

art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY



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Send all inquiries to:

Art History Department

Emory University
581 S. Kilgo Circle
133 Carlos Hall
Atlanta GA 30322
Phone: 404.727.6282
Fax: 404.727.2538
www.arthistory.emory.edu

Letter from the Chair

Greetings in this forty-fifth year of Art History at Emory!

Art History as an independent department was established in 1965 with the appointment of William Crelly—a Baroque specialist from Yale—as chair. As they say, the rest is (art) history. To commemorate this milestone, we are seeking to compile a history of the department as recalled by faculty, students, alumni, and friends. John Howett submitted some of his recollections shortly before he passed away last year, and we have fairly complete institutional records. Now I am soliciting any memories, anecdotes, or photographs that you may have of the life of the department through the years. We especially would like to hear from alumni from the 1960s and 1970s with memories of Annex B! You can send any reminiscences directly to me at jcrohre@emory.edu. Our next newsletter, in spring 2011, will include a compilation of this historical material.

Also in celebration of this anniversary and looking toward our fiftieth, we actively seek to enhance our several departmental endowments generously funded by alumni and friends over the years. These include the biennial David Heath Lectureship in Contemporary Art; the Art History Endowed Lecture Fund, which brought Andrew Stewart here this term for the Marathon symposium; the John Howett Travel Fund for Advanced Undergraduate Seminars in Art History; and the Thomas Lyman Fund for Graduate Student Research Travel. It will be clear from this issue that travel to see monuments in situ, to study works of art directly,



is an essential part of our students' education that we seek to ensure in part through gifts from friends of the department. This year we awarded the first John Howett Prize in Art History to that end ([see page 4](#)), and an Ann Uhry Abrams Travel Grant funded dissertation research in Peru. Should you wish to help us keep these funds growing or donate in ways of your own, there is information about how to do so [on the last page of the newsletter](#). We thank you in advance for considering a gift.

I hope that you enjoy this second newsletter. The response to our first was heartening, and we do want to stay in touch. In a related development, and thanks to our undergraduate program coordinator, Amanda Flinn, we now also have [a Facebook page](#). Search for "Emory University Art History Department."

Best wishes for the coming holiday season!

Judith C. Rohrer

Visit our website at www.arthistory.emory.edu.

Summer Study Abroad 2010

During the summer, Art History sponsored a trip to Rome for an intensive seminar, Ancient Rome and the Baroque, exploring the eternal city. Led by faculty members Eric Varner and Sarah McPhee, thirteen students spent three weeks on site studying, sketching, and absorbing these two great moments in the history of Roman civilization. A few

of the students agreed to reflect on their experience:

"The Rome Art History program is precisely the reason I came to Emory. You would be hard pressed to find a more informative, well-taught, and fun experience. The program is designed in such a way that each student forms a personal connection to the Eternal City."—*Hugh Green*

"The class was designed to allow students to enrich themselves in Rome and understand the city in terms of its layout, its beauty, and its culture. As a result, I returned to America with a more complex grasp of the progression of society since antiquity."—*Julie Levine*

"Each of the on-site lectures was a treasure in itself, whether it revealed St. Peter's Basilica, the Colosseum, the works of Caravaggio, or the Roman Forum. There is truly no substitute for being there and seeing, or perhaps, experiencing the marvels of antiquity and the Baroque."—*Will Partin*

"Our Rome experience (you couldn't simply call it a class) was one of the most awesome, tiring, awe inspiring, gastronomically gratifying, and interesting things I've ever done. Not only did we explore the city while absorbing its art and history, we also examined two brand-new periods in my art historical repertoire. I learned from scratch about ancient Rome and the baroque by seeing their greatest masterpieces in person and in their original context!"—*Becky Levitan*



<above> Hadrian's Villa at Tavoli with students in the background.

<left, top> Eric Varner teaching on site at Hadrian's Villa.

<left, bottom> Students assume statuesque poses at Hadrian's Villa.



Marathon Commemoration

This fall, faculty and students honored the 2,500th anniversary of the Greek victory in the Battle of Marathon with two days of festivities and a symposium, *Immortal Light: The Battle of Marathon and Its Athenian Legend*. Andrew Stewart from University of California–Berkeley delivered the Art History Endowed Lecture, “‘Go tell the Spartans . . .’ War and the Warrior in Archaic Greek Art” to open the symposium. The following morning, the Carlos Museum teamed up with Emory



Bonna Wescoat and Todd Cronan after the race.

Athletics, the Emory Alumni Association, and Phidippides (the Atlanta shoe store) to sponsor a race commemorating the legendary run of Pheidippides from Marathon to Athens to announce the victory. (The actual run mentioned by Herodotus was in advance of the battle and from Athens to Sparta, a much greater distance.) The Emory run, at 2.6 miles, was closer in length to the Greek *dolichos*, a long race of about 3 miles (authorities differ on this point). In antiquity, runners started and finished in the stadium, but then ran a course through the sacred grounds. At Emory, the course started and finished on the quad in front of Carlos Hall, with runs making an elaborate loop through the “sacred grounds” of the campus. Nearly 300 people ran, including a team from the Art History club, students from Bonna Wescoat’s Art History 221 (Art and Architecture of Ancient Greece), and Todd Cronan representing the Art History faculty. In the afternoon, the symposium continued with papers delivered by Emory faculty on the significance of the victory and its impact. Presenters included Bonna Wescoat from Art History, Jasper Gaunt from the Carlos Museum, Cynthia Patterson from History, and Niall Slater, Peter Bing, Sandra Blakely, and Philipa Lang from Classics.



Racers take off across the quad at the start of the *dolichos* run.



Art History students Chase Jordan, Adrian Koone, Freya Schlemmer, Chelsea Spencer, and Kaitlin Dastugue on the Rural Studio-built community playground in Newburn, Alabama.

