

art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY

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Letter from the Chair

Greetings in this 49th year of Art History at Emory



Sarah McPhee in Rome

As we head into the winter months of 2014 and take stock of the past year, I am pleased to report that the Art History department is thriving. Much has been accomplished, and there is much planned for 2015. I begin by introducing three new members of our community in Carlos Hall.

After an extremely competitive and stimulating search, we are delighted to welcome Lisa Lee, who has joined us this fall as assistant professor of contemporary art. Lee took her BA from Bryn Mawr College in 2000 and earned her PhD from the Department of Art and Archaeology of Princeton University in 2012. Lee's research specialty is modern and contemporary art with a focus on sculptural practice in the European context. She is currently at work on a pair of monographs that grow out of her dissertation and treat the provocative sculpture of German-born Isa Genzken and Swiss-born Thomas Hirschhorn.

Both of these artists interrogate the nature of the sculptural medium with their work, and it is Lee's brilliant contribution to place that work not only within the dramatic evolution of avant-garde sculpture but at the same time to read it against an account of the difficulties of the public sphere in Germany since the 1960s.

In the two years since receiving her PhD, Lee has published *Critical Laboratory: The Writings of Thomas Hirschhorn* (MIT Press), co-edited with Hal Foster; and a second volume, *Isa Genzken (October Files)*, is forthcoming (MIT Press). In addition, she has published nearly a dozen articles and reviews, among them an outstanding essay she contributed to the catalogue of the major retrospective exhibition of Genzken's work, held at the Museum of Modern Art last year. Between 2012 and 2014, she was a collegiate assistant professor in the humanities for the Art History department at the University of Chicago and Harper Fellow in the Society of Fellows. Before completing her dissertation, she held a prestigious two-year Chester Dale Fellowship at the Center for the Advanced Study of the Visual Arts at the National Gallery of Art.

This fall she is teaching an undergraduate seminar titled *Sculpture, Space, Place in Modern and Contemporary Art Theory*; in spring 2015 she will offer an undergraduate course, *Contemporary Europe and America*, a critical survey of the major movements, paradigms,

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and documents of European and American art after World War II, and a graduate seminar titled *The Everyday*, which will examine the term in relation to art practice and place it in historical context. We are very pleased to have her as our new colleague.

We are also delighted to be hosting a young Chinese professor of contemporary art theory, Jian Li, who joins us for the year as a visiting scholar from Nanjing University. Li is a member of a research group examining the relation between traditional literary culture and contemporary visual media. He is conducting research on the contemporary transformation of literary classics such as the *Pilgrimage to the West* from text to image. Coincident with Li's visit, and under the aegis of the Laney Graduate School, we are also pleased to announce that the Art History department—led in this effort by Walter Melion—has just finalized a faculty exchange program between the Institute for Advanced Study at Nanjing University in Jiangsu, China, and Emory for the next three years, 2014–2017. During this time, Emory Art History faculty may apply to travel to Nanjing University for a week-long research and lecture visit, and faculty from Nanjing University may visit Emory for the same period of time. Opportunities for graduate students to study at the respective institutions are planned as well. The exchange is intended “to promote strong academic and cultural ties between the host institutions and to enhance educational opportunities for their graduate students and faculty.” We look forward to the dialogue.

Finally, we are very happy to report that Lisa Fields Holmes joined the department as academic department administrator in December 2013. Holmes comes to us from Emory's Investment Management division, bringing years of experience and an imperturbable calm that already have had a noticeable effect on us all.

In fall 2013 the department underwent a self-study. This exercise takes place every seven years and provides the opportunity for the entire Art History faculty to consult with outside reviewers from peer academic institutions to consider the current Art History program and plan for its future. I am delighted to report that our review was enthusiastic and successful. Among many high points, the reviewers praised the department's focus on object-based, technical Art History, which they described as a surprisingly rare and valuable emphasis in today's Art History discipline. They encouraged us in our goal to further integrate technical art history and conservation into the curriculum and life of the department through the teaching of beloved Carlos conservator Renée Stein. Happily, the deans agreed, and Stein will join the faculty ranks officially as lecturer in autumn 2015. We are working closely with her to develop and expand our offerings.

This has been a banner year for the graduate program. In fall 2013 eight new students joined the various cohorts, all vibrant and talented. And recruitment in spring 2014 brought us an equally robust class of six. Thus the intensity of graduate study at Emory proceeds at fever pitch, with students fanning out across the globe to pursue research and training opportunities. Thanks to the Mellon Foundation, we have two new fellows in object-centered curatorial research, Kira Jones and Catherine Barth, and we look

forward to hearing about the fruits of their research at the Graduate Symposium in January. Finally, we are proud to announce that we awarded six new PhDs this year.

The undergraduate program continues to prosper with more than 50 Art History majors or joint majors, seven Art History minors, and 10 Architectural Studies minors. The demand for Visual Arts is also strong with 30 Visual Arts minors. The Art History Club continues to convene, as does the stylish Architecture Club.

As ever, we are grateful to the very generous supporters of the department for the extraordinary opportunities they offer our students. Thanks to the generosity of alumna Rhoda Bernstein, the John Howett Travel Fund for Advanced Undergraduate Seminars in Art History has reached full endowment. That endowment allowed Judith Rohrer's seminar, Gaudí, Frank Lloyd Wright, and Le Corbusier, to travel to New York City in spring 2014; and this autumn, Jean Campbell's seminar on painted chambers of the late medieval period and of the Renaissance traveled to Washington, D.C. We thank Larry and Lauri Regan for funding undergraduate summer travel through the John Howett Prize in Art History. This summer, that prize allowed Margaret Gregg to study disaster-relief housing solutions in post-tsunami Japan and Jena Patel to study the architecture of Baroque London.

We thank Ann Uhry Abrams for her generous support of graduate student travel. This summer the Ann Uhry Abrams Family Foundation Fellowship allowed Joanna Mundy to travel to Rome to advance her dissertation on the ancient Roman *domus* (house) and to participate in an American Academy training course on techniques of documentation. Finally, we are extremely grateful to Dana Ruben Rogers 87C and Greg Rogers for endowing the department's David Heath Lectures in Modern and Contemporary Art. This past spring scholar, filmmaker, and curator Susan Vogel delivered the Heath Lecture.

This fall the Art History Endowed Lecture was given by Megan Holmes, professor of Renaissance art history at the University of Michigan, who spoke on “Miraculous Images and ‘Popular’ Religion,” and gave a terrific seminar on strategies for interpreting the intentional effacement of Italian panel paintings. We also learned from the stimulating visit of conservators Robin O'Hern and Ellen Pearlstein, who joined our own Susan Elizabeth Gagliardi to discuss Komo helmet masks from west Africa and the ethics involved in their conservation.

In spring 2015 we look forward to the B-Side Modernism conference organized by Todd Cronan, at which a range of scholars will engage with MARBL's Raymond Danowski Poetry Library to consider what else Modernism might have been. And we anticipate the visits of a number of lecturers, among them Evelyn Lincoln—professor of Art History at Brown University—who will speak on prints, publishers, and publication anxiety in Early Modern Rome.

Please stay in touch and happy holidays to everyone!



Sarah C. McPhee

Chair, Art History Department
Winship Distinguished Research Professor



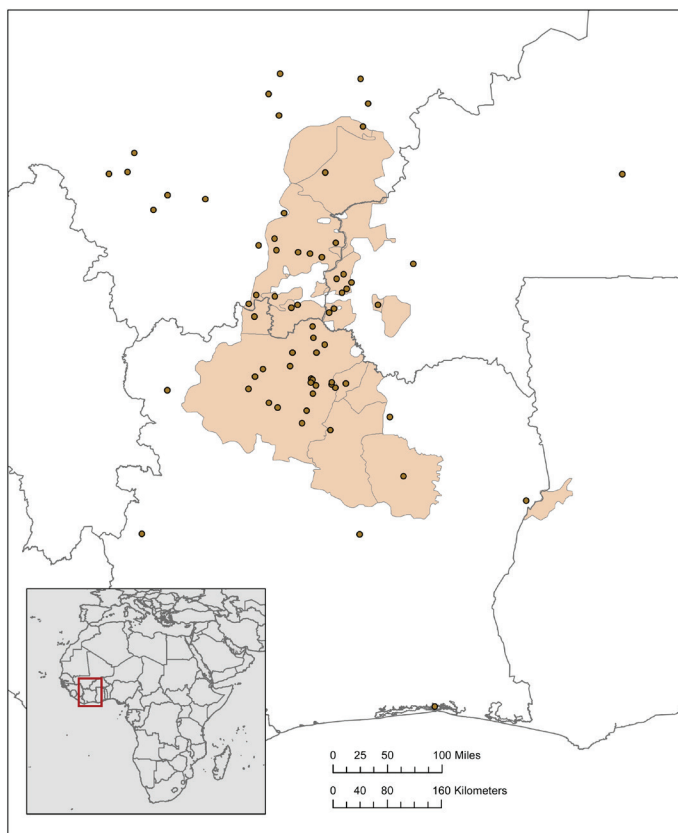
Digital Initiatives in the Art History Department

In addition to the normal hum of academic production in the form of books, articles, reviews, and conference papers, the faculty of Art History have been exploring the world of digital humanities. Here are the projects currently under way.

Mapping Senufo and the Kress Summer Institute on Digital Mapping and Art History

In the late 19th century, *Senufo* emerged in French publications as a cultural or ethnic group term referring to people inhabiting a contiguous region roughly extending from Sikasso in present-day Mali to Korhogo in present-day Côte d'Ivoire and to Bobo-Dioulasso in present-day Burkina Faso. As markets for African art emerged in European countries and the United States in the early 20th century, European and Euroamerican art enthusiasts often relied on such cultural or ethnic group names to classify and contextualize African art. Twentieth-century use of the term by art historians, museum curators, and other scholars to label a growing corpus of sculpture and other arts emphasized sameness rather than difference among artists, patrons, and the arts they create.

Mapping Senufo is a collaborative project that will result in a digital, multilayered map showing temporal and spatial distribution of languages identified as Senufo as well as objects historically so labeled, field documentation of those arts, and itineraries of people who documented them. This mapping initiative is part of a larger research project to investigate the tenuousness of *Senufo* as an all-encompassing term applied to objects, languages, people, and places. In September 2013, Susan Elizabeth Gagliardi originated the project with support from the Emory Center for Digital



An initial base map for the *Mapping Senufo* project created in ArcGIS by Susan Elizabeth Gagliardi and Robyn Banton at the Kress Summer Institute on Digital Mapping and Art History at Middlebury College

Scholarship. Michael Page, Jennifer Doty, and Robyn Banton have contributed to the project's development since its inception, and they continue to work with Gagliardi on it. Emory undergraduate students Zhongyi Gao, Xinyu Liu, and Liu (Claire) Yang recently joined the research team.

In August 2014, Gagliardi and Banton traveled to Middlebury, Vermont, to attend the first Kress Summer Institute on Digital Mapping and Art History at Middlebury College, co-directed by Paul Jaskot (DePaul University/CASVA) and Anne Kelly Knowles (Middlebury College). Gagliardi and Banton joined 14 other fellows from institutions across the United States and in Australia to learn how to work with

ArcGIS software. They also explored a range of digital mapping projects in the humanities to investigate the fascinating research insights that arise from coupling art-historical inquiry and geographic method.

By plotting data on a multi-layered map to show temporal and spatial relationships among objects, field documentation, itineraries of people documenting the arts, and languages, *Mapping Senufo* will yield more precise analyses of the diversity of artistic practices across time and space. It will allow for isolation of different variables in order to understand and assess shifting contours of *Senufo* as a term used to describe and circumscribe objects, languages, people, and places from the late 19th century to the present day.

—Susan Elizabeth Gagliardi

Virtual Rome

Virtual Rome is a digital humanities project that aims to provide a 3D walkable reconstruction of Rome circa 1676, using the gaming platform nVis360. The reconstruction is grounded in Giovanni

Battista Falda's great bird's-eye view map of that year and subsumes the fine detail of hundreds of views of the city etched by the artist. The project allows the visitor to enter the map, strolling the streets as a virtual pedestrian: gazing up at church facades, climbing the Capitoline Hill, crossing the Tiber River on the Ponte S. Angelo, even entering the Pantheon and following light from the oculus as it moves across the floor. Reconstructed from the map and etchings of a single artist, made over a period of just 19 years, *Virtual Rome* recaptures piazzas, streets, fountains, and architecture lost to the various urban renewal campaigns of the intervening centuries.



