

# art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY  
AT EMORY UNIVERSITY

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## Letter from the Chair

Greetings in this 48th year of Art History at Emory

Art History is sometimes called the peripatetic discipline, and this sobriquet certainly applies to our department. Summer is when my colleagues and I travel abroad on research trips to archives, libraries, and collections in Europe, Africa, and Central and South America. To cite just a few examples, I spent much of June and early July at the Library of the Ruusbroec Society in Antwerp and the Biekorf Library in Bruges, examining manuscript breviaries dating from the early seventeenth century. My colleague Bonna Wescoat returned to Samothrace to conduct excavations at the Sanctuary of the Great Gods, and my new colleague Susan Gagliardi traveled to Burkina Faso, where she often goes to study the local power associations and their art. Other colleagues spent much of the summer in Barcelona, Oxford, and Rome. Art History requires extensive fieldwork, and this is surely one of the reasons we were drawn to the discipline in the first place.

Thanks to the department's generous supporters, we have been able to extend to our graduate and undergraduate students the opportunity to engage in research travel. The Ann Uhry Abrams Travel Grant enabled one of our PhD students, Elizabeth Gardiner Lytle, to visit the archaeological remains of the Lacus Curtius and several other ancient Roman fountains, the form, function, and meaning of which are the topic of her dissertation in progress. Under the auspices of the John Howett Prize in Art History, sponsored by Ellen Albert, one of our majors, Kendyll Gross, visited an important Ancient American monument, the so-called Bennett Monolith in



Walter Melion and Celeste Brusati (professor of Art History, University of Michigan–Ann Arbor) at Leiden University in June 2013

Tiwanaku, Bolivia. She studied related objects in the Archaeological Museum of Tiwanaku and the Museum of Ethnography and Folklore in La Paz. The Bennett Monolith forms the subject of the honors thesis she is currently writing. Funded by the John Howett Fellowship for Honors Students in Art History, recently established by Larry and Lauri Regan, another honors student, Trey Hollingsworth III, will travel to Haarlem, Leiden, Madrid, and Prague to make a comparative study of sixteenth-century panel paintings commissioned by three kinds of patron—artisanal, courtly, and municipal. We are grateful to the sponsors of these awards, who have given our graduate students the chance to pursue doctoral research in the field and broadened the horizons of our undergraduate students by introducing them to the joys and challenges of fieldwork.

I have some important news regarding the Art History faculty. Molly Warnock, whom we hired last year as our specialist in contem-

## Chair's Letter continued from page 1

porary art, has accepted a position at Johns Hopkins University. As a result, we are searching this year for a new colleague in this area. Searches are wonderful things: they allow us to reacquaint ourselves with recent developments in the respective subfield and, very excitingly, permit us to bring three shortlisted candidates to campus for lectures and seminars. The process is labor intensive, of course: it begins in the fall term, extends through much of the spring, and entails familiarizing oneself with the applicants' research projects, curricula vitae, and publications. But the investment of time and energy also can be very rewarding.

I am pleased to announce two splendid new hires. As you may recall from last year's newsletter, Dorothy Fletcher, our beloved senior lecturer and coordinator of the yearlong art history survey course, has retired after more than three decades of exemplary teaching and service. Her successor, Linda Merrill, is a skilled teacher and distinguished scholar. She trained at the University of London, where she received the PhD in 1985. Merrill was curator of American art at the Freer Gallery of Art of the Smithsonian Institution between 1985 and 1998. As the Freer's first full-time, permanent curator of the American collections, she organized an impressive array of exhibitions and educational programs, and published a masterful series of monographic catalogues on John Twachtman, James McNeill Whistler, and Dwight William Tryon, among other American masters. For her magnificent study of Whistler's *Peacock Room*, the research and publication of which were supported by a substantial grant from the Henry R. Luce Foundation, she received the Historians of British Art Book Prize in 2000, which is given to the best book in English on British art and architecture of the nineteenth century. In addition to this prize-winning monograph, she is the author of a brilliant study of the famous trial prosecuted by John Ruskin against Whistler; she also has edited Whistler's correspondence with Charles Lang Freer and served as contributing editor for important volumes on Aestheticism, Whistler, and American art of the late nineteenth and early twentieth centuries. Merrill was the Margaret and Terry Stent Curator of American Art at the High Museum between 1998 and 2000, then humanities administrator at the National Endowment for the Humanities, where she worked in the Office of the Chairman. She has been an adjunct instructor in the Department of Art History at Emory on numerous occasions, first in 2002, then between 2008 and 2013. She is an inventive pedagogue and pedagogical theorist, whose online textbook, *Picturing America: Teachers Resource Book*, sets forth a compelling strategy for promoting instruction in American history and culture through important works of American art. We are confident that she will bring new insights to the teaching of our introductory survey, the numerous discussion sections of which are also a primary training ground for our graduate student teachers. And as an Americanist, she will enrich our curriculum by teaching one course or seminar annually, at the undergraduate or graduate level, in her field of expertise.

You also may remember that our eminent Africanist Sidney Kasfir retired a couple of years ago. Kasfir continued to teach a few courses for us between 2011 and 2013, while overseeing her remaining PhD students, all of whom have now completed

their dissertations. She resides primarily in Africa, where she has a number of major research projects in progress. It was therefore clearly time to search for a new, full-time Africanist. Along with our colleagues in the Institute of African Studies, we are delighted to welcome Susan Gagliardi to Emory. She was formerly assistant professor of African art in the Art Department of City College of City University of New York. Trained at UCLA, where she received the PhD in 2010, Gagliardi studies the form, function, and meaning of Komo and Kono masks.

The masks are used by the leaders of power associations in Ghana and Burkina Faso to advertise their privileged access to restricted knowledge, underscore their ability to control societal behavior of all kinds, and intimate that they will be resourceful in fulfilling the desires of prospective clients, whether over the short or long term. These practices place a premium not only on various kinds and degrees of display, but also on antidisplay, the apparent concealment of the mask's constituent parts and method of construction. The performative masking strategies that Gagliardi has studied during 32 months in the field can be construed as both old and new, traditional and contemporary, and are deployed for disparate audiences in dynamic and contingent ways; moreover, they span diverse cultural areas extending from Guinea to Burkina Faso, the Côte d'Ivoire to Senegal. To the extent that they spill across ethnic and political borders, they call into question the 'one tribe, one style' paradigm that was once a given in the study of African art. Gagliardi's growing eminence is signalled by the fact that the Cleveland Museum of Art has commissioned her to write a major exhibition catalogue on the topic "History in Style: A View of Senufo Arts from 1916." The conversion of her dissertation, "Arts of Power Associations on the Senufo-Mande Cultural Frontier," into a major monograph is already well under way. Gagliardi is equally comfortable teaching both traditional and contemporary African art, and her knowledge of modern and contemporary art of the twentieth and twenty-first centuries will ensure a good fit between her research and teaching and that of our other modernists, Todd Cronan and Judith Rohrer.

One more piece of news: the Art History Department is engaged at present in a process of self-study that will lead to an external review by a team of renowned scholars—Betsy Bryan (Johns Hopkins University), Steven Nelson (UCLA), and Larry Silver (Penn)—who will assess our research, teaching, administrative structure, and stature within the larger field of art history. This process, which occurs every seven years, is as fascinating as it is challenging. We are confident that the results will be constructive and help us to consolidate our position as one of the top art history departments worldwide.



Walter S. Melion

Chair, Art History Department

Asa Griggs Candler Professor of Art History

Foreign Member, KNAW, Royal Netherlands Academy of Arts and Sciences

# Andrew W. Mellon Foundation to Fund Two Conferences in Collaboration with nonsite.org

Todd Cronan

Nonsite.org is an online, peer-reviewed, quarterly journal of scholarship in the humanities, containing poetry, editorials, reviews, visual art, and more. It also features "the Tank," a forum for comment on provocative new scholarly work. The editorial board includes senior scholars within a range of disciplines (including Robert Pippin, Ruth Leys, Michael Fried, Adolph Reed, and Walter Benn Michaels) as well as younger scholars of music, literature, and art history such as Brian Kane, Jennifer Ashton, Rachael DeLue, Bridget Alsdorf, and yours truly.

Since its inception in 2011, nonsite.org has grown to be an important site for rigorous, online scholarly work in the humanities. In the fall of 2013 nonsite.org received a generous, multiyear grant from the Mellon Foundation in support of the journal's mission to bring high-quality, open-access articles, discussions, and art to a wider public through the use of innovative online media. With support from the Mellon Foundation, nonsite.org will host two collection-based conferences as well as publications associated with these events. The first, "B-Side Modernism," engages with the vast resources of the Raymond Danowski Poetry Library at Emory; the second, "Photography and Philosophy," is focused on the newly acquired Marjorie and Leonard Vernon Collection of photography at the Los Angeles County Museum of Art, a collection that contains nearly 3,500 works spanning the entire history of photographic practice.

Danowski's synoptic ambition—to collect literally all poetry in English published in the twentieth century, including the independent journals, short-run chapbooks, and broadsides that gave Modernism its distinctive energy—has created an opportunity to examine the materials out of which our accounts of the century have been made, but without the influence of a shaping hand. "B-Side Modernism"

takes the shapelessness of "everything," as defined by the Danowski collection, as a provocation to investigate the divergences among canonical accounts of Modernism in poetry, music, philosophy, and art. The aim is to explore the many roads not taken, whether they manifest in the unedited arc of a career, in the one-off achievement, or the unclassified ephemera of a moment. What else might Modernism have been? "B-Side Modernism" names both our source of inquiry and that inquiry's goal, insofar as we hope to generate answers to the question of what resides "on the B-side" and to formulate other, as yet unforeseeable, questions about the modes of artistic—and specifically poetic—production that currently fly under the flag of "Modernism."

Additionally, the editors of nonsite.org will organize a conference, an online exhibition, and a special issue of nonsite.org around the Marjorie and Leonard Vernon Collection of the Los Angeles County Museum of Art (LACMA)—a donation of more than 3,500 photographs that have yet to be studied. By featuring the collection, scholarly contributions, and the participation of major contemporary photographers, we aim to stimulate discussion, debate, and further research into new topics at the intersection of philosophy and photography. Recent projects devoted to the philosophical study of photography have generated exciting new scholarship, changing the way we think about the ontology of the photographic image. The key issues we will consider both at the conference and in our online publications are: What kind of thing is a photograph? What is its relation to the world it pictures? What kind of act is making a photograph? What is the relation of that act to meaning?

With the grant from the Mellon Foundation, nonsite is able to fund a select group of fellows to visit Emory and produce reports on topics and problems that

emerge from their archival explorations in the Danowski Collection. On December 1, 2013, nonsite will begin the process of selecting the fellows. Upon the completion of their research, nonsite, in conjunction with Kim Collins and library staff, will produce an exhibition of the newly excavated materials.

It is on the basis of these materials, and the problems and topics they raise, that the "B-side Modernism" conference will be organized. The multiday "B-Side Modernism" event will take place at Emory in January 2015. In spring 2015, nonsite will organize its multiday photography conference at LACMA. As a prelude to that event, this December I am presenting—alongside the great photographer and nonsite editor James Welling, who is currently honored with a retrospective exhibition at the Hammar Museum in Los Angeles—a discussion of works from the Vernon Collection at LACMA. The topic of that discussion, a continuation of the one that appears in the catalogue *See the Light: Photography, Perception, Cognition: The Marjorie and Leonard Vernon Collection*, is "previsualization," a central and largely neglected thematic of modernist photography from Edward Weston to Minor White. Nonsite and Emory's Art History department are deeply honored to have received such generous support and recognition from the Mellon Foundation for the pursuit of further online and public events related to our mission.



