

# art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY  
AT EMORY UNIVERSITY



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EMORY  
UNIVERSITY

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## Letter from the Chair

Season's greetings on behalf of the Department of Art History!

As I write this, the sun is shining through the golden leaves of the large Norway maple in front of my Carlos Hall office, a sign of optimism in the midst of a very stormy autumn, calling forth the signs of departmental growth and accomplishment in times of economic turmoil that have moved us to undertake this newsletter project. With it, we want to begin regular communication with our alumni and friends so that we can convey our points of pride with regard to faculty and student achievements, departmental growth on the undergraduate and graduate levels, as well as special events and projects. Equally, we want to hear back from you about your own lives since graduation.

This first newsletter is intended to make first contact and to serve as a sampling of the sort of material that we hope to expand upon in future issues. We hope that you will take advantage of the form on the final page to write back to us with suggestions of things you would like to see here, as well as to tell us about your current activities and alert us to the whereabouts of fellow alumni with whom we may not yet be in touch. Next year will mark 45 years of Art History at Emory, and we would welcome any reminiscences or anecdotes that you might have to add to the history of the department as we prepare to mark this milestone.



As I write, the exhibition *Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century*, curated by Walter Melion (who also edited the scholarly catalog for the show), has just opened at the [Michael C. Carlos Museum](http://www.michaelc.carlosmuseum.org) to great acclaim, following its summer run at the Museum of Biblical Art in New York. The June *New York Times* review can be found at <http://www.nytimes.com/2009/06/19/arts/design/19mobia.html>. Prior and related to this exhibition, Melion organized the third triennial Corinth Colloquium, which is featured on page three of this newsletter. The Corinth Colloquium is an important recurring element in the intellectual life of the department and one that, through the publication of the colloquium's papers, has brought international attention to the study of early modern art at Emory.

Since the department was founded in 1965 and since the PhD program in art history began in fall 1991, we have come a long way,

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Visit our website at [www.arthistory.emory.edu](http://www.arthistory.emory.edu).

## Chair's Letter continued from page 1

evidenced by the self-study and external-review process that took place in 2006–2007 and involved all sectors of the department in a thorough assessment of the quality of our program and its standing. We were heartened by the very positive response of the reviewers and especially by their emphasis on the excellent quality of our faculty, the fruitful interdisciplinarity of much of our scholarship, the wide breadth of the methods we employ and teach, and the variety of media and cultures that we address. That there is much to celebrate is evident in the faculty news section of the newsletter.

A major result of the review process was the formation of a separate Visual Arts (studio) department, which achieved independent status this year. We welcome this development, confident that our close relationship with Visual Arts will continue into the future given our joint interests in creativity and the arts and the many students we share.

One particular recommendation of the external review was the need for an expanded faculty, particularly in the modern/contemporary area, where our numbers had been depleted in recent years by the retirements of Clark Poling and Dorinda Evans. This year we have embarked on a search for a European modernist at the assistant professor level and are looking forward to welcoming an outstanding junior colleague to the department next fall.

Last year we admitted six excellent PhD students to our program and this year—at a time of budgetary cutbacks—the total was four. A record ten students are scheduled to take their exams this year, and four are defending their dissertation prospectuses before the entire faculty. Our doctoral students are having increasing success in vying for national grants and in finding employment in a diminishing pool. These accomplishments will be featured in the next issue of the newsletter and are detailed on the departmental website: [www.arthistory.emory.edu](http://www.arthistory.emory.edu). On the teaching front, our graduate students serve a crucial instructional role in our undergraduate curriculum, a role that we have expanded this year by competitively offering the opportunity for doctoral candidates to prepare and teach their own courses, often related to their dissertation research.

Many of our students have benefitted from the Andrew W. Mellon Dissertation Seminars titled “Critical Engagement, Community and the Subjects of Art History” and organized by Jean Campbell, the most recent last year. These early summer work-in-progress seminars aimed at fostering dissertation writing at all levels have been extremely successful, as was the mini-seminar focused on the writing of dissertation prospectuses taught by Campbell this past summer.