Digital Initiatives in the Art History Department *continued from page 3*

Virtual Rome grows out of Sarah McPhee's current research on Falda and his map. The first phase of four projected building campaigns was produced in collaboration with local Atlanta architect Erik Lewitt and a small team of gamers. McPhee and Bonna Wescoat have co-taught a class around their projects: Art History 393/593 Maps and Modeling: 21st-Century Ways of Seeing Ancient Greece and Baroque Rome. Thus graduate and undergraduate students in the Art History department are actively involved. For a look at the project, go to <http://digitalscholarship.emory.edu/projects/project-virtual-rome>.

—Sarah McPhee

nonsite.org

nonsite.org is a peer-reviewed, open-access journal in the humanities. The idea for *nonsite.org* emerged from a series of informal conversations among members of the editorial board in summer 2010. There was a shared sense that current academic journals in the humanities were not providing an adequate venue for the investigation of the art, politics, and legacy of modernism. It became clear that there was a group of scholars, both junior and senior, in a variety of disciplines across the humanities, who shared three central commitments: (1) an interest in a set of theoretical topics—in particular, the ontology of the artwork, the question of intentionality, and the ongoing appeal of various forms of materialism—that were not being adequately treated in the dominant discourse; (2) a shared set of political concerns about the pervasiveness of neoliberalism, in both practical and theoretical forms, and the need to challenge its ideological ubiquity by reasserting the centrality of economics; and (3) an interest in philosophical forms of argumentation, in which a premium is placed on logical reasoning as the means for producing conviction.

It seemed natural for the journal to be online, given that it affords certain benefits unavailable to a print journal: it allows us to publish work that is timely and relevant, along with responses, rebuttals, and comments as they appear; and it is free for everyone, not just those with access

to a university library or subscription. We publish both peer-reviewed work as well as editorials, poetry, and art. Since the launch of the journal in spring 2011, we have produced 13 issues, numerous dialogues on current books and topics ("The Tank"), grown the editorial board to 15 members, and published more than 80 authors. While remaining true to our central commitments, *nonsite.org* has grown in its scope—becoming one of the more widely read journals in the arts and humanities today with slightly more than 1,500 hits a day and well in excess of half a million hits since our emergence three years ago.

—Todd Cronan

Pirro Ligorio's Map of Rome

In 2008 Emory acquired a very rare 1773 edition of the first graphic reconstruction of ancient Rome ever attempted. Originally created in 1561 by the Renaissance artist, architect, and antiquarian Pirro Ligorio, the map consists of 12 large plates and represents the city as it would have looked in the fourth century AD, at the height of its imperial glory. Sarah McPhee and Eric Varner have been involved with digitizing Ligorio's map and related materials in MARBL as well as creating a digital platform for the map that allows viewers to zoom into the reconstruction and retrieve articles on individual monuments, largely written by Emory students. Varner will be teaching undergraduate and graduate seminars on Ligorio's reconstruction in the near future, which will further populate the map with articles, images, and links to recent acquisitions in MARBL. For a

look at the project, go to <http://disc.library.emory.edu/viewsofrome/>.

—Eric Varner

Digital Modeling in the Sanctuary of the Great Gods on Samothrace

We are mining the innovative potential of 3D digital modeling to document, analyze, and communicate the complex spatial relationships that bind place, architecture, and ritual in this famous yet elusive mystery cult. We work with a range of modeling software (AutoCAD, Rhino, 3dsMax, and Lightwave) in order to produce high-precision reconstructions. We then recreate the experience of the initiates by tracing their path through the sanctuary in a series of video walk-throughs (samothrace.emory.edu/visualizing-the-sanctuary/3-D-walk-throughs). Three-dimensional modeling highlights incongruities in elevation that are elided in traditional plan and even perspective drawings. It has also allowed us to resolve long-debated issues such as the visibility of the Winged Victory monument.

Having produced a high-resolution digital surface model focused on the architectural environment of the sanctuary, our current efforts center on expanding knowledge of the existing terrain by producing a high-resolution digital terrain model using both total station, geographic positioning system, and photogrammetry (Agisoft Photoscan). The terrain model of the current state of the site will serve as the basis for a geomorphic predictive analysis, which will trace the ancient landscape history of the sanctuary.

—Bonna D. Wescoat



Jian Li, Nanjing University,
visiting scholar of
contemporary art theory

Mellon Summer Academy at the High Museum

Linda Merrill

There was a time when the museum profession was considered a sinecure for the elite—primarily well-born gentlemen possessed of personal wealth and an Ivy League education. That stereotype began to break down some 50 years ago, as women and men of every description entered the curatorial ranks, yet museums maintain an aura of privilege that can impede the mission of expanding the audience for art. In response, the Andrew W. Mellon Foundation has generously endowed a program to encourage greater diversity in the curatorial field: the stated objective is “to make a critical impact on American art museums by developing gifted curators who are committed to engaging with the full spectrum of museum audiences.” Atlanta’s High Museum of Art is one of five participating institutions from the territory beyond the Northeast Corridor; the others are the Art Institute of Chicago, the Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, and the Nelson-Atkins Museum of Art, Kansas City.

Two Emory students, Adefolahunmi Adenugba and Luis Blanco, were among the 15 fortunate undergraduates selected to inaugurate the weeklong Summer Academy at the High, stage one of the Mellon initiative. Having just completed their freshman year, they went into the program with nothing but the introductory survey to anchor them in art history, but came out of it proudly declaring their majors in the field. Blanco, who plans a double major with International Studies, says that he feels fortunate to have been chosen for what turned out to be a “very profound” experience. An artist himself, Blanco reports that the Summer Academy changed his way of thinking about future possibilities. “Not only was I allowed to discover new areas of art and preservation, but I was given the invaluable opportunity of growing in the one field that I am most passionate about: art.” Adenugba was just as thrilled with the academy—calling it “by far the best week of the summer”—and readily acknowledg-



Participants in the inaugural Summer Academy of the Andrew W. Mellon Undergraduate Curatorial Fellowship Program pause for a group photo at the High Museum of Art. Adefolahunmi Adenugba stands at the far right; Luis Blanco is fourth from the right, in the back.

es the value of the Mellon experience: she and her peers (now all good friends) were given “a well-rounded simulation of what the curatorial life is like, something most our age do not have access to. The experience was one of a kind.”

Under the direction of Stephanie Heydt, Margaret and Terry Stent Curator of American Art, and Julia Forbes, head of museum interpretation, the curators and staff of the High had arranged an ambitious program to introduce the academicians to every aspect of curatorial life. From the conservation lab to the storage rooms, the museum was thrown open for an intensive week of tours, talks, and workshops. The students met with every curator and several members of the leadership staff, as well as key professionals in the exhibitions, graphics, education, and registration departments. They learned how to think about museum audiences, practiced designing exhibitions, made formal presentations on selected works of art, and even had their writing assessed by the in-house editor. Beyond their immersion in the workings of the High, the participants

visited an artist’s studio, a distinguished private collection, and the Atlanta photography gallery—Jackson Fine Art—established by Jane Jackson 83C. At Spelman and Clark Atlanta University, curators welcomed them into their galleries, and at Emory the Carlos Museum’s conservator Renée Stein showed them around the Parsons Conservation Laboratory. Our own Andrew W. Mellon Graduate Fellows in Object-Centered Curatorial Research met with the group to fill them in on the life of an art history graduate student.

Of the summer’s 15 participants, two will become Mellon Undergraduate Curatorial Fellows, participating in a multiyear program of hands-on experience at the High, with internships in the summers and mentoring throughout their college careers. Even those who don’t continue will have enjoyed an unparalleled experience in the art world. “The week really couldn’t have gone any better,” Heydt said of the first Summer Academy. “It was energizing, exciting, and a perfect affirmation of the value of the Mellon Undergraduate Curatorial Fellowship program.” ■

Emory Undergraduates Visit New York in Travel Seminar

Judith Rohrer

In spring 2014, seven students in Judith Rohrer's seminar Gaudí, Frank Lloyd Wright, and Le Corbusier took advantage of the newly endowed John Howett Travel Fund for Advanced Undergraduate Seminars in Art History by taking a Saturday field trip to New York City. Flying out of Atlanta early in the morning and returning later that evening allowed for a very full day in the city.

The focus was on Frank Lloyd Wright, with the first stop at his Guggenheim museum, which the seminar had studied in great detail. Not only did we explore every nook and cranny of the museum, noting recent restorations of and deviations from Wright's original designs, but we also saw an exhibition documenting a gallery space and a Usonian house that he had built on the Guggenheim site to show off 60 years of his "living architecture" while awaiting city approval to build the museum. We also considered the architectural drawings in *Italian Futurism, 1909–1944: Reconstruct-*



Judith Rohrer's students at the Museum of Modern Art

ing the Universe, comparing them with what we had learned about the visions of Gaudí and Le Corbusier.

The second stop—after a delicious lunch from one of the most highly touted food trucks in New York—was the Museum of Modern Art to see the major exhibition *Frank Lloyd Wright and the City*, with its large, original model of Broadacre City and innumerable drawings and models demonstrating his approach to skyscraper design. In addition, we visited the *Modern Women Designers* show in the design gal-

leries and were able to see the reconstructed, fully equipped kitchen from Le Corbusier's Unité d'Habitation in Marseille, designed by his associate Charlotte Perriand. With a little time to spare, we ended the day with a stroll on the High Line, observing the new (and old) architecture and public sculpture to be found there.

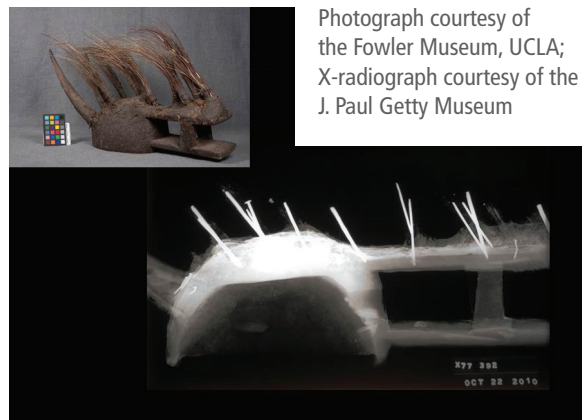
The trip was the first to New York for most of the students, one of whom was confirmed in her desire to pursue graduate work at Columbia. Another used examples from the exhibitions to bolster arguments in her seminar research paper, and still others commented, in their evaluations of the course, that it was the high point of the semester.

The travel fund was made possible by the generosity of Rhoda Barnett Bernstein 76C, with the intention of enabling Emory students to have the sort of inspiring, even transformative, experience that she had as an undergraduate on a summer program in New York led by John Howett. This first trip seemed to augur well for the future of this wonderful opportunity. ■

Beyond the Surface: Where Secrecy, Science, and Ethics Meet in Conservation of Objects in Museum Collections

Susan Elizabeth Gagliardi

On November 13, 2014, conservators Robin O'Hern (Andrew W. Mellon Objects Conservation Fellow, Smithsonian Institution National Museum of the American Indian) and Ellen Pearlstein (associate professor, Information Studies, UCLA/Getty Master's Program in Archaeological and Ethnographic Conservation) joined Susan Elizabeth Gagliardi to discuss their collaborative research on two Komo helmet masks from West Africa. Materials-dense helmet masks sponsored by West African power associations reflect



Photograph courtesy of the Fowler Museum, UCLA; X-radiograph courtesy of the J. Paul Getty Museum

highly guarded knowledge that specialists who construct the objects acquire over time. Such objects often enter European and American museum collections with little documentation. Museum conservators charged with care of Komo helmet masks and other similar works confront a double paradox. Their professional commitments require identification of materials in objects that the objects' makers never

intended others to identify as well as mandate conservation of objects never intended to endure in perpetuity.

During this public conversation at the Carlos Museum Reception Hall, O'Hern, Pearlstein, and Gagliardi explained how they worked together to identify conservation practices that respect local secrecy codes and conceptions of knowledge, even when investigating objects created within strict contexts of secrecy. They also explored possibilities for ethical decision making in the conservation of objects created in secrecy contexts across Africa and elsewhere but now located in European and American museum collections. The event was supported by the Michael C. Carlos Museum and Art History Department as well as the Institute of African Studies, Center for Ethics, and Hightower Fund. ■

Investigations in the Sanctuary of the Great Gods on Samothrace, 2014

Bonna D. Wescoat

This year saw many exciting advances in the Sanctuary of the Great Gods. During the course of the past year, the Winged Victory (Nike) of Samothrace underwent a major restoration, and members of the Samothrace team were directly involved in the process. Last season, we three-dimensionally scanned the major fragments belonging to the Rhodian marble prow that forms the base of the monument. The fragments were then “printed” this year in Paris. While the prow was disassembled, we were able to find the joins between each of the Samothracian fragments and their parent blocks in the Louvre. The “prints” were then cast in plaster to be integrated in the restored prow. The cleaned and reassembled statue (without the modern intermediate block) now has been returned to view at the top of the Daru Staircase. During the year, Daniel Majarwitz (Neuroscience and Behavioral Biology and Art History) researched the unusual wing and feather structure, which Rao Fu (Art History) rendered in beautiful reconstruction drawings.