BEYOND THE CLASSROOM

Alabama Bound

From March 20 to 21, 2010, students from Judith Rohrer’s undergraduate seminar, *Architecture for Humanity*, went on a weekend road trip to Hale County, Alabama, to visit a number of projects executed there by the Rural Studio. The Rural Studio is a program of the Auburn University School of Architecture in which architecture students live and work in underserved communities in the poorest region of the state, providing cre-



Rural Studio student Nick Wickersham explains his thesis project for a bridge of cleared wood.

atively designed and sustainable buildings and public spaces for the common good. The group stayed in Greensboro, “the catfish capital of Alabama.” It is a short drive from the Newburn campus of the Rural Studio and not too far from the community of Mason’s Bend,

where the earliest and best-known Rural Studio buildings, including a “chapel” made with recycled car windshields, are located. Each seminar student had prepared a presentation on one of the sites visited, and we were given an “insider” tour of the projects by Nick Wickersham, a fifth-year student in the program. This trip was made possible by an “Out There Arts” grant from the Center for Creativity and Arts at Emory. It is, on a small scale, the sort of seminar travel that regularly will be funded by the John Howett Fund for Undergraduate Seminar Travel, generously established by Rhoda Bernstein 76C, once the fund is fully endowed.



<above> John Howett Prize donor Ellen Albert 79C and prize winner Kelly Garcia at a May Emory alumni gathering in New York.
<left> Kelly examines one of the exhibits at the Skyscraper Museum in New York.

John Howett Prize in Art History

In spring 2010, the Art History department awarded the first John Howett Prize—generously funded by a grant from alumna Ellen Albert 79C—to Kelly Ann Gracia, a sophomore Art History/Visual Arts major. The prize of \$2,500 is intended to allow an Art History major or minor or an Architectural Studies minor to travel domestically or internationally to experience works of art that they have studied in the classroom and feel passionate about or compelled to study in greater depth. Kelly's proposal, based on a course in modern architecture with Judith Rohrer, was to spend two weeks in New York City, visiting the major art museums (and some minor ones, such as the Skyscraper Museum) as well as seeing a list of significant architectural monuments from Trinity Church to the High Line. She then proposed a trip to Buffalo to see the Guaranty Building by Louis Sullivan and the Darwin Martin House by Frank Lloyd Wright along with the rich offering of late-nineteenth- and early-twentieth-century architecture to be found there. During

her travels, she was also able to visit Providence, Rhode Island, and the design collections of the RISD Museum of Art. Kelly hails from Brownsville, Texas, and this was her first trip outside the South.

The following are excerpts from Kelly's report on her Howett Prize travels:

"When the docent for the Darwin Martin House tour explained, 'Wright uses ceiling heights to make you either relaxed or uncomfortable,' I immediately knew what she meant. She was explaining how Frank Lloyd Wright used low ceiling beams in doorways to ensure that people would either be in the living room or the dining room—not in between. Had I been hearing this in a classroom setting, I would have been able to understand what the architect was aiming at, but I would not have been able to feel it so directly. The essential importance of this sort of firsthand experience of architectural space was one of the main lessons I learned in my travels this summer.

Similarly, at the New Typography exhibit at the Museum of Modern Art, I was able to see prints and posters from the Bauhaus that I had studied in class. Experiencing the effects of the size and colors of these images gave me a better understanding of their attention-grabbing impact.

Preparing for specific visits, I reviewed things I had learned at Emory and found that I was able to apply my knowledge of principles, techniques, and history in forming my own opinions and critiques of the works I saw. On this journey of new experiences, I also learned more about my own thought processes, which in turn has resulted in a different, much broader, look at life. I got even more out of this trip than I expected!"

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Faculty Highlights

Jean Campbell is chair of the Board of Advisors at the National Gallery's Center for Advanced Studies in the Visual Arts this year. She spent a week in Paris studying the collection of Pisanello drawings in the Louvre this summer for her current book project tentatively titled *Imitative Practice and the Invitation to Knowledge: Cennino Cennini and Antonio Pisanello*.

Sidney Kasfir spent summer and early fall 2010 on sabbatical in Africa, where she has been studying a group of artists in Uganda

to determine the effect on their practice of the policies of professionalization that are requiring the PhD for tenure in African art schools; she is further researching how these teacher-artists are torn between demands for recognition in their own country and university and the desire for greater visibility in the more cosmopolitan international art world. Kasfir will be retiring at the end of the 2010–2011 academic year. A symposium in her honor—featuring former graduate students in African art who are now distinguishing themselves in the field—is being planned for April 22 and 23.

Sarah McPhee's book *Bernini's Beloved: A Portrait of Costanza Piccolomini* is in press at Yale University. She was invited to deliver a

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Faculty Highlights continued from page 4

lecture at the Kunsthistorisches Institut in Florence, which was titled “Costanza Piccolomini: La donna e il ritratto” (June 2009), and she gave one of the Bettman Lectures at Columbia; it was titled “Rome 1676: Falda’s View” (March 2010).

Walter Melion was elected in May 2010 as a Foreign Member in the Humanities and Social Sciences Division of the Royal Netherlands Academy of Arts and Sciences. The letter of appointment, sent by Robbert Dijkgraaf, president of the Royal Academy, explains that the election “is first and foremost an acknowledgment of outstanding academic work.” Among Melion’s recent publications is the edited volume *Early Modern Eyes*, published by Brill in the monograph series *Intersections: Early Modern Studies*. As the title indicates, the book offers new insights into the theories and practices of vision in early modern Europe and the New World.

James Meyer is serving this year as associate curator of modern and contemporary art at the National Gallery of Art. His recent publications include “The Minimal Unconscious” in *October* and the catalog for the Anne Truitt retrospective at the Hirshhorn Museum (co-authored with Kristin Hileman). He has presented talks at the Smithsonian American Art Museum, the Hirshhorn Museum, the Miami Art Museum, and the Chinati Foundation in Marfa, Texas.

