

art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY



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Letter from the Chair

Greetings in this 46th year of Art History at Emory!

The Art History faculty, staff, and graduate students gathered last Saturday at the home of Eric Varner and his partner Brad Lapin for the annual welcome party in honor of our new graduate students. This year's party also had a valedictory purpose: our chair, Judy Rohrer, stepped down after six very successful years in office, and my colleagues and I wanted to mark the occasion and offer our collective thanks.

Judy is the proverbial hard act to follow, and before cutting the magnificent cake baked in her honor (and inscribed with the Latin tag, *Fortiter in re, suaviter in modo*—"Resolute in action, gentle in manner"), we paused to consider some of her accomplishments, not least the inauguration of the *Art History Newsletter*, of which this is the third installment. One of the functions of such newsletters is mnemonic: they make us mindful of former students, staff, and faculty; extend the boundaries of our virtual community; and allow us to keep abreast of everyone's present whereabouts and recent achievements. Indeed, newsletters serve as failsafes, ensuring that institutional memories don't lapse.

In the fall 2010 newsletter, Judy invited you to send reminiscences of the department, with a view to commemorating its 45th anniversary. As promised, a future issue of the newsletter will include a selection from the historical material pertaining to the department. This one features news from our faculty and current students, along with updates from our undergraduate and graduate alumni and emeritus/a faculty. Please feel free to keep us informed of any news about yourselves that

you might want to share; my email address is walter.melion@emory.edu.

This should be a banner year for the Art History department. We have initiated a national search for a specialist in contemporary art (1950 to the present) to replace our



Walter S. Melion

former colleague, James Meyer, who recently accepted an associate curatorship at the National Gallery of Art. A number of visiting lectures by distinguished faculty have been scheduled—among whom are Anne Dunlap of Tulane University,

Louise Rice of New York University, and Kristen Seaman of Kennesaw State University—with more to follow.

In spring 2012, the fourth triennial Lovis Corinth Colloquium, co-organized by Michel Weemans of the École des Hautes Études and me, convenes: 25 scholars from Europe and the US will gather at Emory for four days to give lectures on the topic, "*Ab historia propria figurativa: Visual Images as Exegetical Instruments, 1400–1700*." The Lovis Corinth Colloquia on Northern Art of the Early Modern Period are supported by a fund endowed by Kay Corinth, daughter-in-law of the famous German modernist painter Lovis Corinth.

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

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We also are privileged to host other endowed lectures, such as the biennial David Heath Lecture-ship in Contemporary Art and the Art History Endowed Lectureships, generously established by supporters of the department. To them and to other friends, such as the patrons of the John Howett Prize in Art History, the John Howett Travel Fund for Advanced Undergraduate Seminars in Art History, the Thomas Lyman Fund for Graduate Student Research Travel, and the Ann Uhry Abrams Travel Grant, we would like to extend our heartfelt thanks. Among our magnanimous supporters, we wish especially to acknowledge Ellen L. Albert, Rhoda Barnett Bernstein, Theodore Feder, Kari Ellen Harsel Gray, Lawrence Mathew Kaufman, Robert Dempsey Milledge, Walton H. Reeves Jr., Dana Ruben Rogers, Judith C. Rohrer, Mary Sargent, and Harry E. Stillwell. Thanks are also due to several corporate donors: AGL Resources, the Federal Home Loan Mortgage Company, IBM, Macy's, and Laura and Craig Mullins of Fidelity. All our 2010–2011 donors are listed on the final page of this newsletter, where you also will find information about how to make a gift to the department.

Thanks to the efforts of Kathleen Carroll, our programs coordinator in graduate studies, and Frank Jackson, our visual resources librarian, we now have a splendidly revamped website (arthistory.emory.edu). You can visit our Facebook page by searching for “Emory University Art History Department.”

On behalf of the faculty, staff, and students, let me wish you all good things during the coming holiday season and the new year.

Walter S. Melion

Walter S. Melion



Jean Campbell, Anne Dunlop, and Marvin Trachtenberg at the Clark Institute Symposium, “Artistic Agency and the Early Renaissance,” September 23–24, 2011.

Adventures in Early Renaissance Art History

Jean Campbell

On September 23rd and 24th, Jean Campbell (Emory) and Anne Dunlop (Tulane) convened the colloquium “Artistic Agency and the Early Renaissance” at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. The two-day colloquium brought together scholars from across the United States, the United Kingdom, Germany, and France, and was generously hosted by Michael Ann Holly, Aruna d’Souza, and the Research and Academic Program Office of the Clark. The event was a testament to what happens when you bring a group of smart, creative, and rigorously trained people together in a seminar room, within a museum, within the woods, and ask them to talk about the art of the early Renaissance. It turns out that when confronted with a work by Antonio Pisanello, Filippo Lippo, or Andrea Mantegna, art historians are not only still capable of making a painting reveal itself in new ways for the present, but apparently have an irrepressible urge to do so. Topics ranged from the matter of artist’s slaves within and beyond the workshop to the more lighthearted question of whether “incontinent putti” are truly threatening.

We were very pleased to be able to extend parts of the conversation at Emory on October 27th and 28th with a visiting lecture and colloquium by Dunlop. Her Thursday evening lecture, “Early Italian Painters and the Secret Life of Stones,” was followed, on Friday morning, by a colloquium with faculty and graduate students. In it, Dunlop, along with Campbell and Todd Cronan, opened the discussion of agency to perspectives from across the expanded field of Art History.

Art History Sponsors George Trakas for Honorary Doctorate

Judith Rohrer

At the May 2011 commencement ceremonies, sculptor George Trakas was awarded a doctorate, *honoris causa*. Sponsored and hosted by the Art History department, he became the first visual artist so recognized. In April, Trakas had been on campus for a week to restore and consolidate his “Source Route” sculpture in the ravine behind Carlos Hall and to converse with students, faculty, and museum staff. What follows is my introduction to the lecture, “Origin of Source Revealed,” which he delivered during that stay.

In 1979, John Howett and Clark Poling of the Art History department invited George Trakas to Emory to perform his sculptural work in the campus landscape, on the occasion of the symposium “Intellect and Imagination: The Limits and Presuppositions of Intellectual Inquiry,” which commemorated the 50th anniversary of the Phi Beta Kappa chapter at the university. Part of the work that he accomplished then, in a one-month residency funded by the National Endowment for the Arts, has endured to this day, quietly transforming the Emory environment and its public through generations.

George Trakas is a native of Quebec, Canada. After graduating from Sir George Williams University in Montreal, he moved to New York City, which has been his home base ever since. There, he studied art and science at various universities, receiving a BS from NYU in 1969. He has taught sculpture at numerous art schools including, most recently, 13 years at Yale.

Trakas is recognized nationally and internationally as a major figure in the “environmental art” movement, and his work has been represented in many of the major art museums of the world. More important for an artist who prefers to work with communities and in the public realm, his installations and interventions in towns and cities, parks and waterfronts, have served over many years to bring to light and to life natural sites that were endangered or blighted, calling attention to their inherent beauty and inducing embodied perceptions of remembered histories. His sculptural interventions—most often pathways into and through nature—seek to induce an increased awareness of the connections between the natural and the built environment, as both join to create a sense of place and center, of peaceful contemplation, in a world where mind and body are often stressed to the extreme.

Source Route provides a precarious pathway down into the ravine in Baker Woodlands and then up and out again, after meeting the stream at a point where traces of layered technologies can be seen along with the bedrock, native plants, and invasive ivy that creates a matted resting place. This place—which is today a cared for, almost ‘sacred’ green space recalling Henry Hornbostel’s appreciation for the Emory campus setting when he laid out the



Distinguished sculptor and environmental artist George Trakas with Judith Rohrer. Trakas was awarded a doctorate, *honoris causa*, in spring 2011.

original master plan between the two ravines—was, in the late 1970s, unkempt and rat infested, the unraveling backside of the quadrangle, with plans for construction under way that would have obliterated the blight, but also the woods. In creating a path into the site, revealing its degraded nature and calling attention to its endangered status, Trakas simultaneously spawned a perception of its history and of its potential for transformation. Building



George Trakas and his sculptural work *Source Route* in Baker Woodlands.

plans were halted, native plants were protected, ivy was pulled, and the woodland was restored to form an essential and revered part of the Emory “place.”

