

# art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY  
AT EMORY UNIVERSITY

## IN THIS ISSUE

B-Side Modernism

On Samothrace, 2015

What Goes into Making Art?

Book Anxiety in Ancient Rome

West African Art and Identity

## NEWS

Faculty

Undergraduates

Undergraduate Alumni

Graduate Students

Graduate Student Alumni

## Letter from the Chair

Greetings in this 50th year of Art History at Emory



Walter Melion in The Hague, July 2015

After a 14-month sabbatical, largely spent in Chicago and The Netherlands, I'm pleased to be back at Emory, where my second three-year term as chair of the Art History Department has just begun. My colleagues and I are very grateful to Sarah McPhee, Winship Distinguished Research Professor Emerita, for her excellent stewardship of the department during academic year 2014–2015. Sarah will become departmental chair again in 2018, after my current term expires. In the meantime, she has resumed her duties as director of graduate studies. Sarah and I owe thanks to our friend and colleague Eric Varner, who agreed to serve as DGS while Sarah chaired the department.

I thought you might like to hear what I've been doing during my time away. First, a bit of background information. I was a Mellon-NEH Fellow at the Newberry Library from July 1, 2014, to June 30, 2015, then a Brill Fellow at the Scaliger Institute of Leiden University from July 1, 2015, until the end of August. During

the last academic year, I simultaneously held the Franqui Chair at the Catholic Universities of Leuven and Louvain-la-Neuve in Belgium (the former is a Flemish-language institution; the latter is its Francophone counterpart). Founded in 1887, the Newberry Library is one of the world's great repositories of early modern books and manuscripts (15th through 18th centuries), and its Center for Renaissance Studies is world-renowned.

The Scaliger Institute, named after Joseph Justus Scaliger, professor of classical history and ancient languages at Leiden University between 1593 and 1609, was established to facilitate scholarship on early modern art and culture in Europe, Asia, and the Middle East.

The Franqui Chair, funded by Franqui Foundation, is awarded to one professor annually at each of the major Belgian universities. I considered myself lucky to have been granted a joint appointment at the Katholieke Universiteit Leuven and the Université Catholique Louvain-la-Neuve.

So what was I up to? At the Newberry Library, I wrote several chapters of a book-length monograph on the Flemish Jesuit apologist, preacher, pedagogue, and emblemist Jan David, SJ (1545–1613). Many of David's publications center on printed images, generally designed and engraved under his guidance by members of Philip Galle's Antwerp workshop, most notably Philip's sons, Theodore (1570/71–1633) and Cornelis I (1576–1650). David, who ministered mainly within the Jesuit Belgian Province, authored numerous anti-Lutheran, –Mennonite, and –Calvinist tracts and treatises, and he also composed four



Send all inquiries to:

### Art History Department

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

Editors: Walter Melion and Linda Merrill  
Copy Editor: Stacey Jones

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

## Letter from the Chair continued from page 1

of the order's earliest and most innovative emblem books. (The emblem book, an early 16th-century invention, consists of a jointly visual and verbal apparatus—generally, a motto, a picture, and an epigrammatic commentary—in which the texts read the image, and, conversely, the image reads the texts.) Both genres of book at which David excelled—apologetic and emblematic—contain extensive reflections on what an image is and what sorts of moral and spiritual effects it can produce. Indeed, David's thoughts about images, expressed both verbally and pictorially, are so cogent and consistent, as well as subtly inflected, that they deserve to be treated, in my view, as an overarching image theory. My book, titled *Imago Veridica: The Visual Form, Function, and Argument of Joannes David, SJ's Four Latin Emblem Books*, examines David's understanding of the form, function, and meaning of the visual image, asking how he explored its potentialities as an instrument of self-knowledge and soul formation.

Leiden University's Department of Special Collections preserves almost all of Jan David's apologetic works in Dutch. I spent two months in Leiden researching what he has to say about images in these Dutch-language publications, which provide important comparanda for the image theory set forth in his emblem books.

As Franqui chair, I gave a series of pubic lectures on David's image theory and on related topics to audiences consisting of faculty, graduate students, and undergraduates. The lectures also were open to the general public. The post-lecture discussions, conducted in French, Flemish, and English, were very helpful to me. I'm especially grateful to the members of GEMCA (Group for Early Modern Cultural Analysis) for their many insights and close attention to my work.

So, 14 happy, memorable, revivifying months that will animate my research and writing for years to come. But having said all this, let me reiterate that it's a great privilege to be back at Emory, chairing such a vibrant, energetic, and productive department. The 2015–2016 academic year promises to be a very exciting one, and by the time you receive this newsletter much will already have transpired, but first I want to list some highlights from 2014–2015.

Bonna Wescoat was awarded a Samuel Candler Dobbs chair. She is the fifth department member to hold a professorial chair.

The graduate program has gone from strength to strength. We are proud of the three new PhDs awarded this year. In fall 2015, we admitted six new students, one in Ancient, three in Medieval/Renaissance/Baroque, and one in Modern/Contemporary. Thanks to the Andrew W. Mellon Foundation, we now offer three fellowships annually in object-centered curatorial research: the three fellows study objects housed at the High Museum and the Michael C. Carlos Museum. They present their findings at various public fora, including the annual Graduate Symposium in January.

In spring 2014, Evelyn Lincoln, professor of art, architecture, and Italian studies at Brown University, gave the annual Art History Endowed Lecture on "Publication Anxiety in Early Modern Rome" (see page 9). In the same semester, Todd Cronan convened the conference "B-Side Modernism," co-sponsored by the Andrew

W. Mellon Foundation, Emory's Stuart A. Rose Manuscript, Archives, and Rare Book Library, and *nonsite.org* (see page 5).

Among this year's scholarly events, one of the highlights was the Fifth Triennial Lovis Corinth Colloquium on Northern Art (see page 5): *'Ut pictura amor': The Reflexive Imagery of Love in Artistic Theory and Practice, 1400–1700*. Mary Sargent, sister of Kay Corinth, founder of the Lovis Corinth Endowment, passed away this year at the age of 104. She too was a supporter of the department, and this year's event was dedicated in loving memory of her.

We remain very grateful to other generous supporters of the department, who fund wonderful opportunities for our students. Alumna Rhoda Bernstein has endowed the John Howett Travel Fund for Advanced Undergraduate Seminars in Art History. During 2014–2015, the endowment allowed the students in Jean Campbell's seminar "Painted Chambers" to view two such environments at the Metropolitan Museum of Art in New York.

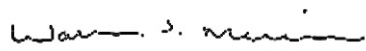
Larry and Lauri Regan support undergraduate summer travel through the John Howett Fellowship for Advanced Study in Art History. This year's award went to Amina Sarah Khan, who traveled to Dubai and Abu Dhabi (see page 16). We would like to thank Larry and Lauri for endowing this prize, intended for students whose research requires them to go to places they might otherwise be unable to visit, especially Asia, Africa, or Latin America.

Ann Uhry Abrams enables graduate student travel with support from the Ann Uhry Abrams Family Foundation Fellowship (see pages 15 and 17). And for many years Edwin E. Winterfeldt and Brian J. Winterfeldt 93C, Art History, a former student of Gay Robins, have made annual contributions to a research fund in support of her research and pedagogy.

We are likewise indebted to Dana Ruben Rogers 87C and Greg Rogers, who have generously endowed the department's David Heath Lectures in Modern and Contemporary Art. The speaker this past spring was Yasmil Raymond, curator at the Dia Art Foundation in New York. She spoke on the topic "Double-Consciousness: The Discourse of Displacement in Contemporary Art."

We hope that our alumni will keep in touch. Please clip and mail the "Art History Alumni Information Request" form on the back page of the newsletter, or email your information directly to Lisa Fields ([lisa.fields@emory.edu](mailto:lisa.fields@emory.edu)), academic department coordinator, and we'll include it in the next newsletter. And, if you can, make a gift to the department. Gifts can be designated to the Art History Donations Fund, which gives us maximum flexibility in using your donation to fill the department's needs. Additional gift funds are listed on the last page.

With all good wishes for the year ahead.



Walter S. Melion

Chair, Art History Department

Asa Griggs Candler Professor of Art History

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

Series Editor, *Brill's Studies on Art, Art History, and Intellectual History*

## Architectural Studies Minor Celebrates 15 Years

Judith Rohrer

In 2000, faculty of the Art History department whose research centered on architecture—Judith Rohrer in modern and contemporary, Sarah McPhee in Baroque, and Bonna Wescoat in Classical Greek—petitioned Emory College to establish an architectural studies minor with the idea of providing a home in the curriculum for those Emory students interested in pursuing related fields.

The first students were admitted to the minor in 2001, and over the years the numbers have ranged from eight to eighteen at any given time, with two to three graduating minors every year. Many of these minors have been art history majors, but a good number have come from other major fields—French, math, anthropology, political science, philosophy, history, chemistry, etc. The architectural studies minor was conceived especially to provide students thinking toward a career in architectural design with a firm historical background, with mentoring in mapping out art history classes with a strong architectural component as well as relevant course work in other areas, with advice regarding professional schools of architecture and internship experience in Atlanta firms, and with guidance in portfolio preparation based upon work produced in computer-assisted design courses and visual arts studios. Early on, the "gateway" course, Understanding Architecture, which I taught, served as a basic introduction to thinking about the field. As of last year, a new course, Great Buildings, taught by professors McPhee and Wescoat, has introduced focused study of key works of architectural history.

From the beginning, architectural studies minors have been encouraged to attend, in the summer of their sophomore or junior year, the Harvard Career Discovery Program, a six-week program in architectural design, landscape design, or urban planning. This

has proven to be an especially valuable component of the minor, with many of the students who have participated describing the experience as life-changing. Here at home, a course in computer-assisted design has provided valuable training in 2-D and 3-D design programs, which serves to prepare students for both internship work and specialized work later in graduate school. Over the years we have cultivated a network of architectural firms in which Emory students can gain real-life work experience and a clear idea of the day-to-day operations of a professional life in the field. Especially valuable has been our association with the firm Mack Scogin Merrill Elam Architects (MSME), where our students have found a nurturing environment that has stretched into summer employment or longer-term positions numerous times. Since the inception of the minor, we have sent students on to the finest graduate programs in architecture (Harvard, Yale, Columbia, Berkeley, Rice, SCI-Arch, Georgia Tech, etc.) and some 30 are now practicing architects in the US and abroad.