# Dorothy Fletcher, Beloved Senior Lecturer in Art History Retires

Walter S. Melion

Dorothy Fletcher, senior lecturer in Art History, coordinator of the yearlong art history survey, and director of Undergraduate Studies retired at the end of academic year 2012–2013. Organized by Judith Rohrer, Jean Campbell, Walter Melion, and Bonna Wescoat, a grand celebration was held in her honor in the Reception Hall of the Michael C. Carlos Museum. Among the speakers who gave rousing testimonials were Michael Elliott, senior associate dean of faculty and professor of English; Jason Ciejcka (PhD, Emory Art History, 2011), associate director of programs in the Office of Undergraduate Education; Bobbi Patterson, professor of pedagogy in the Department of Religion; Kendyll Gross, Art History major, honors student, and advisee of Dorothy Fletcher; and Bonna Wescoat, professor of Art History and director of excavations at the Sanctuary of the Great Gods, Samothrace. Fletcher's colleagues in Art History, Visual Arts, and the Carlos Museum presented her with a piece by the master quilter Helen Thompson.

In honor of Fletcher, the department has renamed the Art History Paper Prize, given annually to mark an art history paper that our faculty considers to be exceptionally well conceived, researched, and argued. Henceforth, the prize will be known as the Dorothy Fletcher Paper Prize.

A magnificent cake, fit for a Roman emperor, was featured at the celebration. Inscribed on this monument of pastry making was the famous Latin adage: "Nunc ipsa floret Musa"—"Now is the Muse herself in flower." The great scholar Desiderius Erasmus made this adage famous in the early sixteenth century, explaining that it refers to someone "we think scholarly, eloquent, and charming" to such a degree that the Muses seem to

have given this person their blessing. And so, to Fletcher, blessed to the Muses, "Nunc ipsa floret Musa."

The following short summation of Fletcher's career was read by me in my capacity as chair of Art History.

"Dorothy Fletcher, senior lecturer in Art History, who will be retiring in August after a 46-year affiliation with the department, has been a mainstay of our community almost from its inception. Art History became an independent department on September 1, 1965, and Dorothy, who holds an MA in Art History from the University of Wisconsin–Madison, joined the ranks as part-time lecturer in 1967. Trained as an iconographer, her field of expertise is German painting of the late fifteenth and sixteenth centuries, and she is a specialist on the workshop of Rueland Frueauf the Elder, who was active mainly in Austria and Lower Bavaria between the 1470s and 1507.

"In a recent article, written by my colleague Judy Rohrer, Dorothy is quoted as saying that the department was, in the late 1960s and early 1970s, "small, lively, funky, and politically active," not to mention dependent on lantern slides (the antediluvian technology that predated the slide carousel). As will be evident from



Judith Rohrer presents a retirement bouquet to Dorothy Fletcher



The cake inscribed "Nunc ipsa floret Musa"



Dorothy and her husband Bill

these remarks, Dorothy plays a crucial double role as both 'genius loci artis historiae' and 'Mnemosyne.' She continued as part-time lecturer until 1988, when she was promoted to full-time lecturer. In 1986 she became coordinator of the yearlong introductory survey ARTHIST 101-102, one of our most important courses. As a team-taught enterprise incorporating every member of our faculty, she largely shaped and continues to shape this course. This is no mean feat: I have taught at schools where one or two faculty take charge of the survey, and the rest of their colleagues simply ignore the course. And yet the introductory survey is often the course that hooks students, turns them on to the study

On behalf of the Art History Department, Judy Rohrer presents Dorothy Fletcher with a master quilt by Helen Thompson

of the visual arts and architecture, and teaches them how to engage with the form, function, and meaning of works of art, both past and present. Dorothy's vision, energy, tenacity, and organizational skill have turned our version of the survey into one of the best of its kind nationwide.

She became senior lecturer in 1996, and in that same year she assumed the mantle of director of Undergraduate Studies. She has served with distinction on many departmental and university committees, including—most recently—the CIPA Education Abroad Committee (2009–2012), the GER Implementation Committee (Spring–Fall 2008), and the Curriculum Committee (2004–2007). In addition, for the last twenty-two years, she has supervised the department's Teaching

Assistant Training and Teaching Opportunity Program, which offers pedagogical instruction to the department's graduate students. She is also a gifted and generous adviser who never fails to show kindness to her students, many of them neophytes to the discipline of Art History.

Among her many awards, she frequently has been cited by Phi Beta Kappa students as the faculty member who "encouraged and helped them to excel and who exemplified intellectual rigor and enthusiasm for scholarly pursuits." She received the Mentoring Excellence Award from the Office of Multicultural Affairs in November 2001 and the Excellence in Teaching in the Humanities Award from the Center for Teaching and Curriculum in spring 2004. Dorothy has been an exemplary teacher and a wonderful colleague, and we wish her the very best as she embarks on the next phase of her life in the arts.

## Paul Zanker Gives Art History Endowed Lecture—Spring 2013

On March 1 Paul Zanker delivered the Art History Endowed Lecture, "Putting the Deceased in the Picture: Pictorial Devices as Visual Clues in Roman Sarcophagi." Zanker is a preeminent scholar of Roman art and currently the professore della storia dell'arte antica at the Scuola Superiore of Pisa. Formerly, Zanker was professor at the University of Munich and director of the German Archaeological Institute in Rome. His talk at Emory examined Roman mythological sarcophagi that include portraits of the deceased in their pictorial narratives. The talk demonstrated the ways in which patrons manipulated myths for their sarcophagi, as well as exploring modes of reception. Zanker's visit also included a lunch with Art History graduate students and a discussion of key works of Greek and Roman art in the Michael C. Carlos Museum with Art History faculty and students.—Eric Varner





# An Exhibition at the Michael C. Carlos Museum— Antichità, Teatro, Magnificenza: Renaissance and Baroque Images of Rome

Sarah McPhee

On August 24, 2013, the exhibition *Antichità Teatro, Magnificenza: Renaissance and Baroque Images of Rome* opened at the Carlos Museum. I curated the exhibition with Margaret Shufeldt, curator of works on paper. We conceived of the show—which includes some 130 maps, prints, and rare books—as a timely way to showcase and celebrate the growing campus interest in the city of Rome and the collections that have been evolving at the Carlos Museum and in the Emory University Libraries during the past twenty years. In preparing the exhibition, Margaret and I were assisted by graduate students Katie Cupello and Cecily Boles.

The exhibition told the story of Rome in print across three centuries—sixteenth, seventeenth, eighteenth—and the themes that define them: *Antichità*, *Teatro*, *Magnificenza*. Our first gallery addressed the revival of antiquity in the Renaissance through close study of the great ancient monuments of Rome: the Colosseum, the Baths of Caracalla, the mausolea of Augustus and Hadrian. Flanking this space, a smaller gallery introduced the Rome of the popes, where ancient Egyptian obelisks were moved or resurrected—baptized anew—to mark out the route for pilgrims. The seventeenth-century gallery laid out the scenographic or theatrical planning that characterizes the Baroque. As the century advanced and the papacy moved from triumph to challenge, popes responded by refashioning Rome with an eye to the visitor's experience. Churches and palaces received new facades, streets were straightened, prospects opened, specific urban interventions composed and chronicled by print publishers. The final gallery, dedicated to the eighteenth century, was sheer *Magnificenza*. Here Giovanni Battista Nolli rendered the city in perfect ichnographic (ground plan) survey; Giuseppe Vasi gave us a panoramic prospect of Rome from the Janiculum Hill; and Giovanni Battista Piranesi returned us to the study of antiquity, filtered through the fantasy of his restless imagination.

These were the essential themes of the exhibition but there were others more complex. Embedded here was the history of publishing in the city from Lafreri and Salamanca to the De Rossi dynasty and Piranesi himself; the history of topographical maps from the ancient reconstruction of Pirro Ligorio, to the bird's-eye views of Antonio Tempesta and Giovanni Battista Falda, to the flat plans of Nolli and Piranesi. Rivalries were signaled, such as those between Ligorio and Marliani, Falda and Lievin Cruyl, Vasi and Piranesi.



But uniting it all was the sheer pleasure of looking at engraved and etched lines, at shades of black and gray against cream-colored paper, from the wispy vegetation in the small views of ancient monuments by Hieronymous Cock to the deeply bitten dramas of Piranesi.

## Virtual Rome

The exhibition also showcased a digital humanities project known as Virtual Rome. Appropriately located in the Teatro gallery, Virtual Rome is the first phase of a 3-D, walkable reconstruction of Rome around 1676, made using the gaming platform nVis360. The reconstruction is grounded in Falda's great map of that year and subsumes the fine detail of hundreds of views of the city etched by the artist. The map and many of the views could be seen in the same gallery. Virtual Rome grows out of my research on Falda and was produced with local Atlanta architects.

Graduate student Joanna Mundy contributed top-notch and timely research to this project as a Mellon fellow, and the students of Art History 393/593 studied GIS and Google Earth, and learned to manipulate Sketch-up to test a preliminary version of the project. A video introducing the project can be seen on YouTube: (<http://www.youtube.com/watch?v=3Nk199vaWzg>).

Virtual Rome would not have been possible without the support of Vincent J. Buonanno.



Participants in session two of *Image and Incarnation: The Early Modern Doctrine of the Pictorial Image*. <I to r> Herbert Kessler, Geert Warnar, Walter Melion, Lee Palmer Wandel, Jaime Lara, Agnes Guiderdoni, and Ralph Dekoninck

## Image and Incarnation: The Early Modern Doctrine of the Pictorial Image

Walter Melion, Asa Griggs Candler Professor of Art History, and Lee Palmer Wandel, professor of history, religion, and visual culture at the University of Wisconsin–Madison, convened a series of three interdisciplinary colloquia at Emory on the relation between image theory and incarnation doctrine—the first in spring 2013, the other two in fall 2013. Each full-day event consisted of six to eight papers followed by formal responses and discussion, with half the presenters and responders from Emory, half from universities in the US and Europe.

Colloquium 1 focused on incarnation doctrine and art theory; colloquium 2 on ways of visualizing and elucidating the mystery of the Incarnation; colloquium 3 on the visual poetics of incarnation. The speakers included Ralph Dekoninck (Catholic University of Louvain), Karl Enenkel (University of Münster) Reindert Falken-

burg (New York University, Abu Dhabi), Agnès Guiderdoni (Catholic University of Louvain), Mark Jordan (Washington University), Dalia Judovitz (Emory University), Herbert Kessler (Johns Hopkins University), Klaus Krüger (Free University, Berlin), Jaime Lara (Arizona State University), Niklaus Largier (University of California–Berkeley), Colette Nativel (University of Paris I), Michael Randall (Brandeis University), Geert Warnar (University of Leiden), Christopher Wild (University of Chicago), and Haruko Nawata Ward (Columbia Theological Seminary) as well as Melion and Palmer Wandel. The proceedings are to be edited for publication in the Brill series *Intersections: Studies in Early Modern Culture*. The colloquia were generously supported by grants from the Provost's Office, the Center for Faculty Development and Excellence, and the Emory Conference Center Fund.

## Michelle Kuo Gives David Heath Lecture in Modern and Contemporary Art

Michelle Kuo, editor-in-chief at *Artforum*, delivered the David Heath Lecture in Modern and Contemporary Art in spring 2013. The lecture,

"Industrial Revolution: A Short History of Fabrication and the Object," considered the highly unusual conditions of production of a range of contemporary works. Going behind the scenes, Kuo offered rare insights into the complex processes by which some of the leading works of contemporary art were produced and considered the impact these novel modes of production might have in how we understand contemporary art. In a related seminar, Kuo considered the nature of chance, risk, and indeterminacy in the work of 1970s "research"-based art collectives.—Todd Cronan







## Emory University Receives Sawyer Seminar Grant from Mellon Foundation

Walter S. Melion

The Andrew W. Mellon Foundation has awarded Emory University a major grant (\$175,000) for the planning and implementation of a yearlong Sawyer Seminar on the topic “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics.” Founded in 1994, the Sawyer Seminar Program is named after John E. Sawyer, the third president of the Mellon Foundation. The program enables faculty, foreign visitors, postdoctoral fellows, and graduate students from a variety of fields to engage in comparative inquiry on a topic of mutual interest. As conceived by the Mellon Foundation, the Sawyer Seminar, in its form and function, is intended to operate like a temporary research center. The seminar’s organizers met during academic year 2012–2013 to schedule the sequence of fourteen meetings, designed as colloquia, that are being convened during academic year 2013–2014. In addition to fund-

ing the seminar, the Mellon Foundation provides one postdoctoral fellowship and two dissertation fellowships, the recipients of which were selected by the seminar’s organizers in 2012–2013 for the following academic year.