At the site, we continue to work on the setting of the Winged Victory within the sanctuary. Emory Art History alumnus Chase Jordan, now pursuing a master of architecture at the Graduate School of Design, Harvard, worked on the relationship of the theater to the Nike Precinct. We continue to work on the question of whether the statue originally was set within a roofed building or an open peribolos. We are experimenting with both possibilities.

Julianne Cheng took the lead on another important project centered on the plan of the South Nekropolis (cemetery) just outside the sanctuary. The publication of this complex cemetery (excavated between 1957 and 1964) appeared without a plan. At the close of the 2013 season, conservation student (and Carlos Museum intern) Kathryn Brugioni found an envelope containing photocopies of 37 plan sheets, which we immediately realized belonged to the lost



<left> The restored Winged Victory of Samothrace; <top right> Ashley Eckhardt on site; <bottom right> Ashley Eckhardt, Hannah Smagh, Chase Jordan, Julianne Cheng, and Matthew Pierce

plan of the South Nekropolis. During the 2014 season, Alison Hight joined the sheets into a single plan on AutoCAD while Julianne Cheng researched the tombs indicated; Cheng then verified the plan against the visible remains at the site, and Chase Jordan drew the final layered and color-coded plan, which is now available for download at samothrace.emory.edu.

The Samothrace Museum is now undergoing renovation, and Ashley Eckhardt worked on the exhibition proposal with our Greek colleagues. She and Matthew Pierce (Graduate Division of Religion) worked tirelessly under the direction of our geographer, Michael Page (Department of Environmental Sciences), to survey key major monuments and land features of the sanctuary. At the end of the season, Michael heroically migrated tens of thousands of data points from an older Greek projection system to one that plays better with the many new digital ways of map-

ping and studying the earth that he brings to the project. He also experimented this summer with the photogrammetry program Agisoft Photoscan to record photorealistic, three-dimensional images that can be integrated into 3D spatial environments such as AutoCAD, Rhino, or 3dsMax. We will use these images to enhance our 3D model of the site, reconstruct the original environment of the sanctuary, and document the current state of each monument.

We work closely with our Greek colleagues on site management and conservation. In advance of site repairs, veteran Samothracian Hannah Smagh (Ancient Mediterranean Studies major) oversaw excavations on the Eastern Hill and along the Sacred Way. In a stroke of good fortune, we found two humble pottery sherds sealed within the walls of the ancient road, which now tell us the date of that important passage. ■

Mellon Foundation Sawyer Seminar Program Administered by the Art History Department

Walter S. Melion

Funded by a major fellowship from the Andrew W. Mellon Foundation, Emory's Sawyer Seminar met 15 times during academic year 2013–2014 to examine the topic “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics.” The chair of the Supervising Committee and organizer of four sessions, Walter Melion, worked closely with faculty from several other departments and Candler School of Theology. Elizabeth Pastan, professor of Art History, organized the session “Medieval Traditions of Visual Exegesis,” and three other members of the Art History faculty—Jean Campbell, Todd Cronan, and Sarah McPhee—participated as respondents.

The biweekly sessions took place on alternate Mondays in Candler 102, a large seminar room equipped with state-of-the-art audiovisual equipment. This setting proved very conducive to discussion, with Art History graduate students among the regular contributors. Each session consisted of two 15-minute presentations and a formal response lasting about 10 minutes, followed by about an hour and a half of intensive question-and-answer. The presentations were distillations of longer papers posted on the Art History website one to two weeks beforehand.

Regular participants were the organizing committee; the Sawyer Seminar postdoctoral fellow, Christopher Nygren (now assistant professor of Art History at the University of Pittsburgh), who spent academic year 2013–2014 in residence at the Art History Department; the two dissertation fellows, Ryan Bonfiglio (Religion) and Ashley Laverock (Art History); and a core group of faculty and graduate students from the Departments of Art History, MESAS (Middle Eastern and South Asian Studies), and Religion. Faculty and



Six Prophets of the Coming of Christ, Hendrik Goltzius, ca. 1580

students from numerous other departments attended one or more sessions during the run of the seminar.

Exegesis—as theologians and historians of art, religion, and literature have come increasingly to acknowledge—was neither solely textual nor aniconic. On the contrary, following from Scripture itself, which is replete with verbal images and rhetorical figures, exegesis has traditionally utilized visual devices of all kinds. In turn, visual exegesis, since it concerns the most authoritative of texts, supplied a template for the interpretation of other kinds of significant text by means of images. Seen in this light, exegetical images prove crucial to understanding how meaning was constituted visually, not only in the

sacred sphere but also in the secular, a proposition explored by all our speakers and respondents. Clusters of sessions focused on visual exegesis in Medieval and Early Modern European Christianity; in Midrashic, Medieval, and Modern Judaism; in Japanese and Tibetan Buddhism; and in Medieval, Early Modern, and Contemporary Islam. There were also sessions on visual exegesis in the emblematic tradition, in the text-image apparatus of the caricature, and in modernist and contemporary poetics.

Invited speakers were asked to address the following topics. How and why were images used as instruments of scriptural interpretation between the 15th and 18th centuries? How did pictorial images come to complement or substitute for the verbally produced images to be found in Scripture and exegetical commentaries? How and why were images of various kinds seen to function as legitimate or even privileged means of scriptural understanding within systems of visual exegesis that operated in tandem with sacred texts or, alternatively, evoked or replaced the absent text? What was the theology of the image that allowed it to mediate the exegete's access to scriptural truth? And how were these mediating devices accommodated to lay practices of scriptural engagement?

We are deeply grateful to the Andrew W. Mellon Foundation for giving us the opportunity to co-plan and co-host the Sawyer Seminar between 2012 and 2014. The seminar forged links across departments, programs, and schools at Emory, and brought many distinguished scholars, including numerous art historians, to campus. Its participants, both local and international, coalesced into a multidisciplinary community whose shared interest in visual exegesis provided the key point of mutual convergence. ■



Le Corbusier, Pavillon de l'Esprit Nouveau, Paris, 1925

Judi Loach Lectures on Le Corbusier

Judith Rohrer

On March 19 and 20, 2014, the department hosted Judi Loach, professor in the School of History, Archaeology and Religion, at Cardiff University, Wales. Trained initially as an architect at the Architectural Association School of Architecture, Loach received her PhD in architectural history and theory at the University of Cambridge. Her research investigates architecture, especially that of 17th- and 20th-century France, within the context of cultural history. During a fellowship year in France, she discovered Le Corbusier's work at Firminy-Vert and subsequently mounted a campaign to protect it. Her ongoing work on Corbu led her to interview most of the collaborators who worked with him in his final years. As a result, she has a profound understanding of his studio, of how it was organized and how it operated.

Loach was here to deliver the Art History Endowed Lecture "Le Corbusier—Landscape Outside and In," followed by a morning colloquium for faculty and gradu-

ate students titled "Breaking the Fourth Wall? Le Corbusier's Miracle Box and Spontaneous Theatre." The evening lecture presented an overview of Le Corbusier's integration of landscapes into his architectural design; how he brought the landscape indoors while letting the viewer indoors enter the landscape outside; and how, for Le Corbusier, landscape both derived from and became as much a mental construct as a physical one. The colloquium presented work in progress concerning a little-known aspect of the architect's practice: his design (which went unexecuted) of two types of theaters, also incorporating landscape, bringing the outside in, which earned him the respect of the most progressive theater directors in mid-20th-century France. Placing his work in the context of both popular and avant-garde theatrical production and working from incomplete sketches and drawings she had discovered in archival research, Loach engaged the students and faculty in a fascinating speculative reconstruction of the Corbusian designs. ■

Art History Endowed Lecture Delivered by Megan Holmes

C. Jean Campbell

Megan Holmes, professor of Renaissance art history at the University of Michigan, visited the department in the last week of September 2014, for the first Art History Endowed Lectureship of the 2014–2015 academic year. She delivered the lecture "Miraculous Images and 'Popular' Religion," discussing the challenge of accessing something other than institutionally motivated and "framed" representations of popular consensus around miraculous images. Her Friday morning seminar, "Transformative Marks: Interpreting the Intentional Effacement of Italian Panel Paintings," introduced students and faculty to her new project on the intentional marking of Renaissance panel paintings as evidence of ongoing and multivalent interaction with images. Both the project and the evidence—which included deliberate figurative amputations of painted limbs and complex, after-the-fact manipulations of the painted ground—inspired lively discussion. ■



Carlo da Camerino, *The Madonna of Humility with the Temptation of Eve*, ca. 1400, detail

Melinda Hartwig Joins Carlos Museum

Gay Robins

We are delighted to welcome Melinda Hartwig to the Michael C. Carlos Museum as curator of Egyptian, Nubian, and Near Eastern art. She received her PhD in 2000 from the Institute of Fine Arts, New York University, where she studied under the preeminent ancient Egyptian art historian, Bernard V. Bothmer, and his successor at the institute, David O'Connor.

Hartwig's first position after completing her degree was as curator of Egyptian art at the University of Memphis. She then taught for 12 years at Georgia State University and was recently promoted to full professor. During this time, she has had a close connection with the Carlos Museum, giving invited lectures and bringing her students to the Egyptian galleries and to evening events as part of their coursework.



Melinda Hartwig at work in the Theban tomb of Menna

Hartwig has published two groundbreaking books, based on extensive fieldwork in Egypt, relating to the painted Theban tombs of the 18th dynasty: *Tomb Painting and Identity in Ancient Thebes, 1490–1372 BCE* and *The Tomb Chapel of Menna (TT 69): The Art, Culture and Science of Painting in an Egyptian Tomb*. She has also edited and contributed to *A Companion to Ancient Egyptian Art*, published this fall by Wiley-Blackwell. She is currently president of the American Research Center in Egypt.

We very much look forward to welcoming Hartwig as a colleague when she takes up her appointment in December and to working closely with her to further the special relationship between the Art History Department and the Carlos Museum. ■



Susan Vogel Delivers David Heath Lecture in Modern and Contemporary Art

Susan Elizabeth Gagliardi

Susan Vogel—scholar, curator, and filmmaker—arrived in Atlanta on February 5, 2014 to give the David Heath Lecture in Modern and Contemporary Art. In her talk, titled “El Anatsui’s Trajectory: The Art World Star from Nsukka,” Vogel examined the work of Ghanaian-born, Nigerian-based artist El Anatsui and the explosion of European, American, and Asian interest in his work since the early 2000s. Drawing on research for her film *Fold Crumple Crush: Art of El Anatsui* (2011) and book *El Anatsui: Art and Life* (2012, Prestel), Vogel demonstrated that Anatsui creates works from bottle caps and metal that transcend categorization as textile, sculpture, or painting.

The following day, Vogel met with graduate students and faculty members in the department to examine some of the curatorial and disciplinary issues generated by her work on the forthcoming exhibition *TENTS: Nomadic Architecture from the Sahara and the Arabian Desert* with interpretations by Iraqi-British architect Zaha Hadid. As senior consultant for African Art, Qatar Museums Authority, Vogel is curating the exhibition scheduled to open later this year at the Museum of Islamic Arts in Doha. The exhibition will also travel to the Brooklyn Museum, New York.

The David Heath Lectures in Modern and Contemporary Art are made possible by a gift from Dana Ruben Rogers 87C and Greg Rogers. ■

El Anatsui, Drifting Continents, 2010. Detail of installation in Gravity and Grace: Monumental Works by El Anatsui at the Brooklyn Museum, February 2013. Photo: Chris Higa



Art History Hosts Two Colloquia on Image Theory and Incarnation Doctrine

Walter S. Melion

The department hosted two major colloquia on the topic "Image and Incarnation: The Early Modern Doctrine of the Pictorial Image" during fall 2013. These well-attended scholarly gatherings were parts two and three of a three-part series, co-funded by the provost, the Center for Faculty Development and Excellence, and the Emory Conference Center Fund.