Perhaps the best indication of the value of the minor can be conveyed in the words of former students who have gone on to careers in the field:

"The architectural studies minor was my first real introduction to architecture.

The architectural studies minor was conceived especially to provide students thinking toward a career in architectural design with a firm historical background, with mentoring in mapping out art history classes with a strong architectural component as well as relevant course work in other areas, with advice regarding professional schools of architecture and internship experience in Atlanta firms, and with guidance in portfolio preparation based upon work produced in computer-assisted design courses and visual arts studios.

I had always been interested in design and various creative fields, but I didn't find my true passion until the Understanding Architecture class at Emory. I realized my sophomore year that architecture was my calling. I was encouraged to attend the Career Discovery program and the minor facilitated my first architecture internship, with MSME. All of this changed my professional trajectory, leading to graduate school in Colorado and work now as a project manager. The AS minor started me on the path to where I am today, and I'll always be grateful."—**Brian Martin 08C, Economics major, currently a project manager with Tomacek Studio Architecture in Denver**

"Grounded in the rigors of art historical scholarship, yet focused on the particularities and possibilities of architecture, the minor in architectural studies provided an ideal foundation for my subsequent participation in the Harvard Master in Design Studies program and for my current work as the managing editor of *Log*, a New York-based journal of observations on architecture and the contemporary city. In addition to introducing me to the vocabulary, precedents, and analytical methodologies needed to "read" architectural projects, the program challenged me to think critically and historiographically about the history of architecture not merely as the history of great buildings but as a mode of framing and making the world in its own right."—**Chelsea Spencer 10C**

"Although I knew that I eventually wanted to be an architect, I made a conscious decision not to transfer to another institution that offered an architecture major because I felt that it was important for me to get a well-rounded education and be versed in a wide range of subjects. The architecture studies minor served both as a gateway to the history of the field and as an invaluable source of mentoring and guidance as I sought opportunities in summer programs



## Architectural Studies Minor *continued from page 3*

and internships beyond the academic setting. By taking advantage of wide-ranging course work and the encouragement of my passion for design and architectural practice, I found in the minor a certain clarity and a firm preparation for pursuing architecture through graduate school and beyond.”—**Plamena Milusheva 06C, currently research and development coordinator at Olson Kundig Architects, Seattle**

“As a business major, the AS minor allowed me to gain a thorough historic and academic perspective that served me well as I entered the field of architecture. Perhaps more importantly, my internship with Mack Scogin Merrill Elam Architects let to a multiyear, postgraduation position

with the firm where, after the completion of a MArch at the Harvard GSD in 2009, I have returned as project manager/financial manager.”—**Ted Paxton 00C**

“Emory architectural history classes introduced the idea that buildings can tell a story. Like fiction, they can be thoughtfully layered within a physical and historical context with structure, texture, meaning, and utility for the characters that inhabit them. Also like fiction, they can, and should, be interpreted critically, because design decisions have the important capacity to shape cities and people’s experiences. This realization was a great thing that the AS minor gave to me on my path towards practicing architecture.” — **Alison McElheny**

**00C, architect at Cho Benn Holback + Associates, Baltimore**

“Because I was able to pursue architectural studies within a liberal arts curriculum, my graduate studies in architecture were enriched in a way not shared by all of my classmates. Studying architecture through the lens of the liberal arts puts your design work into perspective, grounding it in humanity and supplementing it with creativity.”—**Chase Jordan 11C, currently in his third year at the Harvard Graduate School of Design.**

In all aspects, the first 15 years of the minor have proven a great success. ■

## New ‘Great Buildings’ Architecture Course

Bonna Wescoat



Architectural historians Sarah McPhee (Baroque) and Bonna Wescoat (Greek) have teamed up to offer a new course, ARTHIST 104: Great Buildings. The course is designed to introduce students to the great buildings of the Western world. In addition to exploring the historical arc of great Western buildings over five millennia, the course provides students with opportunities to engage with architectural design, planning, and ornamentation through sketching projects. The overarching aim of the course is to help students cultivate an enduring interest in architecture, take note of their environment, and develop confidence in encountering and assessing the architecture that forms the central fabric of their lives. Eventually, McPhee and Wescoat would like to expand the class to consider world architecture.

## B-Side Modernism: Turning Over a New Leaf

Todd Cronan

While the last 50 years of literary scholarship on modernism have resulted in some vital realignments of the canon, expanding and challenging earlier visions of what modernism is and isn’t, Emory’s Raymond Danowski Poetry Library presented a very specific kind of opportunity and challenge. Danowski’s synoptic ambition—to collect literally all poetry in English published in the 20th century, including the independent journals, short-run chapbooks, and broadsides that gave Modernism its distinctive energy—gathers the many materials out of which our accounts of the century have been made, but offers them without the influence of a shaping hand. We see in the shapelessness of “everything” a provocation to investigate the divergences between canonical accounts of Modernism, and to ask, what else might Modernism have been?

The many moving parts of the B-Side Modernism project were geared toward two primary objectives: (1) increasing visibility and access to the Danowski, what is probably the single largest collection of 20th-century poetry in English; and (2) deepening our knowledge of Modernist literary production through the study of previously underexplored works available in the collection.

With these aims in mind, B-Side Modernism involved a number of building blocks to complete the whole: a fellowship competition to identify poets and scholars well-suited to explore the Danowski collection; a special issue of *nonsite.org* to feature essays by the

fellows on their work in the archive; an online exhibit to accompany the special issue; a conference gathering original work by the fellows, as well as new considerations of the collection and the fellows’ findings by established scholars and poets. In September 2014 we secured the participation of two distinguished scholars of modern and contemporary American literature, who volunteered to be readers and judges for a fellowship competition to visit the Danowski Library.

We also began working with MARBL librarians and Danowski curator Kevin Young on the B-Side exhibition, which was on view from January through March 2015. The B-Side conference, held in January, consisted of four panels over two days, along with two public seminar sessions to allow for open discussion and question and answer. Participants included the four *nonsite.org* fellows, along with Virginia Jackson (University of California, Irvine), Joshua Kotin (Princeton University), Michael Clune (Case Western Reserve University), Evie Shockley (Rutgers University), Dorothy Wang (Williams College), Oren Izenberg (University of California, Irvine), Walter Benn Michaels (University of Illinois, Chicago), Seth Perlow (Oklahoma State University), and Michael Robbins (Montclair State University). Young, also Atticus Haygood Professor of English and Creative Writing at Emory, organized a reading by local poets in conjunction with the conference. ■

## Fifth Lovis Corinth Colloquium: Pictures and Love

Walter S. Melion

The 2015 Lovis Corinth Colloquium focused on the topic “*Ut pictura amor*”: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400–1700. The epigraph, “*ut pictura amor*” (“as is a picture, so is love”), refers to the notion that the visual arts, in their effect upon the viewer, are like love in its effect upon the lover. Alternatively, the beauty of painting or sculpture was seen to engender desire in the beholder, no less effectively than the beauty of her or his beloved. Moreover, the relation between the viewer and the pictorial image was likened to the erotically charged relation between the desirous lover and the object of desire. Precisely because love seemed to operate in analogy to the way images were viewed, more often than not, the imagery of love functioned reflexively to make the beholder mindful of the form and function, manner and meaning, of the pictorial or sculptural image qua image he was beholding. So too, love makes one conscious of the experience of loving. These analogies explain why the co-organizers of the colloquium, Joanna Woodall (The Courtauld Institute), Michael Zell (Boston University), and I, Walter Melion, used the term “reflexive” in its title.

The 23 participants included specialists of European, Islamic, and Asian art: Henry Luttikhuisen (Calvin College), Haohao Lu (Leiden University), Edward Wouk (University of Manchester), Els Stronks, (Utrecht University), Joshua Mostow (University of British Columbia), Margit Thøfner (University of East Anglia), Wietse de Boer (Miami University), Joseph Chorpenning (Saint Joseph’s University), Jonathan Unglaub (Brandeis University), Ursula Härting, Lisa Rosenthal (University of Illinois, Urbana-Champaign), M. A. (Thijs) Weststeijn (University of Amsterdam), Dawn Odell, (Lewis & Clark University), Joost vander Auwera (Royal Museum of Fine Arts, Brussels), Stephanie Dickey (Queen’s University), H. Perry Chapman (University of Delaware), Natasha Seaman (Rhode Island College), Kishwar Rizvi (Yale University), and H. Rodney Nevitt Jr. (University of Houston). Convened October 29–31 in the Reception Hall of the Michael C. Carlos Museum, the colloquium was well attended, with every paper followed by spirited discussion. The conference conveners will edit the revised papers for publication by Brill Press in the series *Intersections: Interdisciplinary Studies in Modern Culture*. ■



Twenty-three scholars convened for the conference and will edit the revised papers for inclusion in the series *Intersections: Interdisciplinary Studies in Modern Culture*.



# Investigations Conducted in the Sanctuary of the Great Gods on Samothrace, 2015

Bonna Wescoat

This summer was a year of transitions for us on Samothrace. After decades under the direction of the 19th Ephorate of Prehistoric and Classical Antiquities, Komotini, we have moved to the newly formed Evros Ephoreia of Antiquities based in Alexandroupolis. Our colleague of more than 30 years, Dimitris Matsas, has retired, but fortunately he will stay on to complete the museum renovation. The museum's closure for renovation allowed for a very fine temporary exhibition of Samothracian antiquities, *Samothrace: the Mysteries of the Great Gods*, at the Acropolis Museum in Athens, which opened in June and will remain on display until December 2015. A second Samothracian exhibition, *The Winged Victory of Samothrace: Rediscovering a Masterpiece*, was displayed at the Louvre in the spring of 2015, in conjunction with the reinstallation of the cleaned Nike. In both exhibitions, our animations of the 3-D–reconstructed Sanctuary were on display.

