

art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY



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Letter from the Chair

Greetings in this 47th year of Art History at Emory

In China this summer, as one of the faculty participants in a tour of universities and research institutions sponsored by Emory's Halle Institute, I had the opportunity to meet several newly accepted Chinese students who told me that they were planning to take courses in art history and possibly major or minor in the discipline. When I asked them how they came to be interested in the history of art, they told me that they had studied painting and calligraphy from a young age, that they accept as a matter of course that the visual arts are central to their cultural patrimony, and that they assume that studying the history of art at Emory will provide insights into Western society through culture.

This is surely true. I then explained what makes our department distinctive among peer institutions: namely, the breadth and depth of our offerings in a number of subfields, not least Ancient (Egyptian, Greek, Roman, and Ancient American), Medieval/Renaissance/Baroque (Anglo-Norman, French, Italian, and Northern), and Modern/Contemporary (European primarily), as well as in a wide spectrum of media (painting, sculpture, stained glass, and the graphic arts). In addition, we are exceptional in that our faculty include architectural historians in all these subfields (Bonna Wescoat in Ancient, Sarah McPhee in Baroque, and Judith Rohrer in Modern). I heard myself waxing lyrically, and the students kindly responded with enthusiasm (in English far better than my neophyte Mandarin).

And now from Atlanta, I have exciting news to report, especially as regards the department's global reach and its offerings in

contemporary art. Let me start with the latter: we have a brilliant new scholar on board—Molly Warnock—who has joined us as our contemporary art specialist. Trained at Johns Hopkins University, Warnock specializes in 20th-century modernism and in contemporary



Walter S. Melion

European, North American, and Brazilian art. Her monograph, *Thought by Painting: Simon Hantaï*, a French version of which has just been published by Gallimard, is under consideration at Yale University Press. In addition, she is the primary author of *Simon Hantaï*, an exhibition catalogue issued by the Galerie Jean Fournier, Paris, and the Paul Kasmin Gallery, New York. She has also published two catalogue essays, two exhibition previews, two feature articles (in *Paper Monument* and *Artforum*), and one further article in the journal *Les Cahiers du Musée national d'art moderne*. Between 2010 and 2012, she was an American Council of Learned Societies–Melion New Faculty Fellow at the University of

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Chicago and, prior to this, she was Postdoctoral Research Fellow in Art and Archaeology at Princeton University between 2008 and 2010. Before completing the dissertation, she held a prestigious Chester Dale Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art and, in addition, has been Foreign Scholar in Residence at the École Normale Supérieure in Paris. She has two monographs in progress: *After Matisse: The Paper Cut-Outs and New Paradigms of Painting* and *The Invention of Theory*. We are extremely pleased to have Molly Warnock as our new colleague.

As many of you know, our distinguished scholar of African Art, Sidney Kasfir, retired at the end of the 2010–2011 academic year. Kasfir remains very active in the field, of course, and now divides her time between Kenya, Uganda, and the US. This year, our request for a position in African contemporary art was approved by the college, and we are currently searching for a scholar at the assistant professor rank whose research focuses either on North Africa or Sub-Saharan Africa. Since whomever we hire will be joining the university's world-renowned community of Africanists, the department is collaborating closely with the Institute for African Studies, whose director, Clifton Crais, has kindly agreed to sit on the search committee (chaired by Gay Robins). Searches generally take a full academic year: they are demanding and labor intensive, but also very gratifying. Once the top applicants have been short-listed, they will be invited to visit the department, to give a lecture and to interact with faculty, staff, and graduate students.

And another piece of very good news: our request for a lecturer, to replace Dorothy Fletcher—our beloved senior lecturer, who will be retiring at the close of the 2012–2013 academic year—has been approved, and this search likewise has commenced (chaired by Judith Rohrer). For many years, Fletcher has organized the department's very successful year-long introductory survey, which extends from prehistoric to contemporary art. Many of the students who take one or both of these courses (Art History 101 and 102) go on to major or minor in Art History, or at least to enroll in further courses at the 200, 300, or 400 level. When I was a faculty member at Johns Hopkins, one person taught the fall-term survey (Ancient to Late Medieval), and another taught the spring-term sequel (Renaissance to Contemporary—often I was this person).

Here things are quite different, and—I would venture to say—saner: the introductory survey is communitarian; every member of the department teaches lectures in their area of expertise. This means that students learn from the leading scholars in the various subfields being surveyed. Further, this method of organization ensures that Art History 101 and 102 are integral to the curricular life of our department. Fletcher has largely been responsible for orchestrating the introductory course and keeping it fresh and lively. Moreover, she directs the Teaching Assistant Training and Teaching Opportunity Program for the department: in conjunction with Art History 101 and 102, our new graduate students are assigned a weekly discussion section; Fletcher oversees their pedagogical training and ensures that they liaise with faculty in devising section topics that correlate to the week's lectures and reading. The lecturer for whom we are currently searching will be expected to

coordinate the introductory survey and also to teach other undergraduate courses for the department. Although we are looking for a generalist, we have specified our preference for someone with a collateral specialty in American art of the 19th and/or 20th century, a field not currently represented among our primary faculty.

In spring 2012, the fourth-triennial Lovis Corinth Colloquium, co-organized by Michel Weemans of the École des Hautes Études, Paris, and myself, convened at Emory: 25 scholars from Europe and the US gathered for four days to give lectures on the topic, “*Ab historia proprie figurativa*: Visual Images as Exegetical Instruments, 1400–1700.” The essays are now being edited for publication in the prestigious monographic series, *Intersections: Interdisciplinary Studies in Early Modern Culture*.

This year we are launching another triennial event, the first Lovis Corinth Colloquium in German Modernist Art, to be held over the course of a single day in March. Organized by Todd Cronan, the colloquium will bring to Emory some of the world's most distinguished scholars of modernism. The Lovis Corinth Colloquia on Northern Art of the Early Modern Period, and its counterpart, the Lovis Corinth Colloquia on German Modernist Art, are supported by a fund endowed by Kay Corinth, daughter-in-law of the famous painter Lovis Corinth.

We also are privileged to host other endowed lectures, such as the biennial David Heath Lectureship in Contemporary Art and the Art History Endowed Lectureships, generously established by supporters of the department. This year's Heath Lecturer will be Michelle Kuo, editor-in-chief of *Artforum*. In November Cynthia Hahn, professor of art history at Hunter College and the Graduate Center at CUNY, gave the endowed lecture on the topic “The Crown of Thorns—Mockery, Royalty, Piety.”

On behalf of the departmental faculty and staff, the graduate students and the undergraduate majors and minors, I would like to extend heartfelt thanks to the supporters of Emory Art History, especially 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. Among our magnanimous donors, we would like to acknowledge Ellen L. Albert, Rhoda Barnett Bernstein, Deanne Lambert Ellison, Jasmine M. Kaufman, Lawrence Mathew Kaufman, Arlys F. Lassetter, Dana Ruben Rogers, Carla G. Romeyn, Suzanne Louise Turner, and Mary Sargent.

Finally, let me wish you all good things during the holiday season and the new year. *Si vales, gaudeo!*

Walter S. Melion

Walter S. Melion



Art History at Emory

The First Twenty Years

Judith Rohrer

While preparing the departmental self-study in 2006 during my tenure as chair, I became aware that we were lacking a comprehensive history of Art History at Emory. Approaching the 45th anniversary of our founding, I asked John Howett to jot down some of his recollections of the early days of the department and he obliged, shortly before he passed away in 2009. I also asked retired professors Clark Poling and Dorinda Evans to send me any memories they might want to share for what I was calling an “anecdotal history.” They too obliged, as did Dorothy Fletcher, who has been teaching here almost since the department began. In response to requests in previous newsletters and individual conversations, I have begun to know from alumni what it must have been like to study Art History in the late 1960s, 1970s, and early 1980s. A review of the Emory Wheel over that period also has provided great insight. Needless to say, it is impossible here to record the history as it is taking shape—I am hoping

Art History moved into a refitted house at 1297 Clifton Road, formerly the residence of the family of Rebecca Stone.

to have a more complete and thorough version readied for the 50th anniversary in 2015–2016. It is my hope that this first installment will stimulate some of you to recall your own days in the department and send them my way along with any corrections that you may find necessary to my account (jcrohre@emory.edu).

The Department of the History of Art was established as an independent department at Emory on September 1, 1965, with William R. Crelly (formerly on the faculty at Yale) as chair. An Anglophile, he insisted on that designation for the department, which only officially became Art History in the late 1970s. He was joined by Anthony Cutler, who had been teaching in the small Fine Arts department (which combined music and art history) since receiving his PhD from the Institute of Liberal Arts (ILA) in 1963. Leaving behind crowded quarters in a quonset hut behind the Emory post

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office, Art History moved into a refitted house at 1297 Clifton Road, formerly the residence of the family of Rebecca Stone, who is currently professor of art of the ancient Americas in the department. John Howett recalled that “the living room became the lecture hall, the dining room the office, the kitchen the slide collection, and the upstairs bedrooms were the faculty offices.” Smaller classes were also held upstairs. In that first year, courses were offered in Ancient Greek and Roman Art, Early Christian and Byzantine Art, Western Medieval Art, Painting and Architecture of the 16th–18th Centuries, and Modern Painting, as well as a two-quarter introductory History of Art. There was also a methods seminar required for the seven initial majors.

With the conviction that it was essential for students of the history of art to have some hands-on experience with the making of visual art, a noncredit studio course in basic design was taught by a graphic artist on the faculty of the Atlanta School of Art (which eventually would become the Atlanta College of Art). The following year, an advanced course in painting and drawing was introduced, but there was insufficient space in the ad hoc garage studio on Haywood Drive, and arrangements were made in 1968 for Emory students to take courses at the Atlanta School of Art. By 1971, 162 Emory students took advantage of this exchange, taking advanced classes in painting, sculpture, printmaking, graphic design, and photography. Students also were able to take courses at Georgia State, but once the department settled into Annex B in the 1970s, studio space allowed for classes in painting, design, photography, pottery, and weaving at Emory. By 1978 these were all credit/noncredit courses.

John Howett joined the department in its second year as an assistant professor, coming from Notre Dame, where he had been curator of the art gallery. He taught courses in early Renaissance painting, the area of his doctorate from the University of Chicago, and northern Renaissance art. Thomas Lyman came the following year—1967—as an associate professor to replace Anthony Cutler, who went on to a distinguished career at Penn State University. Lyman had a PhD from Chicago with a specialty in Romanesque art and architecture. In this same year Dorothy Fletcher, whose husband was on the faculty of the German department, began teaching as a temporary, part-time discussion section leader in the Art History survey.

