aegean](#) or [Getty Connecting Art Histories](#). ■

The Silver Lining of Online Teaching

COVID-19 brought seismic changes to teaching and learning at Emory. While faculty and students adjusted to the new reality of online learning, a surprising silver lining emerged: The ability to invite guest speakers to virtual classrooms. Our faculty took full advantage and invited some leading thinkers, both academically and creatively, to their classrooms.

Susan Elizabeth Gagliardi organized a series of virtual discussions and lectures titled “Seeing Art and the Work of Art Historians from Different Angles” with support from Emory’s Hightower Fund. On this topic, Oluremi Cecilia-Anne Onabanjo of Columbia University made a virtual visit to Gagliardi’s Postcolonial Arts of Africa course; Z. S. Strother of Columbia University and Linda Kim of Drexel University both visited her seminar in Methods of Art-Historical Research.

Dana Haugaard hosted the artist Gracelee Lawrence, who spoke to Haugaard’s Introduction to Sculpture class about her cutting-edge work using 3-D modeling and printing from 3-D scans of fruit and vegetables and the human body to help execute hybrid forms. Haugaard also hosted Tricia Hersey, a performance artist whose current project *The Nap Ministry* preaches the power of rest as a tool for social justice and reparations. Both artists engaged in conversations about the connection between media and message in their artistic practices.

Lisa Lee’s undergraduate capstone seminar *Monuments, Anti-Monuments, and Counter-Monuments* was enriched by three guest speakers. Natasha Goldman, author of *Memory Passages: Holocaust Memorials in the United States and Germany*, discussed Holocaust memorials in Hamburg and in Berlin. The Atlanta-based conceptual and mural artist Fabian Williams (aka *The Occasional Superstar*) discussed his public projects around the city featuring Civil Rights leaders.

Megan O’Neil hosted multiple guests for the spring course

Histories and Ethics: Indigenous Arts of the Americas in Museums. Among them were Kiowa artist Teri Greeves and Minneapolis Institute of Art curator Jill Ahlberg Yohe, who spoke about co-curating *Hearts of Our People: Native Women Artists*. Cherokee artist America Meredith talked about her art and roles as the founder and editor of *First American Art Magazine*. Metropolitan Museum of Art curator Joanne Pillsbury discussed the international collaboration involved in *Golden Kingdoms: Luxury and Legacy in the Ancient Americas*.

Renée Stein’s course on Technical Art History opened with a visit from Dr. Lorelei Corcoran, Professor of Art History and Director of the Institute of Egyptian Art and Archaeology at the University of Memphis. Dr. Corcoran joined Stein in presenting a collaborative technical investigation of the Carlos Museum’s Roman Period portrait paintings. Students also enjoyed a workshop led by Atlanta-area teaching artist Pamela Beagle-Darresta; they each received a workshop kit with the supplies needed for the hands-on components of the project. A big success for online learning has also been the Lab Cam (using an iPad on a tripod) which allows students from Emory and other universities to view objects in the conservation lab with Stein.

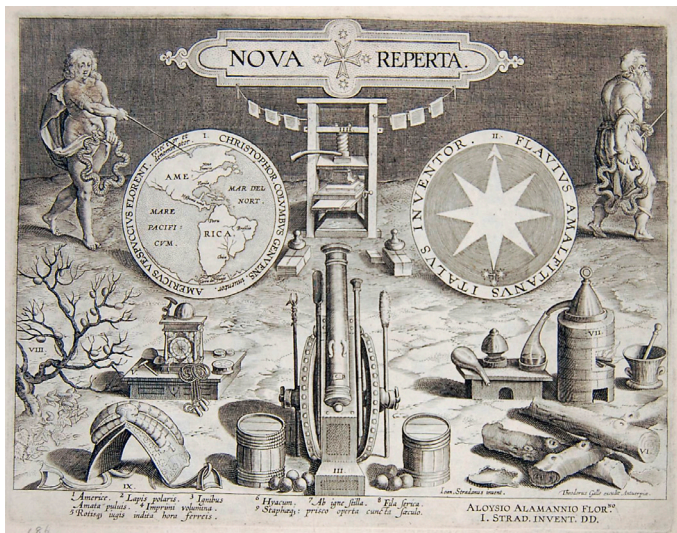
Bonna Wescoat invited colleagues across multiple time zones to speak to her graduate seminar on Ancient Greek Architectural Decoration. We opened with Phil Sapirstein, University of Toronto, speaking about his work with roof decoration. Mark Wilson Jones, University of Bath, shared his ideas regarding the invention of the triglyph frieze, followed by Clemente Marconi, Institute of Fine Arts, NYU, by way of Segesta, Sicily, offering his latest ideas on the meaning of animal combats in an architectural context. The Zoom meeting offers a promising way to connect our students to scholars around the world in post-pandemic times. ■



Tricia Hersey, founder of *The Nap Ministry*.
Photo Credit: Charlie Watts

Fall Lectures

Currently on view at The Newberry Library, the exhibition *Renaissance Invention* focuses on the *Nova Reperta* (New Discoveries), one of the most famous and widely disseminated print series of the late sixteenth century. Designed by Johannes Stradanus in Florence and engraved by the workshop of Philip Galle in Antwerp, the series celebrates the chief marvels of the age—the stirrup, the cure for syphilis, the so-called discovery of America, etc.—and distinguishes on this basis between the Moderns from the Ancients. The *Nova Reperta*'s images, in shaping European perceptions about the relation between technical novelty and historical change, also raised fundamental questions about the nature, scope, and cultural impact of invention. In their joint lecture, scheduled virtually for November 12, 2020, the show's curators, Dr. Lia Markey and Dr. Suzanne Karr Schmidt, discussed their research on the series' complex form and function, manner and meaning.