Led by Walter Melion, Asa Griggs Candler Professor of Art History, the Sawyer Seminar Committee consists of faculty from six departments at Emory College and from Candler School of Theology. The committee includes representatives from the Departments of Art History (Elizabeth Pastan, associate professor of Art History), English (Walter Kalaidjian, professor and chair), French (Dalia Judovitz, National Endowment for the Humanities Professor of French and Italian), Middle Eastern and South Asian Studies (Scott Kugle, associate professor of South Asian and Islamic Studies), Religion (David Blumenthal, Jay and Leslie Cohen Professor of Judaic Studies; Vernon Robbins, professor of New

Testament and comparative sacred texts; Paul Courtwright, professor of religion; Sara McClintock, associate professor of Religion), Russian and East Asian Studies (Cheryl Crowley, associate professor of Japanese Language and Literature), and Candler School of Theology (Joel LeMon, assistant professor of Old Testament studies).

The term ‘visual exegesis’ refers to the use of images—visual and verbal—as instruments of scriptural interpretation and, following from this, instruments of literary and poetic interpretation. The organizers aim to investigate this topic historically, comparatively, and multiculturally, and to conclude by considering how more recent methods of literary hermeneutics can be seen to derive from image-based exegesis as practiced in the late medieval and early modern periods. Exegesis—as theologians and historians of art, religion, and literature—have come increasingly to

### Sawyer Seminar continued from page xx

acknowledge, was neither solely textual nor aniconic; on the contrary, following from Scripture itself, which is replete with verbal images and rhetorical figures, exegesis traditionally has utilized visual devices of all kinds.

In turn, visual exegesis, given that it concerns the most authoritative of texts, supplied a template for the interpretation of other kinds of significant text by means of images. Seen in this light, exegetical images prove crucial to understanding how meaning was constituted visually. And seen from the contemporary perspective of our digitized and image-saturated culture, the history of visual exegesis promises to reveal the genealogy of hermeneutic processes that operate in and through various kinds of representational image—imaginative, spiritual, pictorial, et al. Emory University is an ideal venue for this project, in that its faculty includes scholars interested in Jewish, Christian, Buddhist, and Islamic exegetical traditions; artistic manifesta-

tions of exegetical practices; the relation between scriptural and literary hermeneutics; and visual and literary modes of representation.

The seminar first examines the topic from a European perspective, studying visual methods of *explicatio* (unfolding) introduced between the fifteenth and eighteenth centuries, when visual approaches to authoritative texts of all kinds expanded dramatically through the proliferation of print media and new technologies. It then looks backward, comparing these approaches to earlier practices of visual exegesis, both Christian and Jewish, that were adapted and fundamentally altered by later exegetes. Midway through the seminar, the vantage point shifts from Europe to Asia and the Middle East, and expands to encompass Buddhist and Islamic modes of image-based exegesis. Finally, the seminar asks how images function exegetically within modern methods of literary production and interpretation.

The goals of the Sawyer Seminar at Emory University are to reevaluate the exegetical process, asking when, why, and how it operates not only verbally or textually, but also visually; to provide an interdisciplinary platform for the examination of visual exegesis from various perspectives—historical, comparative, and multicultural; to encourage Emory faculty and graduate students from various fields to formulate future collaborative projects on themes related to the seminars; and to stimulate the development of new graduate and undergraduate courses that address issues raised in the Sawyer Seminar. The result of this project will be a fuller understanding of the ways that images have informed and continue to inform authoritative processes of textual interpretation in several cultural traditions.



Above, the dome of the Treasury of San Gennaro, Naples. Right, reliquary of the Blood of San Gennaro.



## Helen Hills Gives Lecture and Two Seminars



Helen Hills, professor of history of art at the University of York, visited the department for a week in April 2014, giving a lecture and two work-in-progress seminars. The lecture, titled “The Excess of Art History and the Matter of the Baroque: The Treasury of Chapel of San Gennaro in Naples,” focused on metaphoric materiality in this important reliquary shrine. The topics of the two seminars were “Inventing the Corpse: The Economy of the

Relic and the Art of *Inventio* in 17th-Century Italy” and “Putting Painting in Its Place: Making Space for Institutional Politics in Baroque Italy.” The department is grateful to Provost Claire Sterk for funding Hill’s visit.



## Distinguished Ugandan Sculptor George Kyeyune Visits Art History Department

George Kyeyune, professor of art at the Margaret Trowell School of Industrial and Fine Arts, Makerere University, visited the department during spring 2013 under the auspices of the Fulbright Exchange Program. Kyeyune is famed for his monumental sculpture and is also a gifted painter. To commemorate his visit, he generously donated a major work of sculpture to the department.

The life-size, three-quarter-length terracotta figure of a young woman, titled *Not Again*, was made by him in the ceramics studio of the Visual Arts Department. The artist explains the title as follows: “It is about a housewife who is fed up with her abusive husband yet cannot escape from him because of their children and public opinion. This is a common phenomenon in Uganda.”



George Kyeyune, *Not Again*, 2013, terracotta and colored wax

## Call for Feedback: History of Art History at Emory

As those of you who read the 2012 edition of the newsletter will recall, Judith Rohrer has undertaken to write a history of Art History at Emory as we approach the fiftieth anniversary of the department's founding. She would be most grateful to hear from alumni who have memories of the department through the years, including those years chronicled in the first account published in that newsletter. The second part of this history will span our move from Annex B into Carlos Hall to the present. The hope is to publish a more detailed history in fall 2015. Your feedback and input are crucial to this project: please help out by submitting your recollections, or any corrections to the previously published account, to Judith Rohrer (jcrohre@emory.edu).



## Emory Students' Experiment Changes Understanding of the Visibility of the Parthenon Frieze

Bonna D. Wescoat

The ancient Greek Parthenon is among the most famous buildings in the world, and its celebrated frieze is an icon of western art. But how well could the ancient viewer see the frieze, which was set in the shadowy space at the top of the cella wall within the encircling colonnade? For most scholars, the answer is “Not very well!” However, it is hard to tell on the Parthenon itself because the roof is gone, and the frieze not only has lost its color but is now scattered in museums across Europe.

In late fall 2012, the members of our seminar in Ancient Greek Architectural Decoration set out to understand the problem with fresh eyes, experimenting on the Nashville Parthenon. The Tennessee Parthenon is a precise replica of its Athenian counterpart, with all of the columns, ceiling, and roof in place. However, it too lacks the decorated frieze, which was destined for installation just at the time of the 1929 crash and ensuing depression. With the permission and enthusiasm of the director of the Nashville Parthenon, Wesley Paine, and the curator of education, DeeGee Lester, we arranged to recreate and install part of the Parthenon frieze

on the Nashville building to see just how visible it was.

Members of the class, aided by several volunteers, recreated the panels of the frieze that originally surrounded the northwest corner. We wanted to determine not only how location affected visibility but also to judge the relative impact color and relief had on visibility. And we had to come up with an affordable scheme for making and then installing and taking down the panels in the course of one day, causing no harm to the building.

Under Becky Levitan's lead, we made several painted canvas panels using colors based on ancient models. Kira Jones created a panel in relief, carved from panels of pink insulation foam found at Home Depot. We left one section the white color of marble and painted the other part of the panel to match the canvases.

We had a perfect day in Nashville for the installation, but it was not without drama. We faced challenges from the bird netting, the height and maneuverability of the hydraulic lift, and the strength of the Velcro holding the panels in place. For at least one glorious hour, however, we had a full sequence of panels in place.



In a questionnaire designed by Shelley Burian, we asked park visitors what they could see. Their answer was “Quite a lot!” Overwhelmingly, the viewers found the frieze not only visible but also quite legible. Color made the biggest impact, especially from a distance. Relief became important the closer the viewer moved to the building.

These are important discoveries, and it was a particular pleasure to screen Hal Jacob's video of the project in March to an Athenian audience at the American School of Classical Studies at Athens, during An Evening of Archaeological Films, cosponsored by the AGON Film Festival.

To watch the video and see for yourself, go to [https://www.youtube.com/watch?v=RauBAZYLJ2A&feature=youtube\\_gdata](https://www.youtube.com/watch?v=RauBAZYLJ2A&feature=youtube_gdata).

For the blog documenting our experiment, see <https://blogs.emory.edu/parthenonproject/>.



## STUDENT REPORT

# Circling the Bennett Monolith

Kendyll Gross (senior, honors), Recipient of the 2013 John Howett Prize in Art History

During my junior year, I was honored to work with Rebecca Stone on her research regarding the representation of the San Pedro cactus and flower in the art of the Tiwanaku. The cactus and its flower make many appearances throughout the art of the Tiwanaku, as the people considered it sacred. As our work progressed, we began to focus on the intriguing representation of the cactus within the imagery of the Bennett Monolith, which is a large sandstone monument engraved with enigmatic images that continue to puzzle scholars today. Many have relied extensively upon a 1945 drawing by the archaeologist Arthur Posnansky to analyze the monument's symbolism. Professor Stone and I worried, however, that accurate research could not be conducted without truly seeing the Bennett Monolith for ourselves, given that Posnansky's drawing is not completely accurate. With the aid of the John Howett Prize, I was able to travel to Bolivia for a week to explore the ancient Andean site of Tiwanaku as an aid in writing my senior honors thesis.

Preparing for my trip to La Paz was not an easy feat. Before my departure, I had to make multiple doctor visits for shots and prescriptions. I felt a childlike self-pity as I cringed at the thought of needles, but I pitied the physicians even more who had to deal with my mother's nerves. "Kendyll has asthma. How will the extreme high altitude affect her breathing? What do you mean invest in medical evacuation insurance?" Every doctor's visit ended similarly, with my poor mother lamenting the weeklong departure of her only daughter.

My visit to La Paz, however, was not the tangle of medical problems that my mother thought it would be. Flying into the city at night has become one of my greatest memories. Coming over the wide plateau of the Altiplano, the landscape suddenly drops into a valley that houses the world's highest capital. From the airplane, La Paz looked like a bowl of light, with each building shining as it sloped down into the valley. During the day, the city was vibrant with local markets, racing taxis, and eclectic restaurants. Fortunately, I was able to visit La Paz with Shelley Burian, a second-year PhD student in the Art History Department. Shelley's Spanish guided us around La Paz better than any basic phrase book. Together, we scoped out the city's museums of interest, such as the National Museum of Ethnography and Folklore and the National Museum of Art.

The highlight of my visit was touring the site of Tiwanaku. After reading various articles and books about the location, I was finally able to see it for myself. Tiwanaku is located an hour outside the city. It was fascinating seeing the crowded streets of La Paz turn into the flat, grassy plains of the Altiplano surrounded by



rolling hills and snowcapped mountains. At the site, I felt my poor lungs working overtime to maintain a steady flow of oxygen. The sunlight was beautiful, yet relentless, and the wind chill made me thankful for my jacket. The location was stunning, yet I could not help but wonder how an ancient people created a thriving empire in such an unforgiving climate.

We began our tour with the Bennett Monolith. It is housed on its own, inside a room with small stairs that slope down to a central court. The monolith dominates the space, as dim lights cast dramatic shadows across the object. Approaching the Bennett Monolith, one feels minuscule as it towers over everyone and everything in the room. Unfortunately, I could not take pictures. However, this did not stop me from circling the monument like a hawk, comparing my image of Posnansky's drawing to the real deal. I was able to confirm a few of his questionable sketches, but the lighting made it hard to see all the images in detail. Also, some of the monument's detail simply had worn away during the intervening years. I could have spent days at the site, so fascinating was it to trace with my own eyes images that I had seen only on paper.

Luckily, I was able to take photographs of several outdoor monuments. I was particularly drawn to the Sun Gate, an intricately decorated stone arch, and the Ponce Monolith, another sandstone monument whose imagery resembles that of the Bennett. Once again, I swooped around the objects, this time taking multiple photos of every nook and cranny. Several people on the tour followed my war paths, straining their eyes to see what I saw. I suspect that I confused a lot of people with my overt enthusiasm. This, after all, was my chance to examine the enigmatic imagery that continuously has stumped scholars. The minute details were fascinating to investigate. One can only imagine how much time and talent it took to achieve such a high level of finish. If I could have packed away all three monuments into my travel bags, I would have. Failing that, I observed everything that I could.