The colloquium held on Friday, September 20, focused on the subtopic "Incarnation Doctrine and Art Theory." The sequel, held on Friday, November 22, focused on "Illustrating and Elucidating the Mystery of the Incarnation through Images." The distinguished speakers included Ralph Dekoninck (Université Catholique, Louvain-la-Neuve), Agnès Guiderdoni (Université Catholique, Louvain-la-Neuve), Dalia Judovitz (Emory University), Herbert Kessler (Johns Hopkins University), Klaus Krueger (Frei Universität, Berlin), Jaime Lara (University of Notre Dame), Niklaus Largier (University of California–Berkeley), Colette Nativel (Paris 1, Panthéon-Sorbonne), Michael Randall (Brandeis University), Matthieu Somon (Paris 1, Panthéon-Sorbonne), Haruko Ward (Columbia Theological Seminary), and Geert Warnar (Universiteit Leiden). The co-organizers—Walter S. Melion (Asa Griggs Candler Professor of Art History) and Lee Palmer Wandel (Professor of History, University of Wisconsin)—are now editing the papers for publication by Brill Press early in 2015. ■

STUDENT REPORT

Exploring the Making of Artists' Books at the Summer Institute for Technical Art History

Catherine Barth, Art History, Graduate Program



Catherine Barth in the photo conservation lab at the Metropolitan Museum of Art

This summer, I participated in a two-week program, the Summer Institute for Technical Art History, which is funded by the Mellon Foundation and held at NYU's Institute of Fine Arts Conservation Center. The theme for the 2014 Summer Institute was "The Artist's Book: Materials and Processes," which examined the various ways that artists of the modern era have presented their work. We looked at traditional and nontraditional formats, including letterpress-printed books, deconstructed texts, and artists' photo books. With Michele Marincola (NYU Institute of Fine Arts) and Constance Woo (Long Island University), we visited craftsmen and artists' studios throughout Manhattan and Brooklyn to see how materials are made and incorporated into print-based works of art. The Summer Institute also took us to libraries and museums across New York City.

A highlight for me was our trip to the Photo Conservation Lab at the Metropolitan Museum of Art, where we learned how to distinguish between photographs of different historical periods by sight and through a microscope. Additionally, at the Morgan Library and Museum, conservators spoke to us about new technologies that enable them to identify paper types and materials. The experience was of great benefit to me, given that I work with both photographs and prints. By the end of the two weeks, I had made paper by hand, rolled a multicolor print through a letterpress, learned how to make a monoprint, handled various types of photographs, and made my own collages and artist's book. For any graduate students who wish to better understand the processes that lie behind the making of print-based materials, this institute presents the perfect opportunity to explore them in a hands-on setting. ■

STUDENT REPORT

Reconstruction Projects in Tsunami-Devastated Japan

Margaret Gregg, 2014 Recipient of the John Howett Fellowship for Advanced Study in Art History

This past June I traveled to the north-eastern region of Japan to investigate disaster-relief housing solutions designed and constructed in response to the massive earthquake and tsunami of March 2011. In Judith Rohrer's Architecture for Humanity seminar, I had developed a strong interest in socially responsible architecture. The goal of my trip was to visit the structures I had researched extensively in my seminar. Given that all the reconstruction projects were concentrated in Miyagi and Iwate, the prefectures hardest hit by the tsunami, it was fairly easy to travel to those sites in a short amount of time. Japan has a very extensive and reliable rail system that made it possible for me to reach the remote locations of the project sites. During my excursions, I investigated the long-term success of each structure and considered how each project addresses the cultural and psychological needs of Japanese citizens.

At the start of the trip, I flew to Tokyo, then took a bullet train to Sendai, where I stayed in the hostel that would serve as home base for my time in Japan. Each day, I traveled by Japan Rail to one of the reconstruction projects I wanted to investigate. Including train connections and additional walking, it took between two to four hours to reach each destination. Each pilgrimage was a reminder of the horror and devastation that prompted the reconstruction efforts. Once I reached a site, I took time to sketch, photograph, and observe how residents interacted with the structures and the surrounding disaster zone.

While visiting the Rikuzentakata "Home-for-All," the modest community center designed by Toyo Ito and constructed from saltwater-soaked trees felled by the storm, I was fortunate to meet the woman who manages the center, who allowed me to climb the exterior stairway to the rooftop porch. Afterward, she invited me inside and offered me a cup of coffee. Because she spoke a little English, we were able to exchange a few words. Spending time with someone who had been directly affected by the tsunami and



Margaret Gregg at the Rikuzentakata Home-for-All

remains involved in the reconstruction efforts was very meaningful.

During my time in Japan, I accomplished much more than I could have imagined. My six-night stay in the Sendai hostel fully immersed me in Japanese culture and gave me the opportunity to experience daily life from the perspective of a Japanese citizen. I made friends there, and I even experienced a few moderate earthquakes! I learned that most earthquakes are "small shakes" and most tsunamis are "small waves": now I understand why people are hesitant to uproot their entire lives because of the occasional threat of a big shake or a big wave.

All these opportunities, made possible by the John Howett Fellowship for Advanced Study in Art History, gave me the freedom to observe and experience at firsthand the devastation of the 2011 tsunami and the gradual rebuilding of northeastern Japan. This was truly an incredible experience that has further fueled my curiosity about architecture and its ability to provide the necessary resources for communities to rebuild. I am very grateful to Lauri and Larry Regan for establishing this award. ■



STUDENT REPORT

Researching Nubian Figurines in American and European Museums

Jennifer Butterworth, PhD Candidate, Thomas W. Lyman Research and Travel Fellow

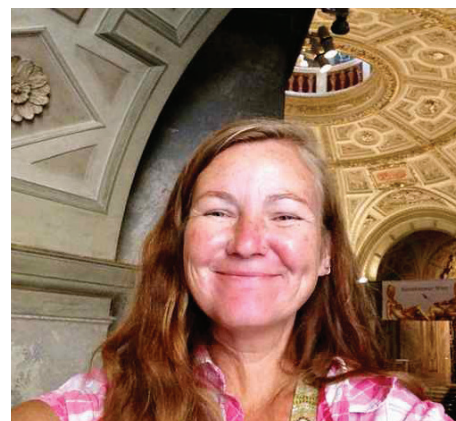


C-Group Nubian figurines at the University of Chicago Oriental Institute Museum <left> and the Kunsthistorisches Museum in Vienna <right>.

I spent my summer visiting museums to examine and photograph clay figurines excavated from cemeteries and settlements in Lower Nubia, the region along the Nile Valley from the first to the second cataracts. These miniature people and cattle vary in size from about two to more than 15 centimeters and date from approximately 1850 to 1575 BCE. They were made and used by people known today simply as the C-Group. C-Group figurines are visually distinctive with short, tapering arms that curve out and down from the shoulders and close-cropped hair indicated

by stippling or incised lines. There are two major types: those with a bell-like shape and those with modeled legs. Both tend to have exaggerated buttocks and an inclined posture that can also be seen in incised representations of women on some C-Group vases. They often are decorated with lines representing belts, necklaces, and armbands, and many have patterns of diamond-shaped dots, hashed lines, or zigzags on the body that might represent tattoos, scarification, body paint, or possibly beaded clothing.

The role that these figurines played in the lives of C-Group people and their relationship to similar figurines from the same time period in Egypt is unclear, given that these objects have not—to date—been studied as a group. Only a select few of the approximately 100 known figurines have been well published, and the current locations of most examples are difficult to ascertain because these were excavated in several multinational archaeological operations in advance of the construction phases of the Aswan Dam and were subsequently divided among the sponsoring institutions. Today the area once occupied by the C-Group lies under the waters of Lake Nasser, and the figurines are scattered in museums around the world. Locating the individual pieces and documenting the extent of variation within the corpus is the first—and most challenging—goal of my research.



Jennifer Butterworth at the Kunsthistorisches Museum in Vienna

During the summer I visited the University of Chicago Oriental Institute Museum; the Museum of Fine Arts, Boston; and the University of Pennsylvania Museum of Archaeology and Anthropology. Thanks to the generous award of a Thomas W. Lyman Research and Travel Fellowship, provided by the Art History department, I was also able to visit collections at the University of Leipzig Ägyptisches Museum in Germany and the Kunsthistorisches Museum in Vienna. Interestingly, of the 59 anthropomorphic figurines that I have documented so far, only one appears visibly pregnant and only one is clearly male.

In the course of this preliminary work, I have enjoyed the opportunity to view the museum collections associated with the institutions named above and would like to thank Art History for the funding that made the European research possible. This fall I hope to visit the National Museum of Sudan in Khartoum, the Egyptian Museum in Cairo, and the Nubian Museum in Aswan, Egypt, where many more of these pieces are currently located. ■



STUDENT REPORT



Curating the Dak'Art Biennial, Dakar, Senegal, May 9–June 8, 2014

Ugochukwu-Smooth C. Nzewi 13PhD



I was approached to co-curate the eleventh Dak'Art biennial with Elise Atangana, a Paris-based independent curator, and Abdelkader Damani, director of the Véduta platform of the Lyon Biennale, in June 2012. As the major event of contemporary art in Africa for the last 24 years, Dak'Art serves as an important node between the African and international art worlds, providing a place of contact and networking for artists and key constituents of the international art world, such as curators, critics, art historians, galleries and dealers, and an international audience. Dak'Art 2014 was the most ambitious since the inception of the biennial.

Our general theme, “Producing the Common,” was conceived to draw attention to our shared humanity in light of pressing global challenges and as a reflection on Dak'Art's unique history and cultural politics. My colleagues and I wanted to find an intellectually honest way of thinking about the intersection of affective politics and aesthetics in the context of an art biennial in Africa. It was refreshing to see how the artists in Dak'Art's main exhibition addressed this theme.

From Wangechi Mutu's immersive video, *The End of Eating Everything* (2013), which addressed the monstrosity of excess consumption, to Kader Attia's *Independence Cha* (2014), which explored the unrealized dream of political independence in Africa, the various works in the exhibition presented compelling social messages around the common without negating the sublimity of art. This exhibition also had an ancillary platform: “Anonymous,” which created a silent dialogue between the different artworks without being overshadowed by artists' names and thus subverting the art-world hierarchy often attached to name recognition.

In addition to the main exhibition (also known as the international selection), there were the other official exhibitions: “Cultural Diversity,” “Salon of Contemporary African Sculpture,” “Dak'Art in Campus,” and “Homage”; conferences and roundtable discussions; and 266 independent exhibitions spread around Dakar, Senegal's capital, and neighboring cities. These exhibitions stimulated conversations on cultural globalization in relation to some of the key sociopolitical

and economic debates of today such as economic inequality, social justice, climate change, and human rights.

To say that Dak'Art 2014 marked a watershed in the annals of the biennial is indeed an understatement. For the first time in its history, the biennial actually succeeded in making itself the center of the art world, from May to June 2014. Unlike in previous editions, the eleventh iteration attracted an enormous amount of media attention and coverage, which was obvious even before the official opening on May 10. Dak'Art 2014 was previewed by *Art Forum*, *Art Newspaper*, *Contemporary*, and *Metropolis M*, among others, and covered by a host of mainstream media organizations including CNN, BBC, and *The Economist*. And for me, given that it was the topic of my doctoral thesis, it was an exciting opportunity to address some of my observations during field research. I can say that it was a career-defining moment that was truly worth every second put into it in spite of the numerous bureaucratic challenges that limited our efforts as curators. ■



STUDENT REPORT

Studying English Architectural Treasures

Jena Patel, Recipient of the 2014 John Howett Prize in Art History

As a study abroad student in London, I had the great opportunity to explore the United Kingdom, looking for examples of English Baroque design and its architectural descendants. By viewing structures from throughout the period of the English Baroque, I was able to track trends and modifications to design principles as the period progressed and architectural influences changed. Some of the highlights of my trip were Christopher Wren's famous St. Paul's Cathedral, Nicholas Hawksmoor's Christ Church Spitalfields, and royal works by Inigo Jones.

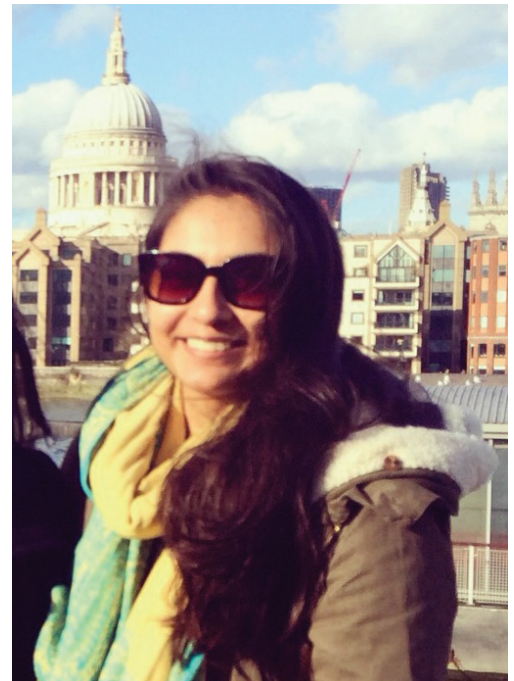
Fortunately, as a student studying at King's College London, I lived in central London, so within two weeks of arriving in the UK I was able to walk to St. Paul's Cathedral for an initial visit. Despite the fact that it was constructed almost 300 years ago, St. Paul's has maintained a majestic and massive presence as the city has grown around it. Wren accomplished his goals of creating a large and visually impressive structure that, to this day, dominates the London skyline. The development of his plans—particularly for the design of the dome—reflects the need for a unique expression of power and influence during the time of the cathedral's construction, especially after the devastation of the Great Fire of London in 1666. I was particularly impressed with the engineering of St. Paul's, as Wren clearly used his knowledge of physics and geometry to create such a large and stable structure.