Jan Collaert II after Johannes Stradanus, Title-Page: *Nova Reperta* (New Discoveries of Modern Times) (Antwerp: Theodoor Galle, ca. 1590)

Fall Seminars

The Leadership Seminar is a new initiative within the Mellon Object-Centered Curatorial Research Fellowship to introduce concepts of strategy and leadership within arts organizations. These half-day seminars took place in November and were organized into four topics: internal partnerships in art museums; external audiences and partnerships with art museums; organizational change in art museums; and new forms of art museums. While the program was set to begin in the spring of 2020, we chose to postpone it due to changes resulting from COVID-19. The pandemic and the Black Lives Matter protests over the summer created seismic shifts in museums all over the world, and the curriculum has been updated to reflect the changes that are being called upon from inside and outside the industry. The program is designed and conducted remotely by Dr. Giacomo Negro, Professor of Organization & Management in the Goizueta Business School, and Dr. Michael Shapiro, Director Emeritus of the High Museum of Art. ■

Why I Give

Jessica Kreps Rothenberg



Jessica Kreps Rothenberg

By giving to Emory's distinguished Art History Department, I hope to support the incredible resources that already exist at the university. Learning about art provides a lens through which we see the world and understand who we are as a society. I am indebted to inspiring professors like Sarah McPhee and James Meyer who took a vested interest in my career in the art world. They not only equipped me with a comprehensive overview of art history, but also taught me how to appreciate, evaluate, and talk about art and architecture. I will never forget sitting in Dr. McPhee's class for the first time when she described how Bernini took a pastry knife to Santa Bibiana to carve the façade. She instilled in me a passion for Italian Baroque architecture that compelled me to bring my notebook to Rome in search of every obscure church she referenced. I am so appreciative of my Emory education because it helped clarify my professional direction and foster my innate love for art. I am currently a partner at Lehmann Maupin, a contemporary art gallery based in New York with locations around the world. I know I would not be as successful in my career today without the foundation laid by Emory's Art History Department. ■

Faculty News

Jean Campbell joined the board of the National Committee for the History of Art (NCHA) in July of 2019. Since July 2020 she has served as one of the hosts of College Art Association-Getty International Program. In her capacity as host Dr. Campbell will act as respondent for the Pre-Conference Session, “Global Conversation III: Disruptive Pedagogies and the Legacies of Imperialism and Nationalism” at the 2021 meeting of the CAA. This panel includes speakers from India, Brazil, New Zealand and South Africa, with interventions along the way by Homi Bhabha, Michael Ann Holly, Roberto Corduro and Suzanne Preston-Blier. In her own research, Dr. Campbell contributed a paper on Cennino Cennini and “tempering” as a governing practice at the conference “The Philosophical Image: Art, Wisdom, and the Care of the Self in the Premodern World, 1200-1700” (Johns Hopkins University, Baltimore, November 2019). She also continues her work on a monograph dealing with the painter Pisanello and imitative practice in fifteenth-century Italy. This fall will see the publication of two essays by Dr. Campbell in international collections: one on Giovanni Boccaccio and the early Italian painters in *Parlare dell'arte nel Trecento: Kunstgeschichten und Kunstgespräch im 14. Jahrhundert in Italien*, and another on the importance of goldsmiths and their specialized knowledge (or secrets) to Giorgio Vasari's notion of disegno, in *Quid Est Secretum?: Visual Representation of Secrets in Early Modern Europe, 1500-1700*. Notable teaching activities for the past year include the successful completion of the dissertation “Treasures, Invention and the Teodelinda Chapel in Monza,” by Dr. Campbell's student, Laura Maria Somenzi.

Christina E. Crawford is a Getty/ACLS Postdoctoral Fellow in the History of Art for the 2020-21 academic year. She will use the fellowship year to work on her second project, [Atlanta Housing Interplay: Expanding the Interwar Housing Map](#). The project is a detailed investigation of Techwood and University Homes, America's first federally funded, segregated, public housing projects, that seeks to establish Atlanta's role as a clearinghouse for European social housing ideas and explores how architectural ideas and forms travel and transform. The project, which was also awarded a Graham Foundation for Advanced Studies in the Fine Arts research and development grant (2021-22) will result in a monograph and allied digital public history project to test the capacities of new hybrid publishing formats. Crawford completed revisions for her first book-length manuscript, *Spatial Revolution: Architecture and Planning in the Early Soviet Union* (Cornell University Press, Fall 2021), about the foundations of early Soviet urban theory and practice. The book received funding from the Millard Meiss Publication Fund of the College Art Association and a Digital Publishing in the Humanities/TOME subsidy from Emory University. In the fall 2019 semester, she extended her Soviet research by co-organizing the international symposium Moscow x Detroit: Transnational Modernity in the Built Environment at the University of Michigan, on architectural and technical exchanges between the USSR and US in the 1920s and 30s. A volume emergent from the symposium will be co-edited by Crawford with colleagues Claire Zimmerman (University of Michigan) and Jean-Louis Cohen

(Institute of Fine Arts NYU). Crawford serves as President-Elect of the Society of Historians of Eastern European, Eurasian and Russian Art and Architecture (SHERA) this academic year and will lead the organization in 2021-22.