Visiting La Paz has helped give new impetus to my thesis project. Thankfully, my crazed photo taking has left me with many images of motifs that occur in all three monuments. In my thesis, I aim to explore these similar, interconnecting motifs in hopes of coming to a greater understanding of how the various representations of the San Pedro cactus and flower function within the art of the Tiwanaku. I would like to thank Ellen Albert 79C, a former Art History student, for sponsoring such a wonderful learning opportunity. She is the generous sponsor of the John Howett Prize in Art History, which she has established in fond memory of a beloved and inspiring professor.



## STUDENT REPORT

# Access to Ancient Rome's Fountains

Elizabeth Gardiner Lytle, Abrams Family Foundation Fellow

As a recipient of the 2012–2013 Abrams Award, I traveled to Rome for six weeks in May and June of 2013. My goal was to conduct firsthand research of five archaeological sites that are primary case studies in my dissertation, "Water, *Aemulatio*, and Legitimization: Republican and Augustan Fountains in the City of Rome." The dissertation investigates visual manifestations of political and religious authority through public fountain construction in the center of ancient Rome from the second century B.C. to the first century A.D. My project postulates that victorious military generals constructed recessed water basins in the center of Rome to recall the marshy landscape at the time of Rome's foundation. By doing so, each respective patron

equated his own glory with that of Romulus, founder of Rome, and thereby promoted his own military accomplishments in pursuit of political autonomy.

My priority in Rome was to study the physical remains of each monument to the greatest extent possible. I secured permission from the Soprintendenza Speciale per i Beni Archeologici di Roma to clean, photograph, and study the remains of the Lacus Curtius (184 B.C.), Lacus Iuturnae (168 B.C.), Appiades Fountain (45 B.C.), and Mars Ultor Fountain (7 B.C.), all of which are closed to the public. The research yielded positive results. Visual examination of accessible fountains supported my hypothesis that the monuments resemble each other formally both in design and articulation of architectural detail. In addition, onsite inspection also confirmed that the plans of each successive fountain became larger and more elaborate with more refined decorative elements.

I interpret this progression as a form of *aemulatio*, a desire by each patron to honor the memory of his predecessors while also visually and symbolically proclaiming his superiority over others.

Close onsite inspection also yielded additional evidence of great value to my research. While working with the Mars Ultor Fountain in the Forum of Augustus, I found the remains of three preexisting fountains that were covered over during construction of the Forum at the end of the first century B.C. One of the concealed fountains is composed of a recessed basin almost identical to those found in the Appiades Fountain in the Forum of Caesar and the Mars Ultor Fountain, yet on a different axis.

This discovery has led me to consider the political implications of such a practice of concealment. I suggest that by erasing an existing monument in order to construct a new one in the same location, patrons were able to generate entirely new symbolic contexts pertaining to their own careers and political ambitions while retaining collective memory of sacred water at the site.

My research trip to Rome was very successful. Inspection of archaeological remains and conversations with scholarly experts presented new information that has led to more fully developed research questions. I thank Ann Abrams, the Abrams Family Foundation, and the Art History Department for their generous support of my work.



## STUDENT REPORT

## Patronage Making the Study of Patronage Possible

Trey Hollingsworth (senior, honors), First Recipient of the John Howett Fellowship for Honors Students in Art History

For my honors thesis, I hope to study the impact of patronage on artistic style, subject matter, and visual rhetoric during the late fifteenth and early sixteenth centuries in the Low Countries. In order to examine the effects of patrons and patronage upon artistic production, I am looking at four kinds of sponsors: the Guild of St. Luke, the Catholic Church, civic donors, and the local nobility.

I am eagerly anticipating the opportunity to see in person several of the works that I shall use to exemplify the impact of patronage. I intend to start in Prague, the current location of Jan Gossart's *Saint Luke Painting the Virgin*, painted for the Guild of Saint Luke in Mechelen. Gossart depicts the Virgin twice in this painting, each time differently, associating her with classical architecture in the foreground and with the Gothic architecture of his homeland in the background. For Gossart, classical architecture was closely associated with the patronage of the House of Burgundy, whereas Gothic architecture had other patronal associations.

From Prague I intend to travel to the Netherlands, stopping in the university town of Leiden to look at Lucas van Leyden's *Last Judgment* altarpiece, one of his greatest municipal altarpieces. Then I will go to Haarlem in order to examine Maarten van Heemskerck's *Saint Luke Painting the Virgin*, painted for the



Haarlem Guild of Saint Luke. These three paintings, along with Hieronymus Bosch's famous *Garden of Earthly Delights* as comparandum, make up the core works of my thesis, but I intend to look at other key works by these three artists while in the Netherlands.

I am very grateful for the research opportunity that Emory University generously has provided, not only to study an area of academic interest in depth, but also to visit places entirely unfamiliar to me. Special thanks go as well to Walter Melion for his assistance in writing my honors prospectus, sharing his wisdom and insights, and guiding me through this project. I would like to give special thanks to Lauri 85C and Larry Regan 84C for providing the fellowship that will make it possible for me to see these important paintings in person. They are the generous sponsors of the John Howett Fellowship for Honors Students in Art History, which they have established in memory of Larry's beloved professor and to honor their alma mater.

## STUDENT REPORT



## Youthful Hopes Nurtured in an Old Place

Rebecca Levitan, Recipient of the Robert T. Jones Jr. Scholarship



While finishing my last semester at Emory, I was fortunate enough to receive the Robert T.

Jones Jr. Scholarship, which funds a year of study at the University of St Andrews in Scotland. The award honors golfer Bobby Jones, a native Atlantan who attended both Emory and Georgia Tech but had a special relationship with, and fondness for, the town of St Andrews, the birthplace of golf.

I was awarded the Bobby Jones Scholarship to study for a master's in classical studies. This particular choice stemmed from my work as an undergraduate with the Carlos Museum and the Art History department, particularly my experiences working with Bonna Wescoat on the island of Samothrace, Greece. After this year, I hope to return to the study of art history.

In early September I departed for Scotland, along with three other Bobby Jones Scholars and one graduate fellow. Moving into my dorm here brought back strong memories of my freshman year, although my freshman hall at Emory faced Clifton Road and Emory Hospital rather than the ruins of a Gothic cathedral. Just as in my freshman year at Emory, I now eat each meal in the dining hall with my classmates, although my current one is about 600 years older than the DUC.

So far, the experience has been extremely enlightening. I am completing coursework in classics, ancient Greek, and German, which has been quite challenging. I have particularly enjoyed getting to know my hallmates, who hail from all over the world. It has also been really fun to bond with the other Bobby Jones scholars from Emory. We each study something different at St Andrews but share a love for our other home in Atlanta and nostalgia for our time at Emory (especially the weather). I am also hoping to use this opportunity to explore Europe and plan to travel to Paris and Athens in the coming year.

## STUDENT REPORT



View of Rapenburg Canal, Leiden



After studying the High's curatorial files during the spring, I went to the Netherlands, Germany, and Austria to pursue further research questions. I visited Joris Laarman's studio in Amsterdam to interview him and see some of his ongoing projects. To broaden my perspective on his career, I met with the chief curator of the Groninger Contemporary Art Museum in the northern Netherlands, who is an avid collector of Laarman's work. I also interviewed the artistic engineer who translated Laarman's prototype into a commercial radiator that could be mass-produced by the Belgian manufacturing company Jaga.

The *Christ Carrying the Cross* panel required iconographical investigation, and I spent time in The Hague's vast library of art historical documents before taking a whirlwind trip through Vienna, Innsbruck, Munich, and Nuremberg, visiting some of the finest holdings of medieval and early modern German sculpture and painting. Additionally, I consulted with curators at Vienna's Belvedere and Kunsthistorisches Museum, as well as the German National Museum. An added benefit of the Mellon Fellowship was that it enabled me to orchestrate my travel so that I also could conduct research on my dissertation in Belgium and the Netherlands, speak at the International Medieval Conference at the University of Leeds, and attend a conference on texts and images at the University of Leiden, where I presented a portion of my dissertation and got helpful feedback from other scholars of the northern Renaissance.

## Travel Abroad to Study Works in the High's Collection

Elliott Wise, PhD candidate, recipient of an Andrew W. Mellon Fellowship

This summer I had the wonderful opportunity to spend several weeks in Europe as part of the Andrew W. Mellon Fellowship for Object-Centered Curatorial Research. This project, jointly supervised by Emory's Art History Department and Atlanta's High Museum of Art, enables students to conduct a close study

of two works from the High's collection. I have been working on a late-fifteenth-century panel of *Christ Carrying the Cross*, once part of a small diptych from Austria or Bavaria, and on a highly inventive radiator—created to look like an ornamental, Rococo flourish—by contemporary Dutch designer Joris Laarman.



## STUDENT REPORT

# Still a Student of Emory

Caitlin Ryan, Arts Associate at Emory's Center for Creativity & Arts

In July, a mere two months after graduation, I found myself back at Emory to begin my new job as the arts associate at the Center for Creativity & Arts (CCA). Perhaps better known to the Emory undergraduate population as “Arts at Emory,” the CCA works to promote the literary, visual, and performing arts. Long before I was an art historian, I was an actress and a singer, so being the arts associate allows me to work across the many disciplines that I love.

Only a few days before beginning with the CCA, I was notified that I had received a McDermott Internship at the Dallas Museum of Art in their European painting and sculpture department. Faced with a difficult decision, I sat down to make a pros-and-cons list, considering all of the practical, personal, and career implications of each choice. I frantically talked to my family, faculty members, and graduate students in the department before making my choice. In the end, I decided to remain at Emory for myriad reasons.

Eventually, I plan on applying to PhD programs in Art History. It might, then, seem that the obvious choice would have been a curatorial internship. However, I am drawn to studying the problems facing the liberal and fine arts at institutions of higher education, and this is a perplexing but potentially exciting time to be on the administrative side of the curtain, as the visual arts take new shape at our university. I am optimistic about the steps being taken and potential for a renewed understanding of the visual arts at Emory.

I already have learned much in this role. My first month was something of a crash course in event planning. The arts associate plans and executes the annual Arts Soiree for incoming students, which is a wonderful opportunity for students to see the breadth of offerings in the arts. In addition, I am learning the world of nonprofit arts marketing, student programming, and community outreach.

I am particularly excited about the CCA's partnership with Emory Healthcare to bring art therapy and performances to the Emory Hospital campuses, Winship Cancer Institute, and Wesley Woods. In this and other ways, the CCA demonstrates its commitment to interdisciplinarity, which I love. During the course of this year, the hope is that we will



expand the partnership with Emory Healthcare. From that I will receive another incredibly important crash course in an area that is important for someone who hopes to work in the worlds of higher education and the arts: grant writing.

I have to admit, when I decided to work at the CCA, I was terrified about staying on campus, given that I no longer felt ownership over it in the same way I did when I was a student. Emory already feels quite different, though you can still find me in Carlos Hall on Mondays, 1:00 to 4:00 p.m., taking a class with Todd Cronan, much the same as always.

## STUDENT REPORT



M1 Orientation, July 2012

# Practicing Medicine with Keener Vision

Marie-Helene Gagnon, Emory University School of Medicine, Class of 2016

Sitting in Art History 101 the first semester of my freshman year, I never would have predicted that my life would travel down the path it has. When I started at Emory in 2006, I knew I wanted to go to medical school and was convinced that I would be a biology and chemistry double major. But as I sat listening to lectures about South American Shamanism and the great cathedral of Chartres, I had an epiphany. I realized why I was in this class: I always had grown up around art but until I actually was sitting in class, I never knew how much it meant to me. As the semester progressed, I came to the decision that since I was going to dedicate my life to science, I was going to use the four years of college to explore my other passion—art.