Recalling those early years, Fletcher uses the words “small, lively, lantern slides, funky, politically active.” One gets the sense that a spirit of idealism and community service prevailed in a campus environment that was not particularly hospitable to the arts. The late 1960s and early 1970s were, at Emory as well as around the country, “heady” (Fletcher’s word) years of political confrontation and tumult. Departmental students and faculty were active in the upheavals that flowed from the civil rights movement and the Vietnam War, with Howett playing an important role in bringing the antiwar Bread & Puppet Theater (*see photo 2*) here just at the time that campuses around the country were erupting in protest over the Kent State-Orangeburg massacres. Howett also was key in bringing on Kelly Morris as the first director of Theatre Emory—a short-lived, controversial, engaged, antiestablishment project



“Departmental students and faculty were active in the upheavals that flowed from the civil rights movement and the Vietnam War.”

that included the Emory Dance Unit and the Atrocity Band. Art History faculty and students took an active part in these creative and artistic responses to political events. Art History also set up an office in its quarters in Annex B for the first director of the Black Studies program, who found herself without one. Tom Lyman served as a delegate in the alternate Georgia delegation to the 1968 Democratic convention in Chicago, protesting the legitimacy of the all-white delegation pledged to George Wallace. The department also joined the campus mobilization at the time of Martin Luther King Jr.’s funeral, helping to transport mourners from out of town.

According to Howett, in order to provide students and the larger Emory community with art to view, “with no budget or facilities for storage” a small collection of works of art on paper was begun “with help from connections with dealers and collectors” in Atlanta and elsewhere. The department mounted exhibitions of this work in the hallway of the Clifton Road house and also in the less-than-ideal gallery space in Coke Commons of the Alumni Memorial Building. The department entered into agreements with vendors of art prints who would periodically visit the campus and give Art History a commission on sales to be used for the purchase of prints and drawings. By 1971 the college allocated an annual sum of \$400 to the department’s budget for the purchase of works of art. By 1970 the collection was valued at \$178,000 and no longer could be safely exhibited at Emory.

With Howett’s interest in curatorial work, a close relationship was established with the High Museum, which often included works from Emory’s collection in its shows. The Art History fac-



ulty lectured to docents and served as consultants to the curatorial staff. In 1972 Howett and Karl Nickel—an assistant professor in 19th- and 20th-century painting who had joined the faculty the year before—mounted a major exhibition at the High titled “The Modern Image,” a collaboration that brought critical acclaim and attention to the arts at Emory as well as Atlanta.

Nickel, like his predecessor in the Modern field, Larry Homolka, was only briefly at Emory; both men left to complete work on their dissertations. Bruce Chambers taught American Art of the 19th and 20th centuries in the early 1970s.

In 1973 Clark Poling, with a recent PhD from Columbia, joined the faculty to lend stability to the Modern field. Poling recalls the “spirit of jovial comradeship and active involvement in the arts community” when he arrived. He was convinced to come to Emory because of the links to the High Museum and the opportunities for curatorial collaboration there. During his first years at Emory, Poling organized two major exhibitions there: “Bauhaus,” and “Contemporary Art in Atlanta Collections.” He later would curate an exhibition of contemporary California art and bring to Atlanta an exhibition on Kandinsky that he had curated for the Guggenheim Museum. When Poling arrived, the department had grown

to 34 majors, with 12 graduating; throughout the 1970s and early 1980s, the norm was 25 to 30 majors.

In fall 1970, the Art History department moved into new quarters in “Annex B,” a much-larger “sprawling” space with room for studios. The annex was a long, wooden barracks built in World War II to train army officers and recently vacated by the School of Nursing. The white clapboard building, with the two-by-four framing visible in places, was far less glamorous than the several designs for a campus Fine Arts Building that had been put forward through the years with no success; however, says Poling, “bright primary colors were applied strategically on the interior; large, artist-designed posters hung; and Robert Indiana’s emblematic design for the word *art* was painted on the outside double door.”

In 1972, on the occasion of a symposium sponsored by the student group Ventures in Dialogue and Action (Susan Turner, an Art History major, was its president), students and faculty painted a version of Buckminster Fuller’s Dymaxion AirOcean map on the side of the building facing the new Woodruff Library plaza (*see photo 3*). For the opening of the symposium, “Experiments in TRANSFORMING the Environment,” for which Fuller was the keynote speaker, Howett recalled that “Turner and others had a

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rock band playing on the Woodruff platform, with the Fuller map overlooking the festivities that included a free vegetarian stew. . . . [It was] great fun!”

The long, wide corridor of Annex B, Poling recalls, “was paneled with four-by-eight sheets of plywood covered with burlap and painted white to create a gallery. This was used for works from the departmental collection, studio art class exhibitions, and traveling displays. . . . Most arresting as material for exhibitions in this space, perhaps, were the life-size, nude body printings (self-portraits of the student artists) that were done for Mollie Michala’s classes, inspired—no doubt—by Yves Klein’s living paintbrush works” (see photo 4).

Poling further notes that in the “more sylvan environment” of those years, “there was an area of second-growth forest between the building and Clifton Road. Bird feeders installed by the nursing school were still clinging to the window sills, and Tom took off his shirt and sunbathed while reading student papers behind the building.” It should be noted that prior to arriving in Atlanta, Lyman had worked as a model for *Playboy* and was featured in the campaign “What kind of man reads *Playboy*?”

In September 1978, according to the 1978–1979 annual report, the faculty was “given added luster by the appointment of Dorinda Evans. For the first time all five regular faculty members have PhDs and impressive publication records.” Evans, whose specialty was American Art and who had served as a curator at the National Portrait Gallery, was the first tenure-track woman to join the department. Coming at a time when Annex B had been “broken in,” she recalls a rather scruffy environment: “The old furnace and piped steam heat made so much noise when it started up that John used to announce ‘All Aboard!’ to us. It sounded like a ship leaving dock. You could feel the chill wind through the cracks, and we frequently had colds. John kept at least one roll of toilet paper in the slide room for general use: a nice box of kleenex would have looked out of place.”

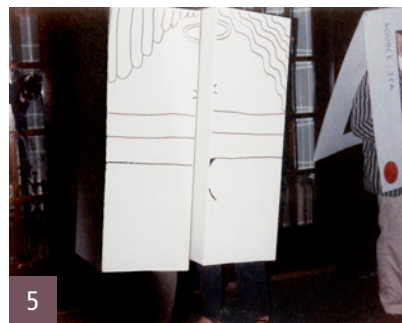
Once, she recounts, “on a stormy day, Tom got out of the chair in his office to consult with the secretary; there was a large thud and, when he returned, a huge tree limb had fallen through the roof and onto his chair.” Cockroaches became the pets of the

department. Bonna Wescoat, who arrived in 1982 from Kenyon College, as an assistant professor of Ancient Art, returned after a summer break to find that roaches had eaten away at the glue on the bindings of her volumes on Samothrace. At one point, a homeless dachshund had a litter of puppies under Annex B, and the department adopted them, leaving milk and food near the nest. As the puppies were individually given away, the mother would wail over their loss, until she too was adopted and removed.

Jet Lowe, who was the “official slide photographer” for the department as a student during these years, recalls the stifling conditions in the slide room and classrooms in the 1970s. By 1978 there was real concern that the conditions in the building were causing students to avoid Art History classes (except for the large lecture classes, which had to be capped at 200 students per semester and were delivered in the recently opened White Hall classrooms). “Only the most valiant students are willing to risk colds or heat exhaustion in the pursuit of wisdom. Faculty members cannot work in their offices during long periods of malfunction,” wrote Lyman in his annual report that year. Paint kept peeling; windows were painted shut; blackout curtains were battered from long use and had grown completely translucent. It had been announced that the department was in line for relocation, but the department harbored no illusions about imminent relief.

It must be said, however, that despite (or perhaps because of) the shack-like physical conditions, the spirit of the department and the interaction among faculty, students, and staff seems to have been wonderfully convivial. While doctorates in Art History were

still granted through the ILA, the department had instituted a master’s degree in 1977–1978, and there was a group of graduate students who now made the department their home, working closely with the undergraduates who also found the environment there



a welcome haven from the increasing “pre-ism”—pre-med, pre-law, and so forth—that was overtaking the rest of the campus. Laurel Wemett, who worked as the departmental secretary while pursuing her MA, remembers that there was “always a lot of laughter and good humor . . . [and that it was] a unique environment” despite the linoleum floors. Jet Lowe, too, retains “many a warm and fuzzy feeling” for the place.

There is so much to recount that has not yet been said. The intellectual life of the department was, from 1977 on, enhanced by the Art History Endowed Lectures, which began with Leo Steinberg on Michelangelo that year. The Endowed Lectures have continued, bringing prominent art historians to campus with enough time for informal contact with the students and faculty. In 1976 the internship program was instituted, allowing students to gain valuable practical experience in such places as the High Museum, the Atlanta Historical Society, the Georgia State Preservation Commission, and art galleries in the Atlanta area.

In summer 1970, the department conducted its first Summer Abroad program, with Crelly, Howett, and Nickel teaching a two-month seminar in London, Amsterdam, Brussels, Paris, Venice, Florence, Rome, and environs. Drawing on Lyman’s experience as a travel agent while a graduate student, this was the first Study Abroad program at Emory, and it continues to this day. During one especially memorable summer, shortly after Poling’s arrival, the students went “abroad” to New York with Poling and Howett, visiting galleries, museums, and artists’ studios. Poling also drew upon his New York connections in planning the artistic events related to the symposium “Intellect and Imagination,” which commemorated the 50th anniversary of Phi Beta Kappa at Emory in 1979. On that occasion he brought the environmental sculptor George Trakas to Emory to create two sculptural works in the campus landscape (one of which, “Source Route,” remains today).

As I write this, it is almost Halloween, so I will close with accounts of the departmental Halloween parties of the early 1980s, organized by Dorinda Evans to bring graduate students and faculty together in a festive way. Of the first party, she says: “We all came as a work of art. John came as Michelangelo’s *Moses*, with two bumps from a glove on his head; Dorothy, wearing curlers, and Bill [her husband] were Duane Hanson sculptures; Clark was a Kandinsky; I was the St. Gaudens’ bronze memorial to Henry Adams’s wife “Clover”; Tom was a Picasso with his face split into two faces; I forget what Bonna was, but it involved a sheet.”

Fletcher remembers another of these parties where “Bill Crelly came as the *Peplos Kore*, with her missing arm simply tucked inside his sleeve. Another faculty member came as a slide. Bill and I scuttled across the floor in a refrigerator box fashioned into Brancusi’s *Kiss*” (see photo 5). In recent years, the Visual Resources staff in the department has revived the Halloween party (see photo 6). We still know how to have fun!

The next installment of this history will resume with planning for the move into new quarters in Carlos Hall and the establishment of the Emory Museum of Art and Archaeology. Please send your reminiscences to be included in the tale.



Walter Melion with
Will Partin and Erin Dunn

Reception for Graduating Majors

Graduating art history majors and faculty enjoy food and conversation at the home of Dorothy Fletcher at the end of April each year. Scenes from the 2012 party include a student group enjoying the ambience of Dorothy Fletcher’s airy sun porch (see below).