Todd Cronan co-taught a course with Matthew Bernstein on the films of Billy Wilder in fall 2019, and in spring 2020 taught a course on the beginnings of Impressionism, with a close study of the complex moment in French painting, 1863-1872. Over the past few months Cronan has published several articles on the problem of conceptual art in the work of Le Corbusier and Matisse for [nonsite.org](#), and on the role of the frame in the work of Vincent Van Gogh (for the upcoming exhibition *Through Vincent's Eyes*). In addition to his art historical work, Cronan has published a range of essays and articles on contemporary politics. With Charles Palermo, Cronan addressed the nature of symbolic politics at the University for Common Dreams. His piece about the neglected work of sociologist Oliver Cromwell Cox was published by *Jacobin* magazine. Another piece on “The Bauhaus Against Socialism” was published in the Belgian journal *Lava* (published in French and Dutch). He is now finishing up a review of Zadie Smith's latest book *Intimations*. Cronan recently completed a book on art and politics between the wars on Alexander Rodchenko, Bertolt Brecht and Sergei Eisenstein (2021). He is in the final stages of a large study of California modern architecture through the works of R. M. Schindler, Richard Neutra, Harwell Hamilton Harris, Charles and Ray Eames, and the writings of Reyner Banham. Cronan is currently editing and introducing a deluxe edition of Minor White's photographic daybooks, his *Memorable Fancies*, for Yale University Press. Over the last six months, the editors at [nonsite.org](#) have worked closely with the Emory Center for Digital Scholarship on a complete redesign of the site. This summer the new site was revealed, marking the tenth anniversary of the journal and its association with Emory.

Susan Elizabeth Gagliardi held the Mellon Network Fellowship at the Clark Art Institute in Williamstown, Massachusetts in fall 2019. While in residence, she worked on *Mapping Senufo: Art, Evidence, and the Production of Knowledge*, the in-progress, born-digital publication project that she initiated and now co-directs with Constantine Petridis, curator of African art and department chair at the Art Institute of Chicago. The project began when Gagliardi and Petridis sought to map specific locations linked to individual objects from West Africa labeled as Senufo. It has led them to focus on the nature of evidence for thinking and writing about the arts of Africa. Gagliardi and Petridis designed and co-chaired a panel called Art and Evidence for the 2019 African Studies Association annual meeting in Boston. The Clark accepted their proposal to co-convene African Art and Evidence, an international colloquium focused on the topic. Originally scheduled to take place in fall 2020, the event was postponed to be held in fall 2021. At the end of February 2020, Gagliardi traveled to Cassis, France, to begin a residential fellowship at the Camargo Foundation and to continue her work on Mapping Senufo. Despite her early return to Atlanta due to the COVID-19

Faculty News

crisis, Gagliardi and the project team advanced Mapping Senufo. A National Endowment for the Humanities (NEH)-Mellon Fellowship for Digital Publication also supported Gagliardi's work on the project from February through August. This fall, Gagliardi is teaching a graduate methods seminar that she designed with support from a Mellon Humanities PhD Interventions Project Course Development Grant. Funds from the grant allowed Gagliardi to meet with current graduate students as well as scholars, curators, and other arts-related professionals across the United States and abroad to learn from their thoughts about past, present, and future possibilities for methods courses in art history.

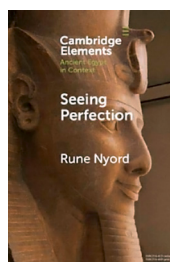
Lisa Lee was the Florence Gould Foundation Fellow at the Clark Art Institute in Williamstown, Massachusetts, in spring 2020. She got a taste of its vibrant scholarly community before the pandemic necessitated a shut down. Lee was interviewed by Caroline Fowler, Director of the Research and Academic Program at the Clark, for its podcast, "In the Foreground: Conversations on Art and Writing." Her article, "Hirschhorn's Dilemma, or How Not to Ride Two Horses at Once," will appear in *Oxford Art Journal* in December 2020. It will be the first publication related to her current book-length project on the early work of Thomas Hirschhorn. She contributed an audio essay to an exhibition of Isa Genzken's work at the Berlin Gallery *Neugerriemschneider*. As of August 2020, Lee is a tenured member of the Art History faculty.

Sarah McPhee served the Art History department as chair for a fourth year in 2019-20. She completed the article "The Stratigraphy of Poetic Landscape at the Esquiline Villa," for the edited volume *Landscape and the Visual Hermeneutics of Place, 1500 – 1700*, now in press with Brill and made final revisions to her section on "Bernini's Bell Towers for St. Peter's," for the revised and expanded republication in English of H. Brauer and R. Wittkower, *Die Zeichnungen des Gianlorenzo Bernini* [1931], forthcoming, 2021. She co-taught a new graduate/undergraduate seminar with Eric Varner entitled Piranesi at Emory, in which class sessions, prior to moving online, were held entirely in the Rose Library. During the academic year 2020-21 McPhee is on leave, completing her book manuscript on the life and work of the seventeenth-century etcher Giovanni Battista Falda and continuing work on her digital humanities project [Envisioning Baroque Rome](#).

Walter S. Melion continues to direct the Fox Center for Humanistic Inquiry, Emory's institute for advanced study in the humanities. During the academic year 2019-2020, he co-organized the exhibition *Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas Van Leyden to Rembrandt*, for which he co-wrote the scholarly catalogue. He also co-edited and published the volume *Quid est sacramentum? Visual Representation of Sacred Mysteries in Early Modern Europe, 1400-1700* (Brill, 2019), which contains his two essays, including "Coemeterium Schola: The Emblematic Imagery of Death in Jan David, S.J.'s Veridicus Christianus." His essay "Spectator ardens discere: Die visuelle Poesie biblischer Meditation in Benito Arias Montano's *Humanae salutis monumenta* von 1571," appeared in *Häuslich, persönlich, innerlich: Bild und Frömmigkeitspraxis im Umfeld der Reformation*, eds. M. Deiters and R. Slenczka (Berlin and Boston: De Gruyter,