Further along in the semester, I made a visit to Christ Church Spitalfields, designed by one of Wren's contemporaries, Nicholas Hawksmoor. I was struck by the massive, solid quality of the church's forms as well as the straightforward geometries and symmetrical façade. The balanced proportions of the structure contribute to its dominant

presence, and the shapes of the arches and circular windows serve as the decoration, bringing emphasis and attention to the architecture itself. The use of specific window types and unadorned columns is similar to what I observed during my earlier trips to the Wren Library at Cambridge and Hampton Court Palace. Hawksmoor's church exemplifies the influence of Roman architecture on the English Baroque style with its basic arches, coffered ceilings, and geometric masses.

On my next few excursions I saw works by Inigo Jones, starting with a visit to Covent Garden to see St. Paul's Church. Jones's building represents an early manifestation of the Baroque style, drawing inspiration from the works of the Venetian Renaissance architect Andrea Palladio. The façade of the church resembles a Greek or Roman temple with its large pediment and columns as well as a developed sense of symmetry, characteristic elements of the Palladian style. Jones continued to employ his knowledge of ancient Roman and Italian Renaissance architecture in his design for the Queen's House in Greenwich, designed as a retreat for Anne of Denmark, wife of King James I. Its rectangular white form would have stood out strikingly against the surrounding dark, red-brick Tudor constructions that dominated the architectural landscape of the 17th century. Again, Jones used symmetry and classical dimensions to create a solid yet elegant composition. He included a square hall perfectly proportioned for its royal occupants. Jones's works attest to his creativity and originality as he experimented with ideas that differed radically from the traditional Tudor style of the time.

The foregoing represents only a small selection of the sites I had the opportunity



to visit in England. After seeing a variety of buildings designed by Wren, Jones, and their contemporaries, I was able to gain a more comprehensive understanding of how the English Baroque style began and progressed throughout the 17th and 18th centuries. After the Great Fire, architects had the rare opportunity to redefine London's architecture, rebuilding important urban structures in the English Baroque style, in which a strong sense of form and classical design assert authority and legitimacy as an architectural movement. I was most surprised at how Wren and Jones were able to create what outwardly appeared to be solid, unyielding structures while also incorporating repeating windows to allow ample light to fill the interior spaces. English Baroque architects created a diverse range of structures that continue to define England's architectural landscape.

After spending six months immersing myself in English culture, art, and architecture, I could hardly bear the thought of leaving such an amazing city. I will be forever grateful to the Art History department and the John Howett Prize for giving me the chance to explore art history at firsthand. ■



STUDENT REPORT

Recording the *Domus* in the City of Rome

Joanna Mundy, Abrams Family Foundation Fellow



This summer, with the support of the 2014 Ann Abrams Family Foundation Fellowship, I had the fortunate opportunity to undertake research and training in Rome, Italy, for my dissertation, “The *Domus* in the City of Rome: Living Spaces, Design, and Development.” I am gathering evidence about ancient houses in the city from the first to fifth centuries CE, both from archaeological remains and archival data, and analyzing what different housing designs reveal about how ancient people lived and interacted in the city.

First, I investigated archival records for three ancient Roman houses. Then I took a course at the American Academy in Rome in the documentation and analysis of ancient buildings as preparation for documenting additional ancient houses to complete my dissertation research next year. In May I visited the Archivio di Stato in order to examine original documentation by the early 20th-century archaeologists Guglielmo and Edoardo Gatti of the excavations at the *insulae* (apartment blocks) under the modern Galleria Alberto Sordi on the Piazza Colonna. I also went to the Archivio della Soprintendenza Speciale at the Palazzo Altemps to consult further documentation of original excavations. I was able to visit for the first time the *insula* near San Paolo alla Regola, which is thought to have been used as a *domus* in the fourth century, and I was able to research the history of this building at the library of the British School at Rome. Additionally, I examined the Buti print collection of the British School at Rome, which records the wall paintings of an ancient *domus* found on the grounds of the Villa Negroni on the Esquiline Hill in 1777. These visits were extremely productive

for my research, and I am now moving forward with my analysis of these ancient buildings for my dissertation.

In order to understand how the spaces of the Roman *domus* changed through the first to fifth centuries CE, I need to consider the architectural construction of each building to determine the phases of construction and the changes that took place. The manner in which these buildings were constructed, altered, and restored across the centuries reveals some of the ways in which they were used and how those uses evolved. In the course at the American Academy, Stephan Zink and Jens Pflug trained us in physical documentation and oriented us through theoretical discussions about methodology. I was able to apply what I learned by participating in drawing, documenting, and recording the so-called Temple A at Largo Argentina in Rome.

This temple was a particularly useful example because it was in use continuously from its construction in the third century BCE through the 1920s. There we were able to practice distinguishing between different construction phases and determining what we could understand about each phase from the ancient remains.

In the course I was also instructed in the academic discipline of *Bauforschung*, which uses architecture as an essential historical document by means of meticulous documentation and analysis of the construction process, architectural details, and structural changes to buildings through time. Additionally, I trained in the use of digital technologies to add precision to architectural drafting and in the use of 3D digital software programs for the processing of the architectural data. After the course ended, I had another opportunity to practice these techniques. In July, at the archaeological excavation of the Baths at Roman Carsulae, I documented walls and furnaces of the bath building.

The research I undertook this summer has allowed me to advance my dissertation on Roman houses and has trained me in modern documentation techniques so that I can proceed with the rest of my data collection and analysis during the next year. I am extremely grateful for the support of Ann Abrams, the Abrams Family Foundation, and the Art History department, which made this work possible. The research and training I undertook this summer has significantly increased my understanding of ancient Roman construction, the interpretation of buildings that exhibit many different stages of reuse and alteration, and the histories and decoration of specific examples of Roman houses. ■



STUDENT REPORT

Mellon Fellow Studies Renaissance Print and Calder Mobile

Andi McKenzie, PhD candidate

Last year, I had the pleasure of working with extraordinarily talented individuals across continents and institutions as part of the Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research. The fellowship is supervised by the High Museum of Art and Emory's Art History Department, and allows students the opportunity to conduct research on two objects in the High's permanent collection. I worked on a 1948 Alexander Calder mobile, *Untitled*, and a spectacular 16th-century engraving by Agostino Veneziano titled *Lo Stregozzo* (*The Witch's Procession*).

The research conducted on the Calder mobile was predominantly concerned with the object's conservation. The mobile was scheduled to go on display in 2013, yet there were questions about its condition. I examined the mobile—a kinetic sculpture made of thick, black wire and petal-like plates—at the High's offsite storage facility with object conservator Renée Stein and painting conservator Larry Shutts. We determined that the sculpture was in good condition structurally, but that the surface paint was in poor to fair condition and that the mobile's housing was causing additional damage to the surface paint. I traveled to the Louisiana Museum of Modern Art in Denmark to view several other Calder mobiles and the display conditions of each. The decision was made to infill only the most egregious losses to the paint before displaying the High's mobile, and to

devise a new housing for long-term storage.

The *Lo Stregozzo* engraving, acquired by the High in 2012, presented challenges in terms of authorship as well as conservation. During the fall 2013 semester, I studied impressions of the print in London, Edinburgh, Cambridge, and Oxford, and was able to view a comprehensive exhibition of witchcraft imagery, *Witches and Wicked Bodies*, at the Scottish National Museum of Modern Art. At the British Museum, I studied four impressions of *Lo Stregozzo* and consulted with Keeper

and Curator of Prints and Drawings Hugo Chapman and Assistant Keeper of Prints and Drawings Mark McDonald. I also worked with paper conservator Elizabeth Schulte on a technical analysis of the engraving using beta-radiography. This process revealed a large watermark, not described in the literature, that offers avenues for future research. Delving into the vast corpus of early modern witchcraft imagery also took me to Copenhagen, where I conducted research at the Royal Library. I am grateful for the wonderful opportunity to advance my research provided by the Art History department and High Museum's Mellon-Funded Fellowship. ■



STUDENT REPORT

My Summer in Selinunte, Sicily

Alison Hight, Graduate Program

In summer 2013, at a garden party in Athens, I met David Scahill, an archeological architect who works at a number of active excavations, including the acropolis of Selinunte in Sicily. Scahill and I are both interested in the architectural modeling side of archaic archeology and in exploring how new technologies can help archeologists better understand ancient spaces and construction techniques. After several additional conversations, he said he was looking for an assistant and agreed to hire me. The next summer, I found myself on Sicily, working closely with Scahill to model and document the acropolis of Selinunte.

The Selinunte excavation is led by Clemente Marconi of the Institute of Fine Arts (IFA) of New York University. Thanks to a generous grant from New York University that covered my travel and boarding expenses, I was able to spend five weeks this summer working with the IFA team on excavation. While there was a trench open with new finds coming out every day, I did not spend much time actively digging. Most days I would spend time cleaning the daily ceramic finds so that they could be examined by the pottery specialists. Given the size of the excavation, this was a huge job and something everyone helped in doing.

As a member of 'Team Architecture,' my primary work took me out of the trench to study the site at large. Much of my time was devoted to creating accurate AutoCAD plans of various structures on the acropolis. The finished plans were then stitched together with a topographical map of the acropolis to create a full, accurate AutoCAD plan of the excavation site.

At the same time Scahill and I began experimenting with Photoscan Pro, a program that creates exportable 3D models from a series of photographs. Using the program, I worked with a conservator to document a temple wall that was in danger of collapse. We successfully mapped a 17.5m long wall with centimeter accuracy using several GPS coordinates taken along the length of the wall with a total station, an electronic/optical instrument used in modern surveying and building construction. This model was then exported and added into our AutoCAD map of the



Alison Hight on site in Selinunte

acropolis. In addition to the temple wall, we modeled other parts of the temple and experimented with modeling objects as well. My colleague Marya Fisher (PhD candidate, IFA) and I also spent our time on a third project, sorting and cataloguing decades' worth of excavated roof tile fragments. We then drew their profiles by hand and digitized them in AutoCAD to make comparison easier and more accurate.

The excavation team allowed us to have weekends free to explore Selinunte and Sicily as a whole. I had the chance to see the sights and visit the museums at Mozia, Mazara del Vallo, Marsala, and Agrigento, a delightful opportunity I would not otherwise have had. ■



STUDENT REPORT

My First Year at the Index of Christian Art

Catherine Fernandez 12PhD



Catherine Fernandez at Index of Christian Art

I joined the research staff of the Index of Christian Art (ICA) at Princeton University in summer 2013. Founded by Charles Rufus Morey in 1917, the ICA houses the largest archive dedicated to the study of medieval art in the world. Created with the intention of cataloguing all known works of medieval art according to subject matter, the Index became an ever-expanding monument to the study of iconography during the course of the 20th century. Although the archive originated as a card catalogue, the information contained in the subject files began migration to an online database in 1991, a process that continues. The Index also hosts conferences related to the theme of medieval iconography and maintains an active publications program.

As a research scholar at the ICA, I enjoy working on medieval art every single day. Given that only a fraction of the cards have been entered into the online database, I have been undertaking research on a variety of monuments, objects, and manuscripts.

During the past year, for example, I have catalogued the architectural sculpture of several Romanesque churches in the Auvergne region of France, extant frescoes at Saint-Sernin of Toulouse, and several well-known Carolingian manuscripts. My research for the Index complements my own scholarship, and I have taken advantage

of the numerous resources that Princeton has to offer. I am currently revising my dissertation into a monograph and writing an article for future publication. This year I have also given papers and lectures at Rutgers, Stanford, Princeton, and the annual meeting of the Medieval Academy of America at UCLA.

My academic experience at Emory continues to serve me well at the Index, and I remain grateful to the wonderful group of teachers whose research and methodological interests informed my own intellectual development during graduate school. When I chose my dissertation topic, for example, I was delighted with the fact that I would be able to incorporate a wide chronological spectrum into my research.

Written under the supervision of Elizabeth Pastan, my dissertation explored the medieval afterlife of the Gemma Augustea, a famous Roman cameo. This enabled me to work

on a diversity of subjects, such as the afterlife of ancient gems in Byzantium, Romanesque sculpture at Saint-Sernin of Toulouse, the display and function of church treasures, the First Crusade, and the medieval Charlemagne legend. I would like to think that such variety prepared me for the range of material I encounter at the Index.