Elizabeth Pastan gave papers on the book she is preparing (with Stephen D. White of Emory’s history department) on the Bayeux embroidery in Rouen, France (December 2009), St. Olaf College (February 2010), and the Battle Conference in Norwich, England (August 2010). She has published on the embroidery this year in the *Haskins Society Journal* and *Research on the Bayeux Tapestry: The Proceedings of the British Museum Conference*. She continues to work in medieval stained glass and presented a paper at the International Corpus Vitrearum meetings held at the Hermitage Museum in St. Petersburg, Russia (July 2010).

Gay Robins delivered three invited lectures: “Birds, Blooms, and Butterflies: Representing the ‘Natural World’ in New Kingdom Egyptian Art” (The Egyptian Image in Context, Princeton University, April 2010); “Constructing Elite Group and Individual Identity within the Canons of Eighteenth Dynasty Theban Tomb Chapel Decoration” (Problems of Canonicity and Identity Formation in Ancient Egypt and Mesopotamia, University of Copenhagen, May 2010); and “Meals for the Dead: The Image of the Deceased Seated before a Table of Offerings” (Dining and Death: Interdisciplinary Perspectives on the “Funerary Banquet” in Art, Burial, and Relief, Ioannou Centre for Classical and Byzantine Studies, Oxford University, September 2010).

Judith Rohrer spent the summer in Barcelona, researching a book tentatively titled *Constructed Meanings: A Polemical History of the Expiatory Temple of the Sagrada Familia*. She returned in November—invited in acknowledgment of her decades-long scholarly attention to Catalan architecture—to attend the consecration ceremony where the temple was designated a basilica by Pope Benedict XVI.

Rebecca Stone is Emory College’s Masse-Martin/NEH Distinguished Teaching Professor for the period from 2010 to 2014.

Eric Varner delivered three invited papers: “Maxentius and Constantine: Images and the Expropriation of Imperial Identity” at the Danish Academy in Rome, “Grotesque Aesthetics: Transgression and Transcendence in Neronian Rome” at the British School in Rome, and “Grotesque Aesthetics in Neronian Art and Culture” at the University of Aarhus in Denmark.

Bonna Wescoat’s publications this year include (co-edited with O. Palagia) *Samothracian Connections: Essays in Honor of James R. McCredie* (Oxford 2010), to which she contributed two articles. Her paper, “‘The most perfect idea of a Greek city that anywhere exists’: Assos, Archaeologists, and American Ideologies”—delivered at the University of Pennsylvania in March 2010—has been published as part of the exhibition catalogue, *Archaeologists and Travelers in Ottoman Lands*. She delivered a paper titled “Skopas of Paros and the Sanctuary of the Great Gods on Samothrace” at an international symposium on Skopas of Paros in Paros, Greece, in June.

Alexandra Woods, an Egyptologist in the Department of Ancient History at Macquarie University, Australia, has been visiting in the department this semester teaching courses in hieroglyphics and Egyptian wall painting.

We are delighted to welcome **Todd Cronan**, who joined Art History as an assistant professor in modern European art in September.

Todd received his BA from University of California–Berkeley in 1994 and his PhD from the same institution in 2005. Prior to coming to Emory, he was an assistant professor at Virginia Commonwealth University. Trained in philosophy as well as art history, his scholarly interests comprise a set of recurrent problems in modern art and architecture concerning the role of affect, intention, form, and expression. He is currently working on a genealogy of the various dissatisfactions with representation within the avant-garde in Europe, and the historical and ongoing displacement of intention and ideology by affect and identity.

As both a scholar and teacher, he seeks to stretch the traditional limits of the field of art historical inquiry by combining critical and historical sources with theoretical models developed in philosophy, literary criticism, psychoanalysis, and social history. These methodological interests are at the heart of his first book, *Matisse, Bergson, and the Philosophical Temper of Modernism*, in press with the University of Minnesota Press, as well as his forthcoming monograph, simply titled *Matisse*, which focuses on the artist’s sustained visual dynamics throughout his creative life. Todd is also a founding editor—along with Robert Pippin, Michael Fried, Jennifer Ashton, Walter Benn Michaels, and several others—of a new online journal devoted to literature, art, poetry, philosophy, and politics titled *Nonsite*.

Todd’s teaching at Emory will focus on European art in the first half of the twentieth century. This first year, in addition to a survey of that field, he is teaching the seminars *Matisse and Picasso* and *From Dada to Constructivism: 1916 to 1923* as well as an undergraduate topics course, *After Cézanne*.



NEWS

Undergraduate Honors and Paper Prize Winners 2010

Last year was a banner year for honors theses. We had a record nine students complete the honors program. They all presented their work in progress at our Honors Symposium, organized by Sarah McPhee, in December and received acknowledgment at the Honors Ceremony preceding graduation last May.

Honors

Robin Alexander (Art History/Visual Arts joint major), highest honors for "Time, Activity, Process, and Documentation: An Exploration of Contemporary Sculpture and Installation" (Advisers: Linda Armstrong, Visual Arts; Eddie Chambers, Art History, Fall 2009)

Frances Allitt, highest honors for "Construction and Collapse on Paper: The

Clades Judacae Gentis of Maarten van Heemskerck" (Adviser: Walter Melion)

Randi Fishman, honors for "A Careful Cruelty, a Patient Hate: Degas' Bathers in Pastel and Sculpture" (Adviser: Linda Merrill)

Desiree Gonzalez, honors for "Essentialism and Performativity in the Work of Ana Mendieta" (Adviser: Judith Rohrer)

Alexa Hayes, high honors for "Confronting Elsie Palmer: John Singer Sargent as a Painter of Real Women" (Adviser: Linda Merrill)