Erin Dunn, Will Partin, Christina Ludgood, and Anda Lopazan



Elizabeth Pastan with Becky Levitan, Will Partin, and Erin Dunn

Recent Work in the Sanctuary of the Great Gods on Samothrace

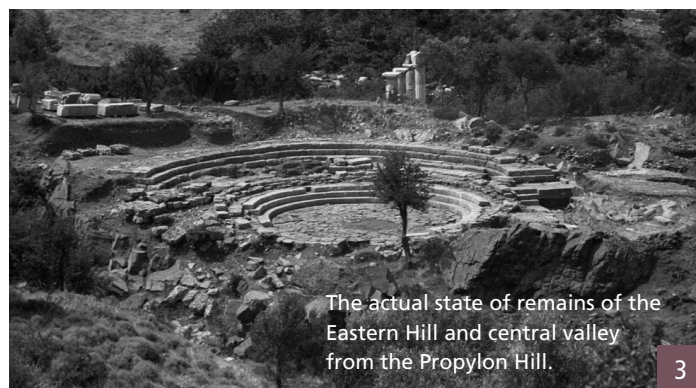
Bonna Westcoat



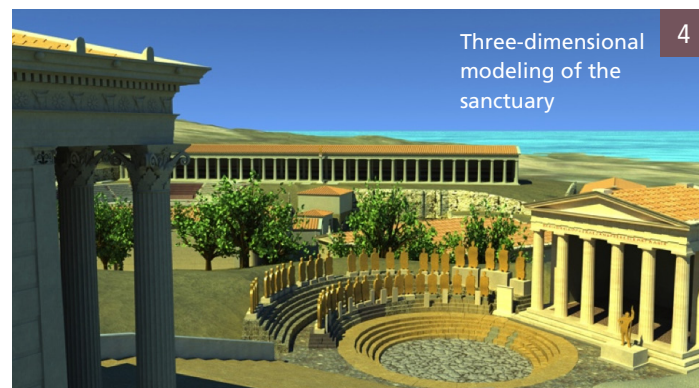
1 Sanctuary of the Great Gods, Samothrace. View of the Hieron from the south.



2 Abi Green and Alison Hight clean and record the remains of the Nike Precinct.



3 The actual state of remains of the Eastern Hill and central valley from the Propylon Hill.



4 Three-dimensional modeling of the sanctuary

Although archaeological investigations in the Sanctuary of the Great Gods on Samothrace have been in progress since the 1860s, 2012 marked a new partnership between Emory and the Institute of Fine Arts of New York University, with my taking over as director of excavations. Although much of the sanctuary has been excavated, work is far from finished. This year we embarked on a five-year program of architectural research centered on the western-side monuments, as well as a comprehensive investigation of the many small finds discovered during decades of excavation. Graduate students gained hands-on experience working with a range of archaeological materials and techniques of reconstruction.

Eastern Hill

We are pleased to announce that *Samothrace, Monuments of the Eastern Hill* (volume 9)—our work on the architectural complex at the entrance to the sanctuary—is now in press with the American School of Classical Studies at Athens. No other sanctuary in the Greek world has such an extraordinary gathering place. Designed both to shape the first experiences of pilgrims undergoing the rites of initiation and to complete their passage as they emerged from the sanctuary, this complex on the Eastern Hill has a central place in the history of ancient Greek sacred space.



5 Nike, plaster cast in the Samothrace Museum

Three-Dimensional Modeling

Although even today the sanctuary has the unmistakable aura of sacred ground, the steep torrents that frame it have taken their toll, eroding the landscape and obscuring the ancient buildings. It is difficult for the visitor and the scholar

to visualize the rich interaction of architecture and topography that originally shaped the pilgrim's passage during initiation. To explore the deft manner in which buildings were placed to screen or reveal areas of the sanctuary as the pilgrim descended into the heart of the sacred space, we have built a



6 Michael Page and Jane Arney (holding reflector) survey the architectural remains of the Nike Precinct.

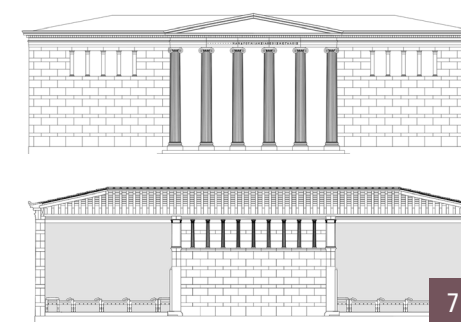
3-D digital model of the sanctuary. Using a camera set at eye height, we can trace the path of the initiate. Several of these video clips can be seen on YouTube or at samothrace.emory.edu.

Current Work on the Western Hill

This summer we focused on the western side of the sanctuary, a region rich in dedications and dining facilities. Our work centered on an elegant banquet hall, with dining chambers to either side of a central pavilion bearing an Ionic temple-front façade. Thanks to an inscription seen in the 19th century but now lost, we know a woman from the city of Miletos dedicated the building, but who she was remains a mystery.

Site Management and Conservation

Training students in conservation is a key component of the program on Samo-



7 Auto-CAD sketch exploring two possible alternatives for the windows in the Milesian Banquet Hall.

thrace. This summer, students worked on a wide variety of objects in advance of the planned renovation of the archaeological museum. We also worked with our Greek colleagues to maintain and conserve the site by investigating the area south of the Sacred Way, in advance of setting out new tourist paths.

Looking Forward to 2013: The Nike Precinct

Finally, we spent some time during the 2012 season getting ready for 2013, when we will conduct a comprehensive study of the precinct that was home to Winged Victory. Our efforts will coincide with the Louvre's plans to clean and restore the famous statue, and we look forward to working together.

Samatha Owens (Art History Major) on Her Visit to Samothrace as a SIRE Student



This summer, as a participant in the SIRE Program (Scholarly Inquiry and Research at Emory), I practiced art conservation on the Greek island of Samothrace, home to the Sanctuary of the Great Gods. Applying what I have learned working in the Carlos Museum to a real-world dig was a formative experience. I participated in the entire process of excavation, beginning with the removal, cleaning, and repairing of objects, and ending with the development of preventative and protective measures. I am working to produce a management plan for the Western Hill of the sanctuary, suggesting methods of conservation for several buildings, a project completed in conjunction with Bonna Westcoat. This immeasurably valuable experience has expanded my ideas of the many applications of art conservation in the field.

Ann Abrams (PhD, ILA/Art History, 1975) Publishes Book on Asa G. Candler and Family



Years ago, someone suggested that I write a history of Asa G. Candler and his family. After all, I had grown up in Druid Hills, surrounded

by the Candler homes, and received my doctorate from Emory, founded by the Candlers. But the real impetus for *Formula for Fortune* happened when I discovered a huge collection of family letters in Emory's Manuscript, Archives, and Rare Book Library and in the archives of The Coca-Cola Company.

As I spent several years plunging into these treasures, I became familiar with the intricate personalities of the players, and I emerged feeling as if I knew them all, their shortcomings, their strengths, and their yearnings. Most of the letters came from the late 19th and early 20th centuries, when The Coca-Cola Company was forming and expanding and the children were away at school or at work. By 1905, all of Asa Candler's children had settled in Atlanta, so there were fewer communications, but those written during frequent vacations, or those connected with major events, provided many details about the separate households, their inhabitants, and their activities.

After the Candlers evolved into celebrities during the early years of the 20th century, their names filled the Atlanta newspapers, and those of other cities, thus augmenting and embellishing the letters in many surprising ways. To round out the picture, I interviewed several Candler descendants. These and others contributed personal memories, never before published, loaned me photographs, and even revealed some family secrets. Proud of their important heritage, Asa Candler's great-grandchildren provided insights into the lives of their ancestors that helped me construct a lively portrait of the past.



my research, and extremely knowledgeable about the departmental archives in which I worked. She helped me find all the photos, drawings, and tomb records that I needed and encouraged me to be involved in different departmental projects, all the while checking in constantly to make sure that I was devoting enough time to my own research.

I worked on a variety of research projects in addition to my own research, most of which dealt with objects in the collection. In addition to researching heart scarabs, I organized and documented 21st Dynasty *shabtis*, moved various facsimile drawings, and located didactic images for the “Dawn of Egypt” show.

These projects helped me learn about departmental resources and familiarized me with objects

Clare Fitzgerald in the field, Luxor (left)

Fitzgerald at the Munson-Williams-Proctor Arts Institute, Utica, New York (below)

in the permanent collection. Throughout the year, my involvement in preparing and monitoring objects during the reconstruction of the Costume Institute taught me a great deal about the conservation and collecting of apparel. Helping with research for and installation of the “Dawn of Egypt” show, under the direction of Diana Patch, gave me a better grasp of how a large loan show comes together and of all the different elements that must be organized in order to bring an exhibition project to fruition.

Members of the department were always eager to help me make connections with other people working in the field and invited me to lunches and talks with



visiting scholars. The head of the department, Dorothea Arnold, went so far as to arrange a meeting with Friederike Kampp-Seyfried, the director of the Ägyptisches Museum in Berlin and noted scholar in the field of Theban tombs. As a result of my fellowship, I delivered a paper to the Egyptological Seminar of New York and also lectured at the Munson-Williams-Proctor Arts Institute in Utica, New York. Adela Oppenheim and Dieter Arnold kindly invited me to be part of the Met’s dig at Dashur this fall/winter, and although I can’t go this year, I hope to be considered again next season. My experience within the Egyptian department was productive and memorable, due principally to the kindness and dedication of the entire staff.

Clare Fitzgerald (Art History, Graduate Program) at the Metropolitan Museum of Art, 2011–2012

As the Sylvan C. and Pamela Coleman Memorial Fellow in the Egyptian Department at the Metropolitan Museum of Art for 2011–2012, I was given complete access to the museum’s collection of facsimile drawings and archival photos of Theban tombs, which have proved a central resource for my dissertation. These photographs and drawings, made by the museum’s Egyptian Expedition in the first part of the 20th century, were in many cases my only source for images of some tombs’ decoration (especially those that are unpublished or that I could not visit and photograph during my field work in the necropolis). In other cases, these resources provided details of tomb decoration that is now lost or damaged. These materials were immensely helpful, as were all of the other experiences and people that made the year so productive and enjoyable.