I must also express gratitude for the opportunity to have worked for six years at Emory's Manuscript, Archives, and Rare Book Library (MARBL). By working with such a marvelous team of archivists, curators, and researchers, I gained a profound respect for archival practices and the process of making collections accessible to scholars, students, and the general public. I will always value my experiences at Emory. The opportunities provided by the Department of Art History and MARBL have made me a better scholar of medieval art. Moreover, I welcome all visitors from Emory to the Index of Christian Art and would be delighted to give a private tour for my Atlanta guests. ■



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Faculty News

Jean Campbell delivered lectures on aspects of her current book project, “Pisanello’s Parerga: Imitative Practice and Invention in the Early Renaissance,” for the interdisciplinary colloquium Renaissance Societies at Indiana University and for the interdisciplinary Renaissance Studies group at UC–Berkeley. She was also a keynote speaker and author of a catalogue essay for the exhibition *Early Modern Faces: European Portraits 1480–1790* at the Newcombe Art Gallery of Tulane University. Her contributions to professional conferences included a paper for the session “Period Anxiety” at the annual meeting of the College Art Association in Chicago and for the session “Personification and the Embodiment of Meaning” at the annual conference of the Renaissance Society in New York.

Todd Cronan’s *Against Affective Formalism: Matisse, Bergson, Modernism* was published by the University of Minnesota Press in April 2014. This book—many years in the making—at once challenges many of the deeply held assumptions and orthodoxies of humanistic inquiry during the last 50 years and offers new readings of the works of Henri Matisse and new analyses of the writings of Henri Bergson and Paul Valéry. Cronan went on

March 13–14, 2015. This conference, Photography and Philosophy—organized by Cronan—is a collaboration between LACMA and *nonsite.org*. Finally, Cronan is thrilled to have received promotion to associate professor in fall 2014.

Susan Elizabeth Gagliardi looks forward to the February 2015 release of *Senufo Unbound: Dynamics of Art and Identity in West Africa*, a book published by the Cleveland Museum of Art (CMA) and 5 Continents Editions in conjunction with an exhibition at the CMA. As curatorial advisor to the project, she has collaborated with Constantine “Costa” Petridis, CMA curator of African art, on translation of the book’s thesis into an exhibition and development of interpretive materials for museumgoers. During the past year, Gagliardi’s work on this project involved travel in the United States as well as in Burkina Faso, Côte d’Ivoire, and France. Gagliardi is working as well on her next book project, exploring seen and unseen dimensions of power association arts of Burkina Faso, Côte d’Ivoire, and Mali. She presented some of that work to colleagues at the Arts Council of the African Studies Association triennial conference in New York in March 2014 and at the Berkshire Conference on the History of



Lisa Lee joins the faculty this fall as assistant professor. She specializes in contemporary art with an emphasis on sculptural practice in the American and European contexts. Her current research and writing project is a book-length study of the German artist Isa Genzken, whose first US retrospective originated at the Museum of Modern Art in November 2013 and traveled thereafter to the Museum of Contemporary Art Chicago (MCAC) and to the Dallas Art Museum. Lee contributed an essay, “Isa Genzken, Model Citizen,” to the exhibition’s scholarly catalogue and led a gallery talk through the MCAC’s iteration of the exhibition. She is the editor of a collection of essays regarding Genzken’s work for the October Files series, forthcoming in 2015 from MIT Press. At the College Art Association conference in February 2014, Lee was co-chair of the panel “Abstraction and Anthropomorphism in Postwar and Contemporary Sculpture.” She continued to think through issues of figuration in sculpture, especially with regard to its political potential in “Bodies Politic,” an essay published in the catalogue *Human Factor* (Hayward Gallery, London). *Critical Laboratory: The Writings of Thomas Hirschhorn*, which Lee co-edited with Hal Foster, was published by MIT Press this past year. *Critical Laboratory* is the first collection of this important contemporary artist’s writings to appear in any language.

an improvised book tour with stops at the University of Minnesota, University of Michigan, Southern Methodist University, Trinity University, and the University of Chicago. Talks centered around the book continue this fall at Yale University and later at the University of Basel. Cronan is currently embarked on two book projects. The first, on the architecture of R. M. Schindler and Richard Neutra, tells the story of the competing architectural practices of two giants of modernist design at midcentury (this new research will be presented at the Papanek Foundation in Vienna in the spring). The second project, on photography and audience between the wars, pursues midcentury modernism in the hands of photographers Alfred Stieglitz, Edward Weston, and Minor White as well as their European contemporaries Albert Renger-Patzsch and Aleksandr Rodchenko. The latter will be the subject of Cronan’s contribution to the Mellon-funded, multiday conference at the Los Angeles County Museum of Art (LACMA),

Women, in Toronto in May 2014. In addition, Gagliardi initiated a digital mapping project at the start of the 2013–2014 academic year with support from the Emory Center for Digital Scholarship. In August 2014, Gagliardi and her “Mapping Senufo” collaborator Robyn Banton (visiting assistant professor in French) joined other fellows at the first Kress Summer Institute on Digital Mapping and Art History at Middlebury College.

Sarah McPhee finished her first year as director of graduate studies in August 2014 and is now completing her first semester as chair. During the past academic year, she taught two new courses related to the Carlos Museum works-on-paper exhibition she co-curated—*Antichità, Teatro, Magnificenza: Renaissance and Baroque Images of Rome*—and gave a series of public lectures and presentations at the museum. Together with Bonna Wescoat, she taught a new course in the spring—Great Buildings—which surveys the his-

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history of architecture from the ancient pyramids to the skyscrapers of Dubai and promises to be a popular addition to the robust architectural offerings of the department. McPhee continued her research on the life and works of the Italian printmaker Giovanni Battista Falda and on her digital humanities project *Virtual Rome*. She lectured on these subjects at Brown University, Pennsylvania State University, and University of Iowa. She also delivered the Josephine von Henneberg Lecture at Boston College. Her essay “Costanza Piccolomini’s House” appeared in *Display of Art in Roman Palaces 1550–1750*, published by the Getty Research Institute in 2014.

Walter Melion, who completed his first three-year term as chair of Art History in summer 2014, is looking forward to his next three-year term, which begins in fall 2015. During the 2013–2014 academic year, he participated—both as co-host and co-organizer—in the biweekly meetings of the Mellon Foundation’s Sawyer Seminar, convened at Emory on the topic “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics.” He also co-organized, with Lee Palmer Wandel of the University of Wisconsin, a series of colloquia on the topic “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics.” Melion and Wandel are now editing the papers for publication in the series *Intersections: Early Modern Studies*. He is concurrently editing, with Bart Ramakers of the University of Groningen, another *Intersections* volume, *Personification: Embodying Meaning and Emotion in Early Modern Europe, 1400–1700*. Among his publications in 2014, the most significant was the volume *Imago Exegetica: Visual Images as Exegetical Instruments, 1400–1700*, co-edited with James Clifton and Michel Weemans. This collection also contains two major articles written by him: “Introduction: Visual Exegesis and Pieter Bruegel’s *Christ and the Woman Taken in Adultery*”; and “Meditative Exegesis and the Trope of Conversion in Dirk Vellert’s *Calling of Peter and Andrew of 1523*.” Another lengthy article, “‘Conspicitur prior usque fulgor’: On the Functions of Landscape in Benito Arias Montano’s *Humanae salutis monumenta* (1571),” appeared in *Emblematica* 20 (2013). Melion gave 15 lectures at conferences, colloquia, and scholarly meetings, including the Historians of Netherlandish Art Conference (Boston), the Renaissance Society of America Conference (New York), and the Sixteenth-Century Studies Conference (San Juan); and at various institutions, including the Institute for Art History (University of Bern), the Franke Institute for the Humanities (University of Chicago), the Institute for Advanced Study / Art Institute (Nanjing University), the Institute of Aesthetics and Critical Theory (Zhejiang University), the Institute of Aesthetic Education (Hangzhou Normal University), and the Catholic University of Louvain. During academic year 2014–2015, he is the recipient of three fellowships: the Audrey Lumsden-Kouvel / Andrew W. Mellon Foundation / National Endowment for the Humanities Fellowship at the Newberry Library; the Brill Scaliger Fellowship at the Scaliger Institute, University of Leiden; and the Chaire Franqui Distinguished Visiting Professor, Université Catholique de Louvain-la-Neuve.

Linda Merrill completed her first year as a full-time lecturer in the department, coordinating the introductory survey course and serving as director of undergraduate studies. Her essay “Enlisting Aestheticism: Beauty, Valor, and the Great War” was published in *Palaces of Art: Whistler and the Art Worlds of Aestheticism*, a volume she co-edited with Lee Glazer (Smithsonian Scholarly Press, 2013). At the annual Southeastern College Art Conference in Greensboro, Merrill

delivered the paper “The Lost Symphony: Whistler and the Perfection of Art,” the topic of an exhibition she is organizing for the Freer Gallery of Art; to that end, she was appointed a Smithsonian research associate for a three-year term. Merrill also participated in the 2014 Institute for Pedagogy in the Liberal Arts at Oxford College.

Elizabeth Pastan was promoted to full professor last spring and is on sabbatical this year. Her new book, *The Bayeux Tapestry and Its Contexts: A Reassessment* (Boydell), is due out soon. A project on the representation of dogs in the Bayeux Embroidery, presented in May at the Kalamazoo Medieval Studies conference, will appear in the forthcoming anthology, *Our Dogs, Ourselves: Dogs in Medieval and Early Modern Society* (Brill). The popular anthology to which she contributed a chapter on medieval stained glass, *A Companion to Medieval Art* (Blackwell), is coming out in a second edition, and she will be updating her chapter for it. Along with Frank W. Wong of the Rollins School of Public Health, Pastan began a three-year term as co-chair of the University Research Council (URC), and they worked over the summer to restructure the website; the abstracts of all faculty who received URC fellowships last year are now posted. Pastan continues as president of the American Committee of the Corpus Vitrearum, the international organization of scholars who study medieval stained glass and has begun a new research project on rose windows. She presented a paper titled “How to Read a Rose (Window)” at the Colorado Medieval and Early Modern Society Conference on Materiality this fall.

Gay Robins spent much of the past year working intensively with her graduate student, Flora Anthony, who successfully defended her dissertation in May and graduated in August. In December, Robins’s paper “The Decorative Program in Single-Roomed Pre-Amarna 18th dynasty Theban Tomb Chapels” was published in E. Frood and A. McDonald, eds., *Decorum and Experience: Essays in Ancient Culture for John Baines*. She was on leave in the spring semester to begin work on her next book project, which will explore how the natural environment of ancient Egypt played crucial and complex roles in mythology, religious ritual, and the choice of visual images by patrons and artists. In July and August, she spent seven weeks in England using the resources of the Sackler Library in Oxford to further her research on this topic. While there, she gave a lecture, “Furnishing the King’s House: Items from the Palace found in the Tomb of Tutankhamun,” at the Ashmolean Museum in conjunction with the exhibition *Discovering Tutankhamun*. From May to September, she served on the search committee for the new curator of Egyptian, Nubian, and Near Eastern art in the Carlos Museum.

Judith Rohrer wrote the introductory essay, “La Sagrada Familia: An Overview,” for the catalog to the exhibition *Gaudí’s Unfinished Masterpiece: Sagrada Familia Church* held this fall at the Bernard and Anne Spitzer School of Architecture of the City College of New York / CUNY. She also presented a lecture, “La Sagrada Familia: A Conflicted History,” in the series addressing the exhibition. She is currently on the organizing committee of the Coup de Fouet Art Nouveau congress that will be held in Barcelona next summer. During the past summer she attended the Venice Biennale of Architecture and is preparing her last undergraduate seminar on the topic of the biennales for spring 2015.

Rebecca Stone was on leave during fall 2014 and spent most of it in New Mexico writing. She just signed a contract with Yale University

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Faculty News continued from page 21

Press to publish (with co-author Laura Brannen Wingfield 09G) a textbook: *The Center of the Americas: Art and Culture of the Northern Andes and Central America*. It will cover Honduras through Ecuador, past and present, in the context of the rest of the ancient Americas, and feature many Emory objects. Other projects include public scholarship related to the Advanced Placement (AP) Art History revised curriculum: making image sets with short essays on the new required Indigenous Americas monuments for Artstor and writing an in-depth guide for AP teachers on the Andean pieces. She is preparing to teach Native North American art for the first time in fall 2015 in conjunction with the *Indigenous Beauty* exhibition of art from the Arctic to the eastern woodlands. Her ongoing curatorial work focuses on the 2017 Carlos Museum exhibition and catalogue from the permanent collection *Threads of Time: Tradition and Change in Indigenous American Textiles*.