As I went through college, I was asked so many times, “Why are you studying art history if you are going to go to medical school? They don’t have anything to do with each other.” And just as I answered that question in my medical school interview at Emory, my answer was always, “Because I am selfish. I am doing something I love, for myself.” It was the best decision I could have made. Now in my second year of medical school, I often look back

on my foray into the world of art history and realize that the fields of medicine and art are not so different after all. Or at least in my world they’re not. My goals going forward are leading me toward medical fields that require visual analysis and interpretation, fields such as radiology and pathology. My classes in art history taught me not only how to look at an image and describe what I see, but also how to find meaning in every part. It is a skill I have taken with me through these initial years in medical school, one that has helped me to learn in a different way than most people in my class. For that, I am grateful.

My experiences in both art and science have shown me that there is much more to see than the external world or

what is first apparent. In fact, these experiences have me yearning to learn and see more than I do now. Our bodies are the most complex pieces of art we interact with on a daily basis—we paint them with ink, pierce them with needles, decorate them with lace, manipulate them with high heels, and sculpt them with exercise. What we see and do affects our bodies and our minds. Medicine and art are closely interconnected; understanding how things look is a key to understanding how things work.



# NEWS

## Faculty News

**Jean Campbell** was a fellow at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, for fall 2012. She spent her time there working on a book concerning imitative practice and the work of the Veronese painter Antonio Pisanello, and delivered the lecture “Pisanello’s Parerga: Painting and the Invention of Knowledge in the Fifteenth Century.” This past year saw the publication of two major articles, the first titled “Poetic Genealogies and the Weight of Style: Boccaccio and the Early Italian Painters,” for the volume in honor of Charles Dempsey, and the second titled “Portraiture,” for the *Oxford Bibliographies Online: Renaissance and Reformation*. Campbell also delivered papers at two interdisciplinary conferences: Petrarch and his Legacies at the University of Wisconsin and Boccaccio at 700: Medieval Contexts and Global Intertexts at the Center for Medieval and Renaissance Studies at SUNY-Binghamton.

**Todd Cronan** (and Bridget Alsdorf) have been very busy, during the last year, taking care of their 20-month-old child, Nicholas. Above all, Nicholas swims in a sea of words: he is (apparently) compelled to narrate everything that is happening on the spot (and then again several hours later). Intertwined with this new reality, Cronan has been involved with a sequence of talks and writings. He gave talks on a range of topics, including formalism, viewer response, Richard Neutra, Kandinsky, Alfred Stieglitz, and Neoliberalism at Rutgers, NYU, Georgia Tech, the College Art Association, Parsons (The New School for Design), and the University of Tennessee. Cronan also chaired the Lovis Corinth Symposium on German Modernism at Emory, which brought together speakers from the US and UK to speak about German art between the wars. Cronan also has published several articles related to two new book projects: “Seeing Photographically,” a study of photographic ontology in the works of American photographers from Stieglitz to Minor White, and “Painting/Theater/Photography/Film,” about the problems of audience and medium in European art around 1930. Essays related to these projects have appeared during the last year (or are about to appear) in *Brecht Yearbook*, *nonsite.org*, *Oxford Encyclopedia of Aesthetics*, *History of Photography*, *Radical Philosophy*, and *See the Light* (Los Angeles County Museum of Art catalogue on photography). As an editor at *nonsite.org*, Cronan is happy to report that it has received a multiyear grant from the Mellon Foundation for support of two conferences: see p. 3 for coverage of this grant. Cronan looks forward to the appearance, in the next few months, of two books: *Against Affective Formalism: Matisse, Bergson, Modernism* (just in time for Christmas) and *Matisse* (sometime in the spring).

**Susan Elizabeth Gagliardi** joined the faculty in fall 2013. She specializes in historical and present-day arts of Senufo- and Mande-speaking communities of West Africa. Her work draws on archival and museum-based research as well as more than twenty months of fieldwork conducted in western Burkina Faso since 2004. She

most recently conducted research in Burkina Faso in July 2013. At the College Art Association conference in February, she chaired the panel “New Approaches to Study of the Historical Arts of Africa.” She also was the spring 2013 visiting research fellow at the Sainsbury Research Unit, University of East Anglia (UEA). At UEA, she presented “A ‘Striptease of Hidden Presence’ in Power Association Arts on the Senufo-Mande Cultural ‘Frontier’.” She also presented “Masquerading for the Public: Contemporary Arts of Hunters’ Associations in Western Burkina Faso,” now slated for publication in *African Arts*. From England, she traveled to Switzerland to present at the Ethnologisches Seminar, Universität Basel. She stayed in Switzerland and France for six weeks to scour archives and museum collections in conjunction with her current book project, *Senufo: History of a West African Style*. The book will accompany an eponymous exhibition organized by Constantine Petridis and the Cleveland Museum of Art. At Emory, she will continue her research and teach courses on historical and contemporary arts of Africa.

**Sarah McPhee** spent her sabbatical year between Atlanta and Rome, where she continued her research on the cartography of the city and the work of the seventeenth-century etcher Giovanni Battista Falda. In February McPhee co-chaired the session “Artists, Architects, Libraries, and Books, 1400–1800” at the College Art Association conference in New York City; in March she gave a lecture promoting her book *Bernini’s Beloved* at the National Gallery of Art; in June she delivered two lectures on her research, in Italian, at the University of Rome, Tor Vergata; in September she spoke at Boston College; and in November she will speak at Brown University. The bulk of her leave was devoted to the exhibition: *Antichità, Teatro, Magnificenza: Renaissance and Baroque Images of Rome*, which opened on August 24 at the Michael C. Carlos Museum. In addition to co-curating the exhibition, McPhee edited the catalogue and wrote one of the catalogue essays. During this year McPhee also completed the first phase of a Digital Humanities project titled *Virtual Rome*, on view in the exhibition. Working with architects and modelers, and using the gaming platform nVis 360, McPhee produced a three-dimensional, walkable Rome circa 1676, grounded in the celebrated bird’s-eye-view map of Giovanni Battista Falda and subsuming the fine detail of hundreds of etched views of the city made by the young artist. Graduate student Joanna Mundy was much involved, providing impeccable research assistance to the project as a Mellon fellow. The exhibition was enthusiastically reviewed in the local Atlanta papers and was classified a “Don’t Miss” by the *Wall Street Journal*. This fall McPhee is teaching two classes—one undergraduate, one graduate—closely linked to the show and is giving three public presentations at the Carlos Museum: an interview with collector Vincent J. Buonanno, a scholarly lecture on Giovanni Battista Falda, and a public conversation with architect Erik Lewitt on the making of *Virtual Rome*. She is serving her first term as director of graduate study for the Art History Department and was awarded the Emory Williams Prize for Teaching at Commencement in May.

## Faculty News continued from page 14

**Walter Melion** is midway through his third year as chair of the Department. During the past academic year, he published the co-edited volume *‘Ut pictura meditatio’: The Meditative Image in Northern Art, 1500–1700*, volume 4 of the series *Proteus: Studies in Early Modern Identity Formation* 4, which contains an introductory essay and two major articles authored by him: “Introduction: Meditating on Pictures,” “Meditative Images and the Portrayal of Image-Based Meditation,” and “From Mystical Garden to Gospel Harmony: Willem van Branteghem on the Soul’s Conformation to Christ.” Another important article appeared early in 2013: “‘In sensus cadentem imaginem’: Varieties of the Spiritual Image in Theodor Galle’s Life of the Blessed Father Ignatius of Loyola of 1610,” in *Religion and the Senses in Early Modern Europe*, volume 26 of the series *Intersections: Interdisciplinary Studies in Early Modern Culture*, edited by W. de Boer and C. Göttinger. In spring 2013 he finished co-editing the volume *Imago Exegetica: Visual Images as Exegetical Instruments, 1400–1700*, which is forthcoming from Brill early in 2014. He gave eleven conference papers at venues in North America and Europe, including Brussels (Académie royale des Sciences, des Lettres et des Beaux-Arts de Belgique), Cincinnati (Sixteenth-Century Studies Conference), Leiden (Universiteit Leiden), Louvain-la-Neuve (Université Catholique de Louvain), New York (College Art Association Conference), Toronto (University of Toronto), and Zürich (Graphische Sammlung ETH Zürich and Kunsthistorisches Institut der Universität Zürich). With Lee Palmer Wandel of the University of Wisconsin–Madison, he co-organized a series of three colloquia on the relation between image theory and incarnation doctrine, the first of which met in April 2013. Melion also chaired the Sawyer Seminar Organizing Committee, which has scheduled a series of fourteen colloquia on the topic “Images as Instruments of Scriptural Interpretation and Hermeneutics”, to take place at two-week intervals during academic year 2013–2014. He continues to work on three monographs: *‘Maria Pictura’: Marian Image-Theory and Praxis in the Low Countries, 1575–1625*; *‘Imago veridica’: The Format, Function, and Argument of Joannes David, S. J.’s Four Latin Emblem Books*; and *‘Sese oblectari in dies’: Wierix Prints in Manuscript Prayerbooks Made in Antwerp circa 1600*.

**Linda Merrill** joins the department this year as lecturer and director of undergraduate studies. As the new coordinator of the introductory survey course, she takes the place of Dorothy Fletcher, who retired in August after more than forty years at Emory. Merrill, an authority on the works of James McNeill Whistler, was formerly the curator of American art at the Freer Gallery of Art, one of the Smithsonian museums, and the Margaret and Terry Stent Curator of American Art at the High Museum. She has published several books, articles, and exhibition catalogues related to Whistler and his contemporaries and lectured widely on topics surrounding the Aesthetic movement in England and the United States. Merrill spent the summer in Oxford teaching a course on American expatriate painters as part of Emory’s British Studies Program.

**Elizabeth Pastan** completed (with Stephen D. White) her study of the Bayeux Embroidery, which is now in press. She presented aspects of that material in conferences at the South Atlantic Modern Language Association, in Raleigh-Durham, and at The Middle Ages in the Modern World at St Andrews University, Scotland. She participated in the yearlong Andrew W. Mellon Sawyer Seminar at Emory, and led the session “Medieval Traditions of Visual Exegesis,” with the presentations “Bibles and Pictures of Holy Images at Bede’s Wearmouth-Jarrow” by Celia Chazelle (College of New Jersey), and “Learning to Look: Contested Readings from the ‘Book of peynture and of ymagerye’ in the Later Middle Ages,” by Aden Kumler (University of Chicago), and Jean Campbell responding. Pastan is serving as guest editor of the 2014 issue of the *Journal for Glass Studies*, which will feature the papers presented at the Kalamazoo Medieval Studies Conference sessions she organized with Mary B. Shepard on the topic “Glazing and Stained Glass: Collaborations, Analogies, and Investigations Involving Stained Glass and other Disciplines.”

**Gay Robins** spent much of last year working intensively with her graduate students, Liz Cummins and Clare Fitzgerald, who successfully defended their dissertations in May and graduated in August. During the year she attended the conference *Birds in Ancient Egypt* at the Oriental Institute of the University of Chicago and gave the paper “Pintail Ducks and the Nile Inundation: Images of Marshes in Ancient Egyptian Art”; she presented a lecture on “Maat in the Making: Ancient Egyptian Jewelry” at the Museum of Fine Arts, Boston; and she offered the paper “The Compositional Structure of Desert Hunting Scenes in 18th Dynasty Art” at the 2013 annual meeting of the American Research Center in Egypt. In July and August she spent seven weeks in England using the resources of the Sackler library to further her research on desert hunting scenes, which she is in the process of expanding and preparing for publication.

**Judith Rohrer** presented the paper “Meaning in the Temple: La Sagrada Familia” at the fourth Emory-Nanjing Conference on Cultural Politics in the Visual at Emory in November 2012. She also delivered a paper titled “Arquitectura Modernista: What Was/Is It?” at the Coup de Fouet International Congress, in the session on the historiography of l’Art Nouveau, at the University of Barcelona in June 2013. Earlier in the summer she participated in the Society of Architectural Historians study tour to Cuba.