With the museum closed, we focused our work on field projects within the Sanctuary (photo above right). Under the guidance of geologist William Size (Environmental Sciences), we completed color coding the plan of each building according to its lithic materials, with Joanna Mundy (Art History, Laney Graduate School) supervising the production of the plans (below left). With the support of the Wiener Foundation, we brought a team of geomorphologists to the island to initiate a study of the dynamic changes wrought by the seasonal torrents that run through the Sanctuary. Michael Page (Environmental Sciences) took high-resolution aerial photographs of the Sanctuary, which will be used for creating a detailed digital terrain model (below right). Ashley Eckhardt (Art History, Laney Graduate School) worked with Jordan Smith (Rollins School of

Public Health) and Ellie Studdard (Emory College) to survey the riverbeds and Hieron for our 3-D model, while Abi Green (Emory College integrated visual arts co-major) created a photographic library of textures for the new model.

Student archaeologists Daniel Majarwitz (SIRE) and Madeleine Glennon (IFA) continued to puzzle over the architectural plaster remains from the Nike Precinct in an effort to determine whether the statue stood in a covered or open environment. A key but persistently enigmatic piece of evidence is the fragmentary plaster lion's head waterspout. We were able to join locks to the broad jaw (photo, page 7, top left).

Chase Jordan, an art history alumnus now at Harvard's Graduate School of Design, returned this summer to be our architect.



Team working in the Nike Precinct



Joanna Mundy on site examining stone used in the architecture



Aerial image of the Sanctuary by Michael Page



Students holding the lion's head waterspout together



Chase Jordan and Daniel Majarwitz in front of the Hieron

Both Chase and Daniel's (photo, top right) interest in architecture was spurred early on in their Emory careers by professor Judy Rohrer.

Julianne Cheng (Art History, Laney Graduate School) and Hannah Smagh 15C made considerable headway in identifying the 2,400 blocks belonging to the Stoa, which will be the principle focus of next year's field season.

The groundwork laid this season will be of great value as we embark on two major projects in 2016: the publication of the monuments surrounding the Nike (Western Hill), supported by the National Endowment for the Humanities, and a partnership with the Université de Bordeaux to explore Thasos, Samothrace, and architectural networks of the northern Aegean, supported by the

Partnership University Fund. Support from the National Geographic Society will allow us to make key improvements to our 3-D digital model, with its animations following the passage of the pilgrim.

With thanks to our 2014–2015 sponsors:

*Malcolm Hewitt Wiener Foundation*  
*National Geographic Society*  
*Nicholas Pissaris*  
*James R. McCredie*  
*Emory College of Arts and Sciences*  
*Laney Graduate School*  
*Office of the Provost*  
*Michael C. Carlos Museum*

## Carlos Museum Receives Gift of 'Lyman Madonna'

On January 9, 2015, Sophia Lyman, the youngest of the six children of Tom and Mollie Lyman, called Elizabeth Pastan about a medieval sculpture in the family. This sculpture, shown in the picture at right, is the work we are calling the Lyman Madonna. The Lyman family's collective memory is that this work of art was in their Chicago home in the late 1950s, and that it is French, dating to the early 13th century.

The immediate provenance of the Lyman family piece offers clues to its medieval context. Tom and Mollie Lyman were founding members of the arts programs at Emory and traveled frequently to France. Mollie was a beloved member of the visual arts faculty, while Tom was an eminent and widely admired medieval art historian, who tragically passed away more than 20 years ago at age 65. Given the significant ties between the family and Emory, it is a gift that the Michael C. Carlos Museum was delighted to accept, despite the fact that the museum does not focus on collecting medieval art. Catherine

Howett Smith, the Carlos Museum associate director who grew up with the Lyman children, recalled her response when Pastan contacted her. "This is so exciting! It would be wonderful to have it here," she said.

Indeed, Emory is lucky to have the Lyman Madonna. Such statues came to occupy a central place in the medieval imaginary of the 11th–14th centuries. Even in her fragmentary state, the Lyman Madonna still intrigues. The devotional and intercessory role of sculpture is well attested in miracle stories of the medieval period such as the tale of the statue of the Virgin that came alive in response to the earnest pleas of the cleric Theophilus. The Virgin then retrieved his soul from the devil with whom Theophilus had made his Faustian bargain, before returning to the altar where her simulacrum awaited, ready to guide the prayers of the next penitent.

The condition of the fragile, approximately 3-foot-high sculpture also offers opportunities for further study. Surviving medieval sculpture



in wood is relatively rare, and this one has traces of polychromy that hint at its original condition. To date, Pastan's graduate seminar on Medieval Materiality has been able to view the work with Carlos conservator Renée Stein, and it may well become the focus of a Mellon Graduate Fellowship in Object-Centered Research.



## Class Examines What Goes into Making Art



doing the same with three-dimensional work. Each semester, the class population is divided, so that half work with Armstrong and the balance with Moore. At midterm, the two divisions switch, so that students have both sculptural and graphic experience during the semester. Student evaluations are positive thus far. One student wrote, “The projects really helped me understand the work that goes into the art we learn in ARTHIST 102.”

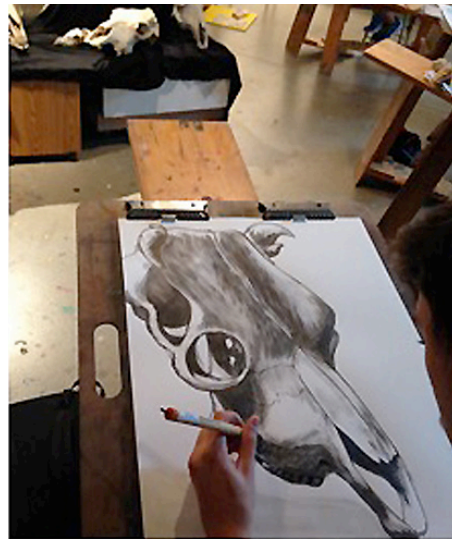
In the previous academic year, students completed projects that ranged from silverpoint drawing, to woodblock printing relief, to freestanding sculpture that replicates work from antiquity.

In the Foundations in Art Practices courses, emphasis is placed on precise phenomenological distinctions in the constructed world, and within works of art. These skills are acquired by making images/objects, by watching others make images and through regular critiques in which all members of the class discuss the student works. “It’s amazing how much I learned,” said another student, “from



Foundations in Art Practices is a two-course sequence that provides a corollary “hands on” experience that complements the two survey courses offered by the Art History department. Developed over the last two years, ARTHIST 111 covers the period from prehistory to the early Renaissance, and ARTHIST 112 the developments from the later Renaissance through the present. Professors Linda Armstrong and Kerry Moore, both practicing artists, draw from their own experience as well as from extensive research to provide undergraduate art history majors and minors with insight into the materials and methods used in the past.

The courses are team taught, with Armstrong guiding students through a number of two-dimensional projects, and Moore



stick and mud, silverpoint, walnut/sumi ink, egg tempera, to a wide range of tools and skills.” As students gain observational skills, they often begin to see their world differently, and are then capable of thinking about it differently. Students are encouraged at the beginning level to integrate seeing and thinking, and learn as they advance how perceptual tools can function as instruments of analysis and expression. As another student put it, “We travel through time and paint/draw like cavemen and medieval painters. . . . By participating in material making, we develop a craftsmanship mind-set and are able to look at artwork from the creator’s point of view.” ■



## Early Modern Romans ‘Sparred and Parried’ Using Book Text and Images as Weapons

Sarah McPhee

Evelyn Lincoln, professor of art and architectural history and Italian studies at Brown University, visited the department on February 19 and 20, 2015, to deliver the second Art History Endowed Lecture of the academic year. Her lecture, “Publication Anxiety in Early Modern Rome,” traced the genealogies of a range of specific printed images to show the ways that composition, quotation, and allusion functioned well beyond the accompanying text of the printed book. In Lincoln’s lively account of 16th-century Roman book publishing, authors and publishers sparred and parried, with printed illustrations and assaulting addenda as their weapons. The lecture coincided with the publication of Lincoln’s new book, *Brilliant Discourse: Pictures and Readers in Early Modern Rome* (Yale, 2014).

The following morning, Lincoln led a colloquium for faculty and graduate

students on her digital humanities project, “The Theater That Was Rome.” Currently under construction, the project is designed to help scholars and students read, research, and teach with illustrated books and prints about the Eternal City (ca. 1500–1800). In a wonderfully stimulating discussion with Art History students and faculty, Lincoln showed how the project can reveal unexpected networks of printers, publishers, artists, patrons, readers, and authors as the site is incrementally populated with information from the books and about the people responsible for their creation. ■

Image: *Brawl in the Forum*, engraving, in Camillo Agrippa, *Trattato di scientia d'arme, con una dialogo di filosofia* . . . (Rome: Antonio Blado, 1553). Typ 525 53.126, Houghton Library, Harvard University.

## Provocative Seminars on Masquerade and Iconoclasm Delivered by Z. S. Strother

Susan Gagliardi

Z. S. Strother, Riggio Professor of African Art at Columbia University, visited the Institute of African Studies and the Art History department in mid-April. Faculty, graduate students, and undergraduate students met with Strother on Thursday, April 16, to discuss her precirculated work-in-progress paper, “The Return of the Repressed: Problems in the Theorization of Masquerade in West and Central Africa.” Strother asserts that masks highlight rather than hide the human body beneath them. This understanding of masquerade challenges long-standing notions of the art. The next morning Strother presented “A Holocaust of Images: Iconoclasm and the Museum in Africa.” Her study of iconoclasm in Africa sparked lively discussion among faculty and students across fields. ■



Z. S. Strother and Susan Gagliardi standing next to Ayokunle Odeleye’s *Chi Wara Sundial Lantern* in Atlanta before visiting the artist and his studio in Stone Mountain, GA, on April 18. Photo: Erin Bonning



## Yearlong Academic Visit a Time of Pleasant Memories

Jian Li



Time passes so quickly. I still remember my arrival just one year ago as visiting scholar to the Emory Art History department. Now that I've returned home to Nanjing, China, I feel quite nostalgic about my time at Emory.