Anni Pullagura, high honors for "Performing the Museum: Memory, Meaning-Making, and Identity Production at the National Museum of the American Indian" (Adviser: Rebecca Stone)

Catherine Robinson (double major with Anthropology), high honors for "The European Image in West African Masquerades and Spirit Possession" (Adviser: Sidney Kasfir)

Katherine Sharrard, honors for "Johannes Malbodius Pingebat: The Poetry of Jan Gossaert's Painting" (Adviser: Walter Melion)

Chelsea Spencer (Architectural Studies minor), highest honors for "'Bursting the Seams': The Evolution of Archigram's Nomadic Living Units" (Adviser: Judith Rohrer)

2010 Art History Paper Prize

Marie-Helene Gagnon (senior), "Salvation on the Cross: A Typological Study of Phillips Galle's Seven Sacraments of the New Law" (for Bible Illustration in the Low Countries, Fall 2009); **Jennifer Levy** (senior), "Jan van Kessel's Allegories of the Four Continents" (for Seventeenth Century Still Life Painting, Spring 2009)



Sidney Kasfir with Delinda Collier



Jean Campbell with Sarah Kyle



Sienna Brown, her parents, and brother



Emily Taub surrounded by her extended family

Congratulations to Our PhD Students Who Graduated Last May

A record six students received doctorates in art history this year, an event that was celebrated with a luncheon reception in Carlos Hall following the graduation ceremonies on May 10. The newly minted PhDs are Sienna Brown, whose dissertation, "The Lithographs of Robert Rauschenberg," was directed by James Meyer; Delinda Collier, whose dissertation, "Art in State of Emergency: Figuring Angolan Nationalism, 1953–2007," was directed by Sidney Kasfir; Olubukola Gbadegesin, whose dissertation, "Picturing the Modern Self: Politics, Identity, and Self-Fashioning

in Lagos, Nigeria, 1861–1934," was directed by Sidney Kasfir; Sarah Kyle, whose dissertation, "The Carrara Herbal in Context: Imitation, Exemplarity, and Invention in Late Fourteenth-Century Padua," was directed by Jean Campbell; Sarah Scher, whose dissertation, "Clothing Power: Hierarchies of Gender Difference and Ambiguity in Moche Ceramic Representations of Human Dress, C.E. 1–850," was directed by Rebecca Stone; and Emily Taub, whose dissertation, "On Site-Specificity: A Genealogy," was directed by James Meyer.



Sarah Scher and Rebecca Stone

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Graduate Student Highlights

Our graduate students have been busy in the past year with awards, publications, presentations, and internships.

Susan Blevins Kress Foundation Travel Fellowship for Dissertation Research, 2010.

Memoria Romana International Doctoral Fellowship, funded by a Max Planck International Research Prize in the Humanities, 2010–2012.

2008–2010 graduate fellowship for Collaborative Research in the Humanities, which involved working with Bonna Wescoat on the Sanctuary of the Great Gods of Samothrace project.

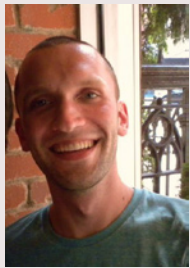
Jason Ciejka Trustees' Merit Citation from the Graham Foundation for Advanced Studies in the Fine Arts, 2009.

"Architecture, Music, and Expression at Santa Maria in Campitelli," Middle Atlantic Symposium in the History of Art, National Gallery of Art, Washington, D.C., March 27, 2010.

Elizabeth Cummins Named Junior Egyptologist at the Grand Egyptian Museum at Giza for one year beginning in October 2010.

Publication, "Beds in New Kingdom Egyptian Art," in the newsletter of the American Research Center in Cairo, Egypt, November 2009.

Catherine Fernandez "His Own Broad Shield He Hangs upon His Neck: The Gemma Augustea and the Pectoral of Charlemagne," Savannah College of Art and Design, Atlanta, for the symposium



Joe Madura Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad, Center for Advanced Study in the Visual Arts, travel to Italy, Austria, Belgium, and The Netherlands, November–December 2009.

Project Grant from the Emory College Center for Creativity and the Arts for "Current Conceptions and Processes of Queer Video," January 2010.

Seed Grant, Emory Race and Difference Initiative (awarded for a project on Andy Warhol's Ladies and Gentlemen series (1974–1975), March 2010.

"On Queer Art, Minimal Form, and Relationality," presentation at Queer Caucus, College Art Association, Ninety-Eighth Annual Conference, Chicago, February 10–13, 2010.

"A Queer Minimalism? Minimal Form and the AIDS Crisis," a presentation for the Emory Studies in Sexualities Program, April 2010.

In November and December 2009, I visited various places of artistic production during the Renaissance, including Florence, Rome, and Venice in the South and Ghent, Bruges, and Antwerp in the North. This trans-European itinerary was developed under the auspices of the Center for Advanced Study in the Visual Arts Predoctoral Fellowship for Historians of American Art to Travel Abroad, a unique fellowship offering Americanists the opportunity to conduct primary research outside their major field. My project considered artists' travels, international patronage, and the modalities of iconographic and formal exchange, topics I pursued in my minor field studies with the guidance of Jean Campbell and Walter Melion. Grounding such cross-cultural analysis, however, was the illumination that came from sustained engagement with individual works of art. Appreciating the devotional quality of Fra Angelico's Adoration of the Magi fresco in the convent of San Marco, for instance, is easier for understanding how the architecture of the small room in which it is located heightens the



narrative. Most arresting was the Laocoön, with which I spent nearly thirty minutes alone as the Pio Clementine museum was closing one evening. Its finely rendered tragic scene elucidated for me a vital example of the persistence of expressive gestural forms in art.

Jennifer Lyons International Committee of the Corpus Vitrearum Medii Aevi scholarship to support travel to the Twenty-Fifth International Colloquium of the Corpus Vitrearum Medii Aevi in Saint Petersburg, Russia, July 2010.