**Rebecca Stone** had a big academic year in that—on the heels of the successful exhibition based on her book, *The Jaguar Within*, at the Carlos Museum—the reinstallation of the Americas permanent collection opened in February 2013. Lots of programs and press coverage kept her busy, as did final tweaks to misprinted labels and the usual snafus. Graduate students Jennifer Siegler, Meghan Tierney, Andi McKenzie, Shelley Burian, and Jenny Butterworth kept moving through the stages of their dissertation projects. Research turned into an article co-written with Laura Brannen Wingfield on Costa Rican ceramic effigies of “Grandmother Jaguar,” the world



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### Faculty News continued from page 15

creatix, and the talk “Disability as Divine” at the Society for Disabilities Studies conference in June in Orlando. The drafting of a College Art Association talk on Quechua concepts as expressed in Andean textiles and committee work to orient high school teachers to the new Advanced Placement Art History curriculum and exam (redesigned with 33 percent non-Western art now) completed the summer schedule. She looks forward to working with interns on two Carlos Museum projects: a small installation of Huichol beadwork and yarn paintings to take the place of the Southwestern ceramics in the new gallery dedicated to Native North American art at the Carlos, and selecting the objects for a large temporary exhibition of indigenous textiles produced in the Americas and drawn from the permanent collection, to open in spring 2017 (There are only 700 or so to choose from, so it shouldn’t be much!).

**Eric Varner** published two articles on one of Rome’s most famous “bad” emperors, Caligula (“Beyond Damnatio Memoriae: Memory Sanctions, Caligula’s Portraits, and the Richmond Togatus,” in B. Frischer and P. Schertz, eds., *Caligula 3-D, Man, Myth, Emperor*; and “Caligula, Memory Sanctions, and the Nemi Statue,” in G. Ghini, ed., *Caligola. Da Trasgressione al Potere*). The article on the Richmond statue of Caligula was part of a larger project involving scholars in various disciplines that produced a 3-D digital model of the statue. The article on the Nemi statue was part of a catalogue for an exhibition held at the Nemi Museum that focused on an oversized statue of an emperor recovered in 2011 by Italian authorities as it was being smuggled out of the country. In addition, Varner had two articles appear in edited

volumes (“Roman Authority, Imperial Authoriality, and Julian’s Artistic Program,” in S. Tougher and N. Baker, eds., *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, ed., *The Archaeology of Violence: Interdisciplinary Approaches*), and he contributed an essay on Pirro Ligorio’s 1561 map of ancient Rome to the catalogue for the Rome exhibition at the Carlos Museum. During the summer Varner also directed Emory’s Art History Summer Study Abroad Program in Rome (see photo below).

**Bonna Wescoat** and her students turned to experimental archaeology to solve a contentious problem concerning one of the most famous of all Greek monuments: the visibility of the Parthenon frieze. To learn more, read the article on p. 8. Along with William Size, professor of environmental studies, Wescoat was awarded a University Research Committee interdisciplinary award to investigate the “Geology of Sacred Space” in the Sanctuary of the Great Gods, Samothrace. She gave the keynote address for the Assos-Kolloquium in November 2012 in Cottbus, Germany, and she gave the paper “The Milesian Lady’s Banquet Hall in the Sanctuary of the Great Gods, Samothrace” at the Archaeological Institute of America’s annual meeting in Seattle. The summer field season on Samothrace centered on the splendid Winged Victory, which was discovered 150 year ago. In honor of the anniversary, a symposium was held, during which the demos of Samothrace honored Wescoat, along with James R. McCredie and Dimitris Matsas, for her long-term contribution to the Samothrace.



Emory’s Art History Summer Study Abroad Program in Rome



## Undergraduate News

### Senior Honors (2013)

**Rebecca Levitan** Highest Honors for “Visibility and Impact: the Role of Color on the Parthenon’s Ionic Frieze” (Adviser: Bonna Wescoat)

**Daniel Ledford (Art History minor/ Religion and Classical Civilization major)** High Honors for “Augustanization of Sacred Space: The Sanctuary of Apollo in Pompeii” (on thesis committee: Eric Varner)

**Sarah Parks** Highest Honors for “‘Dis’abilities as Divine: Bodily Anomalies and Shamanic Power in Ancient Costa Rican Ceramic Effigies” (Adviser: Rebecca Stone)

**William Partin III** High Honors for “The Painter as Architect: Two Decorative Commissions by Henri Matisse” (Adviser: Todd Cronan)

**Julia Prochazka (double major with Spanish)** Highest Honors for “Mother of the Mountains: The Virgin Mary as a Bridge from the Inka Past to Post-colonial Christian-Andean Religiosity” (on thesis committee: Rebecca Stone)

**Caitlin Ryan (double major with Anthropology)** Highest Honors for “The Most Refractory Medium: Albert Renger-Patzsch, Edward Weston, Laszlo Moholy-Nagy, and Photographic Discourse circa 1929” (Adviser: Todd Cronan)

### Robert T. Jones Jr. Scholarship

**Rebecca Levitan** One of four college seniors to be awarded this scholarship, which allows her to study for one year at the University of St Andrews, Scotland. See p. 10 for an account of her year so far.

### Art History Paper Prize (2013)

**Caitlin Ryan (senior)** First Place (\$200) for “Temporal Structures in Jerome Nadal’s ‘Adnotationes et Meditationes in

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Evangelia” (for Walter Melion, ARTHIST 759R: Printmaking in Antwerp, 1550–1650, fall 2012)

**Peter Boudreau (senior)** Second Place (\$100) for “When Did the ‘Sodomite’ Leave Sodom? A Discourse on the Iconography of the Sodomite” (for Elizabeth Pastan, ARTHIST 475: Representing the Other in Medieval Art, spring 2012)

### 2013 John Howett Prize in Art History (\$2500)

**Kendyll Gross (junior)** The John Howett Prize allowed Gross to visit the so-called Bennett Monolith in Tiwanaku, Bolivia, an ancient site close to the capital city of La Paz. Her goal was to study this monument, tracing its elaborate carvings, which have not been reexamined since they were first published by the archaeologist Arthur Posnansky in 1945. See p. 9 for an account of her trip.

### 2013 John Howett Fellowship for Honors Student in Art History (\$2500)

**Lonnie (Trey) Hollingsworth III (junior)** The John Howett Fellowship will allow Hollingsworth to visit Prague, Leiden, and Haarlem, where he plans to examine altarpieces by Jan Gossaert, Lucas van Leyden, and Maarten van Heemskerck. He is writing an honors thesis on these three artists. See p. 10 for an account of his trip, upcoming during winter break.

### Phi Beta Kappa

**Caitlin Ryan (senior)** and **Kristen Nelson (senior)** were recognized for their outstanding academic work and intellectual promise. Ryan named Todd Cronan for excellent teaching, and Nelson named Dorothy Fletcher.

## Undergraduate Alumni News

### 1959

**Harry E. Stillwell** and **Dorothy R. Downs** were the first majors in Art History under the late Thomas B. Brumbaugh; their faculty adviser was Chappel White, son of former Emory president Goodrich White. Stillwell worked at Rich’s Department Store in Atlanta from 1960 to 1992, first as a manager and later as a buyer for its Connoisseur Gallery, where he specialized in English and European antiques and fine arts. He traveled frequently to England, Europe, the Middle East, and China.

### 1992

**Anne Leader** received her MA in 1995 and her PhD in 2000 at the Institute of Fine Arts, New York University. She is the author of *The Badia of Florence: Art and Observance in a Renaissance Monastery* (2012) and is currently a professor of art history at SCAD–Atlanta.

### 2004

**Bevin Bering (Dubrowski)**, who was a studio art (visual arts) minor, remains the executive director of the Houston Center for Photography, as well as the editor of *Spot Magazine*. She and her husband, Dan, are the parents of a baby girl, born in November 2012.

**Jessica Conlin (Liss)**, who was a studio art minor, completed the master’s program in modern art and the art market at Christie’s in 2007. She currently supervises volunteers at the American Museum of Natural History.

### 2005

**Peter Clericuzio**, who completed a double major in history (BA/MS degree) and a minor in architectural studies, earned his PhD in art history from the University of



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### Undergraduate Alumni News continued from page 17

Pennsylvania in 2011. Now the academic programs manager at the Wolfsonian-Florida International University (FIU) in Miami Beach, he is responsible for strengthening ties between FIU students and faculty and the Wolfsonian's collections. His duties include organizing the Graduate Student Workshop on Visual and Material Culture, now in its second year; organizing FIU class meetings at the museum and its library; giving tours; and facilitating grants to FIU faculty for classes and exhibitions using the collections. This year he is teaching a graduate course in FIU's History Department on world's fairs, 1850 to 1950, in conjunction with *Crisis and Commerce: World's Fairs of the 1930s*, an exhibition he is curating in the teaching gallery of the Frost Art Museum on FIU's main campus. His review of MoMA's recent show *Henri Labrouste: Structure Brought to Light* will appear in *Nineteenth-Century Art Worldwide* in autumn 2013, and he will present a paper at the College Art Association in February 2014 on James Longacre and Native American designs for American coinage in the 1850s.

#### 2006

**Emily Pope (Hermans)**, who also completed minors in visual arts and religion, worked at the High Museum of Art as the coordinator of school programs for five years. She recently accepted a position as docent program manager at Bayou Bend Collection and Gardens, part of the Museum of Fine Arts in Houston. Bayou Bend has collections of American art and decorative art.

#### 2007

**Shari Kashani**, an Art History/history joint major, works at Christie's in London as a junior specialist in the Furniture Department.

**Alexia Rostow**, who minored in French and completed an MA in art history at the University of Texas, continues to pursue her printmaking and letterpress business ([www.Porcuprints.com](http://www.Porcuprints.com)), for which she has

acquired a fabulous, 2,500-pound printing press (circa 1913). She also has a part-time job as a lab technician at an engineering and testing company building tools (sent to China to be put on manufacturing lines) and conducting failure tests on consumer electronics. Says Rostow, "It is certainly a serious leap from art history, but I am learning a huge amount."

**Alexa Roman**, an Art History/visual arts major with a focus on drawing and painting, works for Kluge Interactive, a strategic design firm. She is a user experience designer in a growing field of user-centered products, systems, and environments.

#### 2008

**Lauren Bernstein**, an Italian studies minor, lives in Cincinnati and works as a social studies teacher at Walnut Hills High School, "the best school in the state," where she also teaches AP art history to 75 students.

**Laura Michelson**, who minored in French, is pursuing an MBA (class of 2015) at the UCLA Anderson School of Management.

**Kimberly Schrimsher** is the curatorial assistant for American art at the High Museum.

**Mary Kate Slowiaczek** is director at the Sportsman's Gallery and Paderewski Fine Art in Atlanta. She facilitated a big move, relocating more than \$3 million in inventory to a gallery on King Street in the historic Charleston, South Carolina, arts and antiques district.

#### 2010

**Randi Fishman (Braun)**, a double major in women's and gender studies, is the assistant director of development at the Anti-Defamation League in Washington, D.C.

**Desi Gonzalez** is working toward an MS in comparative media studies at MIT. As a part of the program, which incorporates both theory and practice, she serves as a



Alexia Rostow at work on her printing press

research assistant for HyperStudio, a lab (research group) focused on digital humanities, working on a project that will help connect the local population to art events and collections at Boston-area museums.

**Kelsey Harper**, a double major in Spanish, teaches fifth grade at Notre Dame Academy in Duluth, Georgia. She introduces visual learning and analysis—through paintings, political cartoons, maps, and photographs—into her language arts and social studies lessons.

**Alexa Hayes**, a double major in religion, recently completed an MA in art history from the University of Alabama-Birmingham. She is currently the McDermott Graduate Curatorial Intern in American and Decorative Arts at the Dallas Museum of Art, a nine-month, full-time, paid position.

**Nami Kim**, a double major in economics, completed an MA in fashion studies at Parsons School of Design in 2012. She lives in New York City and works as a junior account executive for Gucci.

**Kate Lyford**, a double major in journalism, oversees the annual fund and volunteer program for Provident, a social service agency in St. Louis. She was named the Outstanding Young Professional for 2013 by the Association of Fundraising Professionals, St. Louis.

**Erin Saven**, who graduated from Goizueta Business School with a major in Art History and a minor in architectural studies, just received a master's in architecture from the University of Pennsylvania,

### Undergraduate Alumni News continued from page 18

where she was the American Institute of Architects Henry Adams Medal awardee. She currently works at Weiss/Manfredi Architects in New York.