The defining elements of my experience at the Met occurred within the Egyptian Department. All the curators and staff immediately treated me as part of the department. I was invited to all events and encouraged to participate when members of the department gave talks and informal discussions about their research. My adviser, Marsha Hill, was warm and accessible, interested in

Lovis Corinth Colloquium, February 16–18, 2012

Walter S. Melion

The Fourth Triennial Lovis Corinth Colloquium was convened at Emory for three days in February to examine the topic, “*Ab historia propria figurativa: Visual Images as Exegetical Instruments, 1400–1700.*” The co-organizers and co-conveners were I and Michel Weemans, professor of Art History at the École Nationale Supérieure de Bourges. Exegesis is the systematic interpretation of Scripture, with reference to such authoritative sources as the Latin translation of the Bible known as the Vulgate of Saint Jerome, the sermons and homilies of the Greek and Latin Fathers, commentaries such as the *Glossa ordinaria*, theological *summae* by churchmen such as the scholastic exegete Thomas Aquinas, and readings

promulgated by conciliar and papal decree. In the 15th and 16th centuries, scholars trained in humanist philology scrutinized the scriptural source texts, placing pressure upon, if not quite questioning, the singular authority of the Latin Vulgate. The new vernacular translations of the Bible that began to proliferate often implicitly questioned the standard readings of the Old and New



Testaments, as well as posing alternative conceptions of the hermeneutic relation between the Pentateuch, the prophets, the Gospels, and the Epistles. In this complicated process of reappraisal and dissemination, pictorial images came increasingly to be utilized as instruments of scriptural interpretation. Our colloquium asked how and why such images were seen to function as legitimate means of biblical understanding within systems of visual exegesis that operated in tandem with scriptural texts or, alternatively, invoked or substituted for the absent text, mediating one’s access to scriptural truths. The 24 European and American scholars who participated came from a wide spectrum of disciplines, including art history, history, literature, religion, and theology, as well as book history and emblematics.

(from left to right, front row): Elliott Wise, Colette Nativel, Barbara Haeger, Walter Melion, and Michel Weemans; (middle row): Tatiana Senkevitch and Giovanni Careri; (back row): Bret Rothstein, Agnès Guiderdoni-Bruslé, Ingrid Falque, Ulrich Heinen, Alexander Linke, and James Clifton

Rebecca Stone Curates the Exhibition “‘For I am the black jaguar’: Visionary Experience in Ancient American Art” CARLOS MUSEUM, SEPTEMBER 8, 2012–JANUARY 5, 2013

“I began to experience dying. I knew that it was my ego dying and that my mind was emptying out, stilling. Soon there were no thoughts left, only consciousness. My body was now on a barge floating down a river known as the River of Letting Go. My body was dead, but I remained in it.”

—Anonymous

Figures living and dead, flying through space, sitting in meditation, transforming from a human into a tiny praying mantis or the world’s largest fish, the whale shark—the third floor of the Michael C. Carlos Museum this fall is full of these intentionally bizarre images only loosely based in the human figure. “‘For I am the black jaguar’: Visionary Experience in Ancient American Art” has been quite popular, with a record-breaking crowd of more than 100 people attending the gallery talk by Stone on September 13.

How shamans experience themselves in trance, from transforming into animals to levitating, and how visions are variously achieved,

from meditation to music to ingesting sacred substances, is explored in three of the four third-floor galleries. The last gallery is being used to store the rest of the ancient American collection as it is being reinstalled on the first floor and will open January 26, 2013. It is a big year, full of interdisciplinary programs for the public, students, and children.

Students from all levels of the program in Art History have contributed to the “Black Jaguar” design, didactics, and programs, and especially to the creation of a website that can be found at <http://scholarblogs.emory.edu> (Emory’s new Wordpress site). For example, Meghan Tierney carefully traced the flying Nasca shaman seen here; Kira Jones spearheaded the website; and undergraduate Honors student Sarah Parks has identified this intersexed meditating shaman effigy as representing Kleinfelder’s Syndrome elevated to a divine role.

The show parallels in many ways Stone’s recent book *The Jaguar Within: Shamanic Trance in Ancient Central and South American Art*.



Cecily Boles with the three Edward Weston photographs she is currently studying at the High Museum

Cecily Boles

(Art History, Graduate Program) Reports on Her Curatorial Research Projects at the High Museum

During the past five months, I have had the exciting opportunity to research works at the High Museum of Art through a Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research. This fellowship allows me to work closely with the High's curatorial staff in two different departments, strengthening my research in early modern European sculpture, as well as exposing me to the field of early-20th-century photography. I am investigating the terracotta portrait bust of Antoine-René de Voyer d'Argenson (1722–1787), known as the Marquis de Paulmy, with David Brenneman, director of collections and exhibitions and Frances B. Bunzl Family Curator of European Art. I also am working on three photographic prints—*Palma Cuernavaca*, 1925; *Shells*, 1927; and *North California*, 1937—by the California photographer Edward Weston (1886–1958) under the guidance of Brett Abbott, curator of photography.

My research into the bust of the Marquis de Paulmy takes a two-pronged approach. I am interested in both biographical questions concerning Paulmy and questions of attribution. Paulmy, an 18th-century French aristocrat at the court of Louis XV, belonged to a long line of courtiers in the de Voyer d'Argenson family. Paulmy held a number of political positions at the court, including minister of state and war and ambassador to Venice. When Paulmy

retired from public life at the age of 44, he dedicated himself to his true passion: books. He was a consummate bibliophile whose collection soon overflowed the old Arsenal where he lived. Today, his collection is part of the Bibliothèque Nationale de France, and it is still housed in the Arsenal, from which it receives its name, La Bibliothèque d'Arsenal.

The bust is currently attributed to the sculptor Jean Baptiste Defernex (c. 1729–1783). Defernex was a member of the Academy of Saint Luke and exhibited several terracotta busts while Paulmy was the academy's protector. I am hoping to strengthen this attribution by contextualizing Defernex's works. I shall also consider other members of the Academy of Saint Luke as well as the circle of sculptors who worked in smaller-than-life-size terracotta portraiture.

My knowledge about Paulmy and Defernex has been largely informed by my research trip to Paris this summer—a trip generously supported by the Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research. Guilhem Scherf, curator of the Department of Sculpture at the Musée du Louvre, provided valuable direction and guidance during a consultation this summer, and allowed me to work with the Louvre's rich sculpture archives. I worked with documents at the Bibliothèque Nationale de France and at the Bibliothèque d'Arsenal, which yielded valuable information concerning Paulmy's biography. A tour of the Arsenal's private and social rooms added physical context to Paulmy's life.

My investigation of Edward Weston's three prints focuses on issues of conservation and the photographer's changing printing techniques. The High's palladium print, *Palma Cuernavaca* (1925), has a slightly orange coloring different from Weston's other palladium prints. We will be working with Michael C. Carlos conservators Renée Stein and Katie Etre to determine if this coloration was intended by Weston or if the color is changing over time.

These three prints suggest an important artistic shift in Weston's career. He increasingly explored the modernist possibilities in photography and changed his photographic medium from his early platinum or palladium prints to glossy gelatin silver prints. The print *Shells* is a rare matte-finish silver gelatin that could indicate another artistic shift in Weston's career. Finding comparanda to contextualize this print will be crucial to confirming this hypothesis. In December I will travel to Phoenix to investigate the collections held by the Center for Creative Photography as well as the larger collections in southern California.

The Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research is providing a valuable opportunity to attain the professional exposure I seek in order to advance my chosen career. I am excited to continue learning from and working directly with the High's curatorial team.

Cynthia Hahn Gives the Art History Endowed Lecture

Elizabeth Pastan

Cynthia Hahn delivered the Art History Department's Endowed Lecture, "The Crown of Thorns: Mockery, Royalty, Piety," on November 6. A diverse crowd of undergraduates from Emory, Georgia State, Agnes Scott, and Georgia Tech attended, along with graduate students and faculty in Art History and other areas of Medieval Studies. The lecture was followed by a lively colloquium the next day titled, "It's Alive! The Cross as a Performative Object in the Middle Ages."

Hahn, who was named the Gulnar K. Bosch Professor of Art History at Florida



State–Tallahassee in 2001, moved to Hunter College and the Graduate Center of the City University of New York in 2006.

As her two presentations at Emory suggest, Hahn is best known for her foundational work in visual hagiography, most recently exemplified by her publication *Strange Beauty: Origins and Issues in the Making of Medieval Reliquaries 400–Circa 1204*. Although early scholarly assessments of the medieval cult of the saints had regarded it either confessionally as a focus of Catholic devotion or cynically as evidence of outmoded and superstitious practices, Hahn was able to contribute to a contextual approach that sought to under-

stand medieval religious practices through works of art.

Thus, a characteristic study of hers, "The Voices of the Saints," took up the common assumption that a body part reliquary always embodies the nature of the relic contained within, whether a head, foot, or hand. Hahn demonstrated persuasively that many arm reliquaries were used to augment blessings and other gestural performances during the divine office and not only contained the relics of more than one saint, but also contained more than one appendage. She thereby contributed to a less literal-minded understanding of these reliquaries and how they functioned performatively.

She accomplished a similar feat in publications such as *Peregrinatio et Natio: The Illustrated Life of Edward, King and Martyr*. Drawing upon the illustrated hagiographical text of the early English martyr, St. Edmund, which is now in the Pierpont Morgan Library in New York, Hahn examined how the visual celebration of his cult both renewed and reinterpreted the saint by recasting the East Anglian martyr as a national saint, modeling his life on scenes drawn from the life of Christ, and selecting miracles emphasizing his efficacy to pilgrims. This *libellus* thereby aggrandized the site where his relics were contained and extolled its potential benefits to donors and visitors. In the course of her study, she deftly nuanced the meaning of Edmund's kingship, referring not only to his position as temporal head of state but also to the community of saints in heaven and the paradoxical notion of glory achieved through humility.

As these analyses begin to convey, Hahn often surprises by looking unflinchingly at complex and little-understood medieval practices. In so doing, she has contributed more than any other medieval scholar of her generation to an understanding of the anthropology of medieval art.



Haley Steed 10C Accepted into the Medieval History Program at University of York

Since graduation I have been working as an art abstractor at EBSCO Publishing in Massachusetts, where I read art, architecture, and archaeology journals and write abstracts for the articles to appear in art databases. If you ever conduct a search on Art & Architecture Complete, Art Full Text, Art Abstracts, or Art Index, there is a chance that I wrote the abstracts you will find.

I have been interested in pursuing a master's degree in medieval history or archaeology since I finished my undergraduate degree. I took a class in archaeological methodology when I studied abroad at the University of St Andrews, and I became very interested in what archaeology can reveal about everyday life in the past. I have enjoyed reading a lot of archaeology journals at my office, and I decided it was time to pursue a degree so that I could learn more and participate in primary research rather than just reading about it.

I applied for several medieval history and medieval archaeology programs, but I decided to attend the University of York. Even though many medieval history programs offer the chance to study medieval history from an archaeological perspective, I wanted a program with a more archaeological focus than most. The University of York program is also particularly strong in the archaeology of buildings and cultural heritage management, which are also of interest to me. Attending there also provides the opportunity to work with the cathedral of York Minster and other nearby medieval buildings and sites.

Sophia Dean 12C

Describes her Trip to Costa Rica as the 2012 John Howett Prize Recipient

Thanks to the John Howett Prize, I spent the second half of May 2012 exploring Costa Rica in search of ancient American artwork and the flora and fauna that inspired it. I travelled with my father, and I was glad for that since the capital city of San Juan can be unsettling at times. I spent a few days combing through the National Museum, Gold Museum, and Jade Museums in San Juan and then decided to head out to the countryside in search of flora and fauna. We started toward Arenal and its famed volcano and lake.