The Corpus Vitrearum Medii Aevi (an international organization devoted to the study and preservation of stained glass) held its International Colloquium July



5 through 9 at the State Hermitage Museum in Saint Petersburg, Russia. The colloquium took place in the historic theater of the Winter Palace built for Catherine the Great. While in Saint Petersburg, I also



had the exciting opportunity to examine a thirteenth-century manuscript in the National Library of Russia. Completed in Picardy, France, between 1260 and 1270, it is one of the earliest illuminated manuscripts of Gautier de Coincy's important collection of the miracles of the Virgin Mary and contains an illustrated version of the Theophilus story, the Marian miracle that is the subject of my dissertation.

Art and Fashion: From Peplos to Petticoat to Punk, March 5, 2010.

Clare Fitzgerald Fellowship for 2010–2011 at the American Research Center in Cairo, Egypt, for a research project titled "Image as a Tool of Spatial Organization in Ramesside Theban Tombs."

Rachel Foulk Collaborative Research in the Humanities Grant from Emory University in fall 2009. Foulk assisted Bonna Wescoat with her projects related to the Sanctuary of the Great Gods of Samothrace project, including [the new Samothrace website](#).

Thomas Lyman Research and Travel Fellowship to conduct research in Italy for her dissertation, "Politics of Place: Landscape Painting in Imperial Rome and Its

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Graduate Student Highlights continued from page 7

Environs" in fall 2009.

Emory University Women's Club Memorial Award in Graduate Research for 2010–2011.

Gulnar Bosch Travel Assistance Award from the Southeastern College Art Conference for presentation at the conference.

"A Walk through the Seasons in Ancient Rome: Art and Text on the Esquiline Landscape Calendar," University of Iowa Twenty-Fifth-Annual Art History Graduate Student Symposium: Art and Text, April 9–10, 2010.

"Shifting Points of View: Landscape, Painting, and Architecture at the Villa della Farnesina in Rome." A presentation at the Ninety-Eighth-Annual Conference of the College Art Association, Chicago, Illinois, February 11, 2010. Session: "Painting and the Built Environment," sponsored by the Society of Architectural Historians.

"Pictures of Power: The Landscape Paintings of Nero's Domus Aurea in Rome," Southeastern College Art Conference, Mobile, Alabama, October 22, 2009.

Jessica Gerschultz Fulbright Fellowship, Tunisia (2009–2010); Fulbright Critical Language Enhancement Award, Tunisia (2009–2010).

Fulbright Enrichment Seminar, Jordan (2010); Council of American Overseas Research Centers Multicountry Research Fellowship: Alternate Fellow (2009).

Jeanne Jeffers Mrad Graduate Student

Travel Award from the American Institute for Maghrib Studies, fall 2010.

"Representing Women's Roles in Modernizing Tunisia: Safia Farhat and the (Un)Weaving of Tradition," at the conference Africa on My Mind: Contemporary Art, Home and Abroad, Savannah College of Art and Design, Savannah, Georgia (2010).

"Shaping a Tunisian Modernity: Safia Farhat's Iconography of Penelope," Middle East Studies Association forty-fourth-annual meeting, San Diego, California, November 18–21, 2010.

"The New Ecole in Tunis: Safia Farhat, the Beaux-Arts, and the Modern Woman," at the Association for Modern and Contemporary Art of the Arab World first international meeting, Doha, Qatar, December 2010.

Amanda Hellman 2009 Gwangju Biennale curator course, Gwangju, Korea.

Mellon internship for the Carlos Museum, summer 2010.

Kira Jones 2008–2010 graduate fellowship for Collaborative Research in the Humanities. She worked on the Sanctuary of the Great Gods of Samothrace project.

Ugochukwu-Smooth Nzewi TIAA-CREF Ruth Simms Hamilton Fellowship in African Diaspora Studies, 2010–2011.

Graduate Student Fellowship at the

Museum of African Art, Smithsonian Institution, Washington, Summer 2009.

Guest Curator, Transitions: Contemporary South African Works on Paper, High Museum, Atlanta, January 9–June 10, 2010.

"Rethinking the African Photographic Image: Malick Sidibé's and Zwelethu Mthethwa's Photographic Portraiture," a presentation at Africa: Engaging the Past, Envisioning the Future, the Eighteenth-Annual Graduate Research Conference in African Studies, African Studies Center, Boston University, Boston, March 19–20, 2010.

Amanda Rogers Fulbright-Hays fellowship for study in Morocco, 2010.

Long-Term Research Fellowship (twelve-month) from the American Institute for Maghrib Studies, 2010–2011.

"The Hand of Fatima as a Shared Protective Emblem in Al Andalus," a presentation to the Department of Middle Eastern and South Asian Studies, Emory University, November 2009.

Andrea Satterfield "Assimilation at the Court of Charles V: Indigenous American Performance in Christoph Weiditz's *Trachtenbuch* (1529) and Hapsburg Imperial Identity," College Art Association, Chicago, February 10–13, 2010.

Jennifer Siegler Ann Uhry Abrams Graduate Travel Fellowship for research in Peru, 2010.

Devon Stewart Worked on the Pompeii Archaeological Research Project: Porta Stabia in summer 2010.

"Conservation and Innovation: The Zodiac in Egyptian Art," a presentation at the Archaeological Institute of America, Anaheim, California, January 6–9, 2010.

John Tyson "Uncivilizing Mission: Atomic Drawing in Anton Kannemeyer's 'Alphabet of Democracy' Series," a presentation at Africa: Engaging the Past, Envisioning the Future, the Eighteenth-Annual Graduate Research Conference in African Studies, African Studies Center, Boston University, March 19–20, 2010.