Over three decades, generations of Emory faculty, staff, and students have

made the journey to the “source” along with Tibetan monks seeking water in which to scatter the sands of their painted mandalas, and thousands of visitors to the campus and the museum. Depending on the time of day or year, the path leads the wanderer through different sensations and into different frames of mind. Sometimes beckoning, sometimes forbidding, the route always reveals as much about the one who traverses it, who seeks it out, who—in the experiences of body and mind—completes the work that Trakas left to Emory.

George Trakas is a major figure in contemporary art history. Emory is fortunate to have *Source Route* as a marker of his short stay among us and as a marker of the power that art has to transform its environment.

On the Retirement of Sidney Kasfir

To honor Sidney Kasfir on the occasion of her retirement at the end of the 2010–2011 academic year, a symposium was held from April 22 to 23, 2011 titled “Critical Encounters.” Sponsored by the Michael C. Carlos Museum through their Mellon Classroom Connection Endowment, along with the Art History department and the Institute for African Studies, the well-attended gathering brought together not only present and former students of Kasfir, but also graduate students from across America and Africa to present juried papers and commentary in the areas of African visual culture that have framed her work: “Commodification and Tourism”; “Heritage”; and “The Artists, The Workshop, and Cultural Brokerage.”

At the opening of the symposium, the gift of a whimsical crest mask depicting a male founding ancestor of the Tikar royal lineage



Dorothy Fletcher presents Sidney Kasfir with a valedictory bouquet.

from Cameroon was donated to the Carlos Museum, funded in part by the Art History department. At the same time, Judith Rohrer, representing the department, read the following tribute:

“How does one briefly summarize a career that has, by all accounts, profoundly transformed the field of African art study? While here at Emory, Sidney has established herself as a scholar of international stature who is unique among historians of African art in the geographical breadth and the temporal span of her work. Her research and fieldwork—evidenced in her three ground-breaking books and countless articles and essays—spans the precolonial, colonial, and postcolonial periods, engaging histories of east and west in sub-Saharan Africa, and considering a variety of media, including sculpture, painting, textiles, and ironwork. Her publications are compulsory reading for anyone hoping to understand African art and its history. Especially crucial to her explorations has been the African encounter with modernity and the commodification of African art in recent decades. Her work is characterized by an insightful mastery of theoretical issues, and she has singlehandedly shaped the field of contemporary African art, not only through writings and exhibitions, but also through her editorship of the “Dialogue” section of the preeminent journal *African Arts*, where she has introduced topics often deemed controversial, radically shifting perspectives in a relatively traditional field. An African art historian recently situated her among the “demi-gods” in the pantheon of African art history. . . .

“Sidney has brought a large number of top-flight graduate students to us, many of whom have gone on to follow along the innovative pathways that she has forged. She is a warm, caring teacher who has broadened the art historical reach of graduates and undergraduates alike.

“Sidney’s retirement leaves a considerable void in the department, and we will miss her. At the same time, we wish her well as she plans to split her time between Atlanta and her home in Kenya, where she will now have more time to spend with her husband Kirati, a Samburu livestock farmer. Along with the many scholarly projects that she intends to continue, Sidney tells me that she hopes to write a memoir. It should be a fascinating read.”



Sidney Kasfir receives accolades at her final classroom lecture before retirement.





Sidney Kasfir (Art History, Emerita) Envisions Her Future as an Art History Retiree

Technically, I have joined the ranks of the retired as of September 1, though it certainly doesn't feel that way. Until another Africanist art historian is hired to replace me, I hope to continue to teach courses intermittently, such as the postcolonial African art course I am giving this fall and the Islamic art and architecture south of the Sahara course I hope to offer next year.

Most academics envision retirement as a time to write without the distractions of teaching and administration, and 67 percent of Emory retired faculty remain in the metro-Atlanta area. While I too crave blissfully uninterrupted time for reflecting, research, and writing, my scenario is complicated by the fact that my husband and our farm are located in a remote part of the North Rift in Kenya. Thanks to the internet (and solar panels, since we have no electricity), I can keep in touch with colleagues, publishers, and students. I have written or edited four books there in the past 15 years, but my physical presence at Emory will be much less apparent in the future.

One project that has just come to fruition after many years of work is the exhibition and accompanying book, *Central Nigeria*

Unmasked: Arts of the Benue River Valley, co-curated and co-written by Marla Berns, Richard Fardon, and me. It opened at the National Museum of African Art in Washington on September 14 after its initial showing at the UCLA Fowler Museum and later will move to the Cantor Center for the Arts at Stanford and the Musée du Quai Branly in Paris. The project has had a very long gestation period and represents several years of fieldwork in Nigeria between 1974 and 1989, a rare opportunity to actually publish that "mountain of data" that everyone accumulates in a scholarly career but which may never see the light of day.

A second project, which is now in press, is an edited book by my University of Basel colleague Till Förster and me titled *Rethinking the Workshop: Work and Agency in African Art*. My most recent and continuing field research has been in Uganda with contemporary artists associated with the Art School of Makerere University in Kampala, where I hope to spend the spring semester 2012 advising their new PhD program for artists.

Michael Davis Gives the Harvey Stahl Lecture

Elizabeth Pastan

During the span of an October week in 2010, Michael Davis of Mount Holyoke College gave a series of four public lectures and one seminar on Gothic architecture, art, and urbanism in the Atlanta area. The lecture series was sponsored by the International Center of Medieval Art (ICMA)—the organization based at the Cloisters in New York—and, in addition, each local institution became a cosponsor. The series, named for the beloved professor of medieval art history Harvey Stahl from the University of California–Berkeley, was planned not just to bring a distinguished scholar to Atlanta, but also to allow the different local institutions to work together.

Davis showed remarkable stamina as he shuttled between the various lecture venues, delivering one beautifully crafted lecture after another. Each lecture, hosted by a different institution and delivered before a different kind of audience, could and did stand on its own but, in addition, all were artfully coordinated under general themes of architectural representation and its tools, design decision making, orchestrated spatial experience, and multimedia decorative programs. He brought to life the Gothic sites of Clermont-Ferrand, Troyes, and Paris, in particular, and broached his newest research as well as the themes that have engaged him during the last two decades. For the four local hosts who were each able to attend multiple lectures, the series was definitely more than the sum of its parts: it fostered reflection on the state of the field and conversations between faculty members and students at multiple schools.

The first lecture, “Designing Heaven: Drawing in Gothic Architectural Practice,” took place at Georgia Tech before a large audience of beginning design students studying under Laura Holengreen, herself a student of Stahl. Later that day, in the beautiful new lecture hall in the Oxford Road Building on the Emory campus, Davis addressed a group that included all the area medieval faculty sponsors, Emory faculty from Art History and the Gradu-



Michael Davis of Mount Holyoke College

ate Division of Religion, and advanced graduate students. Here the topic was “Architecture, Image, and Vision in 13th-Century France,” presenting the cathedral of Notre-Dame of Clermont-Ferrand as a case study of the orchestrated, totalizing, multimedia environment of Gothic churches. The following day, hosted by Stefaan Van Liefferinge at the University of Georgia, Davis presented “Medieval Architecture and Digital Technologies.” The last major lecture, “When the City Was in Its Flower: Experience and Meaning of Paris,” was presented at Agnes Scott College. In this lecture, hosted by Donna Sadler, Davis highlighted the vivid picture of Paris painted by Guillebert de Metz in 1407.

The week ended in the most intimate context of all: in Pastan’s seminar, The Gothic Site. Following the lead of Paul Crossley in his article “The Man from Inner Space,” focusing on the orchestration of the seasonal liturgies at the church of St. Laurence in Nuremberg, Davis returned to the subject of Clermont-Ferrand and argued that the proper response to a multi-

media site is multimodal scholarship, taking advantage of the burgeoning possibilities of visualization and interpretation offered by new digital tools. Whether commenting on the topographical constraints of the sloping site, the form of the Bündelpfeiler of the choir, the original liturgical furnishings of the cathedral, or the scenography of views into chapels and toward particular windows and altars, Davis brought the building and its designer to life.

All four Atlanta-area hosts were grateful to the ICMA, Davis, and their local institutions for a week of wonderful intellectual stimulation and for bringing us into closer dialogue with one another—a circumstance that should continue to bear fruit for us and our students for a long time to come.