As a teacher at the Art Institute of Nanjing University, I was honored to meet Professor Walter Melion two years ago during his lecture tour of Nanjing and Hangzhou. His lectures left a deep impression on us. And, of course, I'm grateful to him for the invitation to visit Emory. Visiting the department was great in so many ways. Along with Professor Melion, Professors Sarah McPhee and Todd Cronan, and departmental administrators Lisa Holmes and Kathleen Carroll made every effort to offer assistance and help me acclimatize to a new place and culture. Professor McPhee and Ms. Holmes attempted to facilitate my various research projects, and they helped me to solve practical problems as well.

My research focuses on contemporary art theory and aesthetics from the vantage point of cultural studies. During my visit, I worked specifically on recent adaptations of Chinese literary classics from text to image and more generally on how this process of adaptation relates to larger processes of social transformation. In addition to completing this research project, I also met many scholars whose expertise in various fields ultimately proved pertinent to my own work, sometimes in ways I hadn't foreseen or expected. I also learned a lot about local conditions and customs in the United States, and experienced many aspects of American culture firsthand. In particular, I found the friendly enthusiasm of the American people very compelling. Both at home in Atlanta and at work in the department, I really harvested a lot this year.

The year brought home to me the benefits of mutual cooperation between our two departments. I sincerely hope we can cooperate even more closely over the next few years. Here in Nanjing, I look forward to welcoming future visiting scholars and students from the Emory Art History department. ■

## *Senufo*: Art and Identity in West Africa Exhibition Travels from Cleveland to St. Louis and Montpellier

Susan Gagliardi

The Cleveland Museum of Art (CMA) celebrated the opening of *Senufo: Art and Identity in West Africa* at the museum on February 22, 2015. The international loan exhibition of more than 150 objects traveled to the Saint Louis Art Museum in June 2015 and opened at the Musée Fabre in Montpellier, France, in November. "With their one-two punch of physical beauty and formal power, the carved wooden figures, helmets, and masks energizing the [CMA's exhibition] will knock you out, even though you won't know exactly what hit you," Lee Rosenbaum wrote in the *Wall Street Journal*.

The exhibition reflects a three-year collaboration between CMA Curator of African Art Constantine Petridis and Assistant Professor of Art History Susan Elizabeth Gagliardi. Gagliardi served as curatorial adviser to the project and wrote *Senufo Unbound: Dynamics of Art and Identity in West Africa* (2015), the book published in conjunction with the show. Petridis created the object checklist and conceived of an exhibition based on Gagliardi's thesis.

The book and exhibition draw on materials from the late 19th century to the present, including previously unpublished letters, photographs, and objects. In *Senufo Unbound*, Gagliardi traces the emergence of the term *Senufo* in reports of French officials in the late 19th century, when the French government seized cities and captured local political rivals as part of its colonization efforts in the region. She explores a mid-20th-century convergence of French



Constantine Petridis and Susan Gagliardi presenting at the Musée du quai Branly, Paris, on September 11. Photo: Aurélien Gaborit

Catholic missionaries, a Swiss art dealer, and an iconoclastic movement in northern Côte d'Ivoire that coincided with an exodus of iconic objects from Africa to Europe and North America. She also examines the presence and absence in communities identified as Senufo of *poro*, an institution at the core of certain constructions of Senufo identity and a great patron for the arts.

Gagliardi's book and the exhibition move beyond attribution of the arts to distinct cultural or ethnic groups and offer expanded views of arts and identities within a dynamic region. Both also insist that understanding of any work cannot rely on generic descriptions of types but rather requires information about specific contexts of production, use, and circulation. At an April 2015 colloquium that Petridis and Gagliardi convened at the CMA, prominent Africanist art historians, graduate students, and undergraduate students met to discuss the thesis of *Senufo Unbound*, its application to museum display, and its broader implications for the field of African art history.

Petridis and Gagliardi continue to collaborate. They are developing *Mapping Senufo*, a digital publication currently sponsored by the Emory Center for Digital Scholarship. In July 2015, they accepted invitations to join a team of experts who will develop an online catalogue of objects in the collections of the Musée des Civilisations, Côte d'Ivoire's national museum in Abidjan. ■



Gagliardi and Petridis at their joint lecture-discussion at Emory on October 1



## STUDENT REPORT

## Mellon Fellowship Projects on Wynn Bullock and Johanna Grawunder

Catherine Barth, PhD candidate

In May 2014, I began my term as summer-fall Mellon Graduate Fellow in Object-Centered Curatorial Research at the High Museum of Art. In my application, I had asked to work on prints from the upcoming Wynn Bullock retrospective, which was set to open at the High in June 2014. This proposal was accepted, and for my primary project I was assigned a series of Bullock's *Color Light Abstractions*, a set of vintage color chromogenic prints that the photographer produced in the 1960s. Part of my research on this project involved looking into the state of the vintage prints and thinking about them in comparison to a set of modern inkjet prints of the *Color Light Abstractions* that the Bullock estate printed in 2014. I also considered Bullock's *Color Light Abstractions* in relation to color photographs made by his contemporaries in the 1950s, '60s, and '70s. This project took me on trips to the Center for Creative Photography in Tucson, AZ, where the Bullock archive resides, the Kodak Historical Collection at the University of Rochester, and the Bullock family estate in Carmel, CA. My research culminated in a presentation at the Art History department's Annual Graduate Symposium in January 2015 and a full-length report to the High Museum. For the duration of this project I worked under the direction and guidance of Brett Abbott, curator of photography and head of collections at the High. I was concurrently enrolled in a directed-reading course with my Emory adviser, Todd Cronan, in which I read widely and deeply about Bullock, his literary and philosophical commitments, and his photographic lineage and legacy.

For my secondary project I researched a work from the museum's Decorative Arts and Design collection—Johanna Grawunder's *Specchio d'Italia*, a prototype created in 2005 by the San Francisco and Milan-based artist, architect, and designer. The piece is a mirror, which is meant to function as a light and wall design at the same time. It is made of Perspex, handmade mirrored glass, and fluorescent lighting and was manufactured by BBWL Italy.

With this project, I was asked also to consider the current state of the piece, which had some small flaws, including cracks in the Perspex and accretions on the mirror. I traveled to San Francisco to meet with the artist and speak with her about *Specchio d'Italia*. We spoke about the piece I was researching and how it represents fundamental elements of her design philosophy. This interview, along with my notes about the piece, has been made available to the High for use by curators and future researchers.

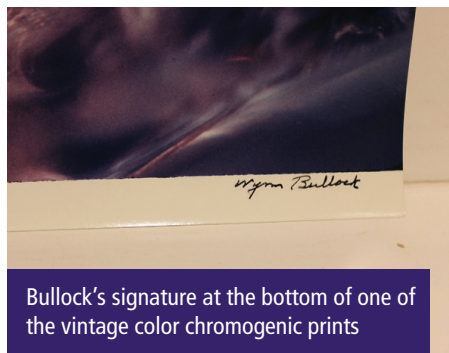
After completing these two projects for the 2014 Fellowship in Object-Centered Curatorial Research, I was inspired to continue research on Bullock, thinking about not only his *Color Light Abstractions* but his entire body of work. I also wanted to look into the work of photographers with whom Bullock had studied or communicated. I expressed this interest to Brett Abbott at the High, noting that continued research on their vast collections of American photography would be relevant for my dissertation. In June 2015, I learned that I had been awarded a Predoctoral Graduate Research Fellowship at the High to continue this research. The one-year fellowship extends from September 2015 to 2016. I will select, catalogue, and research photographers who had a relationship with Bullock. Of specific interest is the High's collection of



Catherine Barth



Set of Wynn Bullock's *Color Light Abstractions* at the High Museum



Bullock's signature at the bottom of one of the vintage color chromogenic prints



Johanna Grawunder, *Specchio d'Italia*, 2005

## STUDENT REPORT

prints by Clarence John Laughlin, a photographer whose Symbolist artistic vision closely aligned with Bullock's. As part of my fellowship, I will complete research travel and have funds to bring photography experts and conservators to the museum to examine prints from its collection. In addition, the museum is organizing a Friends of Photography talk around my project, where I will present my research to the group's Atlanta members. The fellowship

will culminate in both an online publication and public presentation of my research.

I am greatly honored to have this opportunity to study photographs at the High Museum, which holds the largest collection of American photography in the southeastern United States. It's an opportunity that will have an invaluable impact on my dissertation research, and I look forward to the year ahead. ■

## William Wetmore Story's *Medea Meditating the Death of Her Children* in the High Museum

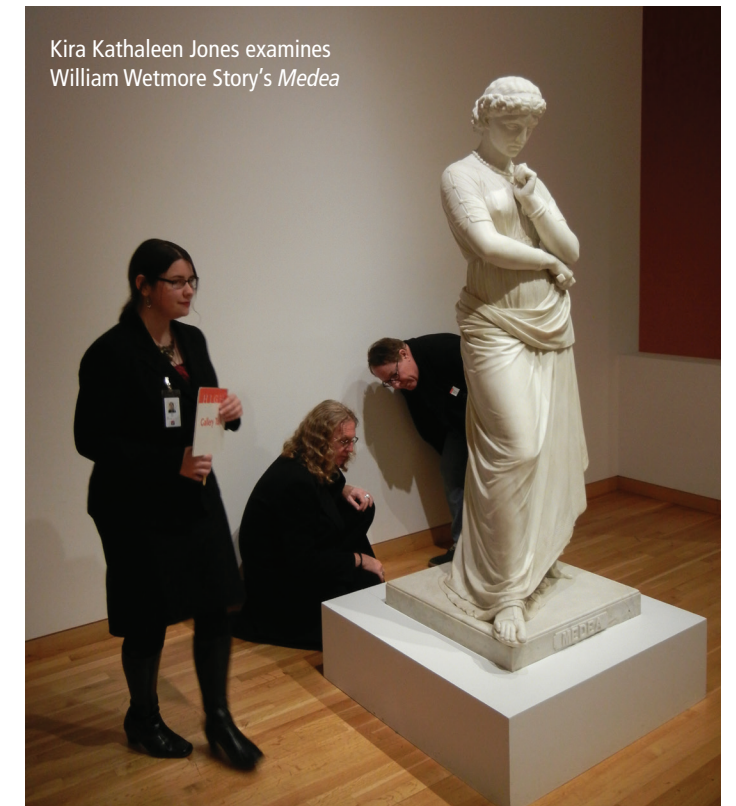
Kira Kathaleen Jones, PhD Candidate

As one of the 2014 Mellon Graduate Curatorial Fellows in object-based research at the High Museum of Art, I was privileged to work on two fascinating projects with the curators, conservators, and staff at the High as well as Emory's own Renee Stein. The first of these projects, under the direction of the High's American Art Curator Stephanie Heydt, focused on the marble sculptures of 19th-century artist William Wetmore Story. Story was active in Rome from the 1850s until his death in 1896, by which point he had established himself as one of the foremost artists, scholars, and men of letters among the expatriate community in Rome.