Elliott Wise Kress Foundation grant to support travel to the Netherlands, where he gave a conference paper, "Immaculate Transgression: Crossing Gendered Boundaries in Marian Devotion," for the Histo-

Meghan Tierney Research and editorial assistant for Rebecca Stone's forthcoming book *The Jaguar Within* during the spring 2010 semester.

Nasca Ceramics Conservation Internship at the University of San Marcos Archaeological Museum, Lima, Peru, sponsored by the Public Affairs Section of the U.S. Embassy, Lima, Peru, July 1–August 27, 2010. Travel was made possible by funding from Emory's Laney Graduate School.

During summer 2010, I worked as an intern at the Museo de Arqueología y Antropología de San Marcos in Lima. My project involved the research, cataloging, and conservation treatment of a group of thirty ancient Nasca polychrome ceramics from the Julio C. Tello collection. While in Peru, I also took the opportunity to do fieldwork for three weeks in the Nasca region with a team of archaeologists led by Kevin J. Vaughn of Purdue University. Excavating at copper and hematite mines, domestic habitations, and a presumed smelting site, I was able to gain firsthand knowledge of ancient Nasca sites that I will bring to my dissertation research on the imagery of early Nasca ceramics.



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rians of Netherlandish Art in Amsterdam, May 27–29, 2010.

“‘An Odor of Sanctity’: The Iconography, Magic, and Ritual of Egyptian Incense,” *Studia Antiqua: A Student Journal for the Study of the Ancient World* 7 (Spring 2009): 67–80.

“From Marketplace to Mount Car-

mel: Eastern Pageantry and the Spectacle of Folk Religion on the Bay of Naples,” in *Pageants and Processions: Image and Idiom as Spectacle*, ed. Herman du Toit (Newcastle upon Tyne, United Kingdom: Cambridge Scholars Publishing, 2009).

Undergraduate Student Alumni

Our information for this section depends mostly on news supplied to us by former students who have kept in touch. We hope that you will send us news of what you are up to now so that this can become a vital part of our newsletter networking. In this forty-fifth year of Art History at Emory, we particularly hope to hear from those of you who were here in the early years of the department.

1975

Sarah Hereford Rick owns a restaurant in Atlanta in the Grant Park/Cabbagetown neighborhood called Stone Soup Kitchen, which opened in 2005. Serving breakfast and lunch seven days a week, she reports that it is a lot of fun and a lot of work. After graduation, she stayed in Atlanta and married John Rick, who owns a remodeling company called Wood Logic. For seventeen years, she owned and ran an independent grocery store on Virginia Avenue called Stone Soup Natural Foods, an outgrowth of Stone Soup Food Cooperative, which she was involved in while a student at Emory. Along with her grocery store partners, Myron Monsky (75C) and Field Coxe, she started Savage Pizza, leaving that venture in 1997 to raise her three children. The oldest is in architecture school at Yale, the second is at University of Georgia law school, and the youngest is an undergraduate at UCLA.

Beth Volin earned an MD from Northwestern University. She is the current director of general pediatrics and associate chair of the department of pediatrics at Rush Children's Hospital of Rush University Medical Center in Chicago. In 1997, she founded the Kids-SHIP (Kids Shelter Health Improvement Project) program, which has served

more than 9,000 homeless children during the past decade at Rush-Presbyterian-St. Luke's Medical Center. Last year, Volin was honored with the Emory College of Arts and Sciences Distinguished Alumni Award.

1989

Margot Davis Rosenberg is a senior vice president at Christie's, specializing in American furniture and folk art. She has appeared numerous times on *Antiques Roadshow* on PBS and lives in New York City with her husband and two daughters.

1992

Anne Dennington became the executive director of Flux Projects in 2009, a new organization to support artists in creating innovative temporary public art throughout Atlanta. She has deep connections to Atlanta's arts community, having served as the first executive director of Atlanta Celebrates Photography (ACP) from April 2004 to September 2007, and before that as director of the Lowe Gallery. More recently, she was director of museums for the City of Monroe, Louisiana, overseeing the Masur Museum of Art, the largest visual arts museum in northeast Louisiana, and the Cooley House. Dennington began working in public art in 2004, when she developed the public art component of ACP's programming. She serves on the board of directors of the Metropolitan Public Art Coalition.

Nica Gutman Rieppi is currently associate conservator for the Samuel H. Kress collection of Old Master paintings and teaches in the art conservation graduate training program at the New York University Institute of Fine Arts.

“Madonna dell'Arco and the Byzantine Interface in Southern Italy,” in *The Apolline Project: Interdisciplinary Studies of Vesuvius' North Slope*, ed. R. T. Macfarlane and G. F. DeSimone (Naples, Italy, and Provo, Utah: Suor Orsola Benincasa University Press, 2010).

1998

Elisa Silva is principal in the firm Enlace Arquitectura, an architectural studio she founded in 2007 in Caracas, Venezuela. Enlace is engaged in research, publication, design, and development of architectural projects, with an emphasis on the renovation of public space, slum upgrading, ephemeral urban installations, and sustainability. Since earning her MA from Harvard's Graduate School of Design in 2002, she has collaborated in the firms of Rafael Moneo, SOM/NY, and Office dA, and spent 2005–2006 at the American Academy in Rome. Silva has won several architecture competitions, including those for Maracay Metropolitan Park and the rehabilitation of Sabana Grande Boulevard in Caracas, and the design for La Manufacture des Paysages in Villeneuve, France. Her work has been exhibited in Milan, Rome, and Caracas. She is also a founding member of the Fundación Espacio 2007, a nonprofit organization focused on stimulating discourse about architecture in Venezuela through lectures, exhibitions, and publications.

2000

Ginny Cook earned an MFA in photography and media from the California Institute of the Arts in 2005. She now lives and works as an artist in Los Angeles and is the co-founder and editor of *Material* magazine.