Fall 2011 Art History Endowed Lecture by Louise Rice

Sarah McPhee

Louise Rice, associate professor of art history at New York University, visited the Emory Department of Art History from November 17th to 18th. She delivered a large public lecture in the department's Endowed Lecture series on Thursday evening and ran a colloquium for graduate students and faculty the following morning. Rice is a specialist in the art and architecture of Baroque Rome. Her publications include *The Altars and Altarpieces of New St Peter's: Outfitting the Basilica, 1621–1666* (1997), as well as articles and essays on topics ranging from possums to the Pantheon.



Louise Rice

Her most recent work focuses on 17th-century Roman prints and print culture. She is writing a history of the thesis print, a uniquely Baroque genre of engraving notable for the novelty, variety, and virtuosity of its visual language. In her lecture on November 17th, she presented aspects of her current research. Taking as her theme the Baroque fascination with the phenomenon of magnetism, she traced the diverse ways this most mysterious of natural forces was

given poetic expression in works of art commissioned by undergraduates at Rome's most prestigious school, the Collegio Romano.

Spring 2011 Lecture by Andrew Wallace-Hadrill

Eric Varner

This spring, Andrew Wallace-Hadrill—master of Sidney Sussex College, Cambridge University, and the former director of the British School at Rome—delivered the annual Art History Endowed lecture (“Herculaneum: Living with Catastrophe”) to a full house at the Michael C. Carlos Museum. Wallace-Hadrill presented exciting recent archaeological discoveries and digital reconstructions based on his ongoing restoration project at Herculaneum. During his visit to Emory, he also led a colloquium for undergraduates, graduate students, and faculty where he persuasively reidentified the so-called Basilica at Herculaneum as the city's Forum. Wallace-Hadrill's new interpretation of the Forum will reshape our understanding of Roman urban planning.

Art History Alumni Preview Christie's Auction

Judith Rohrer

On April 28, some 20 Art History alumni and guests gathered at the Christie's galleries in Rockefeller Center for a guided preview of the paintings up for auction at the spring Impressionist and modern art sale. The evening event, organized by Margot Davis Rosenberg 89C, senior vice president of American Decorative Arts at Christie's, featured a wine and cheese reception with words from me, followed by fascinating commentary by one of the modern art specialists on the paintings to be sold—including works by Monet, Vlaminck, and Picasso—which would set records at the May 4 auction. This was followed by a behind-the-scenes tour of the Christie's store-rooms, with the final destination being Margot Rosenberg's area of American furniture. There, she shared with her fellow alumni some of her expertise in judging the value of specific pieces, indicating the features that would be particularly prized by collectors. The event, organized on the Emory end by Rhonda Davidson, director of development for Emory College (who also attended), not only lent insight into the workings of the art auction business, but also proved to be a congenial networking opportunity for our New York alumni. We hope to sponsor more such events—in New York and elsewhere—in the future.

John Howett Prize in Art History

The second-annual John Howett Prize in Art History was awarded to Anna Nelson-Daniel, a junior Art History/ Visual Arts major. Anna used the \$2,500 prize to travel to Turkey to visit outstanding examples of Byzantine and Ottoman architecture in Istanbul and environs in May. She had become curious about the development of Turkish architecture and its influences, both Christian and Islamic, after encountering images of Hagia Sofia in her first Art History course at Oxford College.

During her two weeks in Turkey, Anna was able to visit the major monuments in Istanbul—the Hagia Sofia, now a museum, and the Blue Mosque, still a functioning place of worship—but also the Pera Museum and the Istanbul Modern where, in both places, she found ample evidence of the influence of the many cultural traditions on modern and contemporary art production, as well as the desire to engage with the European and American avant-garde.

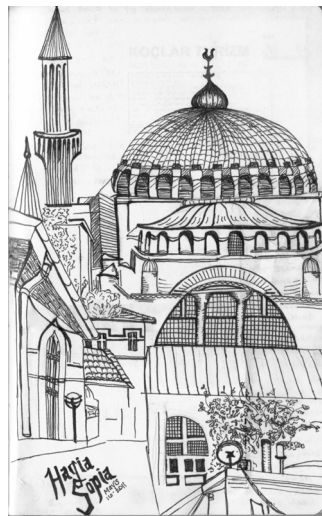
To gain an understanding of Turkey beyond metropolitan Istanbul, Anna traveled to Cappadocia in central Turkey to see the famous rock structures and experience the houses and cave churches carved into the lava formations, or “fairy chimneys.” She was particularly taken with the interactions between Muslim and Christian cultures evident in the Cappadocian churches, especially the Buckle Church, where Islamic artisans elaborated on Christian imagery. Her travels culminated in a visit to the Chora Church on the outskirts of Istanbul, where she spent hours studying the magnificent Byzantine mosaics.

Summing up her experience, Anna writes, “Although I was tremendously sad to leave Istanbul after two short weeks, I am sure that I will remember the trip and what I learned from it for years. The Hagia Sofia sparked my interest in Turkey; traveling through the country, I was introduced to numerous equally remarkable sites. Visiting the churches, mosques, palaces, museums, and ancient places helped me to develop a greater understanding of the layers of art and aesthetic creativity that have shaped Turkish culture throughout its history. This trip has helped me to develop a foundation of knowledge about the development of Turkish art and architecture over time—something that I hope to pursue in greater detail in the future. I am most grateful to the Art History department and the John Howett Prize for making this experience possible.”

The John Howett Prize in Art History, generously funded by a grant from Ellen Albert 79C, is competitively awarded each year to 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.



Anna Nelson-Daniel, recipient of the John Howett Prize, in Hagia Sophia, Istanbul, summer 2011.



Drawings by Anna Nelson-Daniel of Hagia Sophia and Chora Church in Istanbul, summer 2011.

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Faculty News

Jean Campbell Campbell completed her three-year stint on the Board of Advisers for the Center for Advanced Study in the Visual Arts in Washington, D.C. She gave a paper at the annual meeting of the College Art Association in New York and was one of the participants in the sessions commemorating the 500th anniversary of the death of Giorgio Vasari at the annual meeting of the Renaissance Society of America in Montreal. Campbell also served as chair and commentator for one of the sessions at the 2011 Sewanee Medieval Colloquium. Most recently, she and Anne Dunlop organized and convened the colloquium “Artistic Agency and the Early Renaissance,” hosted by the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts (see “Adventures in Early Renaissance Art History,” p. 2). Campbell continues to work on two major book projects, one on Simone Martini and vernacular poetics and the other on Pisanello and the knowledge cultures of the early 15th century, and is preparing the bibliographic article on “Portraiture” for the Renaissance and Reformation section of the *Oxford Online Bibliographies*.

Todd Cronan Cronan joined the Art History faculty at Emory in fall 2010. Since that time, he diligently has been completing two books on the artist Henri Matisse. The first—*Matisse, Bergson, and the Philosophical Temper of Modernism*—considers both the current trends in art historical analysis (including affect theory, the rise of the neurosciences, and all varieties of anti-intentionalism) and offers an alternative model to those trends based on notions of psychic conflict and unconscious agency. At the heart of the book is a new set of interpretations of Matisse’s greatest works as well as some less-well-known ones. The second book—simply titled *Matisse*—is a heavily illustrated volume for Phaidon’s new Focus on Art series. The latter surveys Matisse’s long career in all media, looking at some of the shared features of his earliest paintings to his last cut-outs. Cronan also has begun work on a new study of architectural modernism from Louis Sullivan to Richard Neutra. One chapter of that study has appeared in *Design and Culture*. He launched a new, peer-reviewed online journal at Emory called nonsite.org. It is a forum for art historians, literary critics, philosophers, composers, and political commentators with editors from across the humanities, including Walter Benn Michaels, Michael Fried, Ruth Leys, Robert Pippin, Charles Palermo, and Jennifer Ashton. In spring 2012, Cronan will chair two symposia titled “What Was Modernism?” One will take place at the High Museum of Art and will be focused on works from the exhibition From Picasso to Warhol; the other will take place at Emory as part of Beyond Beauty, an exhibition he is curating at the Michael C. Carlos Museum featuring modernist books and works on paper from the Manuscript, Archives, and Rare Book Library, and the Carlos’s permanent collection.