2020). Another major article, "Analogies Known and Unknown in Sylvestro Pietrasanta, S.J.'s *De symbolis heroicis*," has just appeared in *Emblematica: Essays in Word and Image* 3 (2020). He participated in the colloquium "Manipulating the Sun: Picturing Astronomical Miracles from the Bible in the Early Modern Era" held at the Bergische Universität Wuppertal in August 2019. He organized sessions and gave a paper at the Sixteenth Century Studies Annual Conference in St. Louis, and co-convened Lovis Corinth Colloquium X: "Ekphrasis Image-making in Early Modern Europe and the Americas" in December 2019, for which he also gave a paper. In addition, he gave numerous lectures and gallery talks during the run of *Through a Glass, Darkly*, and organized the one-day conference "Other Speaking: Making Sense of Religious Allegory in the 16th- and 17th-Century Low Countries." In May, he inaugurated a new webinar series for the Newberry Library's Center for Renaissance Studies, speaking on the topic "In Defense of the Faith: Interpolated Prints as Multifunctional Glosses in a Customized Copy of Franciscus Costerus, S.J.'s Dutch New Testament."

Linda Merrill launched the new Art | Culture | Context, a renovation of ARTHIST 101 & 102 meant to attract students from across the university and equip them with a foundational knowledge of the discipline. The first year was a success, with 101 students taking ARTHIST 101 and 102 taking ARTHIST 102, a coincidence that highlights a healthy enrollment in the courses. In fall 2019, Merrill taught another new course, American Art of the Civil War Era, which culminated in a field trip to the Atlanta Cyclorama, recently moved, restored, and installed at the Atlanta History Center. As director of undergraduate studies, Merrill oversaw the incorporation of two new concentrations—Visual Arts, which allows Art History majors to apply for several studio-art classes to the major; and Museums, which adds to the major an art-world internship and a suite of classes concerning collecting ethics and exhibition practices.



Rune Nyord's new book *Seeing Perfection: Ancient Egyptian Images beyond Representation* is in press with Cambridge University Press, scheduled to appear in November 2020. He published articles and book chapters on topics including "marsh" bowls painted with floral and faunal motifs from the mid-2nd millennium BCE, evidence of how the ancient Egyptians experienced encounters with deceased ancestors, and the conceptual underpinnings of faience hippopotamus figurines in an archaeological volume on images in the making. He also wrote a popular piece on funerary figurines and the history of their interpretation for *The Ancient Near East Today*. He gave papers at conferences at the University of California, Los Angeles, and the Institute for the Study of the Ancient World, New York University. He was keynote speaker at a workshop on ancient Egyptian models at the Luxor Library and Heritage Center and, just before the lockdown, spoke on ancient Egyptian conceptions of images in the Daniel H. Silberberg Lecture series at the Institute of Fine Arts, New York University (a recording is available [online](#)). Over the summer, he worked on the stela of Nebetitef in the Michael C. Carlos Museum to prepare a new publication of the stela and the letter to the dead written on its reverse side.

NEWS

Megan E. O'Neil published several essays, including an article on touch and interaction in Maya art in the *Revista Española de Antropología Americana*; “Animating Materials: The Sculpted Forms of the Ancient Maya World” in the interdisciplinary volume *The Maya World*; and “The World Beyond the City,” a co-authored essay on painted murals and vessels at Teotihuacan and in the Maya area in Teotihuacan. She also submitted the manuscript for *The Ancient Maya*, which is expected to be published by Reaktion Press next year. In July 2019, she traveled to Guatemala to present a paper about Teotihuacan and Maya art in the annual *Simposio de Investigaciones Arqueológicas en Guatemala*. In January 2020, she co-organized a conference in Mérida, Mexico, in honor of Dr. Mary Ellen Miller's retirement from Yale University; in this conference, O'Neil gave a paper on Maya sculptures from the Usumacinta River Valley. In April 2020, she delivered a paper (remotely) for American Contact: Intercultural Encounter and the History of the Book, organized by Princeton University and the University of Pennsylvania. O'Neil's work on the history of collecting and displaying the art of the ancient Americas was highlighted in her keynote lecture, “Good Pieces in Sight: The US Market in Mesoamerican Antiquities circa 1940,” for a conference at the Getty Research Institute (GRI) in November 2019, and she became a Project Researcher for the Pre-Hispanic Art Provenance Initiative at the GRI. In her role as Faculty Curator at the Carlos Museum, O'Neil has reinstalled cases in the Native American art gallery and planned Native American and indigenous programming to celebrate Indigenous Peoples' Day. O'Neil also designed a new course, Histories and Ethics: Indigenous Arts of the Americas in Museums, to be part of the Art History Major with Museums Concentration.

Elizabeth Pastan enjoyed a stimulating year as a Senior Research Fellow at the Bill & Carol Fox Center for Humanistic Inquiry, which she devoted to drafting her book on early Gothic rose windows. The three surviving medieval rose windows of the cathedral of Notre-Dame of Paris were an important focus of her research, as was the often-reproduced rose window of Lausanne Cathedral. Two highlights of her year were serving as the Lindsay Young Distinguished Visiting Scholar at The Marco Institute for Medieval and Renaissance Studies at the University of Tennessee, Knoxville in the fall, and seeing the newly-minted Dr. Nicole Corrigan graduate in the spring. Unfortunately, due to the pandemic, conference presentations in Barcelona, Basel, Paris, Poitiers, and Princeton had to be postponed. Pastan nonetheless participated with great delight in two local events: delivering an Emory Williams Memorial Lecture in February and speaking to Emeritus College over the summer, both on the topic of the ramifications of the fire at the cathedral of Notre-Dame of Paris. This fall she is giving a Great Works seminar entitled “Going Goth: New Assessments of Gothic Architecture” for the Fox.