Ted Paxton, who was an architectural studies minor, earned his MArch from Harvard's Graduate School of Design in 2009 with the thesis project “Le Bourget Airport: Infrastructural Synapse—Strategizing the Middle Landscape of Paris.” He is currently splitting his time between Cambridge, Massachusetts, and Atlanta, where he is working as part of both project- and office-management teams with Mack Scogin Merrill Elam Architects.

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2002

Ila Hersh Furman received an MA in art history from the University of Arizona in 2005, with a focus on Mayan art. After working as the director of two private art galleries in Washington, D.C., she has been a registrar at the Corcoran Gallery of Art for the past four years.

Robert Hoang received an MA in art education (K–12) from Georgia State in 2004. He is currently a graphic designer and webmaster who teaches art at the International Studies Academy in San Francisco.

Matthew Howard, who was an architectural studies minor, graduated with an MBA from Dartmouth College in 2007 and has been working for Eli Lilly & Company since then. His first work with the company was in the New Product Planning group helping develop cancer drugs. Now, responsible for international marketing of Lilly's two oncology drugs, Matt gets to visit museums all over the world and see the art that he studied at Emory. He continues to love and appreciate architecture and now gets to walk through the buildings he knew only from books before.

2003

Jason Anderson, who was an architectural studies minor, received his MA from Georgia Tech in 2007 and is currently working as an interior project designer at Perkins+Will in Atlanta.

Elizabeth Mayton is a teacher of the deaf and hard of hearing in Paulding County, Georgia. She delights in painting and drawing in her free time.

2004

Amy Briggs received an MA in museum education from Tufts University in 2007. She is currently assistant curator for school-based learning at the Cincinnati Art Museum.

Jessica Conlin is currently working as the volunteer supervisor at the American Museum of Natural History in New York.

Carson Sieving is in the second year of law school at the University of Georgia.

2005

Peter Clericuzio is completing his dissertation in the history of architecture at the University of Pennsylvania, writing on Art Nouveau architecture in Nancy, France. He is working as an editorial assistant for the *Journal of the Society of Architectural Historians* and has published on Le Corbusier in the *Chicago Art Journal*, expanding on work done at Emory for his honors thesis in Art History and his joint BA/MA thesis in History.

Kylie Quave continues working on her dissertation in Peru for Southern Methodist University, funded by a Fulbright Field Research Grant. While there, she has taught an archaeological ceramics workshop course at the Universidad Nacional San Antonio Abad del Cusco. She plans to return to the U.S. in January 2011.

2006

Paula Burleigh is pursuing a PhD at CUNY Graduate Center in New York City, focusing on postwar European art, specifically spatial urbanism in art and architecture in the 1960s and early 1970s. She was the recipient of a three-year Joan Tisch Teaching Fellowship from the Whitney Museum of Art that supports PhD students to lecture to public and private groups about the Whitney's collection; she also has taught a survey of art after 1945 at MoMA.

Amanda Crawley, who was an Architectural Studies minor, is in the first year of the master of architecture program at the Rice University School of Architecture.

Ghazala Datoo, who was an Art History minor, is an intern in the internal medicine program at UCLA, following which he will train in ophthalmology at the USC-Doheny Eye Institute.

2007

Ben Arenberg, who was an Architectural Studies minor, is in the first year of the master of architecture program at the Sam Fox School of Design and Visual Arts at Washington University in St. Louis.

Celia Gibson is completing the MA in English at University College/London. In 2007–2008, she worked for Tate Publish-

ing, the exhibition catalog arm of the Tate museums in London.

Shari Kashani received an MA in eighteenth-century decorative arts from the Courtauld Institute of Art in London in 2009. She is currently working in the furniture department at Christie's in London.

Amelia Langer is studying for an MA in twentieth-century Latin American art at the New York University Institute of Fine Arts.

Alexa Roman is an art department coordinator for NBC TV in Los Angeles for shows such as *The Office*. She is also art director for an independent film about horse racing titled *And They're Off*...

Ashley Rye is completing her PhD coursework in Art History at the University of Delaware in nineteenth-century European art. She recently received the department's Robert T. and Anne R. Silver Award for Excellence in Teaching.

2008

Allison Becker is pursuing an MA in Journalism at the Columbia University Graduate School of Journalism.

Alison Friedberg is a third-year law student at Tulane Law School in New Orleans. She published an article on art law in the *Tulane Journal for Technology and Intellectual Property* in December 2009, investigating whether the Visual Artist Rights Act (found within the Copyright Act) applies to unfinished works of art, particularly in light of the recent First Circuit Court opinion in *Massachusetts MoCA v. Buchel*.

Anne Marie Gan is working in a management position with Bain & Company, a global business and strategy consulting firm in Atlanta.

Amber Gardner is studying for an MS at the Columbia University School of Social Work.

Whitney Ivey is an MA student in Medieval Studies at York University in England.

Sangwook Lee, who was an Architectural Studies minor, is a first-year MArch student at Columbia University's Graduate School of Architecture, Planning, and Preservation.

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Undergraduate Student Alumni continued from page 10

Brian Martin, who was an Architectural Studies minor, is pursuing an MArch at the University of Colorado College of Architecture and Planning in Denver.

Jenna Redmond is an assistant buyer for Burberry in New York City.

2009

Matthew Kerrigan is in the second year of law school at the University of Miami.

Jina Lee is a research associate in the Equity Research Department at UBS (a European investment bank) in Hong Kong.

Alyson Small is in the first year of medical school at the New York College of Medicine in Valhalla, New York.

Danielle Smith is pursuing an MS in Global Health at Emory's Rollins School of Public Health.

Mara Thomas worked at the National Building Museum in Washington, D.C., in visitor services immediately after graduation.

tion. She works in development at the John F. Kennedy Center for the Performing Arts in Washington.

2010

Kaitlin Dastugue, who was an Architectural Studies minor, is pursuing an MA with an emphasis on city and regional planning at the University of Pennsylvania School of Design in Philadelphia.