On the undergraduate level, we have another record: ten students are pursuing honors in art history and will present their work in progress at an Honors Symposium in December. Overseen by our director of undergraduate studies, Dorothy Fletcher, our program—with close to 100 majors and some 30 minors, including those in architecture studies—is growing and thriving. The Art History Club and the Architecture Club are active foci that bring together the most dedicated students for field trips, visits to exhibitions, movie viewing, portfolio workshops, and animated discussion. Our annual Careers Forum is always popular with majors, as are the individual career workshops that often involve Emory alumni working in art-related fields.

**I hope that this first Art History newsletter will be the beginning of a long tradition of being and staying in touch with you.**

We were saddened in April by the passing of our former colleague and a founding

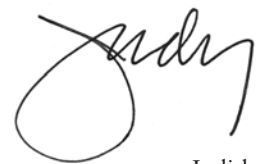
father of the department, John Howett. Several months before his death, I was present at a warm reunion in Carlos Hall between John and a former student, Rhoda Barnett Bernstein 76C, who just had established a fund for undergraduate seminar travel in art history, inspired by the memory of a life-altering trip that she and fellow students had made to New York galleries and artists' studios under John's tutelage. He was particularly moved that she had chosen to name the fund in his honor: the John Howett Travel Fund for Advanced Undergraduate Seminars in Art History. You can read about this gift in the spring 2009 [Quadrangle Magazine](#). Related to this gift is one from another former student of John, Ellen Albert 79C, who has established the John Howett Prize in Art History. It will be awarded each year to a major or minor in the department to travel to see works of art and architecture that he or she has studied and desires to experience directly.

Such generosity is particularly welcome in a time of scarce resources, and in this light we are also extremely grateful to Dana Ruben Rogers 74C and her husband Greg Rogers, who have endowed the biennial David Heath Lecture in Modern and Contemporary Art. They have done so as a living tribute to the memory of an influential Atlanta gallery owner who opened Dana's eyes, as an art history intern, to the world of contemporary art and provided encouragement and friendship as she navigated the New York art world after she left Emory. The first David Heath Lecture featured Arthur Danto, whose talk was titled “Kant and the Work of Art,” and the second brought Alexander Alberro, who spoke about “Periodizing Contemporary Art.” Other lectures related to graduate or undergraduate seminars in the department are made possible through the venerable Art History Endowed Lectureship funds and the Corinth Endowment. Yet another endowment honoring a beloved former colleague, the Tom Lyman Graduate Student Travel Fund, annually supports dissertation research travel.

We are seeking enhancements to all these endowments and actively are undertaking fund-raising efforts that we hope will produce further initiatives. We also welcome spendable gifts such as the generous donations toward graduate summer research and training made by Ann Uhry Abrams 75PhD, a dear friend of the department, during the past five years. If you feel you would like to help us keep these funds growing, there is information on how to do so on the last page of the newsletter. Your support for departmental programing and student travel will be most appreciated.

I hope that this first Art History newsletter will be the beginning of a long tradition of being and staying in touch with you. Please let us know what you think.

Happy new year!



Judith C. Rohrer





# Report on the Triennial Lovis Corinth Colloquium

By Walter S. Melion

The triennial Lovis Corinth Colloquium assembled from October 8 to 10 to discuss the topic “The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400–1700.” This year’s event was designed to complement the exhibition *Scripture for the Eyes: Bible Illustration in the Sixteenth-Century Low Countries*, co-curated by Jim Clifton and me for the Museum of Biblical Art in New York and the Michael C. Carlos Museum at Emory.

The participants included world-renowned scholars from museums and universities in Belgium (Universiteit Ghent and Katholieke Universiteit van Leuven), The Netherlands (Universiteit Groningen, Leiden, and Rotterdam), Germany (Frei Universität Berlin and Universität Münster), France (École des Hautes Études, Paris, and Écoles des Beaux Arts, Bourges), England (University of Bristol), and Spain (Universidad Autónoma de Madrid), as well as from several American institutions (University of Michigan–Ann Arbor, Bard Graduate Center, and College of William & Mary). As Asa Griggs Candler Professor of Art History, specializing in Dutch and Flemish art of the fifteenth through seventeenth centuries, I set the topic and organize the colloquium, which takes a full year to plan and execute. I want to extend my thanks to the department’s able

administrators, Angie Brewer and Kathleen Carroll, for providing invaluable assistance.