Renée Stein was an elected Fellow in the American Institute for Conservation (AIC) in recognition of her accomplishments and commitment to furthering the profession. She co-authored a paper for the AIC Annual Meeting on an experimental desalination method using a semi-rigid gel poultice with an ion exchange resin. Her collaborative technical study on the Carlos Museum's painting

of Sarapon was included in the Getty's online publication *Mummy Portraits of Roman Egypt: Emerging Research from the APPEAR Project*. She also served as Chair of the AIC's Education and Training Committee.

Eric Varner saw the publication of three chapters in edited volumes in 2020: “Beyond Damantio Memoriae: Memory Sanctions, Caligula's Portraits, and the Richmond Togatus,” in P.J.M. Schertz and B. Frischer, eds. *New Studies on the Portrait of Caligula* in the Virginia Museum of Fine Arts, *Monumenta Graeca et Romana* 26; “Innovation and Orthodoxy in the Portraiture of Constantine and His Sons,” in N. Baker and S. Tougher, eds. *In the Shadow of Constantine and Julian: the Roman Empire A.D. 337-61*; “Triumphant Lives: Sculpted Portraits and Triumphal Arches in Imperial Rome” in K. De Temmerman, ed., *The Oxford Handbook of Ancient Biography*. This fall, Varner participated in a webinar exploring ancient Mediterranean statue wars, “Monuments and Memory,” organized by Matthew Santirocco and Hallie Franks at the Center for Ancient Studies at New York University. He had been scheduled to present a paper, “Reimagining Nero in Early Modern Rome,” as part of a panel on Nero's modern reception at the annual meetings of the Classical Association of the Middle West and South in March but the meetings were canceled as a result of the pandemic.

Bonna Wescoat Even without a field season this summer on Samothrace or the second travel seminar of the Getty Connecting Art Histories initiative, the year had its highlights. Both Julianne Cheng and Jane Arney received their doctorates. Wescoat won a grant from the Loeb Classical Library Foundation to support work on the ancient city wall of Samothrace, and in partnership with Dimitris Matsas, Christopher Witmore, and Michael Page, she secured a Richard C. MacDonald Iliad Endowment for Archaeological Research from the Archaeological Institute of America to investigate Samothrace and the Northeastern Aegean in the late Bronze Age. She contributed the article, “Architectural Documentation and Visual Evocation: Choices, Iterations, and Virtual Representation in the Sanctuary of the Great Gods on Samothrace,” to the volume, *New Directions and Paradigms for the Study of Greek Architecture*, and “More Corinthian on Samothrace,” to *Listening to the Stones: Essays on Architecture and Function in Ancient Greek Sanctuaries in Honour of Richard Alan Tomlinson*. With team members, she co-authored the article, “Interstitial Space in the Sanctuary of the Great Gods on Samothrace,” *Hellenistic Architecture and Human Action: A Case of Reciprocal Influence, Scales of Transformation* 10. She joined scholars Kevin Clinton, Ludovic Laugier and Andrew Stewart to co-author “The Nike of Samothrace: Setting the Record Straight” for the *American Journal of Archaeology*, which chose the 3D model of the Sanctuary for the cover of the issue. On the popular front, she was filmed in the French documentary, “*Zoom sur Samothrace, une contrée sauvage au nord de la mer Égée*,” *Télévision française 1*, as well as in *My Greek Odyssey*, Season 2, which can be found on Amazon Prime. ■

Undergraduate News

Honors

The department was pleased to award degrees with honors in May 2020 to **Parth Goyal** (History & Art History), *Honors in Art History*, for his thesis “An Appropriate Modern Regionalism: Contextualizing Joseph Allen Stein’s Architecture in Delhi” (Todd Cronan); **Mekayla May** (Art History & Classics), *Highest Honors in Art History*, for “The Grotto-Complex in Tiberius’s Villa at Sperlonga: Experientiality, Immersion, and Owner-as-Spectacle” (Eric Varner); **Honoka Nakamachi** (Art History, Architectural Studies minor), *Highest Honors in Art History*, for “The Cultural Legacy of Metabolism: From Local to Global” (Christina E. Crawford); and **Veronica Paltaraskaya** (Art History & Neuroscience/Behavior Biology), *High Honors in Art History*, for “Kepes and Rand: Competing Models of Design at Mid-Century” (Todd Cronan).

Dorothy Fletcher Paper Prize

The Dorothy Fletcher Paper Prize recognizes an outstanding research paper in art history. In the spring 2020 competition, first prize went to **Victoria Gu**, a rising senior double-majoring in Biology and Art History. Her prizewinning paper was titled “‘Not Dead Yet’: A Case for Salutogenesis, Holistic Architecture & Healthcare Architects,” which was written for Christina Crawford’s Four Walls and a Roof seminar. **Shayna Guttridge**, a rising junior majoring in Art History, was awarded second place for “Female Bodies in Sacred Spaces: From Kore to Gyne through the Cult of Artemis at Brauron,” written for Bonna Wescoat’s Ancient Greek Sanctuaries course; and **Rizky Etika**, an Art History major and Arabic minor who graduated in May, received third place for “The Forest for the Trees: Analyzing Alciato’s Arbores,” written for Walter Melion’s Emblems and *Alba Amicorum* seminar.

Class of 2017

Ekaterina Koposova entered the graduate program in art history at Yale University.

Class of 2019

Saba Hossain is currently pursuing a Master’s degree in Microbiology from Georgia State University. As her next step toward her intended career, Saba is applying to dental school.

Caroline Scheving has been working at the Law Library at Belmont University in Nashville and is applying to programs in Library Science.