Story was fascinated by the ancient world and devoted much of his ideal sculpture to powerful women of Greek and Roman mythology. I chose Story's 1856 *Hero Searching for Leander* and 1864 *Medea Meditating on the Death of Her Children* as my primary research projects, since they respectively represent both the beginning and the height of Story's ideal mythological sculpture. While Dr. Heydt was well aware of the importance of these works in American art, I was able to engage with them from the perspective of a classicist, as Story was himself, and place them back in the context of the ancient works by which he was inspired.

With research trips to the museums of Washington, D.C., Rome, and London as well as the Story family paper collection at the Harry Ransom Center in Austin, TX, that I was able to prove that Story was more involved in the Roman archaeological scene than anyone had suspected, and that he referenced a number of prominent ancient works in both *Hero* and *Medea*. He was not merely copying ancient masterpieces, however. *Hero* references Musaeus, Ovid, and Marlowe as well as the Juno Ludovisi and Algardi's *Torchbearer* from the Palazzo Altemps in Rome. It is ultimately a creative, original work that engages the viewer on multiple levels.

My second project, in partnership with the High's curator of African Art, Carol Thompson, went back approximately 1,500 years to the Nok region of Nigeria. At the time of my fellowship, the High received a gift that had been identified as a Nok



Kira Kathaleen Jones examines William Wetmore Story's *Medea*

terra-cotta statue. Unfortunately, the statue had no record of archaeological provenance, and as the art market is flooded with counterfeit Nok pieces, Dr. Thompson and I resolved to figure out once and for all whether the High's piece was authentic. Under the expert direction of the AAC's Michelle Savant and Renee Stein, we first undertook a physical examination of the statue with the aid of a black light and determined that there were no overtly suspicious repairs or modern adhesives. With the gracious assistance of John Malko, a physician at Grady

*continued on page 14*



STUDENT REPORT

Hospital, we performed a CT scan of the piece in order to verify that it had not been constructed of a collection of ancient fragments, as many forgeries on the market have been. With encouraging results from both of these tests, there were only two options left—the piece was authentic, or a thoroughly modern creation. In January we sent core samples to the Oxford Authentication Laboratory

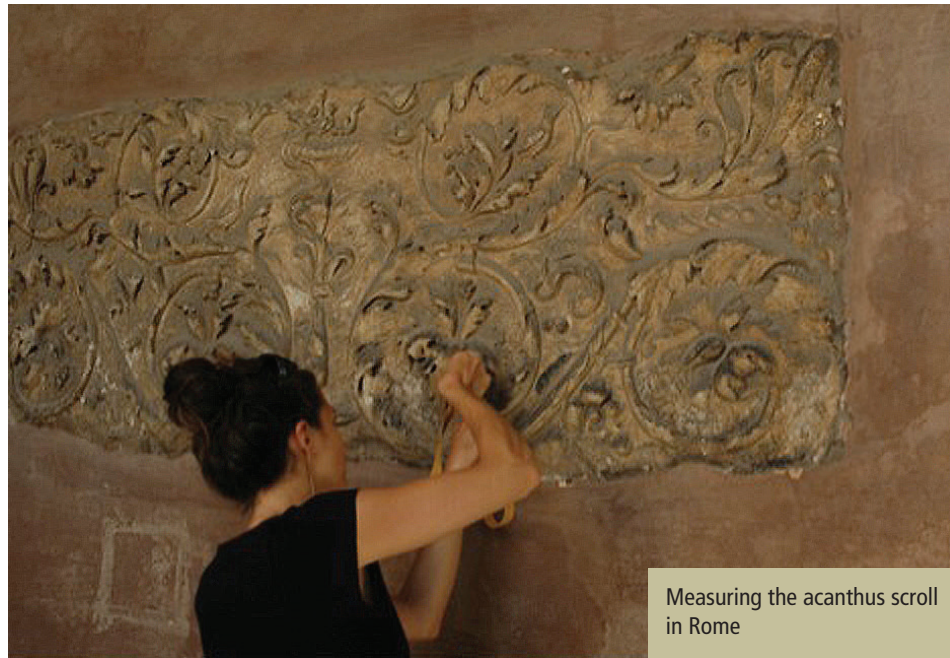
for thermoluminescent testing, which, I am happy to report, confirmed that the last firing of the piece was consistent with the known dates of the Nok culture. It is hard to overstate how much I have benefited from the Mellon Graduate Fellowship. Working with Dr. Thompson not only gave me the opportunity to study a culture that as a scholar of Ancient Greece and Rome I would never have happened

upon otherwise, but it also exposed me to an arsenal of conservation and authentication techniques that will prove invaluable in my future career as an art historian. As for William Wetmore Story, Dr. Heydt and I are both thrilled and intrigued with the outcome of our research and hope to continue it with a future exhibition and catalogue of Story’s works at the High. ■

## Mellon Fellow Studies Acanthus Relief in Rome

Laura Somenzi, PhD candidate

Up eight stone steps and through a large cast-iron gate, I could see Bramante’s Tempietto and the surrounding courtyard. It was early enough in the morning that only one other tourist looked over my shoulder before turning around, seemingly satisfied to check the architectural landmark off his list of Roman monuments. However, the gated entrance was proving a bit tricky for my itinerary. I had come to Rome with the intent of seeing the marble acanthus relief that we believe to be the sister fragment of the acanthus relief in the Carlos Museum, the second of my two projects for the Andrew W. Mellon Graduate Fellowship in Object-Centered Curatorial Research Fellowship. The panel was plastered on the interior side of the entrance wall sometime during the 19th century, and no amount of neck-craning would have afforded me a glimpse of the ancient Roman fragment. Luckily, I had set an appointment with Elena Ghisellini, professor of Roman art and archeology at Tor Vergata, who had studied the panel some years ago. Although she too was surprised to find the courtyard closed when she arrived, she knew whom to call. She phoned the reception desk of the Spanish Royal Academy (guardians of the Tempietto courtyard), and since the receptionist could see us through the adjacent glass doors, we were kindly allowed to enter. By the time we were joined by Dr. Varner, all evidence of our rocky start had been neatly set aside.



Measuring the acanthus scroll in Rome

For my primary project at the High, a painting by Giovanni Francesco da Rimini, I needed to see a related painting housed in the Pinacoteca in Bologna. Unfortunately, a notice on the museum website informed me that several of the galleries were closed. In a bit of panic, I contacted the director, Franco Faranda, who set a date for Dr. Campbell and me to visit. When we arrived at the museum, his secretary led us inside but apologized that Dr. Faranda had just stepped out and was not answering his phone. The lights were off and the AC was down. It did not seem promising. We did not have to wait long, however, and when Dr. Faranda

did arrive, he graciously guided us through the semi-illuminated galleries, past glorious works by Parmigianino, Carracci, and Vitale da Bologna. We spent several hours taking in scrumptious details (a snapped string on an angel’s lute in a painting by il Francia) and were in high spirits by the time we were back outside, walking down via Zamboni (probably in the wrong direction). The next few months of the summer took me to Germany and France, where I saw panels by Giovanni Francesco in a private collection, the Louvre, and the Tessé museum in Le Mans. ■

STUDENT REPORT

## Abrams Family Foundation Fellow Studies Roman Baroque Sculpture

Cecily Boles, PhD candidate

Jennifer Montagu, the great scholar of Roman Baroque sculpture, once remarked that “Roman church monuments provide by far the largest free museum in which one can study the portrait sculpture of the [17th century].” With the generous support of an Ann Uhry Abrams Family Foundation Fellowship, I was able this year to examine firsthand several portraits of women sculpted in 17th-century Rome. Although the majority of these portraits remain in their original context in funerary chapels and on the walls of Roman churches, three busts are now held in US museums. I began my research with the study of portraits of Anna Colonna Barberini at the Albright-Knox Art Gallery in Buffalo, Lesa Deti Aldobrandini at the Metropolitan Museum of Art in New York City, and Maria Cerri Capranica at the J. Paul Getty Museum in Los Angeles. Currently, I am living in Rome to visit approximately two hundred 17th-century churches that remain open and accessible to the public. My goal is to compile a catalog of sculpted funerary portraits of women in Baroque Rome—at present the catalog includes 48 busts of 44 individual women.

My dissertation analyzes the conventions used to portray women according to their position in society. The women in my study were princesses, queens, mothers of popes, mar-

chionesses, bankers’ wives, and nuns, and the representational style of their portraits is tied to their social standing. Portraits of women who died young, for example, having borne few or no children, were often idealized and emphasized their family’s wealth but purposely de-emphasize the expression of their individual character. The portrait of Maria Cerri depicts the youthful beauty of a woman who died at age 25, leaving only a daughter behind. Her luxurious costume makes apparent her family’s affluence; she wears a rich lace collar over a sumptuous brocade gown complemented by a large cameo suspended from a jeweled necklace and an elaborate string of beads wrapped around her sash.