The proceedings are edited for publication in the Proteus series of Brepols Press, one of the distinguished European scholarly publishers. Lovis Corinth Colloquia I: *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe* appeared in 2007; Lovis Corinth Colloquia II: *The Meditative Image in Northern Art, 1500–1800* is in press and should appear in 2010; Lovis Corinth Colloquia III should follow soon after, probably in 2011.

The Corinth Colloquia are always interdisciplinary, and I choose the themes with a view to addressing scholarly questions of crucial interest to scholars of northern art in the early modern period. They have become integral to our department, well attended by undergraduates and graduates. The colloquia are made possible by the Lovis Corinth Fund, generously endowed by Kay Corinth in memory of her father-in-law, the important German modernist painter Lovis Corinth (1858–1925). Mary Sargent, Kay Corinth’s surviving sister, continues to take a lively interest in departmental events sponsored by the Corinth Fund.

Presenters at this year’s Corinth Colloquium, organized by Walter Melion (front row, second from right) gather on the steps of the Michael C. Carlos Museum.





[from left] Art History majors Meghan Pearson, Jessica Vaccaro, Kaitlin Westfall, and Randi Fishman join Whistler's mother at the Musée d'Orsay.



Art History major Jessica Vaccaro in the Louvre.

# Summer Study Abroad 2009

by Ben Tarlow, Class of 2012

In late May and early June, eighteen Art History students accompanied faculty members Clark Poling and Sidney Kasfir to Europe, where we explored the intersections of modern European and African art. Many Western artists from the mid-nineteenth century and beyond were influenced by art from Africa, deemed “primitive,” and thus their resulting work has been termed Primitivism. To understand the complicated nature of the topic, the trip was split in two parts, with Poling leading the class through the museums of Paris for the first week and a half, including the Musée Picasso, the D’Orsay, and the Centre Pompidou. Kasfir arrived midway in the course to shift the focus to African art (and to question some of the assumptions underlying the “primitive” label). With her, we continued in Paris for a few more days, visiting the controversial Musée du Quai Branly, the Dapper, and the African wing of the Louvre.

A five-day trip to Germany followed with stops in Frankfurt and Bayreuth to see its famed Iwalewa Haus with its modern African collection. In between the substantial time spent at the museums, we were able to immerse ourselves fully in the fantastic cities—zooming around Paris on the Metro, visiting all our favorite *boulangeries* with their sinful pastries, and attending a boisterous carnival in southeastern Germany before exploring the country’s famous techno music dance clubs. Each destination afforded us something special, whether it was the laser/fireworks show over the river in Frankfurt or the unexpected warmth and friendliness of the Parisians. At the end of the three weeks, everyone was exhausted from the traveling but very appreciative of the amazing experience made possible by the Department of Art History and, of course, by Poling and Kasfir.



[from left] Rick Walker, Jessica Vaccaro, and Adam Rogoff pose in the courtyard at Versailles.



## IN MEMORIAM

# John Howett, 1926–2009

by Clark V. Poling, professor emeritus  
of art history

John Howett, professor of art history at Emory University for thirty years, died on April 8, 2009, at the age of 82. A founding member of the Department of Art History and active with numerous arts organizations in Atlanta, he nurtured the careers of many artists and undergraduate and graduate students both in art history and the interdisciplinary Graduate Institute of Liberal Arts.

After serving with the U.S. infantry in the Philippines and Japan during World War II, Howett began his career in art as a student at the John Herron Art Institute in Indianapolis, Indiana, earning a BFA. He received an MA and PhD from the University of Chicago in Illinois, specializing in early Italian Renaissance art; during this time, he was curator of the University of Notre Dame Art Gallery as well as associate professor at that university.

Arriving at Emory in 1966, Howett helped develop the Department of Art History and its graduate program, summer-abroad program in Europe, and collection of works of art on paper, which subsequently became part of the University's Michael C. Carlos Museum. He was revered as a teacher and mentor, having received the Emory Williams Distinguished Teaching Award, the Award for Outstanding Teaching and Service to Undergraduate Students, and the Arts and Sciences Award of Distinction. Recently, a former student, Rhoda Barnett Bernstein 76C, established the John Howett Travel Fund for Advanced Undergraduate Seminars in Art History in his honor.

Howett was instrumental in the decision to select Michael Graves as the architect of the Carlos Museum. In recognition of his contributions there, including serving as curator for a number of exhibitions of works on paper, a gallery in the museum is named in his honor, as is the newly established John Howett Works on Paper Fund. Howett also has been awarded the Woolford B. Baker Award for service to the museum and the arts at Emory.