Dorothy Fletcher Fletcher, senior lecturer and director of undergraduate studies in the department, continues to coordinate and teach the two introductory survey courses, Art History 101 and

102; she also supervises the TAs who teach the discussion sections of those courses. Currently, she is involved with reshaping those courses to meet the challenge of matching course credit hours with contact hours. The Southern Association of Colleges and Schools has requested that Emory, as part of its reaccreditation process, match every credit hour to a weekly hour of course time during the term: hence, four hours weekly for four credit hours. In addition, her work in establishing an affiliation with Syracuse University’s program in Florence—one of the finest Art History programs abroad—has had rich rewards, with approximately three to four of our majors choosing this option each semester. Given that we increasingly have majors who are interested in the areas of arts administration and auction houses, she is building a relationship with administrators in Goizueta Business School in order better to advise those students. She is the faculty adviser for the student-run Art History Club, which has been busy hosting information sessions for our majors about internships, study abroad options, careers, and postgraduate education, as well as organizing visits to the High Museum and social occasions for faculty-student interaction. Fletcher also has been keeping track of our alumni and enjoys hearing from former students.

Sarah McPhee In the past year, McPhee has been busy on both sides of the Atlantic: last December, she spoke at an international conference on mapping in Rome on the subject of her new research on the 17th-century etcher Giovanni Battista Falda. She completed her term as book review editor for the *Journal of the Society of Architectural Historians* in March, and her latest book, *Bernini’s Beloved: A Portrait of Costanza Piccolomini*, will be published in January 2012.

Walter S. Melion In addition to the edited volume *Meditatio—Refashioning the Self: Theory and Practice in Late Medieval and Early Modern Intellectual Culture*, which contains two major articles, “Types and Functions of Meditation in the Transition from Late Medieval to Early Modern Intellectual Culture” and “Exegetical Duality as a Meditative Crux in Maarten van Heemskerck’s *Balaam and the Angel* in a Panoramic Landscape of 1554,” Melion published the article “Allegory, Mode, and Authorship in the Study of Northern Art” (*Art History* 33). He gave more than 10 public lectures on various topics at European and North American venues, including Amsterdam (Historians of Netherlandish Art Conference), Glasgow (Society for Emblem Studies, University of Glasgow), Leipzig (Universität Leipzig), London (Courtauld Institute of Art), Montreal (Sixteenth-Century Studies Conference), and Paris (Institut National d’Histoire d’Art), as well as a Robert and Avis Burke Lecture at the University of Indiana–Bloomington, and a keynote address at the conference *Rekonstruktion der Gesellschaft aus Kunst: Antwerpener Malerei und Graphik in und nach den Katastrophen des späten 16. Jahrhunderts* (Herzog August-Bibliothek). He also wrote a keynote address for the International Conference of the Society of Emblem Studies (University of Glasgow), which was read in his absence by Alison Adams. Melion is currently working on three further edited volumes and

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two monographs—a study of Marian image-theory as exemplified in the visual arts of the Low Countries between 1550 and 1600, and a study of Jan David, the foremost Jesuit emblemist in the Low Countries at the turn of the 17th century. He is co-organizer of the fourth Lovis Corinth Colloquium, “*Ab historia proprie figurativa: Visual Images as Exegetical Instruments, 1400–1700*,” which convenes at Emory in February 2012. His three-year term as chair of the Art History department began in fall 2011.

Elizabeth Pastan Pastan spoke at the Medieval Academy of America meetings in Scottsdale, Arizona, in March 2011, delivering the talk “How Nationalistic Interpretive Strategies Rendered the Bayeux Embroidery Incomprehensible”; on the same trip, she had the opportunity to visit Taliesin West for the first time. In May, she and Mary Shepard organized and presided over the two International Center of Medieval Art-sponsored sessions on glazing and stained glass at the Kalamazoo Medieval Studies Conference. Her work in these two areas, medieval stained glass and the Bayeux Embroidery, is also reflected in her reviews of new works on Antonio de Pisa and the Sainte-Chapelle in *Speculum* and *Art Journal* reviews, respectively, as well as her article, “Building Stories: The Representation of Architecture in the Bayeux Embroidery,” in the most recent volume of *Anglo-Norman Studies*.

Judith Rohrer was elected to a corresponding membership in the Reial Acadèmia Catalana de Belles Arts de Sant Jordi in March, in recognition of her scholarly dedication to Catalan culture and architecture. Here she is shown thanking the academy, in Catalan, on behalf of herself and the other newly elected corresponding academicians at the induction ceremony held in Barcelona last June.

Judith Rohrer After six years of chairing the department, Judith Rohrer is on sabbatical for the 2011–2012 academic year, completing a book on the Temple of the Sagrada Família in Barcelona. In March, she was elected to a corresponding membership in the Reial Acadèmia Catalana de Belles Arts de Sant Jordi (see below). In July, she lectured at the University of Barcelona in a series dedicated to Gaudí and the Sagrada Família; her lecture was titled “Visions del temple al llarg del 150 anys d’història.”

Gay Shute Shute delivered papers at the annual meetings of the American Schools of Oriental Research, the Society of Biblical Literature, and the American Research Center in Egypt. She also gave a lecture at the Michael C. Carlos Museum on the ancient Egyptian *Book of the Dead* in conjunction with performances of John Anthony Lennon’s new work, *Eternal Gates*.

Rebecca Stone In July 2011, Stone published her fourth book, *The Jaguar Within: Shamanic Trance in Ancient Central and South American Art*. She has been working on an exhibition on that topic, to open September 8, 2012, at the Michael C. Carlos Museum: “For I Am the Black Jaguar”: the Visionary Experience in Ancient American Art.” She has also been overseeing the reinstallation of the ancient American collection, to open January 26, 2013.



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Faculty News continued from page 10

Eric Varner Varner's "Reconfiguring Roman Portraits: Theories and Practices," appeared this spring in the *Memoirs of the American Academy* in Rome. He is currently finishing his book manuscript, "Grotesque Aesthetics: Transgression and Transcendence in the Age of Nero" and also recently completed two short forays into the world of late antiquity, "Maxentius, Constantine, and Hadrian: Images and the Expropriation of Imperial Identity," which will appear in an edited volume under the auspices of the Danish Academy in Rome, and "Roman Authority, Imperial Authoriality, and Julian's Artistic Program," which will appear in N. Baker and S. Tougher, eds., *Julian: Emperor and Author*, forthcoming, February 2012. In May, he presented "Fluidity and Fluctuation: The Shifting Dynamics of Condemnation in Roman Imperial Portraiture" at the Fluide Körper-Bodies in Transition Conference held at Morphomata Internationales Kolleg, University of Cologne. In October,

he will deliver the keynote address ("Sex, Lies, and Politics: The Portraits of Rome's 'Bad' Empresses") for the opening of the Yale-Mt. Holyoke collaborative exhibition *Reconstructing Antiquity* at the Mt. Holyoke College Art Museum.

Bonna Wescoat Wescoat continues to lead the research team in the Sanctuary of the Great Gods on Samothrace. In the past year, she co-edited *Samothracian Connections: Essays in Honor of James R. McCredie*. Due out in January are *The Temple of Athena at Assos* and *Architecture of the Sacred: Space, Ritual, and Experience from Classical Greece to Byzantium* (coedited with Robert Ousterhout). *Samothrace*, volume 9: *Monuments of the Eastern Hill* follows not far behind. To see some of the team's work on Samothrace, go to samothrace.emory.edu or visit the dig blog, isamothrace.org.

Undergraduate News

Honors

Kelsey Krzyston (Art History/Visual Arts joint major) *High honors* for "A Photographic Translation: Unearthing a New Spiritual Language" (Adviser: Jason Francisco)

Alexandra Morrison (double major with French Studies) *Highest honors* for "Degas's Modernism" (Adviser: Todd Cronan)

Rebecca Pedersen (double major with Chemistry) *Highest honors* for "Bernini, Ovid, and the Art of Active Reading" (Adviser: Sarah McPhee)

Andrew Sears (Art History) *High honors* for "Seeing and Not Seeing the Reliquary Bust of Saint Yrieix" (Adviser: Elizabeth Pastan)

Art History Paper Prize

Rebecca Pedersen (Art History and Chemistry double major) *First prize* (\$200) for "Bernini, Ovid, and the Art of Reading" (for Sarah McPhee, ARTHIST 759; Bernini, fall 2010).

Monique Osigbeme (junior Biology major, Art History minor) *Honorable mention* for "Ara Pacis Augustae: An Influential Monument" (for Eric Varner, ARTHIST 329; Roman Sculpture in Context, fall 2010)

John Howett Prize in Art History

Anna Nelson-Daniel used the prize money (\$2,500) to travel to Istanbul to visit and study Byzantine and Turkish sites.