Class of 2020

Rizky Etika holds the 2020–21 Rosemary Magee Fellowship in the Arts with Emory’s Center for Creativity and Arts.

Victoria Gu is applying to Master of Public Health (MPH) programs with a focus on Global Health and Health Policy. This trajectory, she says, was influenced by her volunteer and clinical experiences abroad, but also by her study of art history. From Prof. Cronan’s



American Art of the Civil War Era field trip to the Atlanta Cyclorama, December 2019

Mid-Century Modern seminar, Victoria came to understand that “the most lucid solutions to aesthetic challenges involve an inherent modeling of the problem.” Considering both design and Public Health as problem-solving fields, she began to think about cogent public policy as legitimizing sustainable change and as answering to those it serves—a philosophy “championed” in Prof. O’Neil’s course in museum ethics. Victoria’s term paper for that course applied a critical lens to the inherent structures of power and privilege of museums; now she hopes to examine healthcare NGOs and nonprofits in the same way.

Mekayla May participated in the 2020 virtual summer season of the American Excavation Samothrace, preparing for future seasons and organizing material for publication in the upcoming *Samothrace 8*.

Shiwei (Jane) Wang is attending the MBA program at Peking University, focusing on arts management.

Class of 2021

Miriam Cherribi (Art History) spent the summer as an events moderator and internship coordinator with Join Mayshad, a leadership foundation based in New York City. Miriam hosts the rising leaders’ web series, *Be Who You Want to Be*, interviewing female leaders and executives who share stories on society-related topics. For the past two years, Miriam has worked to create Mayshad Emory, the first chapter in the United States, which was chartered under College Council with support from the Center for Women. The organization creates awareness about issues facing female and youth entrepreneurship by promoting leadership, sustainable development, and innovation. The goal of Mayshad Emory is to share opportunities to connect with global leaders and foster leadership skills, fundraising experience, and involvement in social advocacy.

Undergraduate News

Anna Connolly (Art History & Quantitative Sciences) spent the summer as a data analytics intern for AT&T and has accepted a full-time position in its Technical Development Program to begin after graduation. She continues her work with Renée Stein in the Parson's Conservation Laboratory on a number of object treatments and plans eventually to apply to art conservation programs. Working in the lab has been an instrumental part of her Emory experience.

Helen Jiang's (BBA & Art History) summer internship in the forensic consulting office of PwC (PricewaterhouseCoopers) prepared her to become a full-time associate after graduation. Jane reports that her art history credentials made her stand out as a candidate for the position and also helped her with modeling and visualization.

Over the summer, **Faith Kim** (Art History, Philosophy minor) completed her Emory Community Building and Social Change Fellowship through the Emory Center for Civic and Community Engagement. She had also received a Halle Institute-FCHI Undergraduate Global Research Fellowship to conduct research for her honors thesis, which examines four South African monuments. Although the COVID-19 crisis thwarted her travel plans, Faith uses Google Earth to visit the Constitutional Court in Johannesburg and other sites in South Africa. Faith and graduate student **Margaret Naga-wa** also founded and organized an ongoing series of monthly, virtual roundtables that allow students, staff, and faculty to gather and discuss pertinent social issues through art (see p.8).

Tiera Ndlovu (Art History/History) is a Mellon Mays Undergraduate Fellow. Last January she was selected to participate in the program's trip to South Africa. Under the direction of Prof. Susan

Elizabeth Gagliardi, Tiera is writing a thesis on a collection of archival photographs relating to the racist history of an Emory fraternity.

Marin Pollak (Art History & Biology) had a summer position in a cancer genetics lab at UCSF.

Adeja Sterling (Art History), who holds the Mellon Undergraduate Curatorial Fellowship at the High Museum, served for the summer as a curatorial assistant at the museum. She conducted research and presented her findings on Elizabeth Catlett's *Target* (1955) and *Target* (1970); she also organized an exhibition, *Out of the Shadows*, an homage to mid-century women artists who struggled with oppression, currently on view at the High Museum (see page 13).

Alice Zheng (History/Art History & American Studies), who studied in Cape Town, South Africa, last spring, is an Andrew W. Mellon Carlos Museum intern working with Amanda Hellmann. Over the summer, she was a remote intern for the Museum of Chinese in America, in New York, working in the Collections/Research Center.

Class of 2022

Nick Pehrson (Architectural Studies) has taken a leave of absence to complete a year of service as an AmeriCorps VISTA (Volunteer in Service to America), but he's not far away: Nick is working in Douglasville, Georgia, to build, maintain, and beautify community gardens and to run a weekly farmers' market with the goal of alleviating poverty and food insecurity in a community that has been designated a USDA food desert.

Over the summer, **Elise Williams** (Art History) participated in the virtual Samothrace program with Prof. Bonna Wescoat. ■

Undergraduate Alumni News

Rebecca Levitan 13C (Art History with Highest Honors, Mediterranean Archaeology minor) received the 2020-21 Samuel H. Kress Foundation/Emeline Hill Richardson Rome Prize from the American Academy in Rome for her project "The Pasquino Group: Sculpture, Conversation, and Resistance from Ancient Rome to Renaissance Italy." Rebecca is currently a PhD candidate in the Department of the History of Art, University of California, Berkeley. ■

"My first experience in Rome was through a Summer Study Abroad in 2010 led by Drs. Eric Varner and Sarah McPhee. My first encounter with the Pasquino statue happened as part of this formative trip ten years ago. I am thankful to the Emory Scholars Program for making the experience possible. Most significantly, I would have never been able to pursue further study without the mentorship and support of Dr. Bonna Wescoat." – Rebecca Levitan



Graduate Student News

Ellen Archie presented her research conducted through the Mellon Fellowship in Object-Centered Curatorial Research, "Party Animals: Contextualizing a Pair of Mule Fulcrum Attachments in the Carlos Museum," at the Mellon Graduate Symposium in February 2020. Her digital exhibition, *Party Animals: Fulcrum Attachments, Bronze Couches, and the Ancient Drinking Party*, went live in August 2020 on the Carlos Museum website and can be viewed [here](#). Ellen also presented a paper at the annual meeting of the Classical Association of the Middle-West and South in June 2020. Over the summer, Ellen participated in the 2020 virtual season of the American Excavation Samothrace. While the team could not go to the island, it focused on preparing for future seasons and organizing material for publication in the upcoming *Samothrace* 8.