**Julie Schenker**, an Art History minor, graduated from Washington University with a master's in deaf education in 2012 and is now in her second year of teaching at the River School in Washington, D.C.

**Katie Sharrard**, a double major in anthropology, received an MA in art history from the University of Texas-Austin in 2012. Her research focused on the sixteenth-century funerary chapel of Tamas Bakocz in Esztergom, Hungary. She is currently working at the Silvermine Arts Center in Connecticut as a marketing and development associate.

**Sara Skwartz**, an Art History/history joint major and Spanish minor, works as a litigation paralegal at Friedman Kaplan Seiler & Adelman in New York City and is applying to law school.

**Chelsea Spencer**, who was an architectural studies minor, is in her second and final year at the Harvard MA Program in Design Studies. She founded a biweekly student publication, *Open Letters*, which was recently launched; issues will be archived on the website <http://openletters-online.com>.

**Haley Steed** just submitted her dissertation, "The Office of Works as a Steward of Medieval Buildings: The Conservation of Medieval Buildings in the WWI Era," for her MA in medieval archaeology at the University of York in England. She is applying to PhD programs in international cultural heritage management, hoping to study the application of international human rights law to the destruction of heritage sites.

**Atlee Tyree** just completed her Peace Corps service in Ukraine. She is applying to graduate programs in museum education and similar areas, as well as for jobs (especially in Denver), hoping to stay active in the field

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of education—particularly arts education.

#### 2011

**Aaron Baldinger**, a double major in history, is employed with David Zwirner in New York City. A member of the sales team at the new Twentieth Street gallery in Chelsea, he works with the estates of Donald Judd, Dan Flavin, John McCracken, and others.

**Kate Hutchinson**, a double major in Italian studies, works in development for Partners HealthCare in Boston. Hoping to translate that experience to a museum or arts setting, she is currently looking for other job opportunities to enrich her passion for the arts, and is considering going to graduate school in museum education.

**Chase Jordan**, an architectural studies minor and an unofficial French minor, is enrolled at the Harvard Graduate School of Design, pursuing a master's in architecture. He received the Charles E. Elias Scholarship this past year.

**Kelsey Krzyston**, an Art History/visual arts major with a concentration in photography, is in her third year with City Year Chicago, now as the impact operations manager. She keeps her hands in the arts through many avenues: a mural project, a live art performance, and photography projects.

**Emily Martin**, a global health, culture, and society minor, is working for the Centers for Disease Control and Prevention as part of its Public Health Associate Program in San Antonio, focusing on tuberculosis control and elimination and STD/HIV prevention.

**Courtney Vonstein (Murray)**, a chemistry major and Art History minor, is in her last year of the Winterthur/University of Delaware Program in art conservation. She is specializing in objects/artifact conservation, with a secondary concentration in preventive conservation, specifically of organic materials—from ethnographic artworks to natural history specimens to contemporary plastics. The third year of the

master's program is a full-year internship, and she has been placed at the Denver Art Museum. She spent the summer interning at the Royal British Columbia Museum.

#### 2012

**Stephanie Gibson** lives in Bermuda, where she teaches photography at the Bermuda National Gallery and is in the process of applying to graduate school in art history.

**Kelly Gracia**, an Art History/visual arts joint major, is in her first year at the University of Texas Health Science Center in Houston, working toward a master's in public health. She is also a graduate research assistant, with one project involving art therapy for end-of-life care.

**Ayanna Ingraham**, an Art History/visual arts joint major, works as the development assistant at Queens Council on the Arts, a nonprofit in Astoria, New York. She plans to pursue grant writing in the future and to stay in non-profits.

**Lila Habermann**, also a French minor, is enjoying her first semester at Parsons in New York City, studying fashion design.

**Annabel Keenan**, a double major in Italian studies, has moved from Rome and is now a first-year master's student at the Bard Graduate Center in New York City. The program specializes in decorative arts, design history, and material culture, and she is focusing on modern and contemporary architecture. She is also a faculty research assistant, and she works at Bard's art gallery.

**Melissa Mair**, a double major in ancient Mediterranean studies, just completed an MA in the history of art from the University of East Anglia in England and is applying for museum positions in the United States.

**Matthew McMurray**, an Art History minor, works in the House of Representatives as the press secretary for Congresswoman Robin Kelly of Illinois.



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### Undergraduate Alumni News

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**Anna Nelson-Daniel**, an Art History/visual arts joint major, has moved to London to pursue an MA in fine arts at the Chelsea College of Art and Design.

**Liz Smulian**, a neuroscience and behavioral biology major and Art History minor, is in her second year at Emory's Rollins School of Public Health.

**Michael Stoyer**, a double major in political science, is a second-year law student at the University of Georgia School of Law in Athens, studying intellectual property law. He is interested in working in the entertainment industry, especially involving visual arts, fine arts, and interactive entertainment.

### 2013

**Kacie Baker**, a biology major and visual arts minor, teaches chemistry in La Joya, Texas (via Teach for America and AmeriCorps), at Juarez Lincoln High School, where she is also the head coach for both the men's and women's swim teams. She relishes her memories of tutoring in ARTHIST 101/102 and her study-abroad program in Rome.

**Theresa Gallagher**, a visual arts minor, is taking a ceramics class to prepare for the Pratt Institute's master's program in art therapy, which she will begin in fall 2014.

**Rica Haraguchi**, an Art History/visual arts joint major (with a sculpture concentration), lives in Manhattan, where she works as a medical assistant for a plastic surgeon. She plans to apply to a physician assistant program.

**Chloe Saeks**, an Art History/visual arts joint major and a graduate of Teach for America, teaches second grade in the St. Louis Public Schools. She is also working on a master's in education at the University of Missouri–St. Louis.

## Graduate Student News

**Flora Anthony** presented the paper “Where Egyptology and Orientalism Meet” at the Southeastern College Art Conference in Durham, North Carolina, October 18 to 20, 2012; and at the American Research Center in Egypt Annual Conference, in Cincinnati, Ohio, April 19 to 21, 2013. Her Dolores Zohrab Liebmann fellowship was renewed for 2013–2014.

**Cecily Boles** gave a gallery talk on Antoine-René de Voyer d'Argenson at the High Museum of Art's College Night, February 23, 2013.

**Shelley Burian** received a Thomas Lyman Research and Travel Fellowship, which supported her travel to Bolivia this summer for research on modern Bolivian textiles.

**Jennifer Butterworth** presented the paper “The Falcon Fillet of the Divine Queen Tiye” at annual meeting of the American Research Center in Egypt Annual Conference, in Cincinnati, Ohio, April 19 to 21, 2013.

**Katherine Cupello** assisted, this past year, with the undergraduate students enrolled in the Art History Summer Study Abroad in Rome. She then traveled to Greece, where she participated in the Summer Session of the American School of Classical Studies at Athens. For this, she received a Field Scholarship from the American School. She also worked as an Andrew W. Mellon summer intern at the Michael C. Carlos Museum, assisting with the exhibition *Antichità, Teatro, Magnificenza: Renaissance and Baroque Images of Rome*.

**Mirjam Groentjes** had the first chapter of her dissertation accepted for publication in the forthcoming Brill volume *Imago Exegetica: Visual Images as Exegetical Instruments, 1400–1700*, ed. Walter S. Melion.

**Alison Hight** presented “Harpokrates and the Elephant: Finding the Harpokrateia in

a Domestic Terracotta from the Michael C. Carlos Museum” at Gods, Objects, and Ritual Practice in Ancient Mediterranean Religion, an interdisciplinary conference sponsored by the Society for Ancient Mediterranean Religions, March 22 to 23, 2013. She received a Thomas W. Lyman Research and Travel Fellowship for study at the American School of Classical Studies at Athens Summer Session, summer 2013.

**An Jiang** was awarded an Andrew W. Mellon Internship at the Michael C. Carlos Museum to work with Jasper Gaunt, curator of Greek and Roman Art, fall 2013.

**Kira Jones**, with Devon Stewart, contributed the article “Glass” to *Samothrace: Excavations Conducted by the Institute of Fine Arts of New York University*, vol. 9: *The Monuments of the Eastern Hill*, ed. Bonna Wescoat (forthcoming).

**Rachel Kreiter** gave the presentation “The Use of Egyptian Aesthetics in *The Prince of Egypt*” at the Southeastern College Art Conference, Durham, North Carolina, October 18 to 20, 2012. She presented “Reuse as Performance in Ancient Egypt: A Case Study of Louvre A20” at Georgia State University's third-annual Visual Culture Symposium: Performance and Ritual in Visual Culture, held at the Atlanta History Center, March 2, 2013.

**Ashley Laverock** gave the presentation “Fiends and Foreigners: Images of St. Edward the Confessor's Predecessors in the Mid-Thirteenth-Century, La Estoire de Seint Aedward le Rei,” at the the Haskins Society Conference, Boston College, November 2 to 4, 2012. She received a Mellon Sawyer Seminar Dissertation Fellowship for 2013–2014 for the Mellon Foundation Sawyer Seminar “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics.”

**Jennifer Lyons** spent the year in Paris as a Kress Institutional Fellow in European Art

### Graduate Student News continued from page 20

at the Institut national d'histoire de l'art. She presented a paper at the International Medieval Society of Paris titled “From Souillac to the Psalter: Representations of the Theophilus Legend in the Twelfth Century” and organized the session “Visual Pleasure and the Virgin Mary” at the International Medieval Congress at the University of Leeds. Lyons was awarded the 2013 Charles T. Wood Grant from the Medieval Academy of America.

**Beth Lytle** presented “The Lacus Curtius: Glory Retained in a Rainwater Basin” at the Annual Meeting of Archaeological Institute of America, Seattle, Washington, January 2013. She was also the recipient of the Ann Abrams Award, which allowed her to travel to Rome to conduct dissertation research.

**Joe Madura** is writing his dissertation, “Revising Minimal Art in the AIDS Crisis, 1984–1998,” as a 2013–2014 predoctoral fellow at the Smithsonian American Art Museum. He led the invited seminar “AIDS Practices and Art Historical Method” for undergraduate majors at DePaul University in April 2013. In addition to recent presentations at the University of British Columbia and the University of Chicago, he will give a paper titled “A Coincident Minimalism” at the 2014 College Art Association Conference in Chicago.

**Andrea McKenzie** gave three presentations: “Introduction to Plains of Mars,” for a teacher workshop at the Michael C. Carlos Museum, October 4, 2012; a gallery talk, “Plains of Mars: European War Prints 1500–1825, Soldiers and Civilians,” at the museum on October 18, 2012 and again on February 20, 2013; and “The Inka in Pictures: An Exploration of Guaman Poma de Ayala's *El primer nueva corónica y buen gobierno*” for a teacher workshop at the Carlos Museum on March 7, 2013.

**Joanna Mundy** received an Andrew W. Mellon internship at the Carlos Museum in summer 2013 for work on the Falda Digital Model for the exhibition *Antichità,*

Teatro, Magnificenza: Renaissance and Baroque Images of Rome.

This past winter **Andrea Shanley** excavated in Egypt with the Joint Expedition to Malqata, operated by the Metropolitan Museum of Art and the Carlos Museum. Since then, she has been working on digital databases for that dig as well as on Carlos curator Peter Lacovara's work at Deir el-Ballas. Shanley is planning to return to work at Malqata in February 2014.

**Jennifer Siegler** presented the paper “The Strength of Chimú Culture under Inka Rule: Chimú-Inka Urpus” at the Southeastern College Art Conference, Durham, North Carolina, October 18 to 20, 2012. She also gave a presentation—“Chimú-Inka Ceramics: Polysemic Adaptations to Inka Colonial Power”—at the graduate student conference (February 22 to 23, 2013) of the Department of Spanish and Portuguese: Altered States, Diverse Routes: How Do Individuals and Communities in Latin America Construct Alternative Models of Authority, Belonging, and Identity in Pluriethnic Nation-States?