When Howett arrived in Atlanta in the 1960s, the civil rights movement was at its height, and he became active in antiwar and social-justice efforts. He was an ardent supporter of the arts community in the city, serving on the boards of the Atlanta College of



John Howett in January 2009 with Rhoda Barnett Bernstein 76C and Judith Rohrer, chair of the department, on the occasion of the establishment of the John Howett Travel Fund for Advanced Undergraduate Seminars in Art History.

Art, Art Papers, the Arts Festival of Atlanta, Nexus Contemporary Art Center, and the Museum of Contemporary Art in Georgia. A board member of the High Museum of Art for two decades, he helped in the choice of Richard Meier as architect of its new building, which was completed in 1983. The many exhibitions for which he served as curator—at the High, the Carlos, and galleries in Atlanta—included contemporary art as well as Renaissance and Baroque illuminations, prints, and drawings. His championing of Atlanta artists in exhibitions and publications aided many careers and contributed to the burgeoning arts community.

Howett was a model of the publicly engaged academic: kind, humorous, wise, and spirited in navigating the shoals of university politics and bureaucracy and bridging the gap between academia and the broader community.

*This obituary was first published by the College Art Association website <<http://www.collegeart.org/features/johnhowett>>.*



# Archaeological Reconstruction at the Sanctuary of the Great Gods on Samothrace

by Bonna D. Wescoat

The small island of Samothrace, windswept beacon of the northern Aegean, rises from the sea to its lofty summit, the mile-high peak of Mt. Fengari, which forms a fulcrum between the plains of Troy to the east and the heights of holy Mount Athos to the west. In antiquity, the fame of Samothrace emanated from its cult of the Megaloi Theoi, or “Great Gods,” whose secret rites of initiation promised protection at sea and the opportunity to “become a better and more pious person in all ways.”

We are the latest in a long succession of explorers going back to the famous antiquarian, Cyriacus of Ancona, who visited Samothrace in 1444. For the past ten years, Emory graduate students have accompanied me to work in the Sanctuary of the Great Gods. We have worked particularly in the region of the Eastern Hill, reconstructing (on paper) the many important monuments of the region, including dozens of bronze statues and a marble building dedicated by the successors of Alexander the Great.

The American School of Classical Studies at Athens now has accepted this work for publication in the Samothrace series. In addition, Emory Art History undergraduates and graduates have been involved in creating a website for the sanctuary, with the support of a Collaborative Research in the Humanities Grant from the provost’s office. This semester, the students have been creating an interactive map of the sanctuary and a virtual exhibition of objects found on the Eastern Hill. These projects, as well as a 3-D model that features the torch-lit passage of the ancient initiate through the sanctuary, will be launched on the web in early December. Look for us at [www.samothrace.emory.edu](http://www.samothrace.emory.edu).



PhD student Susan Blevins (l) and architect Leah Solk measure an Egyptian granite base that once supported a bronze statue.



Work in storerooms of the museum. In the foreground are recent PhD recipient Amy Sowder and PhD candidate Kira Jones; behind them are Yong Kim and Leah Solk.



Our Sunday free day finds us at the beach, the waterfall, a café, or on the veranda, but it always starts with a leisurely breakfast.



## Archaeological Reconstruction at the Sanctuary of the Great Gods on Samothrace *continued*



[Above] The team near the summit of Mt. Fengari, the mile-high mountain on which Poseidon sat to watch the Trojan War.

[Below] Amy Sowder (r) and Kira Jones measure blocks for a catalog in the volume *Samothrace 9: Monuments of the Eastern Hill*, accepted for publication by the American School of Classical Studies at Athens.

[Above] Bonna Wescoat (l) and PhD candidate Rachel Foulk measure the threshold for a banqueting hall dedicated to the Great Gods by a woman from the ancient city of Miletos (in modern Turkey).

[Below] PhD candidate Alex Miller runs the Leica TCR 805 Reflectorless Total Station, gathering points for the new digital survey of the site.



# NEWS

## Faculty

**C. Jean Campbell** last year published *The Commonwealth of Nature: Art and Poetic Community in the Age of Dante* (University Park: Pennsylvania State University Press, 2008). This semester she is taking a well-deserved sabbatical, working on two book projects: *Simone Martini and the Origins of Vernacular Style* and *Pisanello, Saint George, and the Burden of Imitation*.