Sonny Carter Memorial Scholarship

Courtney Von Stein (Chemistry major, Art History minor) This prestigious award memorializes an Emory alumnus who was a soccer player, physician, test pilot, and astronaut, Manley Lanier "Sonny" Carter Jr. 69C 73M. One merit-based scholarship is awarded each year to an Emory College student who demonstrates a commitment to developing his or her full human potential and who clearly strives to use his or her intellectual, physical, and moral qualities for the common good. The award provides full tuition for the student's senior year.

Courtney is currently enrolled in the Winterthur graduate program in art conservation at the University of Delaware, where she was awarded a tuition fellowship and living stipend.

Other Recognition/Awards

William Partin III interned at the Villa I Tatti Harvard University for Renaissance Studies in Florence, Italy, where he spent the Spring 2011 semester with the Syracuse University study abroad program. He also received the Coluccio Salutati merit award, which recognizes students who aspired to the highest level of integration into the Italian culture and who demonstrated academic achievement within the Florence program.

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Undergraduate Student Alumni News

1960

William R. Mitchell graduated from Emory before the Art History department was established, but we feel that, given his subsequent career, he just might have been a major if such a major were available during his Emory years. Therefore, we are pleased to claim him as an honorary alumnus. An architectural and cultural historian, historic preservationist, lecturer, and award-winning author, he was a founding trustee of the Georgia Trust for Historic Preservation in 1973 and author of its first major book, *J. Neel Reid, Architect*, published in 1997. In 1998, he was the founding president of Southern Architecture Foundation, a nonprofit educational corporation that has published his *Architecture of James Means* (2001) and a reprint of the rare 1931 *Southern Architecture Illustrated* (2002), for which he wrote a new preface. He has produced monographs on Southern architects, including Lewis Edmund Crook Jr., William Frank McCall Jr., Henry Sprott Long, and Edward Vason Jones. In addition, Mitchell is the author of *Landmarks: The Architecture of Thomasville and Thomas County, Georgia* (1980), *Landmark Homes of Georgia, 1733–1983* (1982), *Classic Savannah* (1987), *Gardens of Georgia* (1989), *Classic Atlanta* (1991), *Classic New Orleans* (1993), and *An Anniversary Celebration of Seventy Homes* (1999). The Institute of Classical Architecture/Classical America awarded him the Arthur Ross Award in 2006 for History and Writing, “for passionately documenting and inspiring interest in the classical architecture of the American South.”

1970

John T. “Jet” Lowe was employed as staff photographer for the Georgia Historical Commission upon graduation from Emory, building on his architectural history studies and on his work as the official departmental slide copyist. Since the late 1970s, he has worked as a photographer for the

US National Park Service, making large-format images to record significant and often threatened buildings and industrial sites for the Historic American Building Survey and Historic American Engineering Record projects. He is now supervisor of engineering photography for HAER. *Industrial Eye: Photographs by Jet Lowe* from the Historic American Engineering Record was published in 1986.

1997

Ryan Crooks is married, has a two-year-old son, and is an architect in Atlanta, Georgia. His architecture and graphic design practice is devoted to the exploration of place in an age of mobile and pervasive technology. Currently, Ryan is developing a series of augmented reality layers that depict historical Atlanta events and locations, exposing the city’s genius loci. These augmented reality layers are viewable on any smartphone or mobile device using free applications such as Layar, Wikitude, and Junaio.

2000

Allison McElheny obtained an internship at the National Gallery in Washington, D.C., after graduation and stayed on in Washington for several years to work with the architects engaged in renovation work at the museum. She then pursued a master of architecture degree at Parsons, the New School for Design, in New York, graduating in 2007. McElheny currently lives in Baltimore, where she works for the architectural firm Cho Benn Holback + Associates.

2003

Jacqueline Bern (de Mena), who also received a BBA in Marketing from the Goizueta Business School lives in her native Panama, Central America, and

works in the family business of Real Estate and Hotel Development, Empresas Bern, a socially responsible company. She is a Liaison to the United Nations Global Compact Foundation and her family holds a chair on the board of Directors of the Museo de Arte Contemporaneo de Panama.

2004

Bevin Bering (Dubrowski), who was also a Visual Arts minor, is the executive director of the Houston Center for Photography, as well as the editor of *Spot Magazine*.

Lisa Boutin received a PhD in Art History at UCLA, where she wrote her dissertation on ceramics of the Gonzaga court of Mantua, Italy. She is currently a visiting lecturer at Loyola Marymount University and at California State University–Long Beach.

2005

Shannon Garrison is enrolled in the MA program in Historic Preservation at the University of Pennsylvania.

Jessica Yakubowicz is working at Sotheby’s in Toronto as client liaison to Canada.

2007

Erin Falbaum, who was also a Visual Arts minor, received a MS in counseling and is finishing up a psychology internship at an outpatient clinic at Grady Hospital in Atlanta.

Shaina Norvell-Cold, who was also an Italian Studies minor, completed two years of graduate school in Near Eastern Studies (Egyptology) at Johns Hopkins. She is employed as a special events manager at Johns Hopkins Bloomberg School of Public Health and is pursuing an MA in government intelligence analysis.

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Undergraduate Student Alumni News *continued from page 12*

2008

Catherine Collins received a JD at Tulane University Law School.

Chris Collins, an Architectural Studies minor, after graduation spent two years teaching English in the JET Program at a junior high school in Akita City, Japan. There, he learned how much he enjoyed helping and teaching people. Therefore, after a year back in Georgia, he decided to pursue advanced education in the field of Second Language Learning and Teaching. He is currently enrolled in his first year at the Monterey Institute of International Studies in California in the TESOL (Teaching English to Speakers of Other Languages) MA program. After completion of the program in 2013, he hopes either to return to Japan to teach English or to stay in America and become a language program administrator for second-language programs.

Geneva Jann-Lewis, who was also a double major with French, is the associate director of Luhring Augustine Gallery in New York City. She received a MA in Modern Art: Critical and Curatorial Studies from Columbia University in May 2011.

Kimberly Schrimsher, who was also a French minor, is pursuing an MA in Art History, with a concentration in Medieval Studies, at the Courtauld Institute in London.

2009

Tyler Boenecke completed an MA in arts management at George Mason University. He is the program and curatorial assistant in American art for the Lunder Consortium for Whistler Studies at the Freer/Sackler in Washington, D.C., and helped organize a Whistler symposium for fall 2011.

Kylie E. Quave 05C (Art History, Highest Honors), MA Anthropology/Archaeology, Southern Methodist University, 2008 Ten years after my first Emory Art History experience, I am looking back on how the institution and especially the people have led me to a career I never expected. The turning point was a semester reluctantly fulfilling a non-Western requirement. Rebecca Stone's art history and environmental studies course took an interdisciplinary approach to society and brought the classroom into the Carlos Museum and to Costa Rica. Getting firsthand experience with art and the environment led me to seize every opportunity to work with the museum and design my course work around exhibition planning and artifact study. An honors thesis on Inca quipu (knotted string recording devices) from the Carlos brought me to the Dallas Museum of Art to work with their Andean textile collection for a year.

Building on the unique education I had found at Emory, I started a PhD in Anthropological Archaeology and began fieldwork in the South American Andes. With support from a Fulbright grant, National Science Foundation Dissertation Improvement Grant, and a National Geographic Society Young Explorers Grant, I have been excavating part of an Inca royal estate near the imperial capital of Cuzco, Peru. Focusing on the houses of estate laborers and administrators and the first Inca pottery workshop identified in Cuzco, my Peruvian colleagues and I are reconstructing ancient lifeways, socioeconomic status, and production in relation to imperial power. My dissertation will demonstrate how the private royal estate economy contributed to the Inca empire and what effect that institution had on the laborers, who were brought to Cuzco as retainers to the nobility.

This work has given me the opportunity to teach undergraduate courses in Peru and at Southern Methodist University, as well as bringing students to Peru to assist on the project (including Art History major Catherine Baumgartner). I will graduate in May 2012 and am currently looking for a position that will include teaching while continuing my research on the impact of imperial policies and labor organization. What I most look forward to is the opportunity to surprise and challenge students with a new perspective on the world and its cultures, just as my Emory professors did for me.

Richard Fisher, who was a joint Art History/Visual Arts major, is in his first year at the University of Pennsylvania for an MA in Architecture.