Whereas a wife’s personality and individual actions were often overshadowed by those of her husband, widows were accorded more financial and personal independence and thus left traces of their lives and actions in archives as well as artistic commissions. Portraits of widows often convey their unique personalities. Take the case of Felice Zacchia Rondinini, who had nine children, became the head of her family after her husband’s death, and was appointed by Alexander VII as translator for Queen Christina of Sweden. Her plain widow’s weeds direct the viewer’s gaze to her face. Her sagging skin and wrinkles attest to her venerable age, and

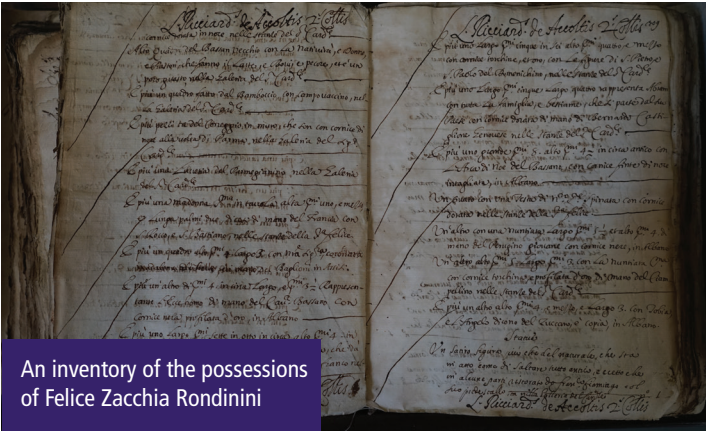
her penetrating gaze suggests that she is both intelligent and discerning.

The Roman archives provide essential data that can be analogized to the form and function of women’s portraits. Wills and testamentary documents reveal how women wanted their dowries and estates to be distributed, who their children were and the order of their births, where they wished their funerary chapels to be situated and how they were to be decorated. With the help of such documents, I hope to correlate funerary portraits with the circumstances of their subjects’ lives and deaths, showing how and why women wished to be commemorated in the ways they were. For instance, the inventory of Felice’s house, taken at her death, reveals that the majority of the artwork in the family palace was displayed not in her rooms, but in the rooms of her son, Cardinal Rondinini. Only three paintings hung in her suite—*Christ Bearing the Cross*, *Christ the Man of Sorrows*, and the *Madonna of the Immaculate Conception with Saints Rocco and Sebastian*—and this relatively sparse selection accords with the simplicity and piety evident in her portrait.

Ultimately, I am committed to the historical recovery of women’s lives as revealed in their sculpted portraits. Admission to Roman churches is free; traveling to and living in Rome is not. I am therefore very grateful for the research support of the Abrams Family Foundation and the Art History department. ■



Cecily Boles with the portrait bust of Maria Cerri Capranica (J. Paul Getty Museum, Los Angeles)



An inventory of the possessions of Felice Zacchia Rondinini



## STUDENT REPORT

## John Howett Fellowship Recipient Reports on Her Visit to the United Arab Emirates

Amina Sarah Khan 16C

Three years ago I enrolled in a 300-level seminar on Islamic Art with Dr. Amanda Rogers in the Art History department. When I entered the course, I had no knowledge of Islamic art and absolutely no conception of the art being made in the Islamic world today. Throughout the semester, I became intrigued by contemporary art coming out of the Middle East and North Africa, and the ways such art comments on the political, social, and economic history of these regions. This course, in many ways, defined my academic trajectory at Emory. Through the John Howett Fellowship for Advanced Study in Art History, I was able to travel to the United Arab Emirates and Qatar to see firsthand what Middle Eastern and North African artists are creating now and to access primary sources that will aid me as I begin to research themes of exile and displacement in contemporary Islamic art.

While in the United Arab Emirates, I visited many of the major galleries that have been established in Dubai over the last decade. The art scene in the city is very young and still growing. The spaces ranged from highly corporate galleries in the Dubai International Finance Center, which showed regional art alongside works by Damien Hirst and Jeff Koons, to less formal galleries in Dubai's historic district, Bastakiya, where art is arranged in courtyards built in a more traditional Islamic style. On Alserkal Avenue, an old industrial area that now serves as the arts and cultural district of Dubai, there are 20 different art spaces, all dedicated to showcasing and selling art from the region. In visiting these galleries, I realized how diverse Middle Eastern contemporary art has become. The calligraphic abstractions of Sabah Arbilli, which I viewed in the financial district, couldn't be more



Museum of Islamic Art, Doha, Qatar

different from Shahpour Pouyan's projectile sculptures viewed on Alserkal. The artists themselves have extremely diverse backgrounds: one was an Emirati native; another an American-born Iraqi artist working in France; yet another an exile from Palestine who lives and works in England. The gallery shows told stories from a wealth of cultures, histories, and experiences.

Between gallery visits I was extremely fortunate to meet and speak to several artists and professionals working in the quickly growing art industry. I met with a gallery owner, a commissioner of a pavilion at the Venice Biennale, and four artists. In every interview, I canvassed my interlocutors for their views on the rapidly growing Middle Eastern art market, asking whether their work engages with current issues in the Middle East and, if so, how and from which artists do they draw inspiration. Several of the artists discussed their experiences of leaving home; three were from Iran, and one was from Pakistan. They described the feeling of displacement that comes from being outside one's home country. Although none of the artists with whom I spoke focuses

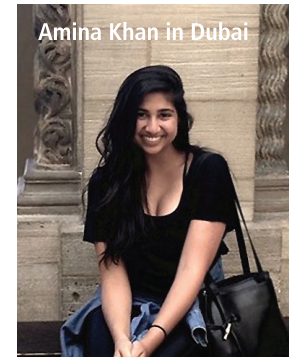
on emigration in their art, it was illuminating to hear their thoughts on exile and displacement. Many local artists, as they pointed out, leave the Middle East to study art in the United States or Europe, and rarely return to their country of origin.

On one of my last days I made a short day trip to Doha, Qatar, to contextualize what I had learned about contemporary Islamic art by viewing that country's celebrated collection of traditional Islamic art. I visited the Museum of Islamic Art as well as several of the galleries and public art works supported by the government in

its efforts to maintain traditional cultural forms. Just as contemporary Middle Eastern art represents a diversity of experiences, so too do the traditional works exhibited in the Museum of Islamic Art, designed by I. M. Pei to draw on both classical and contemporary models. Works of public art distributed throughout the city of Doha and its environs make it an unbelievable destination for a daylong art tour. In Qatar, the dedication to building and maintaining world class museums and galleries, allowed me to see the best of Middle Eastern contemporary art alongside classical treasures, creating a context for understanding Middle Eastern art that is simply unachievable anywhere else.

Visiting the Middle East provided me with invaluable insights into the diverse, nuanced production of contemporary art. Dubai, for example, is a place where 92 percent of the population consists of expatriates and migrant workers—people who have left their homes, some by choice, some by force of external circumstances. With the help of the John Howett

## STUDENT REPORT



Amina Khan in Dubai

Fellowship for Advanced Study in Art History, I was able to explore how displacement is represented in much contemporary art of the region. This will be the topic of the honors thesis I plan to write during my senior year at Emory. I am very grateful to Lawrence and Lauri Regan for sponsoring this incredible experience. ■

## Jean Campbell Uses Howett Travel Fund to Take Students to Met

Last year, the Howett Travel Fund was expended in a day trip to the Metropolitan Museum of Art in New York for students in Jean Campbell's senior seminar, *Painted Chambers*. The main destination was the reconstructed 15th-century *studiolo* (little study) from the Montefeltro palace in Gubbio, with its elaborate wood inlay decorations. Being in a Renaissance chamber, even one transplanted to the middle of New York, allowed students to understand the ways in which the decorations of domestic spaces were orchestrated to shape and entertain their inhabitants, sometimes in surprising ways. The caged parrot tucked away inside a cabinet—all meticulously rendered in perspective—was a real show stopper. Beyond exploring the imaginary spaces of the Gubbio *studiolo* and visiting a similarly absorbing frescoed chamber from an ancient Roman Villa at Boscoreale, the seminar members took advantage of the day at the Met to view the riches in the Egyptian galleries and to remember their course work from the previous term.



From left to right: students Lauren Gandle, Shirley Du, Jessie Goldblum, Jean-Marie Tucker, Emily Dixon

## Viewing Rogier van der Weyden's Newly Restored Escorial Crucifixion

Elliott Wise, PhD candidate

I was able to present work from my dissertation at the Renaissance Society of America in Berlin this spring and then attend a landmark exhibition at the Prado Museum in Madrid, thanks to Personal Development Support research money from the Laney Graduate School and support from the Tom Lyman Fund for Graduate Research and Travel and the Abrams Family Foundation Fellowship. *Rogier van der Weyden and the Kingdoms of the Iberian Peninsula* featured two of the four paintings I am studying in my dissertation: Rogier's *Escorial Crucifixion* and the *Miraflores Triptych of the Virgin*.

The Carthusian provenance of the *Crucifixion*, its typological references to the Old Testament tabernacle, and its reverberations with the writings of Jan van Ruusbroec are particularly important to my argument relating early Netherlandish painting to Middle Dutch mysticism. This monumental panel had been under restoration for three years, and it was a remarkable experience to see it without the paint loss and terrible damage that has so often sidelined this important painting to the margins of scholarly discourse. As much of my dissertation depends on close visual analysis, it was critical for me to spend a good deal of time standing in front of the newly refurbished *Crucifixion* taking notes.

While examining the *Miraflores Triptych of the Virgin*, I was reminded again how important it is to study art objects in person. The *Miraflores Triptych* is in excellent condition and has been reproduced countless times in publications. Even so, carefully inspecting this painting brought many crucial details to my attention that I had not noticed before. In addition to hosting these two works by Rogier on loan, the Prado Museum has Robert Campin's *Marriage of the Virgin* in its permanent collection. This panel will be the subject of a presentation I am scheduled to give next spring at the Renaissance Society of America. I was grateful for the opportunity to study it again. ■





## STUDENT REPORT

## Assistant Works on Paper Curator at the Michael C. Carlos Museum Describes Recent Exhibitions

Andi McKenzie, PhD Candidate

Consisting of almost five thousand works of art, the Works on Paper collection is one of the Michael C. Carlos Museum's largest. It is particularly strong in 16th- through 18th-century European drawings, old master prints, 19th-century photographs, American regionalist prints, and contemporary works of art. What follows is a summary of past and future Works on Paper projects, reflecting the varied nature of the collection and the exciting avenues for research it holds.