**Sidney Kasfir** is serving as director of the Emory Institute of African Studies. Her book, *African Art and the Colonial Encounter: Inventing a Global Commodity* was published in 2007 by Indiana University Press.

**Sarah McPhee** spent 2008–2009 on a John Simon Guggenheim fellowship, during which she completed the manuscript of her book *Bernini's Beloved: A Portrait of Costanza Piccolomini*.

**Walter S. Melion** spent the past academic year as a senior research fellow at the Netherlandish Institute for Advanced Studies in Wassenaar, during which time he published three books: *Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* (New York and London: Museum of Biblical Art and D. Giles Ltd., 2009), the exhibition catalog for the Museum of Biblical Art, New York, and the Michael C. Carlos Museum, Emory University, Atlanta, Georgia; *The Meditative Art: Studies in the Northern Devotional Print* (Philadelphia: Saint Joseph's University Press, 2009); and the edited papers of the first Corinth Colloquium (see page three).

**James Meyer** is spending this year in Washington, D.C., as a Smithsonian senior fellow in American art, preparing his book *The Return of the Sixties: Narratives of the Contemporary* for publication.

**Elizabeth Pastan** was awarded an American Council of Learned Societies collaborative grant in the humanities to continue research originally begun last year with a similar grant from the Emory provost's office, working with Stephen D. White in the history department. Their work on the Bayeux Tapestry and patronage, politics, and pictorial narrative in late-eleventh-century England has taken them to archives and collections in France, England, and Norway. The festschrift she coedited, *The Four Modes of Seeing: Approaches to Medieval Imagery in Honor of Madeline Harrison Caviness* (Oxford: Ashgate Press) was published earlier this year.

**Gay Robins** is on sabbatical this semester, having just returned from Sweden, where she presented her current research on the small golden shrine of Tutankhamun. Last year she was kept busy with museum programming associated with the exhibition *Tutankhamun: The Golden King and the Great Pharaohs*. At the end of the academic year, she led a tour of the show for the entire

Art History faculty and staff, followed by an outdoor lunch at a local restaurant.

**Rebecca Stone** has completed her book, *Flowers in the Dark: Trance and Transformation in Ancient Central and South American Art*, for the University of Texas Press.

**Bonna Wescoat** just published *The Temple of Athena at Assos* (Oxford: Oxford University Press, 2009). Her work at the Sanctuary of the Great Gods on Samothrace, in collaboration with a variety of Emory faculty, recreates the pilgrim's experience through a digital 3D fly-through reconstructed model of the sanctuary using statistical methods and computational tools to analyze the metrics of Samothracian buildings.

**Eric Varner** will be on leave for the spring 2010 semester to finish his manuscript *Grotesque Aesthetics: Art and Decadence in the Age of Nero*.



Gay Robins lecturing to faculty colleagues during an end-of-year field trip to the King Tut exhibition in April.



# NEWS

## Undergraduate Student Alumni

*Our information for this section is limited mostly to recent graduates and to information provided by students who have kept in touch. We hope that you will send us news of what you are doing now so that this can become a vital part of our newsletter networking. We particularly hope to hear from those who graduated prior to 2000.*

### General

**Michael Shapiro 77** owns a successful photography gallery in San Francisco and has led several in-depth career sessions for Emory students.

**Ellen Albert 79** received a Master of Architecture degree from Penn and is currently a senior vice president of MTV/Viacom in New York, where her work is focused on facilities, real estate, and

operations. She lives with her husband, David Grigg, in Pelham, New York.

**John Feuredi 88** is an architect in the Atlanta firm of Lord Aeck & Sargent.

**Lenore Carroll 90** is working as a college counselor at the Paideia School in Atlanta.

**Alisa Silva 98** graduated in 2003 with a degree in architecture from Harvard's Graduate School of Design; she received the Rome Prize in Architecture in 2005.

**Sarah Jane Bruce 99**, an art adviser in Los Angeles, was featured in an interview with Susan Stamberg on NPR in February 2008.

**Eloise Paul 99** received a Master of Urban Planning degree from Columbia University in 2004 and is now associate director for

acquisitions and leasing in the real estate department at Columbia, where she works on a wide range of matters, including negotiating transactions in support of university space requirements.