Randi Fishman is in her first year of an MA program in art business at Sotheby's Institute of Art in New York City.

Desiree Gonzalez interned as an interpretive guide at the Hirschhorn Museum in Washington, D.C., during summer 2010 and now works in the education department at the Whitney Museum in New York.

Kelsey Harper is studying for a PhD in early modern Spanish art at Brown University, Providence, Rhode Island.

Nami Kim is pursuing an MA in fashion studies at Parsons the New School for De-

sign in New York City. She is also working as an intern in the accessories department at *Harper's Bazaar* magazine.

Kameron King, who was an Architectural Studies minor, is pursuing an MArch in the School of Architecture at University of North Carolina-Charlotte.

Catherine Robinson is in the first year of law school at University of California-Hastings in San Francisco.

Erin Savin, who was an Architectural Studies minor, is pursuing an MArch in architecture at the University of Pennsylvania School of Design in Philadelphia.

Frey Schlemmer is pursuing an MArch at the College of Architecture at Georgia Tech in Atlanta.

Chelsea Spencer is working as office coordinator at Mack Scogin Merrill Elam Architects in Atlanta and dancing for Staibdance and Catellier Dance Projects.

Atlee Tyree is in the Peace Corps in Ukraine, teaching secondary-level English.

Graduate Student Alumni

Susan Todd-Raque 93 MA is an independent scholar, writer, lecturer, and art history critic, particularly regarding the photographic arts. She has taught at the Atlanta College of Art, Georgia Tech, Georgia State, and Spelman College, and has lectured on contemporary and historical art at museums and colleges in the Atlanta area. Her published work includes essays in *The Encyclopedia of Twentieth-Century Photography* and numerous freelance articles for *Public Art Review*, *Art Papers*, *Piedmont Review*, *Views*, and the Atlanta Photography Group. Her *Photography Collector's Primer*, originally published in 2009, is now in its second edition. Co-founder of Atlanta Celebrates Photography, she also has served on the boards of *Art Papers*, Georgia Lawyers for the Arts, and City Gallery East. The



Lisa D. Freiman 01 PhD is senior curator and chair of the Department of Contemporary Art at the Indianapolis Museum of Art (IMA). The U.S. Department of State recently appointed Freiman as the commissioner of the U.S. Pavilion for the fifty-fourth International Art Exhibition, the Venice Biennale in 2011. In this capacity, she will work with the Puerto Rico-based collaborative Allora & Calzadilla to create six newly commissioned works. In 2010, Freiman launched IMA's 100 Acres: The Virginia B. Fairbanks Art and Nature Park, an urban oasis for experimental, commissioned, site-responsive artworks. It has received international critical acclaim in major publications including *ArtNews*, *Art Newspaper*, *Art in America*, *Art Review*, *New York Times*, and *Wall Street Journal*. Recently, 100 Acres also was featured prominently on PBS's *NewsHour* with Jim Lehrer (www.pbs.org/newshour/bb/entertainment/july-dec10/indyart_08-24.html). Prior to joining the IMA, Freiman worked as assistant professor of art history, theory, and criticism at the University of Georgia and served in the curatorial department of the Institute of Contemporary Art, Boston.

During her eight-year tenure at the IMA, Freiman has created a robust contemporary art program, which has become a dynamic model for encyclopedic museums as they engage the art of our time. Actively seeking out the works of emerging and established international artists, Freiman continues to provide a creative platform to support artists' work through major traveling exhibitions, commissions, acquisitions, and publications. She has published extensively on contemporary art, including the books *Amy Cutler* (2006) and *María Magdalena Campos-Pons: Everything Is Separated by Water* (2007), and *Type A* (2010). She is currently transforming her Emory dissertation, "(Mind)ing the Store: Claes Oldenburg's Psychoaesthetics" into the first scholarly monograph on Oldenburg; it is titled *Claes Oldenburg and the Sixties*.

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Graduate Student Alumni continued from page 11

numerous photographic exhibitions that she has organized for Atlanta galleries include Responding to Home at MoCA Georgia in 2007 and I See You. Do You See Me? at the CherryLion Studio this fall.

Angie Elsea Bourgeois 03 PhD was promoted to associate professor and received tenure at Mississippi State University. In 2009, she published *Reconstructing the Lost Frescoes of Santa Maria sopra Minerva in Rome from the Meditationes of Cardinal Juan de Torquemada*.

Laura Brannon Wingfield 09 PhD is an instructor in Art History at the Welch School of Art and Design at Georgia State University.

Delinda Collier 10 PhD is an assistant professor of Art History at the School of the Art Institute of Chicago.

Olubukola Gbadegesin 10 PhD is a Consortium for Faculty Diversity Postdoctoral Fellow and Lecturer in Art History at Bowdoin College, Brunswick, Maine.

Sarahh Scher 10 PhD is an assistant professor of art at Upper Iowa University, Fayette, Iowa.

Sarah Kyle Tamplin 10 PhD is an assistant professor of humanities (Renaissance and Early Modern Europe) at the University of Central Oklahoma, Oklahoma City.

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, including memories of the department that you would like to share in our forty-fifth year. _____

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.

Make a Gift

If you would like to make a gift to the Department of Art History, please go to the Campaign Emory website at campaign.emory.edu/ways-to-give. There, you will be directed to a secure giving page where you can direct your gift by selecting "Other" at the end of the list and indicating your general preference for the Art History Department, or you can choose to make a gift to one of our endowed funds:

- The John Howett Travel Fund for Advanced Undergraduate Seminars in Art History
- The Tom Lyman Fund for Graduate Research Travel
- The David Heath Lectureship in Modern and Contemporary Art
- The Art History Endowed Lectureship Fund

At the Campaign Emory website, you also will find directions for mailing your gift if you prefer.



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