The goal of my trip, aside from seeing the ancient pieces housed in the museums, was to find glimpses of the ancient world that inspired the artists of earlier centuries and millennia. I cannot know for sure what Costa Rica used to be like, but I got a good idea while exploring different parts of the country: the grass was the brightest green I had ever seen; there were a hundred leaf textures to discern in every square mile of the jungle; the clouds consumed mountain tops and made travel terrifying and otherworldly; the cows and bulls were strong but sweet, thanks to their free grazing over steep hillsides and the kind, relaxed, “live and let live” culture of the country; howler monkeys sang me to sleep.

Beyond these observations, the butterflies were at least a foot wide; dragonflies landed amiably on my knee; toads joined us for dinner under the table; and lizards made homes in the bathtubs. After experiencing different corners of the country from Arenal to the open jungle on the outskirts of Rincon de la Vieja (one of the many national parks), to the Pacific shore at Playa Buena Vista and every small town, city, plant, and animal in between, I can share one memory that encompasses how I view Costa Rica.

We returned to San Juan at the end of the trip, and I made another visit to the National Museum. It has a wonderful butterfly garden, lots of information on the history of the modern country, and several rooms of ancient art. When I emerged from the galleries on the roof, I noticed a small courtyard. Approaching it, I realized there were at least five types of butterflies, countless insects, several trees, bushes, frogs, lizards, and flowers in this tiny area, which was no more than 20 square feet. This made me see so clearly that Costa Rica is entirely ruled by the earth and weather (we were there at the beginning of the rainy season), and the people merely abide by those rules. Wherever anything is left alone—be it the side of the road, inside a fortress-turned-museum, a bathroom, or a used-tire yard—things will grow.

Seeing all this and experiencing it for two weeks, having to give up ever being completely dry, or being able to wear the shoes I wanted, or following a strict itinerary, answered the biggest question I had about these ancient artists. Why plants? Why animals? I am an animal lover, so the art appealed to me personally, but how could everyone in an entire culture and for so many years commit



to this type of art, instead of making busts or portraits of each other? Or portraying gods, or their houses, or their kings? In Costa Rica, nature, plants, and animals are the world. The other things might come into play and be important, but in the end you work around flora and fauna.

Humans may have tried to control them, or inherit their spirits, but they knew they were not the ones making the rules. For as beautiful and bountiful as Costa Rica is, it is just as terrible and powerful. There was no winning against weather, or animals, or plants; there was only joining them, loving them, becoming them. That so many shamans share experiences of becoming animals makes sense, because what else could you hope to become but one of those beautiful, terrible animals that rules the jungle with ease while we humans huddle under shelters, trying and failing to keep dry and warm? Though many of the ancient artistic rituals are lost in Costa Rica and have been replaced by other artisans, inspired by the Spanish conquest, the country itself still answers the ever-burning question of “why” centuries later.

The John Howett Prize has been made possible by a generous gift from Ellen Albert 79C, an Art History alumna, in memory of a beloved professor.



Rachel Kreiter playing (and losing) a game on a street in the Western Canal Belt on Queen's Day, April 30, 2012, in Amsterdam.

Rachel Kreiter

Reminisces about Spring Term in the Netherlands and the Dutch Railroads

Do you like trains? I love trains. The primary national Dutch train service, Nederlandse Spoorwagen (NS), is my favorite thing about Holland. Blue and yellow double-decker trains run frequently and efficiently. It is about an hour's journey from Amsterdam to Den Haag and another half hour or so to Rotterdam. Last year the NS introduced the *OV-chipkaart*, a rechargeable pass that allows passengers to use public transportation throughout the Netherlands—including NS trains and trams in certain cities—by touching the OV card to a reader when boarding and again when alighting. The card reader will display the amount, in euros, deducted from the passenger's account. If you forget to check out, you will accrue fines. The first three months I had an OV card, I was late to everything due to having to run back to the station to check out. But there came a point in time when checking out just became second nature.

I was fortunate to spend six months in the Netherlands in 2012 as a part of Art History's exchange program with the University of Leiden. About halfway between Rotterdam and Amsterdam on the train, Leiden is a major European center for Egyptology, boasting a fine department at the school and a collection of Egyptian art at the Rijksmuseum van Oudheden, the national antiquities museum. As I began the dissertation process, I felt it was necessary to visit and conduct research in collections abroad. The art history department was able to provide me with that opportunity. At Leiden,

I sat in on two classes: a course on museum history and one on Egyptian archaeology and epigraphy. Epigraphy is the practice of recording and publishing a monument, and it is crucial to the study of Egyptian art. You can't always go to Egypt to look at something in situ. The class was team-taught by Egyptology department professors, who presented different approaches to epigraphy and its development since the 1822 decipherment of hieroglyphs.

This was pretty cool, but even better was the museum history course, which used the Rijksmuseum van Oudheden extensively. Class would begin with a lecture on the history of a particular Dutch antiquities collection, and following a break we would walk over to the museum to see the objects in question. It is easy to talk about museum history as a general concept, tracing developments from curiosity cabinets of gem stones and bits of classical statuary to imperialist programs of object acquisition in occupied territories. This is a relatively familiar narrative. This class put the stories of specific objects and collections into the Dutch national framework and then put students in front of those objects. Though at Emory we make a conscious effort to use the Carlos Museum as an aspect of teaching

art, I had never been part of a class that endeavored so faithfully to integrate theory with practice. This had particular relevance to my dissertation, but it was also gratifying and fun.

As classes wound down in April, I was able to indulge my train fanaticism by planning research trips to multiple Egyptian collections. It is possible to take trains anywhere in Europe so long as you don't mind transferring. To reach Vienna from Amsterdam by train, I had to change in Utrecht and Frankfurt. It took 12 hours. I can't think of any place I'd rather spend 12 hours than on a train. There's a nostalgia thing there, sure, the idea of recapturing something vaguely cinematic by sitting in the café car drinking Coke Light and staring out the window at green hills dotted with clustered beige villages. But taking a train is also making a journey. And many European trains have plugs, so I could use my Dell to get some work done. On a train from Vienna to Munich, I discovered that the ÖBB, or Austrian Federal Railway, offers free Internet. So does Thalys, the high-speed network that zooms from Rotterdam to Paris in 2.5 hours. I am not prone to motion sickness, but Thalys was so fast that I felt a little queasy and, to be honest, the Internet didn't work very well.

Participating in the exchange gave me all sorts of opportunities to view Egyptian art for my dissertation. Even better, I also had the chance to visit the Damien Hirst retrospective at Tate Modern, and in Vienna to check out the Secession building and not one but three Klimt installations, including his Egyptianizing work at the Kunsthistorisches Museum. These are things I had been looking at in books for years now, and in Spring 2012 I was finally able to engage with them in person. Going to Leiden set up these possibilities; the Dutch and European rail networks made them reality.

Ashley Laverock

(Art History, Graduate Program) Reports on Her Curatorial Research Projects at the High Museum

The Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research gave me the opportunity closely to examine two works of art within the High Museum of Art's permanent collection: Tilman Riemenschneider's 1505 linden-wood sculpture *St. Andrew* and Benjamin West's 1802 painting *Arethusa*. Each object involved a unique set of questions and concerns that I addressed through research and close collaboration with High Museum curators David Brenneman, director of collections and exhibitions, and Frances B. Bunzl Family Curator of European Art, and Stephanie Heydt, Margaret and Terry Stent Curator of American Art. I also worked with conservators, including Renée Stein of the Michael C. Carlos Museum and Larry Shutts of the Atlanta Art Conservation Center.

In my work on Tilman Riemenschneider's *St. Andrew*, I focused on questions of attribution, workshop practices, historical context, and whether or not the sculpture was originally polychrome. In September I traveled to Berlin and consulted with Julien Chapuis, director of the sculpture collection and museum of Byzantine art, at the Bode Museum. Chapuis and I closely examined a number of Riemenschneider sculptures in detail, comparing and contrasting them with the High's *St. Andrew*. We talked at length about the unique characteristics of Riemenschneider's work and his production of both polychrome and uncolored devotional sculptures.

Following this meeting, I traveled to Würzburg, Riemenschneider's hometown and location of the Mainfränkisches Museum, the largest collection of Riemenschneider's work. There I examined numerous Riemenschneider sculptures in



light of my conversation with Chapuis.

Benjamin West's *Arethusa* presented a different set of questions centered on conservation, provenance, and the placement of this painting within West's oeuvre. Until the late 20th century, *Arethusa* was known only through contemporary copies, as

the painting's location was unknown. I re-established part of the painting's early history through references to *Arethusa* in 19th-century catalogues of West's work and in the 1802 Royal Academy Exhibition catalogue. In my research, I considered West's choice of a relatively rare mythological subject and situated the painting within the context of West's career as history painter.

A small hole in the lower portion of *Arethusa* required conservation before it could be exhibited. During a meeting with Heydt and Shutts at the conservation lab, we examined the painting under UV light and discussed the method by which the hole would be repaired. Several influential museum patrons were in attendance, and I gave a brief talk on the *Arethusa* as part of the meeting.

I am grateful to the Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research for providing me with the valuable opportunity to work closely not only with the objects, their materials, and their techniques but also with local and international curators and conservators. I am certain that my experiences with *St. Andrew* and *Arethusa* in this fellowship will continue to inform my own doctoral work.

Students View Rare Hogarth Prints from the Michael C. Carlos Museum's Works on Paper Collection

The Michael C. Carlos Museum (MCCM) owns six engravings of William Hogarth's *A Harlot's Progress* (1732), a series that tells the story of a young woman, Moll Hackabout, who arrives in London from the country and becomes a prostitute.

Upon seeing these prints in conjunction with a social justice workshop hosted at the MCCM, Linda Merrill, a visiting faculty lecturer in Art History 102, approached Andi McKenzie, a third-year PhD student in Art History and the assistant curator of Works on Paper at the MCCM, about setting up a student viewing of the prints to enhance the course material for her lecture on late-18th-century European art.

McKenzie generously obliged and arranged for the prints to be set up in a classroom for the students during all eight discussion sections over two days to study the prints. Students were charmed by the moralizing satire of the subject matter. With magnifying glasses in hand, they also were awed by the intricate effects of the burin on a metal plate.

This Hogarth study event is a superb example of the collaboration of the Art History department with the staff and visual resources available through the collections of the MCCM.