**Meghan Tierney** gave the paper “Representations of the Human Body in Nasca Sculptural Ceramics” at Approaching a Synthesis of Nasca Society: Recent Research on the Peruvian South Coast, Society for American Archaeology 78th annual meeting, April 4 to 7, 2013. She also presented “Considering Avian Imagery in Nasca Ceramic Effigy Vessels” at the Bunting Biennial Ceramics Symposium, Clay Embodied: Ceramics and the Human Form at the Birmingham Museum of Art, February 22 to 23, 2013. Tierney gave a public lecture: “Nasca Flying Shamans” for a Michael C. Carlos Museum Antiq-uité in September 2012. She will publish “The University Museum and Community Engagement: A Case Study of the Michael C. Carlos Museum at Emory University and the Atlanta Latino Community” with Vialla Hartfield-Méndez in *Public: A Journal of Imagining America* (forthcoming).

**John Tyson** presented a variety of papers during the last academic year: “Reimagining Spain: Tourism, Culture, and the Potential for Contestation,” “The Past for Sale? The Economic Entanglements of Cultural Heritage,” University of Massachusetts–Amherst, May 16, 2013; “Hans Haacke's Discrepant Constructivism,” “Illusions Killed by Life': Afterlives of (Soviet) Constructivism,” Princeton University, May 10, 2013; guest lecturer: “Arte mexicano: de la revolución a la frontera y más allá” (lecture given in Spanish) in Nuestra Lengua, Nuestra Cultura (NSPN 3729), The New School, February 27, 2013; “Pedagogical Fields of Resistance to the Pathologies of Cognitive Capitalism,” “The Psychopathologies of Cognitive Capitalism: Part One,” *CalArts*, November 10, 2012.

**Elliott Wise** received a Jane and Morgan Whitney Fellowship from the Metropolitan Museum of Art for September 2013 to August 2014 as well as a Mellon-funded fellowship in Object-Centered Curatorial Research, High Museum, Atlanta, for January 2013 to August 2013. His article, “Rogier van der Weyden and Jan van Ruusbroec: Reading, Rending, and Refashioning the ‘Twice-Dyed’ Veil of Blood in the Escorial Crucifixion” has been accepted for publication in *Imago Exegetica: Visual Images as Exegetical Instruments, 1400–1700*, ed. Walter S. Melion, James Clifton, and Michel Weemans (forthcoming).



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## Graduate Student Alumni News

**Susan Ludi Blevins 13PhD** presented three papers: “Sacrifice in Stone: Sacred Implements on the Temple of Divus Vespasian and Divus Titus” at Gods, Objects, and Ritual Practice in Ancient Mediterranean Religion, an interdisciplinary conference sponsored by the Society for Ancient Mediterranean Religions in March 2013; “Epiphany in Bronze: Colossal Commemoration in the Sanctuary of the Great Gods” at the Archaeological Institute of America Annual Meeting, Seattle, Washington, in January 2013; and “Remembering Material Culture: Archaeology and the Science of Memory,” session co-chair with Maggie Popkin at the Theoretical Archaeology Group US annual meeting in Buffalo, New York, in May 2012. She will have two entries—“Ceramics” with Susan Rotroff, and “Lamps”—in *Samothrace: Excavations Conducted by the Institute of Fine Arts of New York University*, vol. 9: *The Monuments of the Eastern Hill*, ed. Bonna Wescoat (forthcoming).

**Angi Elsea Bourgeois 03PhD** is currently working on a new research project examining the fifteenth-century printed books that derive from the lost frescoes of Santa Maria sopra Minerva. She also has chaired a session at the Foundations in Art Theory and Education Biennial Conference this past March in Savannah, Georgia; the session explored innovations in teaching Art History surveys. Finally, she has just returned from two conferences, the National Council of Arts Administrators, hosted by Virginia Commonwealth University, and the annual meeting of the National Association of Schools of Art and Design (an arts-accrediting association).

During the past two years as the Wallis Annenberg Curatorial Fellow at the Los Angeles County Museum of Art (LACMA), **Sienna Brown 10PhD** has co-curated several exhibitions, most notably the nationally touring exhibition Ed Ruscha: Standard. She also organizes an annual event, LA Print, which showcases established and emerging printmakers from the Los Ange-

les area and was instrumental in the acquisition of a major Rauschenberg print: the 60-foot-long screenprint *Currents*. Brown is continuing at LACMA as a curatorial assistant for exhibitions.

**Sheramy Bundrick 92BA 98PhD**, associate professor of Art History at the University of South Florida–St. Petersburg, is spending the 2013–2014 academic year at the American Academy in Rome as a Rome Prize Fellow in ancient studies. Her project concerns the import and reception of ancient Athenian vases by the Etruscans, particularly their appropriation for tomb assemblages.

**Catherine Fernandez 12PhD** was appointed reader/research scholar at the Index of Christian Art, Princeton University.

**Clare Fitzgerald 13PhD** presented “Difficult Definitions: An Unusual Coffin from the Michael C. Carlos Museum” at the Egyptian/Egyptomania show In the Shadow of the Sphinx at the Munson-Williams Proctor Arts Institute, Utica, New York, in August 2012.

**Jacqueline Francis 00PhD** teaches at the California College of the Arts–San Francisco, where she works with students pursuing BFAs and MFAs in painting, and MAs in visual and critical studies. This year she published in the *Journal of American Studies* and *Slavery and Abolition: A Journal of Slave and Post-Slave Studies*. In 2014–2015 her essays will appear in the *Image of the Black in Western Art—20th Century*, *The Encyclopedia of Aesthetics*, and elsewhere. She serves on the boards of the College Art Association, the Queer Cultural Center (San Francisco), the Association for Critical Race Art History, and *Panorama: Journal of the Association of Historians of American Art*.

**Olubukola Gbadegesin 10PhD** is in her third year at Saint Louis University. She has an article coming out in *History of Photography* (UK) in February 2014 (“Photogra-

pher Unknown’: Neils Walwin Holm and the (Ir)retrievable Lives of African Photographers”). She presented at the inaugural Dark Room Symposium at Northeastern University and the Print Cultures Network Conference at University of Birmingham, UK. She also was awarded an internal teaching grant for a proposal to integrate field service learning into her courses.

**Jessica Gerschultz 12PhD**, assistant professor of African and African-American studies at the University of Kansas, published a book chapter, “Navigating Nairobi: Artists in a Workshop System,” in *African Art and Agency in the Workshop*. She received an award from the University of Kansas New Faculty General Research Fund for travel to Tunisia and France for her book project on Tunisian modernism. Gerschultz was invited to present the results of this research at the African Studies Association annual meeting (2013), the College Art Association annual conference (2014), and the Arts Council of the African Studies Association Triennial Symposium on African Art (2014). As part of the August 2013 closing events for the exhibition An Errant Line: Ann Hamilton/Cynthia Schira, Gerschultz gave an invited gallery talk on women’s textiles and art education at the Spencer Museum of Art. In addition, she heads the reviews committee of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey. This fall she is teaching two classes, Islamic Art and Architecture in Africa and Introduction to Africa.

**Amanda Hellman 13PhD** is the co-curator of Southern Connections: Bearden in Atlanta, a complementary exhibition to Romare Bearden: A Black Odyssey, opening at the Michael C. Carlos Museum on December 14, 2013. Southern Connections surveys Bearden’s literary, scholarly, and artistic relationships in Atlanta, which shaped his influential career as an African American artist who dealt with a range of subjects—his roots in the South, jazz, the Caribbean island of St. Martin, and Homer’s *The Iliad* and *The Odyssey*. Hellman began a position as curator of African art at the Michael C. Carlos Museum in November.

## Graduate Student Alumni News continued from page 22

**Peri M. Klemm 02PhD** is associate professor of Art History at California State University–Northridge. Klemm published the article “We Grew Up Free But Here We Have to Cover Our Faces: Veiling among Oromo Refugees in Eastleigh, Kenya,” in *Veiling in Africa*. ed. Elisha Renne. Her photo exhibition Baredina: Women of Oromia traveled to Augsburg College in Minneapolis and the University of Michigan–Flint, where she also gave talks. Currently, Klemm is writing an e-text for the *Arts of Africa, Oceania, and Native America*.

**Anthony F. Mangieri 08PhD** is assistant professor of Art History at Salve Regina University in Newport, Rhode Island. At the College Art Association’s 2013 annual conference, he presented the paper “What Demeter Wore to the Eleusinian Mysteries: Cult and the Art of Dress on Makron’s Eleusis Skyphos in the British Museum.” In the last year he also presented papers at the biennial symposium of the Textile Society of America, the San Angelo Ceramic Symposium, and the Feminism and Classics conference at Brock University in Canada.

**Ugochukwu-Smooth Nzewi 13PhD** has been appointed curator of African art at the Hood Museum, Dartmouth College. He recently published three articles: “The Contemporary Present and Modernist Past in Postcolonial African Art” in *World Art* 3:2 (Fall 2013); “Curating Africa, Curating the Contemporary: The Pan-African Model of Dak’Art Biennial” in *SAVVY: Journal of Contemporary African Art* (special edition on Curating: Expectations and Challenges) 4 (November 2012); and “Dak’Art 2012: Prospects and Challenges” (review of the 10th Dak’Art: Biennale of Contemporary African Art, Dakar, May 10 to June 9, 2012), *Nafas Art Magazine*, June 2012.

**Amanda Rogers 13PhD** has received a two-year Andrew Mellon Postdoctoral Fellowship at the Institute for Research in the Humanities, University of Wisconsin–Madison.

# NEWS

**Sarahh Scher 10PhD** was selected as chair of the Department of Art at Upper Iowa University in April 2012. She recently published the article “Markers of Masculinity: Phallic Representation in Moche Art” in *Bulletin de l’Institut Français d’Études Andines*. A session commentator at the American Society for Ethnohistory’s annual meeting in 2012, she will be presenting at the College Art Association and Society of American Archivists in 2014. As a volunteer at the San José de Moro field school in Peru this past July, she participated in the discovery of a high-status priestess tomb, one of more than a dozen burials of important women at the site.

**Virginia Gardner Troy 97PhD** is associate professor of Art History at Berry College, Georgia. She spent the 2012–2013 academic year on sabbatical working on a new book project, *The Fabric of Modernity: Textiles in Midcentury America, 1935–1965*. She presented papers at three conferences: “Weaving Diplomacy: Government-Sponsored Weaving Projects during the Cold War,” Textile Society of America Symposium, Washington, D.C., 2012; “Critical Reception of the Marie Cuttoli Tapestries, 1935–1965,” College Art Association Conference, New York, 2013; and “The Golden Age of American Textiles, 1935–1965,” American Studies Association Conference, Washington D.C., November 2013. Her book review of *Knoll Textiles 1945–2010*, ed. Earl Martin, appeared in *Textile History* 43:2 (November 2012). This summer she was selected as a Council of Independent Colleges Seminar Fellow for “Dutch Art, Patrons, and Markets” at the High Museum of Art. She and her husband Bob live in Rome, Georgia.

**Emily Taub Webb 10PhD** presented the paper “Space and Place: Structuring Perception in Early Site-Specific Art” at the international conference Staging the Land: Contemporary Site-Specific Creation and the Issue of Perception, hosted by the University of Avignon. The conference honored earth artist Nancy Holt. Webb participated

in a panel alongside artists Radcliffe Bailey, Dan Estabrook, and Elizabeth Turk, during which they discussed the recent revival of traditional and avant-garde techniques that contribute to an energized state of expression in contemporary photography. The event coincided with a current exhibition, *Manipulated*, on view at the Savannah College of Art and Design (SCAD), Atlanta. At SCAD she has taught two new classes: Critical and Theoretical Approaches to Photography since 1945 and Art Criticism.

**Laura Brannon Wingfield 09PhD** returned to the Carlos Museum last fall in Collections Services and Art of the Americas and is looking forward to seeing three papers published in the next few months and into next year, each in edited volumes: one on the gender complications of jade in pre-Columbian Costa Rica for a volume co-edited by Sarahh Scher; the second a discussion of dress in formative period Nicaragua and Costa Rica; and the third a paper coauthored with Rebecca Stone on ceramics and spirituality in Costa Rica.



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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 \_\_\_\_\_

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

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Please clip this form and mail it to Lisa Fields in the Department of Art History or email the information to [lisa.fields@emory.edu](mailto:lisa.fields@emory.edu).

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