**Anne Marie Gan 08** spent 2008–2009 as a Luce Scholar, working in a museum and art-conservation setting in Cambodia.

### Alumni Currently Enrolled in Art History PhD Programs

**Lisa Boutin 04** is a PhD candidate in art history at UCLA, writing a dissertation on the ceramics of the Gonzaga court of Mantua, Italy.

**Peter Clericuzio 05** is a PhD candidate in history of architecture at University of Pennsylvania, writing his dissertation on Art Nouveau architecture in Nancy, France. He received a Fulbright to study in France in 2005–2006.

**Kylie Quave 05** currently is on a Fulbright Field Research Grant in Peru, excavating an Inka settlement as one aspect of completing her PhD at Southern Methodist University. She also received a National Science Foundation Dissertation Improvement Grant and a National Geographic Young Explorers Grant.

**Paula Burleigh 06** is working on a PhD in art history at CUNY Graduate Center in New York City.

**Plamena Milusheva 06** is in her last year of the Master of Architecture program at Berkeley, teaching undergraduate courses and design studios. She is part of a design team consisting of six finalists in the WPA 2.0 (Working Public Architecture) competition aimed at eliciting innovative, implementable proposals to place infrastructure at the heart of rebuilding our cities in the next era of metropolitan recovery. The final entries were the focus



## 2009 Careers Forum

Students gather materials from the information table at the annual Art History Careers Forum in October.

# NEWS

## Undergraduate Student Alumni

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of a symposium at the National Building Museum in Washington in November.

### Alumni Currently Enrolled in Art History MA Programs

**Francesca Sonara 06** is enrolled in an MA program in curatorial studies at Bard College, Annandale-on-Hudson, New York.

**Alexia Rostow 07** is completing an MA in art history at the University of Texas, writing a thesis on issues of narration in the woodcuts of a fifteenth-century German artist.

**Lauren Bernstein 08** is working on an MA in art history at the University of Cincinnati.

**Geneva Jann-Lewis 08** is enrolled in an MA program, Modern Art History: Critical and Curatorial Studies, at Columbia University in New York. She also is working for Yvon Lambert Gallery.

**Tyler Boenecke 09** is enrolled in an MA management program at George Mason University and is a part-time intern in American art at the Freer Gallery in Washington, D.C.

### Alumni Interning or Employed at Museums

**Scott Gerson 90** has been working as a paper conservator at the Museum of Modern Art in New York since 2001.

**Jennifer Federovitch Maley 04** works at the High Museum of Art and coordinates the Atlanta Wine Auction, the largest fund-raising event for the High.

**Kimberly Schrimsher 08** is a full-time exhibitions intern for 2009–2010 at the High Museum of Art in Atlanta, Georgia.

**Suzy Alpert 09** worked as a special events intern during fall 2009 at the Guggenheim Museum in New York.

**Lyle Holmes 09** works as an intern in the Education Department of the Denver Museum of Art, Denver, Colorado.

### Alumni Employed at Galleries

**Bevin Bering 04** is an artist who works in mixed media and also the gallery director at Bering & James in Houston, Texas.

**Jessica Kreps 07** works at the Lehmann Maupin Gallery in New York as a sales associate.

**Mary Kate Slowiaczek 08** is the manager at the Sportsman's Gallery in Atlanta, Georgia.

### Alumni Employed at, Graduated from, or Enrolled in Graduate Programs at Auction Houses

**Jessica Conlin 04** received an MA in modern art and the art market from Christie's in New York in 2007.

**Jessica Yakubowicz 05** received an MA in art business from Sotheby's in New York in 2007.

**Shari Kashani 07** received an MA in eighteenth-century decorative arts at the Courtauld in London in 2009; she is currently an intern at Sotheby's in London.

**Laura Worth 07** is working in the postwar and contemporary art business-development departments at Christie's in New York.