Catherine Barth took part in a collecting conversation at the Michael C. Carlos Museum in conjunction with the exhibition *Minor White, Unburdened* (see article p. 17). Catherine traveled to Los Angeles at the end of the fall semester to view two exhibitions that she contributed to as a Getty graduate intern during the 2018-2019 year. A paper based on the fourth chapter of her dissertation was accepted for the Third Annual Graduate Student Colloquium on the History and Theory of Photography at Rutgers University in March; the original event was cancelled due to COVID-19.

Emma de Jong holds the 2019-2020 Andrew W. Mellon Fellowship for Art Historical Research at the Rijksmuseum in Amsterdam. Her research looks at the use of personification in allegorical prints and morality plays produced in Antwerp and Haarlem during the second half of the sixteenth century. The fellowship position granted her the opportunity to study in the Rijksmuseum's beautiful art history library with easy access to its extensive print collection. As a fellow, Emma was invited to all internal lectures and events, which allowed her to learn more about museum operations.

Abbey Hafer served as co-curator for an exhibition titled *From Heaven to Earth: The Papacy and Early Modern Rome* at Pitts Theology Library along with Annie McEwen, Alexandra Zigomalas, and Dr. Sarah Bogue (slated to open April 2020 but postponed due to COVID-19). She also continued working on an exhibition at the Michael C. Carlos Museum on the printed works of Giovanni Battista Piranesi (1720-1778) with curator of Works on Paper Andi McKenzie (also postponed due to COVID-19). This spring and summer, Abbey contributed research and written reports to Dr. Sarah McPhee's digital humanities project *Envisioning Baroque Rome*.

Cody Houseman spent the year writing dissertation chapters on Roman marble cinerary urns. As a 2020 Mellon Object-Centered Curatorial Research Fellow, he focused on the Cinerarium of Aurelia, an urn with an unusual surface and complicated history in England before arriving at the Carlos Museum. While travel options were limited, he was able to work with curator Ruth Allen and conservator Renée Stein in examining tool marks and the surface condition of the urn as well as four other urns displayed in the galleries and six

additional urns located in the museum's off-site storage facility. He will close out 2020 organizing research for a fellowship from Sir John Soane's Museum in London and assembling a digital exhibition on cinerary urns.

Haley Jones presented three lectures during the spring 2020 semester on contemporary art in the introductory art history course Art I Culture I Context II. Haley arose to PhD Candidacy after completing her qualifying exams in September. She is currently co-teaching a course on postcolonial African art with Dr. Gagliardi.

Annie McEwen presented "The Edge of Ekphrasis: Bellori and Reproductive Printmaking" at the Lovis Corinth Colloquium in December 2019. The theme was "Ekphrastic Image-Making in Early Modern Europe and the Americas." In 2020, Annie was hired as an Adjunct Lecturer at Oxford College of Emory to teach Art History 102.

Kelin Michael curated an online exhibition titled [Ornament in Flux: Personal Adornment and Prestige during the Migration Period](#), which resulted from her 2019 Mellon Fellowship in Object-Centered Curatorial Research. She also received the 2020-2021 graduate curatorial internship in the Manuscripts department at the J. Paul Getty Museum, however, due to COVID-19, she has deferred this opportunity until 2021-2022. In July, she delivered a paper titled "Rigidity and Fluidity: Visual Interventions in the Transmission of Hrabanus Maurus's *In honorem sanctae crucis*" at the Virtual International Medieval Congress, Leeds. In January and February, Kelin presented her work on Migration Period personal ornament at a Michael C. Carlos Museum AntiquiTEA and Emory Art History's Graduate Recruitment Symposium, respectively. Last fall, she gave a talk titled "The Evolution of Alciato's Emblem 'Against Astrologers'" for the Stuart A. Rose Library's series *Bound with History*.

Haley Pierce was awarded the Mellon Fellowship in Object-Centered Curatorial Research to study a recently acquired painting by Henri Matisse, *Woman Seated at Her Piano*, ca. 1924 at the High Museum.

Claire Seidler completed her qualifying paper entitled, "Local Talent, International Ambitions: Evidence from the Roof of the Stoa in the Sanctuary of the Great Gods, Samothrace" in August 2020. In addition, she participated in the first-ever virtual summer season of American Excavations Samothrace.

Emily Whitehead was awarded a 2020 Mellon Fellowship in Object-Centered Curatorial Research to focus on the study of two ancient Egyptian Middle Kingdom model boats from the Senusret Collection at the Michael C. Carlos Museum.

John Witty spent 2020 writing the catalog that will accompany the focus exhibition he is co-curating, *Paolo Veneziano: the Art of Painting in Fourteenth-Century Venice*. The exhibition is co-organized with Dr. Laura Llewellyn of the National Gallery, London, and will be on view at the J. Paul Getty Museum in the summer of 2021 and at The Frick Collection the following fall. ■

Graduate Alumni News

Congratulations to our 2020 PhD Graduates!