In 2014 Emory partnered with the Georgia Council for the Humanities and the Atlanta Symphony Orchestra to present a number of programs exploring the theme of “creation.” The Works on Paper gallery housed two exhibitions exploring the theme: *God Spoke the Earth: Stories of Genesis in Prints and Drawings* and *Creating Matter: Prints by Mildred Thompson*. I worked with Mellon intern and fellow art history graduate student Graham Lea on *God Spoke the Earth*. The exhibition focused on the enduring narratives of the book of Genesis and highlighted the breadth of Emory's holdings in this genre. Drawn from the permanent collections of the Carlos Museum, Pitts Theology Library, and the Stuart A. Rose Manuscript, Archive, and Rare Books Library, the exhibition included a 1493 edition of the *Nuremberg Chronicle*; Albrecht Dürer's 1504 engraving, *Adam and Eve (The Fall of Man)*; a 17th-century German drawing of Jacob's Ladder accompanied by poetic verse;



God Spoke the Earth exhibition

and a 1940s series of watercolor illustrations created for Thomas Mann's *Joseph and His Brothers*.

*Creating Matter* explored African American artist Mildred Thompson's interest in the cosmos and the creation of the world. Her work reflects a deep intellect, influenced by ancient stories, the Jungian collective unconscious, and contemporary scientific theories. A little-known and under studied artist until recently, Thompson is gaining recognition for, among other things, her vibrant and substantial body of work and her unorthodox intaglio methods.

The current exhibition, “*The Waters and the Wild*”: *Alen Mac-Weeney Photographs of Ireland*, was made possible by two serendipitous 2014 gifts. The exhibition includes two portfolios from the 1960s. One features photographs relating to the work of W. B. Yeats, while the other explores the insular world of Irish Travellers, a group similar but unrelated to the Roma of Eastern Europe. The exhibition also features several objects from MARBL's Yeats collection, including correspondence between Yeats and his longtime unrequited love, the Irish nationalist and beauty Maud Gonne.

Projects scheduled for 2016 include *Between the Sweet Water and the Swarm of Bees: An Exhibition of Works by Suzanne Wenger*, curated by African Art Curator Amanda Hellman, and the Folger Shakespeare Library's traveling exhibition *First Folio! The Book that Gave Us Shakespeare*. Also in 2016, the Carlos will host *Doorway to an Enlightened World: The Tibetan Shrine from the Alice S. Kendall Collection*, during which Tibetan-born artist Gonkar Gyatso will



Andi McKenzie

## STUDENT REPORT

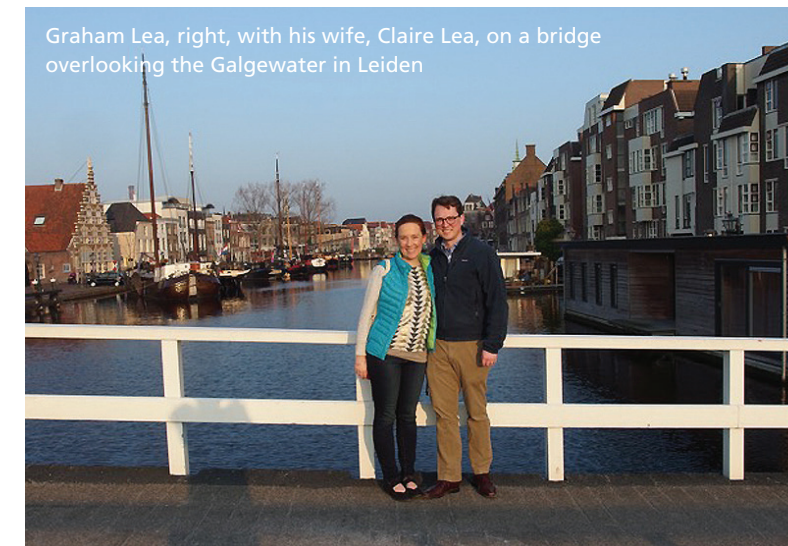
discuss works exploring how traditional Tibetan Buddhist identity has evolved over time. A recent acquisitions show will be held in 2017, while a special exhibition titled *Through a Glass Darkly: Allegory and Faith in Netherlandish Prints 1500–1700*, curated by Walter Melion and James Clifton, will occupy the third floor galleries in 2018. Coincident with this exhibition, the Works on Paper gallery will feature *Journey of the Body: Images of Christ by Dürer, Lucas, and Goltzius*.

Since only a fraction of the Works on Paper collection can be exhibited each semester, the museum staff is working tirelessly to give the collection a stronger online presence. To this end, the Carlos applied for and received a grant from the Emory Center for Digital Scholarship (ECDS) to create a digital exhibition and

catalogue space to house and access more than 150 prints and drawings by Belgian symbolist Félicien Rops. The comprehensive collection represents many facets of Rops's oeuvre, from early work exploring his working-class sensibilities to satirical journalism, book frontispieces, and erotic art. It provides examples of his consistent experimentation with the printmaking medium and displays his mastery of a multitude of printmaking techniques. Emory undergraduate and Carlos intern Hannah Rose Blakeley is spearheading the curatorial efforts, which also will include a number of thematic essays relating to Rops's work. This exciting project will pioneer web-based student exhibitions drawn from the Works on Paper collection, and we hope that it can serve as a model for other Carlos collections as well. ■

## Spring Term Residency at Leiden University

Graham R. Lea, PhD candidate



Graham Lea, right, with his wife, Claire Lea, on a bridge overlooking the Galgewater in Leiden

One of the most fruitful experiences during my studies at Leiden was a class excursion to Paris with professors Caroline van Eck, Bram van Oostveldt, and Sigrid de Jong. We visited and discussed various sites and works covered throughout our seminar on 18th-century Paris, including Theatre de l'Odéon, Parc Monceau, and Hôtel de Salm, among many others. A memorable stop was in front of the Louvre colonnade, where we read from Julien-David Le Roy's scenographic experience in observing this magnificent architectural structure. It allowed the class to bear witness to his reflections in front of the monument he so compellingly evoked.

While much of my course work was grounded in the 18th century, I was able to build upon my interest in the 15th and 16th centuries by visiting many art collections in Northern Europe. If I wasn't in the library at Leiden, chances are I was on a train headed somewhere in the Netherlands, Belgium, or France. Some of the meaningful

collections I visited included the Rijksmuseum in Amsterdam; Museum Boijmans van Beuningen in Rotterdam; the Mauritshuis in Den Haag; the Groeninge Museum in Bruges; the Plantin-Moretus Museum, Museum Mayer van den Bergh, and the Rockoxhuis in Antwerp; and Musée de Cluny in Paris.

Because the Leiden exchange program allowed me to establish contact and familiarity with a variety of research institutions as well as develop relationships with my European colleagues, my term has provided an excellent orientation from which to consider the future of my research interests and a prospective dissertation. My Leiden semester was a truly profound and invaluable experience, and I highly recommend the program to any student considering the opportunity. ■

During the spring semester, I was fortunate to participate in the Emory Art History Exchange Program with Leiden University. For the first two months I lived in Den Haag, not too far away from the Netherlands Institute for Art History and the National Library of the Netherlands. Every morning my train ride took me through the South Holland countryside to the quaint university town of Leiden, where I lived during the last four months of my stay. As part of my studies at Leiden, I followed courses in Dutch language, exchanges of material culture between Europe and Asia during the 17th and 18th centuries, and the birth of the modern art world in Paris during the 18th century.



## Interning in the Objects Conservation Department at the Metropolitan Museum of Art

Sarah Lindberg 16C



Nkisi Mangaaka figure in the Metropolitan Museum's Conservation Lab

and her colleagues in the Scientific Research department have spent the past several years studying accumulative sculptures known as *minkisi*. They have worked to identify materials used to create these objects, focusing on a single *nkisi* in the museum's collection. I created a Zotero

library to organize sources for the project and compiled a list matching Latin names of plant species with local names. My background in biology proved useful as I helped to confirm identifications of some of the plant and animal products used in the *nkisi*.

In addition to my research, I worked with Beth Edelstein and other department interns on hands-on projects. We dedicated most of our time to investigation of two recently acquired Japanese sculptures of the Buddhist deities Fudō Myō-ō and Jizō Bosatsu. We used microscopy and X-rays to study the sculptures' construction and to look for

evidence of past repairs. X-ray fluorescence allowed us to identify elements present in the surfaces of these sculptures. After examination, we began consolidating the flaking lacquered surfaces.

We took several field trips over the summer to meet conservators working in different conditions. In Central Park, we met with the team responsible for responding to vandalism and maintaining the park's public sculpture. It was interesting to see conservation techniques applied on such a large scale. I also loved visiting the American Museum of Natural History's anthropological conservation lab and learning about the history of their collections, which are focused more on research than display.

The treatment decisions conservators make impact viewers' perception of art objects, and I found the factors that can influence those decisions fascinating. My summer at the Met involved many shifts in perception, from applying scientific knowledge in research and treatments to performing condition checks that involve noticing every detail of an object. The experience was incredible, and I hope to pursue graduate work in this complex field. ■

## Fulbright Scholar in Residence Maria Nebolsina

My name is Maria Nebolsina, and I am from Moscow, where I obtained my specialist degree in art history from Lomonosov Moscow State University in 2012 before entering the program in postgraduate studies at Stroganov Moscow State Art and Industry Academy. I expect to receive my Candidate degree (the first of two postgraduate degrees in Russia) from Stroganov. I'm pleased to be at Emory for the 2015–2016 academic year as a Fulbright Visiting Student Researcher working on my postgraduate thesis under the supervision of Dr. McPhee.