Eric Varner published his most recent article, "Hadrian, Maxentius, and Constantine and the Expropriation of Imperial Identity" in S. Birk, T. M. Kristensen, and B. Poulsen, eds., *Using Images in Late Antiquity*, a collection of papers from a conference held at the Danish Academy in Rome. Varner also completed two chapters for Oxford handbooks ("Reuse and Recarving: Technical Evidence," *Oxford Companion to Roman Sculpture* and "The Patronage of Greek and Roman Art," *Oxford Handbook of Greek and Roman Art*), which will appear imminently. Last spring Varner was invited by the graduate students in Art History at the University of Georgia to deliver one of their annual lectures. His talk was titled, "Golden Excess: Nero's Portraits, the Cult of Luxury, and the Rise of the Second Sophistic."

Bonna Wescoat served on the International Commission for the restoration of the Winged Victory of Samothrace in the Louvre Museum, Paris, from 2013 to 2014. The cleaned statue is now returned to its premier place at the top of the Daru Staircase, while work in the Sanctuary of the Great Gods continues: see p. 7 for further news. Wescoat spoke at international conferences in Aarhus, Denmark, on pilgrimage; at the European Architectural Networks in Turin, Italy, on using digital technologies for understanding classical architecture and town planning; and in Alexandroupolis, Greece, on the setting of the Winged Victory on Samothrace. She gave the Archaeological Institute of America's annual Howland Lecture in Washington, D.C., "From the Vantage of the Victory: New Research on the Nike Monument in the Sanctuary of the Great Gods, Samothrace." She spoke about the Emory Parthenon Project at the Nashville Parthenon and about the team's work on Samothrace to audiences in Chicago, New York, and Atlanta. Recent scholarship includes: "Insula Sacra: Samothrace between Troy and Rome," in Marco Galli, ed., *Roman Power and Greek Sanctuaries: Forms of Interaction and Communication*; and "Skopas and the Sanctuary of the Great Gods, Samothrace" in *Paros*, vol. 3: *Skopas of Paros and His World: Proceedings of the Third International Conference on the Archaeology of Paros and the Cyclades, Paroikia, Paros, 11-14 June 2010*, ed. Dora Katsonopoulou and Andrew Stewart; as well as an interview with Mathieu Flourens, "Le Sanctuaire des Grand Dieux; Entretien avec Bonna Wescoat réalisé par Mathieu Flourens," for *Revue des Deux Mondes. La Victoire de Samothrace; Histoire d'un chef-d'oeuvre*. Wescoat was awarded two major fellowships: she is currently a fellow at the National Humanities Center and will take up her Guggenheim Fellowship in 2017. ■

Undergraduate News

Senior Honors (2014)

Kendyll Gross High Honors for "The Plant Teachers: *Trichocereus* and *Anadenanthera* in the Imagery of Tiwanaku's Bennett Monolith" (Adviser: Rebecca Stone).

Lonnie "Trey" Hollingsworth III High Honors for "Painting and Patronage in the 16th-Century Dutch Low Countries" (Adviser: Walter Melion).

Dorothy Fletcher Paper Prize (2014)

Margaret Gregg (junior, Architectural Studies minor) "Japanese Architects: Rebuilding Community and Domesticity in the Face of Disaster" (for Judith Rohrer, *Architecture for Humanity*, spring 2013).

Daniel J. Majarwitz (sophomore, double major in Neuroscience and Behavioral Biology and Psychology) "The Erechtheion and the Temple of Athena Nike: Procession and the Ionic Order" (for Bonna Wescoat, *Ancient Greek Sanctuaries*, spring 2013).

2014 John Howett Prize in Art History (\$2,500)

Jena Patel (junior, double major in Art History and Biology) For travel in England to study buildings designed in the English Baroque style, the topic of her senior honors thesis.

2014 John Howett Fellowship for Honors Student in Art History (\$2,500)

Margaret Gregg (junior, Mathematics major, Architectural Studies minor) For travel to Japan to investigate disaster-relief housing designed in response to the 2011 earthquake and tsunami.

Phi Beta Kappa

Sarah Squiers (Art History and Anthropology double major) and **Amy Rosenblum (Art History and Psychology double major)**, both seniors, were recognized for their outstanding academic work and intellectual promise.



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Mellon Undergraduate Curatorial Fellowship Program

Adefolakunmi Adenugba and **Luis Blanco**, both freshmen, were selected to attend the new Mellon Undergraduate Curatorial Fellowship Summer Academy at the High Museum of Art. For more on this new initiative, see p. 5.

Summer Internships

Siyu (Shirley) Du, a junior Art History and Business double major, had an internship in finance at the National Museum of Women in the Arts in Washington, D.C.

Jennifer Hwang, a junior Art History major, worked in the Digital Information Department of the Art Institute of Chicago. One of her projects was creating an online catalog for *Sharp, Clear Pictures: Edward Steichen's World War I and Condé Nast Years*.

Lauren Krucke, a junior Linguistics major and Visual Arts minor, interned at warehouse, the private museum of John and Sue Wieland, working with the collection's curator, Rebecca Cochran (who curated the faculty show of the Visual Arts Department last fall). Among Krucke's many duties were facilitating an insurance re-evaluation, researching works for exhibition (often at Emory's Woodruff Library), and installing works of art. The essays she wrote for art history classes had prepared her for the type of writing the internship required.

Lifan Zhang, a freshman Art History major, was an exhibition assistant at Chamber Art Gallery in Beijing and a "streetsnap photographer" for P1.cn, an online community dedicated to gathering images of the Chinese "fashionista."



Party for graduating Art History seniors, May 2014



Graduate and undergraduate students in Sarah McPhee's fall 2013 Rome in Print class display their etchings after a workshop in the Carlos Museum.

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Undergraduate Alumni News

2014

Jennifer Ashiru an Art History and Visual Arts joint major (and Computer Science minor), whose work was featured in the Visual Arts Student Exhibition, holds a coveted postgrad position with Cartoon Network Game Studio T3 (Turner Trainee Team), producing web games for CartoonNetwork.com.

Christian Bray a Neuroscience and Art History double major, is studying the pathogenesis of malaria as a research assistant in an Emory laboratory before going on to medical school.

Siyng Chen an Economics, Art History, and Visual Arts joint major, is at the London School of Economics working toward a master's degree in international political economy.

Alison Chetkof, an Art History major, works at Ralph Lauren as the merchandising assistant for Black Label.

Natalie Colvin, an Art History minor and Political Science major, is attending George Washington University Law School.

Annabel Enquist, an Art History major, is pursuing an MA in Art Business at the Sotheby's Institute of Art, New York.

Kendyll Gross, an honors Art History major, enjoyed a graduate internship at the Metropolitan Museum of Art during the summer and is now applying to MA programs in art history.

Anderson Gumm, an Art History major, is a sales coordinator at Big Ass Solutions in Lexington, Kentucky.

Jane Han, a Business and Art History double major, was accepted to the Sotheby's Art Business Program in New York City but is thinking of taking a year off before starting the program.

Lonnie "Trey" Hollingsworth, an honors Art History major, is pursuing a joint JD and master's degree in Public Affairs at the University of Texas School of Law.

Naomi Kramer, an Art History major, began work in June at the Mary Boone Gallery in New York City.

Christopher Pender, a double major in Art History and Biology, has an AmeriCorps position working with young adults at Covenant House of Georgia (CHGA). His role is overseeing the arts, music, and activities division of the shelter, where he puts his art history degree to good use. For the future, he is deciding between a career in the health field or the arts: "Working with CHGA, I have been exposed to other uses of art outside its vast history in areas such as art therapy."

Wilma Qiu, a double major in Business and Art History/Visual Arts and a recipient of 100 Senior Honorary (the 100 most outstanding seniors in an Emory undergraduate program), lives in Chicago, where she is a management consultant with Pricewaterhouse Coopers working on a financial transition project for a consumer pharmacy company. In her spare time, she explores the artistic riches of the city, particularly the Museum of Contemporary Art.

Andrea Risjord, an Art History and Visual Arts joint major, had a postgraduate internship with the Emory School of Nursing.

Daneka Stryker, an Art History and Visual Arts joint major, is a research assistant for

Sheila Angeles-Han, a pediatric rheumatologist in Atlanta. Next year she plans to pursue a master's degree in pediatrics and child health at Imperial College London before moving on to medical school.

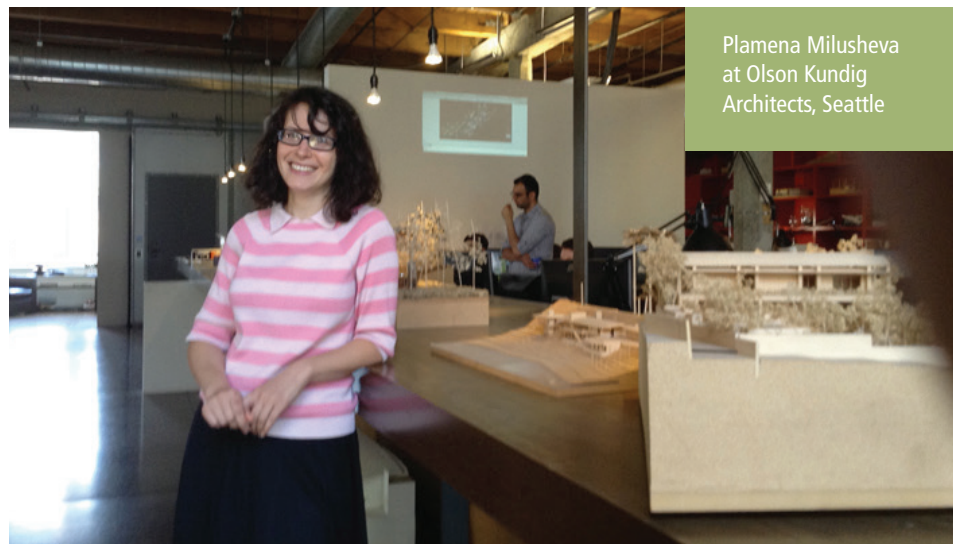
Yohanna Tesfai, an Art History major, is serving in AmeriCorps in her hometown of Dallas, working with UT–Austin Outreach, a nonprofit that runs a college-readiness enrichment program to help underrepresented students achieve higher education. Tesfai also volunteers at the Nasher Sculpture Center and hopes to pursue a master's in art history or museum studies.

Yingzhi (Amy) Zhou, a double major in Art History and Economics, is pursuing a master's in urban planning at the Columbia University School of Architecture, Planning, and Preservation.

2013

Julia Commander, an Art History minor and Anthropology and Human Biology major, is working toward an MS in art conservation at the Winterthur/University of Delaware Program in Art Conservation.

Emma Whitaker, an Architectural Studies minor, lives in Washington, D.C., where she is loving her work as a museum assistant at The Phillips Collection. She is also a docent



Plamena Milusheva
at Olson Kundig
Architects, Seattle

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at the Anderson House, a Gilded Age mansion known as the headquarters of the Society of the Cincinnati; serves as a program manager at a drop-in facility for the homeless, managing the shower and laundry program for individuals with severe mental illnesses; and has a blog, "Discovering the District," where she writes about the shows and art fairs she attends.

2010

Sara Skwierz, a joint Art History/History major, having been a litigation paralegal at Friedman Kaplan Seiler & Adelman in Manhattan, is now in her first year of law school at the Moritz College of Law, Ohio State University, in Columbus.

2006

Plamena Milusheva, an Art History major, has been working for almost a year at Olson Kundig Architects, Seattle, in a unique, recently created position. She was brought in to focus on research and development—a perfect fit, given her focus on new technologies, methods, and materials at Berkeley, where she earned a master of architecture degree. At Olson Kundig, Plamena has worked on a wide range of projects, such as studying and implementing methods for energy analysis, introducing ways to understand and visualize information, incorporating digital design and fabrication into project development, and establishing new frameworks for office-wide knowledge collection and communication. As she continues in her position, Plamena looks forward to implementing more new technologies and methods to enhance every aspect of the way the office designs and delivers projects.

2001

Joy Drury Cox, a Visual Art minor and English major, is an artist whose solo exhibition *Given Shapes* took place last year at the F.L.A. Gallery in Gainesville, Florida. Her latest show, *Or, Some of the Whale*, opens in September at Launch F18 in New York City.

Graduate Student News

Jane Arney presented the paper "Golden Offerings: The Romanization of Greek Tripods in the Augustan Period" at Context and Meaning XIII: Contact, a conference at Queen's University on February 1, 2014; and at the Theoretical Archaeology Group 2014 Conference on May 24 at the University of Illinois. Arney advanced to PhD candidacy after successfully completing her doctoral qualifying exams in August and is beginning her dissertation project on Greek and Roman tripods.