JANE KATHERINE ARNEY | Ancient Greece and Rome *Trojan Prophecy and Golden Offerings: Tripods in Late Republican and Early Imperial Roman Art*, **AMY C. BUTNER** | Ancient Egypt *Creation of Ritual Space in the Non-Royal Tombs of Amarna*, **NICOLE CORRIGAN** | Medieval *The Virgin, the Saints, and the Reconquest: Marian Cult Images in Medieval Toledo and Iberia*, **LAURA MARIA SOMENZI** | Renaissance *Treasures, Invention, and the Teodelinda Chapel in Monza*, **JULIANNE CHENG STRATMAN** | Ancient Greece *Making the Ordered Cosmos: The Gigantomachy in Archaic and Classical Athenian Vase Painting*

Delinda J Collier 10PhD was grateful to be able to attend the memorial for professor emerita, Sidney Kasfir, in February. She said that seeing former mentors and student colleagues was heartwarming, and that it was a true moment of reflection. Delinda was named a CASVA Ailsa Mellon Bruce Visiting Senior Fellow in summer 2020 for her project *African Art as Evidence*. She also published her second book, *Media Primitivism: Technological Art in Africa* (Duke University Press, 2020). Delinda started a two-year term as Interim Dean of Graduate Studies at the School of the Art Institute of Chicago, where she has been teaching for eleven years.

Liz Cummins 13PhD presented her paper, "An Examination of the Funerary Functions of the 'Bed' of KV 63," at the International Congress of Egyptologists in Cairo, Egypt, in November 2019. She has recently accepted a position as Faculty Developer at the Rothwell Center for Teaching and Learning Excellence at Embry-Riddle Aeronautical University where she will work on professional development for online faculty. She continues to teach art history courses online.

Kira Jones 18PhD has switched her research focus to classical reception in video games and its educational possibilities. She taught a Maymester 2020 course at Emory on instances of the ancient world in modern media; this course brought in scholars and industry professionals from webcomics, video games, and anime. She spent the summer guesting on podcasts and writing for the video game Assassin's Creed: Odyssey and Supergiant Studio's Hades. She currently works at the Letters of Samuel Beckett Project, which democratizes access to Beckett's letters by developing an open access online platform, which will ultimately enable access to the metadata of over 14,000 letters kept at public archives worldwide.

Sarah R. Kyle 10PhD accepted a new position as professor and chair of the Art & Visual Culture department, College of Design at Iowa State University.

Jennifer Lee 03PhD is associate professor of art history and associate dean for academic affairs at Herron School of Art and Design at Indiana University-Purdue University at Indianapolis. Her recent activities include participation in a research symposium on "The Cult of Thomas Becket: Art, Relics and Liturgy in Medieval Britain and Europe" hosted by The Courtauld Institute of Art in December 2019. She published two articles, "Reckless Effrontery: Conflict and the Abuse of Badges in Late Medieval England," in *The Medieval Journal*, December 2019, and "The Merchants' Saint: Thomas Becket among the Merchants of Hamburg," in the *Journal of the British*

Archaeological Association, August 2020. She also presented on integrative learning assignments at the AAC&U's General Education, Pedagogy, and Assessment Conference in January 2020. She is on the program committee for the upcoming Medieval Academy of America's annual meeting in April 2021.

Megan C. McShane 04PhD received her second Fulbright Scholar Grant in 2019. She was the endowed Luce Fulbright to the People's Republic of China, largely working to develop Modern, Contemporary, and Avant-Garde art historical methodology throughout China. Proudly, she was the first American art historian to be officially approved by the Chinese Ministry of Culture to teach avant-garde political art since the Cultural Revolution and the death of Mao. Following her work on transitional societies following 1989, she continues investigating the art history of the former territories of Yugoslavia, and the Bosnian Wars of the 1990s. This has led to her unusual decision to learn the Bosnian, Serbian, and Croatian languages to work in the Balkans. Last year, Megan received the U.S. Fulbright Scholar award for Bosnia and Herzegovina, 2019-2020. It has been a momentous year with COVID-19. In an unprecedented situation, all global Fulbright Scholars were recalled home the first week of March 2020. Megan is currently working on CAA programs, networks, and panels dealing with not only the post 1989 societal collapses, but also with COVID-19—how it has impacted the arts and community resilience throughout the former Soviet satellite states on the Silk Road and the Balkans. Megan continues to teach at Florida Gulf Coast University.

Virginian Gardner Troy 97PhD, professor of art history at Berry College, has just completed a manuscript for the University of Georgia Press: *Dynamic Duo: Dynamic Symmetry and the Art and Writing of Jay Hambidge and Mary Crovatt Hambidge*. She recently contributed to exhibition catalogues, edited volumes, and journals, including: "Modernism's Roots in the Domestic, Decorative, and Vernacular through Textiles," in *A Companion to Textile Culture*, ed. Jennifer Harris (Wiley Blackwell, 2020); "The Reception of the Cuttoli Tapestries in the United States: A Paradox of Verisimilitude," in *Marie Cuttoli: The Modern Thread from Miró to Man Ray*, Cindy Kang, ed., Barnes Foundation (Yale University Press, March 2020); "Textiles, Traditions, and the Avant-Garde," *Folklore and Avant-Garde: The Reception of Popular Traditions in the Age of Modernism*, Kunstmuseum (Hirmer Verlag, June 2020). ■

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Please tell us what you are doing now and let us hear about other Art History alumni you may know. We will include the information in our next newsletter.

Name and graduation year _____

Address _____

Current educational/career status or other information, including memories of the department that you would like to share in 2020, our 55th year.

Please clip this form and mail it to Blanche Barnett in the Department of Art History or email the information to blanche.barnett@emory.edu.

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