Ariel Mucasey, who was also an Architectural Studies minor, is in her first year at Rice University School of Architecture.

Jennifer Pawela graduated from the Sotheby's Institute of Art in London with an MA in fine and decorative arts and is employed at Leslie Hindman Auctioneers as an account executive in the Fine Art Department in Chicago.

Anne Rhodes works at the Menil Collection in Houston, Texas, focusing on gift entry.

Emily Rousso is enrolled in the School of Dentistry at the University of Alabama.

2010

Desiree Gonzalez is employed at the Whitney Museum in the Education department.

Alexa Hayes, who was also a double major in Religion, is pursuing an MA in Art History with a concentration in museum training at George Washington University.

Nami Kim, who was also a double major in Economics, is completing an MA in fashion studies at Parsons New School of Design in New York City and is also an intern at Gucci.

Laura Kochman, who was an Art History minor and Creative Writing major, is in her second year in the Creative Writing Program at the University of Alabama.

Adrian Koone, who was also an Architectural Studies minor, is attending the University of Denver for an MBA.

Jennifer Levy is an editor at Artnet, a New York City company that buys, sells, and researches art online.

Kate Georgina Lyford is development associate for the *Oxford American*, a nonprofit

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literary magazine in Little Rock, Arkansas, where she writes grants, works with donors, and plans events.

Julie Schenker, who was an Art History minor, is in the final year of an MA program in deaf education at Washington University in St. Louis.

Madeline Schiller is teaching early childhood education through Teach for America in Venice, California, while pursuing an MA in early childhood education at Loyola Marymount University.

Kelli Schleicher, who also received a BBA from Goizueta Business School, is employed at Sotheby's in New York City in the Client Services department.

Sara Skwartz, who was a joint Art History/History major, is completing a MA in art business at Sotheby's in London.

Jessica Vaccaro taught fourth grade through Teach for America in Charlotte, North Carolina, and is now enrolled in an MA in teaching program.

Elisabeth Wood is doing historical clothing research and reconstruction at the Henry Ford Museum in Detroit.

Allison Wright is enrolled in the graduate school at Savannah College of Art and Design in Atlanta for an MFA in writing, for which she received a full-tuition fellowship.

2011

Frances Allitt, who was also a double major with Music, studied abroad in 2010–2011 at the Courtauld Institute in London, completed her Emory degree in summer 2011, and has returned to the Courtauld as an MA student, specializing in Dutch art of the golden age (see sidebar on right).

Aaron Baldinger is working at Haunch of Venison at Christie's in New York City.



Alexandra Morrison 11C (second from right), highest honors in Art History, recipient of a coveted National Gallery of Art Internship in 2011–2012

Leslie Hochsztein is a promotions assistant at Terry Hines in Atlanta, doing public relations for several major movie studios.

Brittany Hughes is working for Teach for America in Houston, Texas.

Kate Hutchinson, who was also a double major in Italian Studies, is working full-

time at Partners Healthcare in Boston in development, hoping to learn skills to apply to future work in development within a museum.

Chase Jordan, who was also an Architectural Studies minor, is working full-time in business development at Mack Scogin Merrill Elam Architects in Atlanta.



Frances Allitt 11C (Art History, Highest Honors) Frances Allitt received highest honors from the Art History department in spring 2010 for her thesis on Maarten van Heemskerck's celebrated print series, the *Clades Judaicae Gentis* (*Vicissitudes of the Jewish People*) of 1568. She writes from London:

"At the end of my undergraduate course work at Emory, I decided to do a fifth year and study abroad. During a search for various museum-run programs, I came across the undergraduate study abroad course at the Courtauld Institute of Art in London. The Courtauld, which is connected to the Courtauld Gallery, is set in the center of London and provides an

education in art history at the undergraduate and postgraduate levels. I signed up for the second year of the undergraduate course. Despite having completed my Art History major at Emory, I was struck by the high level of learning expected by the instructors—and the other students. Though the course involved few hours in the classroom (only about six a week), the intensity of the reading, the quality of the lectures, and the environment both of the Courtauld and of London provided a brilliant view of art through history and in the present.

"In October 2011, I will begin my postgraduate study back at the Courtauld. Having completed my honors thesis at Emory on the late 16th-century printmaker Maarten van Heemskerck, I have chosen the special option Bodies of Knowledge in the Early Modern Netherlands, 1540–1660. I also have an internship at the Scottish art gallery, the Fleming Collection, which has introduced me to an entirely new set of artists outside of my studies. At the Courtauld and in London, I feel as though I am always learning. Exhibitions, art libraries, galleries, and auction houses are scattered across the city. There is always some new exhibit on or something to look forward to, and I find that endlessly exciting."

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Emily Martin, who was also a Global Health, Culture, and Society minor, is spending fall 2011 in a Spanish immersion school in Guatemala and hiking Machu Picchu, to be followed by working for six months at a health clinic in the Dominican Republic.

Alexandra Morrison, who was also a double major with French Studies, has a curatorial internship at the National Gallery of Art in Washington, D.C.

Meghan Pearson, who also received a BBA from Goizueta Business School, has a full-time position in the Client Services department at Sotheby's in New York City.

Rebecca Pedersen, who was also a double major with Chemistry, is enrolled in the Art History MA graduate program in baroque classicism at the Courtauld Institute in London.

Anni Pullagura is spending 2011–2012 teaching English in Japan with the Japanese Exchange and Teaching Programme.

Andrew Sears is the McDermott 2011–2012 intern at the Dallas Museum of Art in the Department of European and American Art, working under the curator of European art.

Eveleigh Wagner is in her first year of medical school at Emory University.

Jennifer Zinn is in her first year at Northeastern University School of Law.

Graduate Student News

Flora Anthony participated in On Recent Discoveries by Emory Researchers (ORDER); the course bridges the gap between undergraduates and graduate students and also between the arts and sciences. Graduate student instructors collaborate across their disciplines to provide insight into how to conduct a project, walking the younger students through their own research. ORDER is featured in *Emory Magazine*: emory.edu/magazine/issues/2011/spring/of_note/order.html.

Jason Ciejka is our newest PhD graduate (summer 2011). His dissertation was titled “The Cavaliere Carlo Rainaldi (1611–1691): Architecture and Identity in Seventeenth-Century Rome.”

Katherine Cupello was awarded a three-year Social Sciences and Humanities Research Council of Canada Doctoral Fellowship.

Clare Fitzgerald is the recipient of the Metropolitan Museum of Art's Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowship for 2011–2012 to conduct research and writing for her dissertation, “Image as a Tool of Spatial Organization in Ramesside Theban Tombs.”

Rachel Foulk, who will graduate with her PhD in fall 2011, has been appointed assistant professor of humanities, Ferris State University, Big Rapids, Michigan. She was co-chair, with Anthony F. Mangieri '09C of the session “Patron-Viewer-Artist and the Art of the Ancient World” at the joint meeting of the Southeastern College Art Conference and the Mid-America College Art Association, Richmond, Virginia, October 20–23, 2010.

Jessica Gerschultz received the American Association of University Women



Jason Ciejka with his dissertation supervisor, Sarah McPhee

Jason writes: “I am currently assistant professor of art (part-time) at Agnes Scott College and Kennesaw State University. In February, I will be presenting a paper on the architecture of Carlo Rainaldi at the annual conference of the College Art Association in Los Angeles. The paper is based on my dissertation, ‘The Cavaliere Carlo Rainaldi: Architecture and Identity in Seventeenth-Century Rome,’ which I hope to publish as a book in the next three to four years.”

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Dissertation Fellowship for 2011–2012 (a dissertation completion fellowship). She gave a presentation, “Pedagogy for the Construction Site: Safia Farhat and Abdelaziz Gorgi’s *Société Zin*,” at the Arts Council of the African Studies Association 15th Triennial Symposium on African Art, Los Angeles, California, in March 2011.

Merel Groentjes was awarded a Prins Bernhard Cultuurfonds scholarship for conference travel from the Netherlands to Emory for the Fourth Lovis Corinth Colloquium, on the topic “Exegetical Images as Visual Instruments.” The colloquium will take place February 16 to 18, 2012.

Jennifer Lyons received a Samuel H. Kress Institutional Fellowship in European Art, Institut national d’histoire de l’art, Paris, for 2011–2013. She was co-organizer of the session “The Job Market for Medieval Art Historians,” sponsored by the International Center for Medieval Art, at the International Congress on Medieval Studies, Kalamazoo, Michigan, May 2011.