Faculty News

Jean Campbell spent her sabbatical working on a number of projects, including a bibliographic essay and guide to the topic of portraiture for the Renaissance and Reformation section of the Oxford Bibliographies Online. A research trip to Italy this past February included the guest lecture "Painted Chambers and the Work of Imagination" at the Università degli Studi di Trento. In March she was part of the featured panel "Remembering the Middle Ages in Sixteenth-Century Italy" at the National Gallery of Art for the Annual Meeting of the Renaissance Society in Washington. In September Campbell began her tenure as fall 2012 fellow at the Sterling and Francine Clark Art Institute in Williamstown, where she worked on the book manuscript "Pisanello, Imitative Practice, and the Invitation to Knowledge." The fall also saw the publication of a major article, "Poetic Genealogies and the Weight of Style: Boccaccio and the Early Italian Painters," in the Festschrift *Gifts in Return: Essays in Honor of Charles Dempsey*.

Todd Cronan anxiously awaits the 2013 publication of two books on Henri Matisse. During the past year Cronan has organized two major symposia, one around the exhibition "Picasso to Warhol" at the High Museum of Art and another dedicated to the question "What Was Modernism?" at Emory University. Within the past few months, he has given talks at the High Museum of Art, Rutgers, the Institute of Fine Arts at New York University, Georgia Tech, and Emory, as well as at the College Art Association Conference in 2012. He continues his role as reviewer at *Radical Philosophy* and as contributing editor of *nonsite.org*, an interdisciplinary journal of art and politics. In October 2012 *nonsite.org* reached a major milestone with 200,000 hits to the site as well as citations in *Bookforum* and the *New York Times*. Cronan is also completing a co-translation of the art writings of philosopher and critic Philippe Lacoue-Labarthe for Fordham University Press.

Dorothy Fletcher is enjoying her last year as senior lecturer and director of undergraduate studies in the department. She will retire after more than 40 years of service in August 2013. She is pleased with the growth and strength of the undergraduate program during her tenure—specifically, with the increasingly high quality of our student majors, with their greater interest in research opportunities, study abroad programs, and postgraduate programs in art history, and with the coveted local and competitive national internships that they have been awarded during the summer months as well as after they graduate. She notes that several of our majors—interested in careers in arts administration, art business, and auction houses—also are enrolled in Goizueta Business School. Coordinating and teaching in the two introductory survey courses, Art History 101 and 102, as well as supervising the graduate student TAs who teach the discussion sections of those courses, have given her much pleasure, as has helping students make informed decisions about their careers. She feels fortunate to have been a member of such a collegial and lively department all these years.

Sarah McPhee's third book, *Bernini's Beloved: A Portrait of Costanza Piccolomini* was published in April 2012. She gave public lectures on Bernini at the Denver Art Museum and at Emory's Michael C. Carlos Museum, and discussed the book with Martine Brownley in the provost's Life of the Mind series at the Woodruff Library. She is currently at work on a new project involving the cartography of the city of Rome; she lectured on the subject at Harvard University in December and at Northwestern University in May. An article on the subject: "Rome 1676: Falda's View," was published in *Piante di Roma. La città dal Rinascimento ai catasti* in May. In March McPhee traveled to Oxford University to give the paper "Architecture and Biography" at the Scott Opler Symposium on Early Modern Architectural History. She is currently working with curator Margaret Shufeldt at the Carlos Museum to prepare the exhibition "Antichità, Teatro, Magnificenza: Renaissance and Baroque Images of Rome," which will open at the Carlos Museum on August 24, 2013. The exhibition will present many of the spectacular new acquisitions in Emory's growing Rome collections. McPhee was named Winship Distinguished Research Professor in September and is currently in Rome on sabbatical, conducting new research.

Walter Melion has begun his second year as chair of the Art History department. During the last academic year, he published the co-edited volume *The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400–1700* (Intersections: Interdisciplinary Studies in Early Modern Culture 20), which contains two major essays authored by him: "Scriptural Authority in Word and Image," and "Prayerful Artifice: The Fine Style as Marian Devotion in Hieronymus Wierix's Maria of Ca. 1611." Another article appeared in early 2012: "Ad contemplationis aciem" (Vers une contemplation aiguisée): l'image de l'âme peignant dans les Via vitae (1620) d'Antoine Sucquet," in D. Ribouillault and M. Weemans, editors, *Le paysage sacré: le paysage comme exégèse dans l'Europe de la première modernité*. In Spring 2012 he was principal organizer and co-chair of Lovis Corinth Colloquium IV—"Ab historia propria figurativa: Visual Images as Exegetical Instruments, 1400–1700," the proceedings of which he is currently co-editing for publication in 2013–2014. He gave ten papers at venues in North America and Europe, including the Newberry Library, Utrecht University, the Nanjing Institute for Advanced Study, the Sixteenth-Century Studies Conference, and the Sixteenth Biennial Conference for Neerlandic Studies. In addition, he was principal author of two fellowship applications to the Andrew W. Mellon Foundation, both of which were successful: the Graduate Fellowship Program in Object-Centered Curatorial Research and the Mellon Foundation Sawyer Seminar Program Fellowship, "Images as Instruments of Scriptural Interpretation and Hermeneutics." He continues to work on two monographs: "Maria Pictura: Marian Image-Theory and Praxis in the Low Countries, 1575–1625" and "Specula animae: The Emblem Books of Jan David." During fall semester, in conjunction with his graduate seminar on emblematic theory and practice, he was involved in a DISC project that led to the digitization of MARBL's collection of emblem books.

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Faculty News *continued from page 17*

Elizabeth Pastan became president of the American Committee of the International Corpus Vitrearum this year, delivering the account of US activities and publications in medieval stained glass at the annual meeting this past September held in Academie für Wissenschaft in Vienna, Austria. Other highlights of the year include attending the Battle Conference for Anglo-Norman Studies held this past July in Bayeux, France, and organizing a conference on the theme of medieval patronage, which took place at the Index of Christian Art in Princeton and gathered scholars from Canada, England, France, Scotland, Switzerland, and across the US. Pastan also spoke at the Princeton gathering, delivering a paper titled “Imagined Patronage: The Bayeux Embroidery and Its Interpretive History.” The volume of the proceedings, titled *Medieval Patronage: Patronage, Power and Agency in Medieval Art History* will be published in the Index of Christian Art Occasional Papers series within the year, with essays by all contributors.

Gay Robins devoted much of the last year to working intensively with four PhD students—Liz Cummins, Clare Fitzgerald, Flora Anthony, and Annie Shanley—who expect to complete their degrees in 2013, and with Melissa Mair, a double major in Art History and Ancient Mediterranean Studies, who wrote her honors thesis on the spread of the Isis cult from Egypt to the Mediterranean world. She spent six weeks in July and August in the United Kingdom in order to use the resources of Oxford’s Sackler Library for her research. In September she gave the lecture “The Small Golden Shrine of Tutankhamun: An Interpretation” at the University of Tennessee–Knoxville.

Judith Rohrer spent the year on sabbatical, much of it in Barcelona, researching and writing the history of the Expiatory Temple of the Sagrada Familia, an ongoing project. In May she presented her research to the Grup de Recerca de l’Art Català del Modernisme i del Noucentisme at the University of Barcelona.

Rebecca Stone, besides getting married over fall break, opened her exhibition “‘For I am the Black Jaguar’: Shamanic Visionary Experience in Ancient American Art” on September 8. The third edition of her *Art of the Andes* also debuted in September. The reinstallation of the entire American collection at the Carlos Museum will open on January 26, 2013, featuring new pieces throughout and a new gallery devoted to Native North American Art, beginning with a show titled “In the Footsteps of Our Ancestors: the Melion-Clum Collection of Modern Southwestern Pottery.”

Eric Varner directed the 2012 Art History Summer Study Abroad program in Rome with a terrific group of majors and minors in the department. He has published two new articles, “Roman Authority, Imperial Authoriality, and Julian’s Artistic Program,” in S. Tougher and N. Baker, editors, *Emperor and Author: The Writings of Julian the Apostate*; and “Violent Discourses: Visual Cannibalism and the Portraits of Rome’s ‘Bad’ Emperors,” in S. Ralph,

editor, *The Archaeology of Violence: An Integrated Approach to the Study of Violence and Conflict*. He also recently delivered the paper “Innovation and Orthodoxy in the Portraiture of Constantine and His Sons” at the seventh Celtic Conference in Classics, Colloque Franco-Britannique en Sciences de l’Antiquité in Bordeaux. Together with Sarah McPhee, he is currently involved in a DISC project developing a digital platform for Pirro Ligorio’s 1561 reconstruction of ancient Rome, which is jointly held by MARBL and the Michael C. Carlos Museum.

Molly Warnock joined the faculty in fall 2012. A specialist in modern and contemporary European and North American art, she has, in recent months, published a range of works in English and French on the Hungarian-born French painter Simon Hantai, a figure who is just beginning to be recognized within the US as one of the most original and influential figures in European art of the later 20th century. These projects include her first book, *Penser la Peinture: Simon Hantai*; a peer-reviewed article, “Engendering Pliage: Simon Hantai’s Meuns”; a feature article, “Manifold Address: Simon Hantai’s Etude, 1969,” a focus review, “Displace, Disclose, Discover: Acts of Painting, 1960–1999” (both in *Artforum*); and a catalogue essay, “Seventeen Cellules for Simon Hantai” (also translated as “Dix-sept cellules pour Simon Hantai”) for the exhibition “Simon Hantai: Panses 1964–1965” at the Galerie Jean Fournier in Paris. Among her current projects is a book on art and theory in the context of the Paris-based journal *Tel Quel* in the years 1960 to 1982. During the 2012–2013 academic year, she is teaching surveys on contemporary art and art in Europe during the 1950s, as well as seminars on the American critic Clement Greenberg and the concept of medium in modern aesthetics and contemporary critical theory.

Bonna Wescoat was promoted to full professor and appointed director of excavations in the Sanctuary of the Great Gods on Samothrace, Greece. Wescoat also has been appointed chair of the Excavation and Survey Committee for the Managing Committee of the American School of Classical Studies at Athens. She is serving in her fourth year as director of graduate studies for the Art History department. Her publications this year include *The Temple of Athena at Assos*, as well as the co-edited volume *Architecture of the Sacred: Space, Ritual, and Experience from Classical Greece to Byzantium*. A third book, *Samothrace: Excavations Conducted by the Institute of Fine Arts of New York University*, volume nine, *The Monuments of the Eastern Hill*, is now in press with the American School of Classical Studies at Athens and expected out shortly. Wescoat’s articles this year ranged from the scientific (Maniatis, Y. D. Tambakopoulos, E. Dotsika, B. D. Wescoat, D. Matsas, “Sanctuary of the Great Gods: An Extended Marble Provenance Study,” *Proceedings of the ASMOSIA IX Conference in Tarragona*, June 8 to 13, 2009), to the historiographic (“The Most Perfect Idea of a Greek City That Anywhere Exists: Assos, Archaeologists, and American Ideologies,” and “American Drawings of

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Faculty News *continued from page 18*

Assos,” printed in English and Turkish in *Osman Hamdi Bey and the Americans: Archaeology, Diplomacy, Art*), and included an extended essay on the meaning of circular space and the Corinthian capital (“Coming and Going in the Sanctuary of the Great Gods, Samothrace,” in *Architecture of the Sacred: Space, Ritual, and Experience from Classical Greece to Byzantium*). In December Wescoat travelled to Australia to lecture on the state of research on Samothrace at the University of Queensland, Australia. She also spoke at the University of Bordeaux Ausonius, France, in a talk titled “Recalibrating Samothracian Architecture,” for the conference, “Ateliers: l’architecture grecque au IIIe s. a.C.” In the spring she was the John Caskey Archaeological Institute of America (AIA) Lecturer in Eugene, Oregon, and also spoke for the AIA in Seattle,

Washington. Early this fall, she delivered the inaugural lecture at the Carlos Museum, “Recent Work in the Sanctuary of the Great Gods, Samothrace,” which will become an annual celebratory event sharing the work of the sanctuary with the Atlanta community. She is looking forward to the new research initiative, to be based in Paris and on Samothrace, that will center on the precinct of the famous *Winged Victory (Nike)*. She has been invited to join a commission for the restoration of the *Nike* at the Musée du Louvre. The Emory/Institute of Fine Arts team will collaborate with French colleagues to refine our understanding of one of the most famous statues of antiquity.