Catherine Barth participated in a two-week technical art history program in summer 2014 at the Institute of Fine Arts, where she met with many conservators, artists, and scholars on the topic of artists' books. She also completed research for the High Museum's Mellon Fellowship in Object-Centered Curatorial Research. She traveled to the Center for Creative Photography in Tucson, Arizona, to study the life and work of West Coast photographer Wynn Bullock. Following this, Barth visited the Bullock estate in Carmel, California. Her summer research culminated in a trip to San Francisco for an interview with the talented and forward-thinking contemporary designer Johanna Grawunder.

Shelley Burian is heading up a project with Rebecca Stone, the Carlos Museum, and the Center for Digital Scholarship: the Wari Textile Project. It investigates digital media's effectiveness in pedagogy and viability as a cost-effective means to engage audiences in art forms difficult to present without expensive programs. Data from a blog and a website about the process of creating a Wari tie-dye tunic will be compared to determine the effectiveness of colloquial tone versus academic, and low budget (the blog) versus high budget (the website). The blog address is <https://scholarblogs.emory.edu/waritextileproject/>.

Jennifer Butterworth successfully defended her dissertation prospectus in April 2014. During the summer she documented Lower Nubian C-Group clay figurines at the University of Chicago Oriental Institute Museum, the Museum of Fine Arts, Boston, and the University of Pennsylvania Museum of Archaeology and Anthropology.

She also received a Thomas W. Lyman Research and Travel Fellowship that allowed her to research figurines from this corpus at the Egyptian Museum of Leipzig University, Germany, and the Kunsthistorisches Museum in Vienna, Austria.

Julianne Cheng participated in the excavation at Samothrace in summer 2014. She primarily assisted Bonna Wescoat in revising and piecing together Elsbeth Dusenbery's plan of the South Nekropolis, which is now available online on the Samothrace website. In addition, she traveled to Athens to conduct research for her qualifying paper.

Katherine Cupello presented a paper, "Cross-Cultural Intersections in Plutarch's *Antony*," for Plutarch among the Barbarians, the Inaugural Meeting of the North American Sections of the International Plutarch Society in Banff, Alberta, Canada, March 14–16, 2014.

Cody Houseman received the Emory Graduate Diversity Fellowship, a competitive, merit-based fellowship awarded by the Laney Graduate School to applicants who have demonstrated outstanding academic achievement and who will contribute to the development of a richly diverse student body at Emory.

An Jiang joined the excavation on Samothrace directed by Bonna Wescoat during summer 2013. He delivered the paper "Exploring the 'Limits': Greek Pedimental Corner Figures" at the 115th Annual Meeting of the Archaeological Institute of America in Chicago on January 4, 2014.

Kira Jones was awarded a Graduate Fellowship in Object-Centered Curatorial Research, funded by the Andrew W. Mellon Foundation, and has been working with Stephanie Heydt on William Wetmore Story's *Hero Searching for Leander and Medea*, as well as with Carol Thompson on African terracottas. She conducted research in Rome and London, and received professional development support funding to stay longer for dissertation research. She participated in the Piedmont TATTO Sustainability workshop in May 2014.

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Graduate Student News continued from page 25

Graham Lea worked with Andi McKenzie and the Carlos Museum this summer in planning the *God Spoke the Earth* exhibition. From choosing the objects and considering conservation issues to label writing and exhibition design, he received a comprehensive tutorial on curating an exhibition. It was a wonderful experience and an invaluable opportunity, combining learning with practice and providing unique insights into how a show evolves from the planning to its opening.

Jennifer Lyons spent the year as a visiting adjunct lecturer at Tufts University, where she taught courses in medieval and Islamic art. She delivered the paper "Picturing the Virgin Mary's Trip to Hell in Representations of the Theophilus Legend" at the International Congress on Medieval Studies at Western Michigan University. This summer, she spent five weeks at Oxford University taking part in the NEH Summer Institute, Representations of the "Other": Jews in Medieval England.

Joanna Mundy received a Getty Library Research Grant in winter 2013–2014 to support dissertation research at the Getty Research Institute. She received the 2014 Ann Abrams Family Foundation Fellowship to support training and research for her dissertation in Rome, Italy. She participated in the American Academy in Rome training course in the Documentation and Analysis of Ancient Buildings, and she excavated at the Baths at Roman Carsulae. There, in addition to excavating, she acted as site archivist.

Michelle Repper spent her summer in India as part of her yearlong Fulbright grant, during which time she learned Hindi and studied the artworks of the modernist Amrita Sher-Gil. Repper also was awarded the competitive George W. Woodruff Fellowship for academic excellence and professional potential.

Laura Somenzi presented "Building Knowledge," on Francesco di Giorgio's Trattati,

at the Graduate Student Conference, Invisibility—Illegibility at the University of California–Berkeley, April 11, 2014. She spent the month of June in an intensive language program at the Goethe Institute in Freiburg, Germany.

Meghan Tierney will hold the Dolores Zohrab Liebmann Fellowship for a second year in 2014–2015.

Elliott Wise received a Jane and Morgan Whitney dissertation fellowship at the Metropolitan Museum of Art and an honorary Belgian American Educational Foundation Fellowship. He presented at the Middle Atlantic Symposium in the History of Art, the Metropolitan Museum of Art Fellows Colloquium, and the Emory Recruitment Colloquium. His essay, "Rogier van der Weyden and Jan van Ruusbroec: Reading, Rending, and Refashioning the 'Twice-Dyed' Veil of Blood in the Escorial Crucifixion," was published in a Brill volume.

Graduate Student Alumni News

Susan Blevins 13PhD gave a paper, "Impact of Accumulation: Deified Emperors in the Roman Imperial Cityscape," at the Archaeological Institute of America Annual Meeting, in Chicago in January 2014. She has a one-year appointment at the University of Georgia as the visiting assistant professor of art history, Studies Abroad Program in Cortona, Italy.

Angi Elsea Bourgeois 03PhD was appointed interim department head for the Department of Art at Mississippi State University. In March, she will present new research in her paper, "Echoes of the Past: Alberto Zucchi's Unpublished *Roma Domenicana* and Santa Maria sopra Minerva, Rome" at the Renaissance Society of America's 2015 Conference in Berlin.

Elizabeth Cummins 13PhD is teaching at the University of Nevada–Reno.

Jacqueline Francis 00PhD completed several commissioned projects: essays for *The Image of the Black in Western Art*, volume

5 ("After Slavery"), and *Point of View: African-American Art from the Elliot and Kimberly Perry Collection* ("Masterworks"); an entry on Romare Bearden for the *Encyclopedia of Aesthetics*; and book reviews for *CAA Reviews* and the *Journal of American Studies*.

Lisa Freiman 01G has been named inaugural director of Virginia Commonwealth University's new Institute for Contemporary Art (ICA). Designed by world-renowned Steven Holl Architects, the ICA is expected to open in 2016 and will feature exhibitions, music, experimental performances, and films by nationally and internationally recognized artists. Freiman served as senior curator and chair of the contemporary art department at the Indianapolis Museum of Art between 2002 and 2013.

Jessica Gerschultz 12PhD is assistant professor of African Art History at the University of Kansas. In May 2014 she received an American Philosophical Society Franklin Research Grant to conduct research in

Tunisia for her book manuscript, "Decorative Arts of the Tunisian École." She also received a fellowship from the Max Weber Stiftung to participate in the International Summer Academy in Beirut, the theme for which was Language, Science, and Aesthetics: Subjectivity and Objectivity in the Modern Middle East, North Africa, South and Southeast Asia at the Orient-Institut Beirut. Gerschultz published an article, "The Interwoven Ideologies of Art and Artisanal Education in Postcolonial Tunis," in the journal *Critical Interventions: Journal of African Art History and Visual Culture* 8, no. 1 (2014). She gave several public lectures in 2013–2014, including "The Question of 'Islamic' in École de Tunis Artwork" at the symposium Echoes: Islamic Art and Contemporary Artists at the Nelson-Atkins Museum of Art in Kansas City, Missouri.

Peri M. Klemm 02PhD was promoted to full professor at California State University–Northridge. She recently completed the e-textbook *World Arts: Africa, Oceania and the Americas* composed of 18 chapters

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of text, images, music, hyperlinks, and instructional videos. Klemm had two articles published: “We Grew Up Free but Here We Have to Cover our Faces: Veiling among Oromo Refugees in Eastleigh, Kenya” in *Veiling in Africa* and “Oromo Fashion: Three Contemporary Body Art Practices among Afraan Qallo Women” in *A Cultural Perspective of Dress*. She has a book contract for *Dress, Identity, and Cultural Praxis in Oromia* under review with Indiana University Press. She is currently curating the exhibition *San Simon: Manifestations of a Guatemalan Folk Saint* with her exhibition design students and the Central American Resource Center in Los Angeles. This exhibition consists of figures, altars, masks, and images of San Simon /Maximón, the revered folk saint of Guatemala, who is treated with great deference for his abilities to bestow blessings as well as grave misfortune.

Sarah Kyle 10PhD, assistant professor of early modern humanities at the University of Central Oklahoma, recently published a book chapter, “A New Heraldry: Vision and Rhetoric in the *Carrara Herbal*,” in *The Anthropomorphic Lens: Anthropomorphism, Microcosmism and Analogy in Early Modern Thought and Visual Arts*

and has an article forthcoming in the interdisciplinary journal *Mediaevalia*. In 2012, Kyle received a university faculty grant for travel to England and Italy to complete the research for her book, which is currently under contract. In 2013, she participated in a Council on International Educational Exchange International Faculty Development Seminar in Madrid and Santiago, focusing on the history and culture of pilgrimage in Spain, from which she is developing a course. She continues to co-lead summer study abroad courses in Rome.

Diana McClintock 98PhD published the article, “Howard Finster’s Paradise Garden: A Phenomenological Examination of Living Religious Art” in *Proceedings of the 33rd Congress of the International Committee of the History of Art, Nuremberg, Germany* (2013). In addition, she regularly reviews contemporary art for *Art Papers* and *ArtsATL.com*. In April 2014 she received a Global Education Site Visit Award from the Kennesaw State University Global Learning Fee Committee to visit Moscow and develop courses that she will teach there in 2016, and she will teach two courses for the Kennesaw State / Georgia College and State University / Georgia

Southern / Valdosta State Montepulciano Summer Study Abroad Program in 2015.

Ugochukwu-Smooth Nzewi 13PhD was co-curator of the Dak’Art Biennale, the major contemporary art event in Africa, in May–June 2014, and curator, *The Art of Weapons: Selections from the African Collection*, currently on view at the Hood Museum of Art, Dartmouth. Recent publications include “The Individual and Community: Aesthetics of Blackness in the Works of Three Black British Artists,” *Critical Interventions* 12 (Fall 2013); “The Contemporary Present and Modernist Past in Postcolonial African Art,” *World Art* 3, no. 2 (Fall 2013); and “Curating Africa: Dele Jegede and the Imperative of ‘Art’ History,” in *Parodies of a Nation: Nigeria and the Art of Dele Jegede* (2014).

Karen O’Day 03PhD had a chapter, “The Sitio Conte Cemetery in Ancient Panama: Where Lord 15 Wore His Ornaments in ‘Great Quantity,’” published in *Wearing Culture: Dress and Regalia in Early Mesoamerica and Central America*, 2014. She was a participant in the Ancient Central America and Colombia Catalog Workshop for the Pre-Columbian Studies program at Dumbarton Oaks Research Library and Collection, Washington, D.C., January 12–19, 2014.

Amanda Rogers 13PhD is in the second year of an Andrew W. Mellon Postdoctoral Fellowship in the Study of the Humanities at the Center for the Humanities, University of Wisconsin–Madison. She received the Roy Sieber Triennial Award for the best dissertation in the field of African Studies in 2013 from the Arts Council of the African Studies Association. Forthcoming publications include *Semiotics of Rebellion from Morocco to Egypt: Advertising Revolution and Marketing Allegiance beyond the Arab Spring* and “Revolutionary Nuns, or Totalitarian Pawns: Women’s Rights and Libyan State Feminism in the Wake of Mu’ammār al-Gaddafi” in *Women’s Rights after the Arab Spring*. She gave invited lectures at the University of Kentucky, Georgia State University, the University of Wisconsin–Madison, and Humanities NOW at the Madison Public Library. Rogers has published numerous articles as a staff writer for the online journal *Muftah* and has given interviews to the *New York Times*, the BBC World Service, and Al Jazeera Mubashira.



<left to right> 2013 PhD graduates
Amanda Hellman, Clare Fitzgerald,
Liz Cummins, and Susan Blevins

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