Joe Madura presented “Structured Facts/Structured Feelings: Minimal Art in the AIDS Crisis” at the Whitney Independent Study Program Critical Studies Symposium, Whitney Museum of American Art, May 17, 2011. His article “LeWitt’s Structural Methods” will be included in the upcoming Public Art Fund catalogue *Sol LeWitt: Structures, 1965–2006*.

Ugochukwu-Smooth Nzewi was first runner-up, AICA Incentive Prize for Young Critics, for his review of the ninth Dak’Art Biennial of Contemporary African Art, October 23, 2010. He presented “Mainstreaming/Alternativity: Internationalism and the Pan-African Model of Dak’Art Biennale” at the conference Theory for a Global Age: The Place of Africa, Institute of Advanced Studies, University of Warwick, United Kingdom, July 4–9, 2010.

Amanda Rogers was awarded the Best Paper Prize for “Art Historiography



Elliott Wise (Art History, Graduate Program), MA, Brigham Young University, 2009, shown amidst the tulip fields of Haarlem

Reporting on his graduate term at Leiden University, The Netherlands:

I had the wonderful opportunity to spend the spring semester 2011 in The Netherlands as a visiting student in the Emory Art History Department’s exchange program with Leiden University. I lived near Haarlem, a city still dominated by the imposing tower of Sint-Bavo’s church and by the shadow of Frans Hals, its most famous painter. My train ride to school took me through Holland’s tulip-growing country; and during April and May, the view from the windows was stunning. Leiden University is one of the older academic institutions in the Low Countries, dating to the second half of the 16th century when the Dutch were fighting for independence from Spain.

In addition to studying the Dutch language, I attended lectures on Michelangelo as architect, painter, and poet. I took a fascinating class on medieval and early modern inscriptions in public spaces; and for some of the lectures, we were able to visit churches and town halls in Leiden and Haarlem.

The most intriguing part of my studies was a directed readings course with Geert Warnar on Jan van Ruusbroec, a 14th-century mystic from Brussels. Warnar is a good friend of Walter Melion and an authority on Ruusbroec’s writings. Ruusbroec was a prolific author, closely associated with the Carthusian order, who composed dense treatises dealing with spiritual vision, priesthood, and the mystery of the Eucharist. Although well known in Dutch literary circles, Ruusbroec and his texts are discussed only rarely by art historians.

Under Warnar’s direction, I researched some compelling evidence linking the creation and reception of Rogier van der Weyden’s *Escorial Crucifixion* (ca. 1460) to Ruusbroec. The painting seems to draw from the meditative exercises and vivid imagery of Ruusbroec’s treatise on the Spiritual Tabernacle. Significantly, there is also strong historical evidence that the Carthusians, who owned the panel, were well versed in Ruusbroec. I hope that this study will prove to be an exciting link between one of the great artists of 15th-century Flanders and one of the finer Dutch authors of medieval literature.

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Graduate Student News continued from page 16

and the War on Terror: Foregrounding the Symbolic in Debates on Religious Extremism” at the Chios Institute for Mediterranean Affairs, Istanbul, Kadir Has University, April 2011. The paper will be published in *The Wrathful God: Religious Extremism in Comparative Perspective*, ed. Vincent Cornell (forthcoming).

Jennifer Siegler gave a presentation with Patricia Ewer, “Textile Dimensionality: Conservation and Contextualization of a Chimú Textile” at the 12th Textile Society of America Biennial Symposium, Lincoln, Nebraska, October 6–9, 2010.

Devon Stewart presented “Conservation and Innovation: The Zodiac in Egyptian Art” at the ARAM Society 29th International Conference on Astrology in the Ancient Near East, Oxford University, July 8–10, 2010.

Meghan Tierney spent five weeks, sponsored by the Thomas Allen Lyman Fund, working in museum collections in the northeastern US, including the Peabody Museum of Archaeology and Ethnology at Harvard University, the American Museum of Natural History, the Brooklyn Museum of Art, the Yale Peabody Museum of Natu-

ral History, and the National Museum of the American Indian. She examined almost 150 Nasca ceramic vessels that relate to her dissertation “Shamanic Experience in Early Nasca Sculptural Polychrome Ceramics, c. 1–450 CE.”

John Tyson was accepted to the Whitney Independent Study Program for fall 2011–spring 2012. He will publish “Reenactment, Representation, and the Potential for Action in the Work of An-My Lê and Jeremy Deller” in *Consortium: A Journal of Cross Disciplinary Inquiry* (December 2011), consortiumjournal.com.

Graduate Alumni News

Angi E. Bourgeois 03 PhD was elected chair of the University Committee on Courses and Curricula at Mississippi State University (MSU) and has been appointed by the provost and executive vice president to coordinate a new academic program for highly motivated first-year students called Early Start (earlystart.msstate.edu). She also cochaired a session at the 2010 annual meeting of the Renaissance Society of America in Montreal, “Rome Revitalized: A Reassessment,” with Jill Blondin of the University of Texas–Tyler. This session was sponsored by the Italian Art Society. Bourgeois is finalizing publication of a digital textbook to use in Art History surveys; it is titled *The History of the Art of the Western World—Prehistory through the Gothic*. The book is completed and is currently being tested at MSU, but will begin being marketed nationally in 2012.

Jason Ciejkka 11 PhD is our newest PhD graduate. His dissertation is titled “The Cavaliere Carlo Rainaldi (1611–1691): Architecture and Identity in 17th-Century Rome.”



Olga Viso 92 MA I had the privilege to pursue my masters in Art History at Emory while working concurrently at the High Museum of Art. At the High, I worked in a variety of capacities in the departments of registration, film and video, 20th-century art, and administration. These experiences allowed me daily to put theory into practice in my work life, which was formative early in my museum career. The faculty at Emory always encouraged and supported my museum work at the High and my volunteerism at the Michael C. Carlos Museum, where I was a docent for a while. Thanks to the Woodruff Foundation, which provided tuition relief, I was able to work fully on my studies and my nascent museum career without being distracted by work-study or random and unrelated jobs. This dual education prepared and positioned me to advance my now 20-year career as an art historian and museum professional.

Besides gaining a solid grounding in the history of art, what I developed at Emory were essential critical-thinking tools and approaches that I still apply in my work as executive director of the Walker Art Center, a multidisciplinary art center in Minneapolis that supports the most adventurous contemporary art being produced today in the visual, performing, film, and media arts. Encouraged by faculty at Emory to move across academic disciplines and approach my education as one centered on liberal studies prepared me well for the creative challenges and opportunities of the new century, in which visual literacy, interdisciplinary thought, and creative collaboration are central to the advancement of culture and society.

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Graduate Alumni News continued from page 17

Lisa D. Freiman 01 PhD was appointed by the United States Department of State to be commissioner of the US Pavilion in the 54th International Art Exhibition, La Biennale di Venezia. In 2011, she presented six newly commissioned, site-responsive works by Puerto Rico-based artists Allora and Calzadilla, the first collaborative to be presented in the US Pavilion.

Peri M. Klemm 02 PhD is associate professor of African, Oceanic, and Native American art history at California State University–Northridge. Her courses address the cultural context of non-Western arts and the reception and display of non-Western art in the West. Her published materials focus on identity, dress, and the body in Oromia, Ethiopia. At the CSUN Art Galleries, she has co-curated—with her exhibition design students—“African Arts in the Life Cycle,” “Island Affinities: Contemporary Arts of Oceania,” “CSUN Inked” and, most recently, the photography show “Bareedina: Women of Oromia.” The photographs of Oromo women for this exhibition were taken during her sabbatical in spring 2010 in Ethiopia and Kenya. “Bareedina” was exhibited in summer 2011 at the University of Minnesota and at the Oromo Women’s Conference in Frankfurt, Germany. In 2012, it will be presented at the University of Michigan and at the Oromo Cultural Center in Addis Ababa, Ethiopia. Most recently, Klemm has published entries on the dress of Ethiopia, Eritrea, and Djibouti in the *Encyclopedia of World Dress and Fashion* (2011) and an article titled “Tying Oromo History: The Manipulation of Dress during the Late 19th Century” for the *Journal of Oromo Studies* (2010). She served as guest editor and wrote an article for a special issue of *African Arts* titled “Expressive Culture in Ethiopia” (2009). Forthcoming book chapters include “We Grew Up Free, But Here We Have to Cover Our Faces. Veiling among Oromo Refugees in Eastleigh, Kenya,” in *Veiling/Counterveiling in Africa*, and “Oromo Fashion” in *A Cultural Perspective of Dress*. She is currently



Chika Okeke-Agulu 04 PhD, MFA, University of Nigeria (Nsukka), 1994; MA, University of South Florida–Tampa, 1999

I commenced my doctoral studies in Emory’s Art History Department in 1999 and earned my PhD in 2004 under the amazing supervision of Sidney Kasfir. I am currently assistant professor in the Department of Art and Archaeology and the Center for African American Studies at Princeton University. Before Princeton, I taught at Penn State University (2004–2008) and was the Visiting Clark Professor at Williams College (2007).