Undergraduate News

Senior Honors (2012)

Stephanie Gibson **High Honors** for “Moholy-Nagy: Painting and Bio-Politics” (Adviser: Todd Cronan)

Julie Levine (double major with English/Creative Writing) **High Honors** for “A Series of Series” (Adviser: Natasha Trethewey) (Many of the poems in Levine’s honors thesis were influenced by her studies in the Art History Department.)

Anda Lopazan **Honors** for “Creation and Deception in the Evolution of Art Forgery” (Adviser: Sarah McPhee)

Melissa Mair (double major with Ancient Mediterranean Studies) **Honors** for “The Transformation of a Goddess: Depictions of Isis throughout the Ancient Mediterranean World” (Adviser: Gay Robins)

Matthew McMurray (Art History minor/Anthropology major) **High Honors** for work on the effects of adverse maternal care in socially housed rhesus macaques (Adviser: Sarah Gouzoules)

Charlotte Watts (Art History/Visual Arts joint major) **Highest Honors** for “We Are Francesca Woodman” (Adviser: Jason Francisco, Visual Arts)

2012 Art History Paper Prize

Erin Dunn (senior) **First Place** (\$150) for “The Man behind Hell’s Mask: The Autobiographical Garden of Vicino Orsini at Bomarzo” (for Sarah McPhee, ARTHIST 475: The Italian Garden, Fall 2011)

Rebecca Levitan (junior, Art History/Visual Arts joint major) **Second Place** (\$100) for “The Riddle of the Sphinx: Charting the Greek Sphinx in Art and Literature” (for Bonna Wescoat, ARTHIST 470: Myths and Monsters in Greek Art, Spring 2011)

2012 John Howett Prize in Art History (\$2500)

Sophia Dean (junior) Dean is interested in shamanic ritual imagery, as portrayed in precious metalwork. She therefore proposed to travel to Costa Rica for 12 days in mid-May to visit the collections of Ancient American art at museums in and around San José, to observe skilled artisans whose workmanship derives from that of the ancients, and to examine firsthand the tropical flora and fauna represented in the images. The John Howett Prize allowed Dean to complete a 12-day itinerary in Costa Rica. See page 14 for an account of that trip.

Phi Beta Kappa

Rebecca Levitan Levitan was recognized for her outstanding academic work and intellectual promise (the award was made in spring 2012, when she was a junior). She also named Bonna Wescoat for her excellent teaching.

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Undergraduate Alumni News

1995

Saskia Benjamin, who was a double major with Latin, was named executive director of *Art Papers* in summer 2012.

2000

Ginny Cook, who was also a Visual Arts minor, lives in Los Angeles, is doing free-lance bookkeeping for arts nonprofits and artists, adjunct teaching (photography), making art, as well as editing a journal she founded with a friend called *Material*. Her husband Chris is an artist and professor of video art at Cal Arts, and they now have a two-year-old daughter.

Matthew Howard, an Architectural Studies minor and Sociology major, graduated with an MBA from Dartmouth College in 2007 and has been working for Eli Lilly & Company since graduation. Describing his work in international marketing, he says, “I visit museums all over the world and see the art that I studied at Emory. I continue to love and appreciate architecture—thanks to my mentors Judith Rohrer and Bonna Wescoat—and walk through buildings that I only saw in books before.”

2004

Bevin Bering (Dubrowski), who was a Visual Arts minor, continues to be the executive director of the Houston Center for Photography, as well as the editor of *Spot Magazine*. She and her husband Dan are expecting a baby girl in November.

Lisa Boutin (Vitela), who was an Italian Studies minor, received a PhD in Art History at UCLA in 2011, where she wrote her dissertation on ceramics of the Gonzaga court of Mantua, Italy. She has started a tenure-track, Art History instructor position in the Department of Art and Design at Cerritos College in California.

Jennifer Federovitch (Maley), an Art History minor and a Creative Writing major,

was appointed senior associate director of annual giving in Emory’s division of Development and Alumni Relations in February 2012. She was a summer 2006 participant in the Smith College Institute for Art Museum Studies, followed by four years of employment at the High Museum of Art, first in public relations and then for their annual wine-auction fund-raiser. She and her husband John are also food bloggers and owners of Local Market South, an online source for local food vendors.

2005

Peter Clericuzio, who completed a double major with History (BA/MS degree) and also was an Architectural Studies minor, finished his degree in the History of Art (dissertation: “Art Nouveau Architecture in Nancy, France”) at the University of Pennsylvania in December 2011. He has just taken a three-year position as the academic programs manager at the Wolfsonian, the museum and research center devoted to modern architecture, design, and the decorative arts in Miami Beach, which is affiliated with Florida International University. His job is funded by a Mellon Foundation grant to the Wolfsonian. He also stays busy giving papers based on his dissertation research.

Kylie Quave graduated from Southern Methodist University with a PhD in Anthropology (with a focus on Archaeology). She is co-directing an excavation project in Cuzco, Peru, and is currently an adjunct lecturer of Anthropology at Southern Methodist University. She writes: “I am really loving the teaching!” She will be a visiting professor of Anthropology for three semesters at Beloit College in Wisconsin starting in January 2013.

2006

Bennett Hilley, who completed a double major with Spanish, received a master’s of urban planning from the University of Pennsylvania in 2011 and is currently a

Presidential Management Fellow in the US Department of Housing and Urban Development through 2013.

2007

Shari Kashani, who was an Art History/History joint major, is working in the furniture department at Christie’s in London.

Jessica Kreps is the associate sales director at Lehmann Maupin Gallery in New York City.

Amelia Langer, who was an Art History/History joint major, received her MA in Art History from the Institute of Fine Arts in New York City, focusing on 20th-century Latin American art. She is now living in Denver and is the curatorial projects coordinator for Platform 5280, Biennial of the Americas.

Alexia Rostow completed her MA in Art History at University of Texas and wrote a thesis on issues of narration in the woodcuts of a 15th-century German artist. She is currently living in Portland, Oregon, teaching Tai Chi, and creating woodblock prints to sell.

2008

Lauren Bernstein lives in Cincinnati, Ohio, where she is finishing up an MED in curriculum and instruction: secondary education, with a focus on Social Studies. While she waits for a full-time position, she enjoys teaching an art history/studio arts course on weekends at a Hebrew School for high school students, focusing on Jewish Abstract Expressionists in New York City in the 1950s and 1960s.

Glennie Ferniany is pursuing a veterinary degree at Auburn University.

Kimberly Schrimsher, who was a French minor, recently completed an MA in Art History with a concentration in medieval Studies at the Courtauld Institute

Undergraduate Alumni News continued from page 20

in London. She is currently working at the High Museum of Art as the special projects coordinator for Collections and Exhibitions.

2009

Richard Fisher, who was a joint Art History/Visual Arts major, is in his second year of pursuing a master’s in Architecture at the University of Pennsylvania, where he is also the graduate assistant for Environmental Controls, a required course. He spent summer 2012 studying architecture through one of the university’s study abroad classes.

Emma Greenberg, who was an Italian Studies minor, is in her third and final year of the master’s in Architecture program at Louisiana State University.

Robert Sorkin, who was an Art History/Visual Arts joint major, is working for Creative Arts Agency.

2010

Marie-Helene Gannon enrolled in Emory’s School of Medicine in fall 2012.

Desiree Gonzalez is employed in MoMA’s Education department under a Kress Art Museum Interpretation Fellowship, producing text, audio, and multimedia resources for the museum.

Nami Kim, who was a double major in Economics, completed her MA in the Fashion Studies program at Parsons New School of Design in May 2012 and is living in Chicago working for a vintage store while she figures out her next career step.

Chelsea Spencer, who was also an Architectural Studies minor, is in the Advanced Studies Program at the Harvard University Graduate School of Design as a candidate for a Master in Design Studies degree. Her concentration area is history and philosophy of design.

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2011

Christina Bishop, who was an Art History/Visual Arts joint major, is working at a daycare center, where she also painted a wall mural. She hopes to be an illustrator for a publishing house that makes educational materials.

Dexter Hoffman, who was an Architectural Studies minor and Political Science major, is enrolled in Cornell Law School.

Andrews Sears is a recipient of one of Emory’s Charles Elias Shepard Scholarships “for a recent graduate entering an MA or PhD top-ranked program.” He is enrolled in the graduate division at University of California–Berkeley, where he also was awarded a Mellon Fellowship that supports four years of funding, with a possible fifth.

2012

Kelly Gracia, who was an Art History/Visual Arts joint major, has been busy as a medical assistant at a rural health clinic in Sumterville, Florida, and is interested in art therapy.

Annabel Keenan, who was a double major with Italian Studies, is currently living in Rome, Italy, and working as the supervisor and coordinator for the Curatorial Internship at the American Academy in Rome. She also works as the student affairs assistant at IES Abroad/Rome. This past summer, she was a curatorial intern writing catalogue entries for the Kress Collection at the Bellarmine Museum of Art in Fairfield, Connecticut.

Anda Lopazan, who was a French minor, is now enrolled at Boston University School of Law.

Melissa Mair, who was a double major with Ancient Mediterranean Studies, is currently in England working on an MA (with a scholarship) in History of Art

(World Art Studies and Museology) at the University of East Anglia. She reports that in addition to her classes and research, she already has gone out for curry, had afternoon teas, and is involved in an ambassadorial capacity for the university and in art activities in the community.

Matthew McMurray, who was an Anthropology major and an Art History minor, has been working in the Michigan First District as a Field Organizer for the Gary McDowell Campaign for Congress.

Anna Nelson-Daniel is working in Atlanta as an administrator in training for United Hospice.

Deborah Plotsky, who was an Art History/Visual Arts joint major and a Media Studies minor, is an assistant buyer at Macy’s in New York City and loving it.