**Alexa Shitanishi 09** is enrolled in an MA program in art business at Sotheby's in New York.



# NEWS

## Graduate Student Alumni

*We hope to hear from those of you not accounted for and to have further news from those of you who are.*

**Olga Viso 92 MA**, Modern  
Director of the Walker Art Center and Minneapolis Sculpture Garden  
Formerly director of the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

**Virginia Gardner Troy 97 PhD**, Modern  
Associate Professor of Art History, Berry College  
Publications: *Anni Albers and Ancient American Textiles: From the Bauhaus to Black Mountain* (Aldershot, England, and Burlington, VT: Ashgate Press, 2002); *The Modernist Textile: Europe and America, 1890–1940* (London: Ashgate/Lund Humphries, 2006)

**Sheramy Bundrick 98 PhD**, Ancient  
Associate Professor of Art History, University of South Florida  
Publications: *Music and Image in Classical Athens* (New York: Cambridge University Press, 2005); *Sunflowers* (New York: Harper Collins/Avon, 2009)

**Dinah McClintock 98 PhD**, American and Modern  
Associate Professor of Contemporary Art History, Kennesaw State University, Atlanta, Georgia

**Sananda Sanyal 00 PhD**, African  
Assistant Professor of Art History, Art Institute of Boston at Lesley University

**Pamela Franco 01 PhD**, African Diaspora  
Executive Associate in the Office of Academic Affairs at Xavier University, New Orleans

**Lisa D. Freiman 01 PhD**, Contemporary  
Senior Curator of Contemporary Art and Director, Virginia B. Fairbanks Art and Nature Park, Indianapolis Museum of Art  
She organized a retrospective exhibition of

the artist Maria Magdalena Campos-Pons (February 25–June 3, 2007), an artist on whom she began working for her master's thesis in the department. The catalogue of the exhibition, which includes essays by Freiman and Okwui Enwezor, was copublished with Yale University Press.

**Peri Klemm 02 PhD**, African  
Assistant Professor, California State University, Northridge

**Katrina Dickson Lah 02 PhD**, Ancient  
Lecturer, Department of Classics, Emory University

**Angi Elsea Bourgeois 03 PhD**, Italian Renaissance  
Assistant Professor, Department of Art, Mississippi State University, Starkville, Mississippi

**Jennifer Lee 03 PhD**, Medieval  
Assistant Professor of Art History, Herron School of Art, Indiana University–Purdue University, Indianapolis, Indiana

**Elizabeth Morton 03 PhD**, African  
Assistant Professor of Art History teaching modern and contemporary art and art theory at Wabash College in Indiana

**Karen O'Day 03 PhD**, Ancient Americas  
Associate Professor, Department of Art and Design, University of Wisconsin–Eau Claire

**Jane Rehl 03 PhD**, Ancient Americas  
Professor of Art History, Savannah College of Art and Design, Savannah, Georgia

**Megan C. McShane 04 PhD**, Modern  
Assistant Professor at Florida Gulf Coast University. She received a Fulbright-Luce Scholarship to China two years ago and since then has focused her writing on contemporary Chinese artists of the period 1978 to 1989.

**Chika Okeke 04 PhD**, African  
Assistant Professor of Art History, Princeton University  
Awarded the 2007 Roy Sieber Dissertation Award for his dissertation, "Nigerian Art in the Independence Decade: 1957–1967."

**Catherine Caesar 05 PhD**, Contemporary  
Assistant Professor of Art History, University of Dallas, Irving, Texas

**Jessica J. Stephenson 05 PhD**, African  
Associate Curator of African Art, Michael C. Carlos Museum

**Jeffrey Thompson 06 PhD**, Contemporary  
Assistant Professor of Art and Art History, University of the South, Seawee, Tennessee

**Shelley J. MacLaren 07 PhD**, Italian Renaissance  
Director of the University Art Gallery at the University of the South, Seawee, Tennessee

**Anthony F. Mangieri 08 PhD**, Ancient  
Professor of Art History, Savannah College of Art and Design, Atlanta, Georgia

**Jennifer Palinkas 08 PhD**, Ancient  
Instructor, Arcadia University Center for Education Abroad, Arcadia Center for Hellenic, Mediterranean, and Balkan Studies, Athens, Greece

**Amy Sowder 09 PhD**, Ancient  
Assistant Professor, Towson University, Baltimore, Maryland



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## Art History Alumni Information Request

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

Name and graduation year: \_\_\_\_\_

Address: \_\_\_\_\_

Current educational/career status or other information: \_\_\_\_\_

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Please clip this form and mail it to Angie Brewer in the Department of Art History or email the information to [angie.brewer@emory.edu](mailto:angie.brewer@emory.edu).

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