I serve as coeditor of *Nka: Journal of Contemporary African Art*. My articles and reviews have appeared in *African Arts*; *The Eye: A Journal of Contemporary Art*; *Glendora Review*; *Meridians: Feminism, Race, Transnationalism*; *South Atlantic Quarterly*; *Art South Africa*; and *Journal of the Society of Architectural Historians*. I have published book chapters in such edited volumes as *Reading the Contemporary: African Art from Theory to the Marketplace*; *The Nsukka Artists and Nigerian Contemporary Art*; *The Short Century: Independence and Liberation Movements in Africa, 1945–1994*; *Power and Nationalism in Modern Africa*; and *Is Art History Global?* My books include *Contemporary African Art since 1980* (2009), *Who Knows Tomorrow* (2010), and *Phyllis Galembo: Maske* (2010). I am completing a book manuscript (based on my Emory dissertation) titled “Postcolonial Modernism: Art and Decolonization in 20th-Century Nigeria.”

As an independent curator, I have organized exhibitions such as the Nigerian section of the First Johannesburg Biennale (1995) and co-organized Seven Stories about Modern Art

in Africa at the Whitechapel Art Gallery, London (1995). In 2001, I co-organized, with Okwui Enwezor, *The Short Century: Independence and Liberation Movements in Africa, 1945–1994*, at the Museum Villa Stuck, Munich; Haus der Kulturen der Welt/Martin Gropiusbau, Berlin; Museum of Contemporary Art, Chicago; and PS1/MOMA, New York. I served as an academic consultant and coordinator of Platform 4, for Documenta11, Kassel in 2002. In 2004, I co-organized the 5th Gwangju Biennial in South Korea and *Strange Planet* at the Georgia State University Art Gallery, Atlanta. In 2007, I was appointed by the office of the German Federal President co-curator of *Who Knows Tomorrow*, an exhibition of large-scale installations by five African artists, which opened simultaneously in four museums of the Nationalgalerie, Berlin (June–September, 2010).

I have received recent awards for my scholarly work, including the Arts Council of the African Studies Association Roy Sieber Award for Outstanding Doctoral Dissertation, 2004–2007 (2007); Fellow, Sterling and Francine Clark Art Institute (2008); Woodrow Wilson National Foundation Fellow (2010–2011). I am currently Charles G. Osgood University Preceptor, Princeton University. As a practicing artist, I have had more than 35 one-man and group exhibitions in galleries and museums in Nigeria, South Africa, Senegal, Britain, Germany, South Korea, Switzerland, Sweden, and the United States.

I must express my eternal gratitude to Emory for my time there, especially to my wonderful teachers, including Sidney Kasfir, James Meyer, Elizabeth Pastan, Clark Poling, Bruce Knauff (Anthropology), Stephen D. White (History), and others who helped me along the way. I could not have wished for a better academic experience. This is why returning to Emory this past spring to give the keynote lecture at the symposium in honor of Sidney Kasfir’s retirement was an emotional homecoming for me. It was my little way to say thank you to her and to the Art History department, which always will remain home for me.

NEWS

Graduate Alumni News continued from page 18

completing a manuscript on the historical and contemporary body art practices of Oromo women in Ethiopia and Kenya. She serves on the board of the Oromo Studies Association and as chair of the African and Pacific Arts Council of the San Diego Museum of Art.

Sarah R. Kyle 10 PhD shared the Sewanee Medieval Colloquium Prize for best paper for “Petrarch’s *De remediis* and Ancestral Memory in Carrara Padua,” presented for the panel “Books, Collections, Memory, and Identity.” Additionally, she delivered a paper at the International Congress on Medieval Studies, in Kalamazoo, Michigan, in May. Her paper, “The ‘Family Tree’: Emblems and Dynastic Desire in the Carrara Herbal,” was also presented for the panel “Books and Secrets: Epigraphs and Symbols, Ciphers, and Signs,” sponsored

by the Research Group on Manuscript Evidence and the Societas Magica.

Anthony F. Mangieri 08 PhD has been appointed assistant professor of Art History at Salve Regina University, in Newport, Rhode Island.

Suzanne (Spencer) Noruschat 05 PhD taught after graduation as a senior lecturer in the Department of Art and Art History at the University of Nebraska–Lincoln until December 2008. During this time, she also worked as an assistant humanities editor at the University of Nebraska Press. In June 2011, she completed a master’s degree in library and information studies at UCLA and is currently working at the Getty Research Institute in Los Angeles as a special collections cataloger, specializing in architectural archives.

Michael Tinkler 97 PhD, one of the last students to earn the Art History doctorate through the Institute for the Liberal Arts, is now associate professor and chair of the Art Department at Hobart and William Smith Colleges in Geneva, New York. A specialist in eighth- through tenth-century European art and currently concentrating on buildings associated with members of the court of Charlemagne, Tinkler teaches courses in all aspects of medieval art and architecture. Reporting that he has learned to “embrace the winter” in the far north, he also has managed to spend several recent spring semesters in Rome teaching in the colleges’ term-abroad program.

Sarahh Scher 10 PhD, Assistant Professor, Upper Iowa University Sarahh Scher’s contract has been renewed and she will be continuing in her position as assistant professor at Upper Iowa University. She was recently nominated for, and accepted, membership in the Institute of Andean Studies. Scher presented papers at both the Association for Latin American Art’s Triennial in 2010 and at the College Art Association Annual Meeting in 2011. She will be first chair of a session at the Society for American Archaeology’s annual meeting in April 2012: “Dressing Up: Power, Dress, Gender, and Representation in the pre-Columbian Americas.” Scher also participated in a week-long Council of Independent Colleges seminar led by Gary Radke, “Living with Art in Renaissance and Baroque Europe (c. 1300–1700).”

In May, Scher co-taught a one-term class in Italy, “Art and Architecture of Italy,” which took 13 students to Rome, Florence, Pisa, and Siena. The trip was the first of its kind for her department and was so successful that it will be repeated in 2013. In addition, Scher received an internal Faculty Internationalization Grant to spend three weeks in Peru during the summer making contacts, interviewing replica-makers, and scouting opportunities to bring students to the country.



Sunanda K. Sanyal 00 PhD, Associate Professor of Art History and Critical Studies, the Art Institute of Boston at Lesley University While I was trained in African Studies by Sidney Kasfir, in the last few years I have migrated to the field of South Asian Studies, with a particular interest in the contemporary art and visual culture of India. Between 2006 and 2011, I completed a two-part documentary film titled *A Homecoming Spectacle*, which examines the participation of contemporary artists in the visual culture of Durga Pujo, an annual religiocultural festival held in the province of West Bengal in India. The first part was screened at the Asian Festival of First Films held in Singapore in late 2009.

I am currently involved in a book project on alternative practices in contemporary Indian art. In addition, I regularly write for art journals in India. I also have contributed to the forthcoming volume of essays *A Companion to Modern Art in Africa*, edited by Monica Visona and Gitti Salami. My essay is titled “Being Modern: Identity Debates and Makerere’s Art School in the 1960s.”

I was invited to Emory to serve as one of the discussants at the graduate student symposium organized by the Carlos Museum on the occasion of Kasfir’s retirement. Finally, in the field of education, my essay “Teaching Art History at an Art School: Making Sense from the Margin,” has appeared in the volume of essays on inclusive teaching called *Transforming Classroom Culture*, edited by Arlene Dallalfar, Esther Kingston-Mann, and Tim Sieber.

■ ■ ■ 2011 Donors ■ ■ ■

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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, including memories of the department that you would like to share in 2012, our forty-seventh 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.

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