Genna Scheuerell attended the Columbia Publishing Course at Columbia University’s School of Journalism in summer 2012 and is now working in advertising at *InStyle* magazine.

Haley Snyder, who was an English major and Art History minor, is an assistant advertising executive at BBDO, a worldwide advertising agency network. She is currently located in Minneapolis, happily defying the odds about studying the arts and being jobless.

NEWS

Graduate Student News

Flora Anthony received the Golnar Bosch travel grant and gave a talk—“Where Egyptology and Orientalism Meet”—at the Southeastern College Art Conference at Meredith College, Durham, North Carolina, on October 20.

Jane Arney received a fellowship to attend the Summer Program in Archaeology at the American Academy in Rome, where for three weeks she visited ancient Roman sites and learned archaeological methods, then excavated in Pompeii for four weeks. She also worked at the Sanctuary of the Great Gods on Samothrace with Bonna Wescoat’s team. Arney presented “*Pompe* with a Purpose: The Construction of Alexandrian Civic Identity in the Grand Procession of Ptolemy Philadelphos” in the Art History graduate forum “Visual Culture and Politics Symposium,” Georgia State University, March 2012.

Susan Blevins gave three presentations: “The Deified Emperors and Trajan: Consolidating the Good and the Bad,” Memoria Romana Fellowship Colloquium, Austin, Texas, April 2012; “(Re) presenting a Roman Imperial Past, Present, and Future: Trajan’s Restoration Coin Series and the Deified Emperors,” Middle Atlantic Symposium in the History of Art, University of Maryland, Department of Art History and Archaeology and the National Gallery, Center for Advanced Study in the Visual Arts, March 2012; and “Remembering Material Culture: Archaeology and the Science of Memory,” Theoretical Archaeology Group, Institute of Fine Arts, New York University, May 2012.

Cecily Boles traveled to France under the auspices of the Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research to study material associated with the terracotta portrait bust of Antoine-René de Voyer d’Argenson. Boles published “The Folded Mozzetta: An Overlooked Motif in the Portraits of Gianlorenzo Bernini,” *Sculpture Journal* 20:2 (2011).

Clare Fitzgerald gave three talks: “The Creation and Use of Facsimile Paintings in the Study of Theban Tombs,” Intern Gallery Talk, Metropolitan Museum of Art, New York, January 2012; “Ramesside Theban Tomb Decoration: Traditional Concerns and New Responses,” Fellows Colloquium, Metropolitan Museum of Art, New York, March 2012; and “The Tomb Owner in Context: Ramesside Theban Tomb Decoration,” Egyptological Seminar of New York, Metropolitan Museum of Art, New York, October 2011.

Amanda Hellman gave two presentations: “Tree Sculpture and the Exploration of Growth and Decay,” at the conference New Growth: Dialogues on the Tree at the McMichael Canadian Art Collection, Toronto, Canada, March 2012; and “Monumentalizing Nostalgia: Zanzibar Stone Town as a Site of Intangible Heritage,” at Critical Encounters: A Symposium in Honor of Dr. Sidney Kasfir, Michael C. Carlos Museum, Atlanta, Georgia, April 2011.

Alison Hight traveled to Samothrace this past summer to work at the Sanctuary of the Great Gods under the supervision of Bonna Wescoat.

Kira Jones gave the AntiquiTea talk in the Carlos Museum on November 13 on entheogens (psychotropic substances used in ancient American shamanic ritual practice). She presented “Eye of the Moth: Datura and the Tepantitla Goddess,” Buffalo TAG: Bridges to New Worlds, State University of New York at Buffalo, May 2012.

Rachel Kreiter gave a talk—“The Use of Egyptian Aesthetics in ‘The Prince of Egypt’”—at the Southeastern College Art Conference at Meredith College, Durham, North Carolina, on October 20.

Ashley Laverock traveled to Ardagger, Austria, during the weekend of Septem-

ber 15, 2012, to examine the mid-13th-century stained-glass window devoted to St. Margaret of Antioch, one of five extant windows devoted to St. Margaret that form the core of Laverock’s dissertation. Her research trip was made possible by the Ann Uhry Abrams Travel Grant. She presented “Marginalizing Margaret? The Margaret and Catherine Window at Chartres Cathedral,” Graduate Student Symposium, Department of Art History, Emory University, February 2012.

Jennifer Lyons is in her second year of a two-year Kress Foundation fellowship. She gave two presentations: “Saint or Sinner? The Pre-Visual History of the Theophilus Legend,” International Medieval Society, Paris, France, February 2012; and “La Vierge Marie et Théophile: l’image, le miracle et le culte en France au Moyen Âge,” Institut national d’histoire de l’art, Paris, France, February 2012.

Joe Madura is a 2012–2013 Henry Luce/American Council of Learned Societies Dissertation Fellow in American Art. In summer 2012, a Luce Dissertation Research Award supported archival work in London and Berlin toward his dissertation, “Revising Minimal Art in the AIDS Crisis, 1984–1998.” He recently received the Golnar Bosch travel grant and gave a talk—“Minimalism, AIDS, and the Limits of Autobiography”—at the Southeastern College Art Conference at Meredith College, Durham, North Carolina, in October 2012. Madura published “Sol LeWitt’s Structural Methods” in *Sol LeWitt: Structures, 1965–2006*, edited by Nicholas Baume (2011). He gave two presentations: “Implosion: The Stack Works of Félix González-Torres,” Graduate Student Symposium, Department of Art History, Emory University, February 2012; and “Structured Facts/Structured Feelings: Minimal Art in the AIDS Crisis,” Independent Study Program Critical Studies Symposium, Whitney Museum of American Art, New York, May 2011.

Graduate Student News continued from page 22

Joanna Mundy published “Archaeological Sampling around the Baths at Carsulae,” *Etruscan News* 14, and online at <http://ancientstudies.fas.nyu.edu/page/etruscan>.

Amanda Rogers traveled to Algeria, Tunisia, and Egypt for research on her dissertation, “The Art of Religious Authority: Women’s Henna Adornment and Moroccan Islam(s).” Among her recent publications are: “Exhibition Review: La Maison de Photographie and Tafza Berber Ecomuseum,” *African Arts* 452 (2012); “Women in the Middle East and North Africa: Agents of Change,” *Journal of North African Studies* 16 (2011); and “Art Historiography and the War on Terror,” in *Young Minds Rethinking the Mediterranean*, edited by L. Petkova and M. Akgun (2011). She gave a lecture in Arabic, “al-Henna’ wa al-Malik: rumuz al-sulta fil Maghrib al-Mua’sira (Henna and the King: Symbols of Power in Modern Morocco),” University of Alger II, Algiers, Algeria, March 2012.

Jennifer Siegler received a Walter Read Hovey Fellowship this past spring which enabled her to travel to Peru for research at the Museo Larco in Lima and the archaeological site of Túcume. She received the Golnar Bosch Travel Assistance Grant and presented “The Strength of Chimú Culture under Inka Rule: Chimú-Inka Urpus” at the Southeastern College Art Conference on October 18.

Devon Stewart traveled in May 2012 to Rome, where she was a teaching assistant in the Summer Study Abroad program with Eric Varner.

Meghan Tierney gave an AntiquiTea talk in the Carlos Museum September 2012 on the image of the flying shaman in the Nasca culture of ancient Peru. She traveled to Peru recently to undertake research in museum collections that hold objects pertinent to her dissertation project, “Envisioning Nasca: Sculptural Polychrome Ceramics, c. 1–450 CE.”

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Tierney’s trip was funded by the Ann Uhry Abrams Travel Grant and funds from the Laney Graduate School. Among her recent presentations are “Evidence for Shamanic Practice in Nasca Ceramics,” Ritual Practice in the Andes Session, Society for American Archaeology 77th Annual Meeting, Memphis, Tennessee, April 2012; and “Blurring the Lines: Popular (mis)Representations of the Nasca Culture,” Understanding Peru through Visual, Culinary, Performance, and Literary Culture, Kennesaw State University, Kennesaw, Georgia, February 2012.

John Tyson recently gave a number of presentations: “Fragmentation, Censorship, and Reproduction in the Work of Hans Haacke,” at the “Not on View” Graduate Symposium, Brown University, October 2011; “Hans Haacke’s Broken Readymades,” International Committee of Art Historians Conference Postgraduate Poster Session, July 2012; “The Author as Producer as Pedagogue,” Whitney Independent Study Program Critical Studies Symposium, Whitney Museum of American Art, May 2012; “Hans Haacke’s Textual Parasites,” The Parasitic: Third-Annual Art History and Communication Studies Graduate Conference, McGill University, Montreal, Quebec, Canada, April 2012; “Counterfeiter and Clerk: Hans Haacke’s Dissident Documents,” Tracing Documents: Graduate Student Conference, Johns Hopkins University, April 2012; and “Institutional Critique Goes Global: Hans Haacke and the Large-Scale International Show,” New Institutions, Fifth-Annual Visual Art Graduate Student Conference, University of California–San Diego, April 2012.

Elliott Wise presented “Rogier van der Weyden and Jan van Ruusbroec: Reading, Rending, and Re-Fashioning the ‘Twice-Dyed’ Veil of Blood in the Escorial Crucifixion,” Fourth Lovis Corinth Colloquium, Emory University, Atlanta, Georgia, February 2012.

Graduate Student Alumni News

Rachel Foulk 11PhD has been awarded a Faculty Research Fellowship at Ferris State for spring 2013 and fall 2013. The fellowship will provide extra time to work on a project that has developed from her dissertation research. The project is titled “A Walk through the Seasons: The Esquiline Landscape Calendar and the Representation of Time in Imperial Rome.” She will also give a paper at the annual meeting of the Archaeological Institute of America in January on aspects of this project.

Jessica Gerschultz 12PhD is now assistant professor of African and African American Studies, University of Kansas, Lawrence, Kansas. Gerschultz published “Kono Society Mask” and “Rooster-Chameleon Mask” in Michael C. Carlos Museum: Highlights of the Collections, Atlanta, Georgia, 2011. She was the invited presenter for “La Société Zin: Modern Art and Monopoly in Metropolitan Tunis,” Special Topics Panel Tunis Metropolitan, Middle East Studies Association Annual Meeting, Washington, D.C., December 2011, and gave a talk, “Art in the Age of Early Authoritarianism: Habib Bourguiba and the Ecole de Tunis,” Southeastern College Art Conference, Savannah College of Art and Design, Savannah, Georgia, November 2011.

Olga Viso 92MA, director of the Walker Art Center in Minneapolis, has been appointed to the National Council on the Arts, the advisory body for the National Endowment for the Arts.

■ ■ ■ 2011–2012 Donors ■ ■ ■

The Department of Art History acknowledges the generous support of the following donors:

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

Name and graduation year _____

Address _____

Current educational/career status or other information, including memories of the department that you would like to share in 2013, our 48th 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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