The subject of my graduate thesis, and also my postgraduate research, is Francesco Borromini and his work for various religious congregations and monastic orders. How did Borromini adapt his projects to the specific requirements of these congregations and orders? In my graduate thesis for Lomonosov MSU, "Francesco Borromini's Art in the Context of Contemporary Religious Congregations," I attempted to reveal the scope and complexity of these relations by analyzing two of his major works: the Convent of San Carlo alle Quattro Fontane and the Oratorio di Filippo Neri. I also examined the relevance of Roman

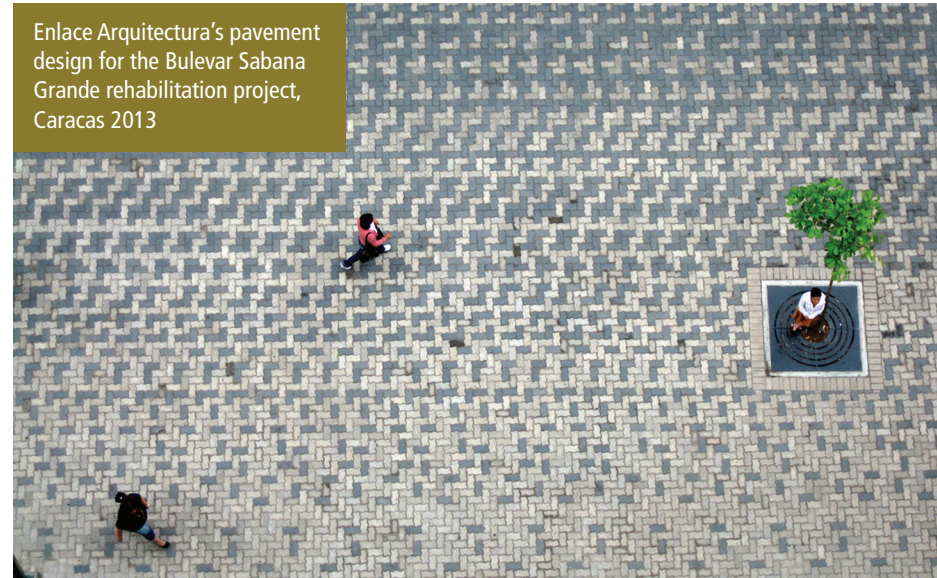


religious politics during the later Counter-Reformation. Now I intend to broaden and deepen my research by studying other congregations and religious orders for which Borromini worked or provided advice.

## Art Major Elisa Silva 98C Finds Studio Practice in Caracas

Judith Rohrer

Enlace Arquitectura's pavement design for the Bulevar Sabana Grande rehabilitation project, Caracas 2013



Elisa Silva graduated from Emory with a double major in chemistry and art history, along with an architectural studies minor. She graduated with Honors in Art History, with a thesis on Gothic cathedrals. She went on to the Harvard Graduate School of Design where she earned an MArch degree in 2002. From 2002–2004, she worked in Rafael Moneo's office, followed by a 2005 stint in the New York offices of Skidmore Owings & Merrill. She subsequently lived in Rome for two years, one as the Founder's Rome Prize Fellow in Architecture at the American Academy in Rome, and the other as an architecture instructor in Northeastern University's study abroad program.

In 2007 Elisa moved to Caracas, Venezuela, where she has a long family history, to found her own studio practice, Enlace Arquitectura ([www.enlacearquitectura.net](http://www.enlacearquitectura.net)), with a focus on urban design, informal settlement improvement, participatory design processes, and environmentally responsible construction methods. The firm has since won several competitions and has received recognition for its projects from the Iberoamerican Biennial in Architecture and

Urban Design (Cadiz 2012) and the Venezuelan National Biennial in 2014. In 2011 Elisa was awarded Harvard's prestigious Wheelwright Prize to research public space-making strategies in the slums of Latin American cities. This work formed the basis of an itinerant exhibition that has traveled from Caracas to Toronto and Buenos Aires and is currently on view at Florida International University in Miami. A publication of this material by Actar Publishers is expected in 2016.

Public space making has been at the heart of Enlace's practice, as evidenced in its prize-winning plan for the Ciudad Turística



The project recycled some of the older pavement.

Puerto Encantado, a vacation complex on the Venezuelan coast. Here, a mixed-use urban model is combined with the sustainable design of public parks and waterways, along with ample, shaded walkways, which promote pedestrian and bicycle activity and communal gathering spaces with universal access. Perhaps Enlace's best-known project so far has been the pavement design for the rehabilitation of the Bulevar de Sabana Grande in Caracas, one of the few pedestrian public spaces in the city. Following the cues of the previous degraded paving, and extending the project to include a new plaza in front of the parish church, Enlace sought to give clear order to this boulevard while reinforcing its place in the collective memory of the city. Using recycled pavement blocks made from the older pavement along with new ones of similar stone, the firm created a complex interwoven pattern shading from gray to black that since 2013 has given character and status to this enlivened public space (see photos).

"My first introduction to architecture was Dr. Rohrer's course on Gaudí, Frank Lloyd Wright, and Le Corbusier. At that point I was a full-fledged chemistry major, but over the course of the semester pretty much all of my interests shifted dramatically toward architecture and art history. Dr. Rohrer then encouraged me to apply to Career Discovery at Harvard the summer before my senior year, and following on that I was completely convinced that I wanted to become an architect," Elisa wrote. "I could easily have become a chemist had I not been exposed to Dr. McPhee's course on Baroque architecture, or Dr. Robins' course on the Tomb of Tutankhamun, or Dr. Pastan's course on Islamic art and architecture—and had I not participated in the Architecture Club. I was good at chemistry and earned straight As in every course I took, something I cannot say for my record in art history, which proved far more challenging and required a great deal more work. But it was clearly worth the effort. I am absolutely in love with my profession and feel blessed to be able to work in a developing country that affords opportunities to be involved in very challenging and relevant urban transformations. I am especially grateful to recall that it all started with Architectural Studies at Emory in the spring of 2006." ■



# NEWS

## Graduate Alumna Amanda Hellman 14PhD Brings *African Cosmos* to Emory

Organized by the Smithsonian's National Museum of African Art, *African Cosmos: Stellar Arts* was the first major exhibition exploring the historical legacy of African cultural astronomy and its intersection with traditional and contemporary African art. The exhibition was on view at the Michael C. Carlos Museum from January 31–June 21, 2015, and included more than 80 works that consider how the sun, moon, stars, and celestial phenomena such as thunder and rainbows serve as sources of inspiration in the creation of African arts.

Creative in its methodology, *African Cosmos* tackled challenging questions and broadened perspective of both the art and Africa. To explore further the breadth and complexity of the topic, a vast array of educational programming was developed by the Carlos, including AntiquiTEAs, shows at Emory's planetarium, an undergraduate course taught by Susan Gagliardi and Erin Bonning, lectures by renowned scholars such as Polly and Alan Roberts, Anthony Aveni, alumna Jessica Stephenson, and an artist residency with South African artist Marcus Neustetter.

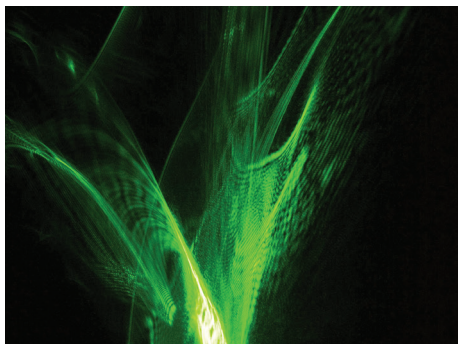
Highlights from the exhibition included *Chasing Light*, a multimedia work by Neustetter. He recorded the sound emitted by the aurora borealis using high-frequency equipment. He then placed a tray of water on a speaker and played the recordings. When the sound from the speaker caused the water to vibrate, the artist bounced a laser off the surface, creating his own version of the northern lights.



Amanda Hellman lecturing in front of Gavin Jantjes' *Untitled*, 1989–1990.



(left) Gavin Jantjes, *Untitled*, 1989–1990, acrylic on canvas, National Museum of African Art, Smithsonian Institution (purchased with funds provided by the Smithsonian Acquisition Program, 96-23-1). Copyright, Michael C. Carlos Museum; (right) Marcus Neustetter, *Chasing Light* (performance still), 2009. Photograph courtesy of the artist.



In the solar arts section, there was a small fragment of an ancient Egyptian mortuary stela that depicts a baboon on the solar barque, hands raised, greeting the sun as it breeches the horizon line and begins its journey across the sky. In contrast to the reliable daily presence of the sun, the moon appears to change shape, waxing from new to full and waning back to new every month.

Visitors saw how this potential source of light becomes a potential for enlightenment in works like the Luba female figure with a quartz crystal embedded in its head. Like the moon, which reflects the light of the sun, the quartz in this figure does not produce light, but captures and reflects moonlight, offering communication with spirits of the dead and revealing secrets and memories.

Finally, South African artist Gavin Jantjes' painting depicting three figures under a night sky recalls a Khoisan myth describing a young maiden dancing around a fire. She reached into it and threw burning embers into the night sky. Hot, glowing coals remained to form the stars and the ash that fell created a wide, shimmering pathway—the Milky Way.

Recent graduate Rachel Kreiter 15PhD was an invaluable contributor to the exhibition as an Andrew W. Mellon intern during summer 2014, curating the Egyptian solar section. Our collaboration has inspired a panel at the 2016 College Art Association Annual Conference called "Negotiating Chronology and Geography in Museum Spaces: Africa and Egypt on Display." ■

## Faculty News

**Linda Armstrong's** pedagogy currently focuses on research and development of new studio courses, from the establishment of a printmaking studio to mixing egg tempera paints and testing recipes for walnut ink for drawing. Armstrong attended the Southern Graphics Council International Conference in 2015, where she was introduced to a spectrum of low-tech innovative printmaking techniques that are currently being adapted to the new Printmaking and Drawing courses. Collaborating with Kerry Moore on the Foundations in Art Practices courses has been primary. In preparation for FAP, Armstrong had the opportunity to work with a SIRE research student in 2014. Her recent exhibitions include *Gathering: Georgia Artists Selecting Georgia Artists* at the Museum of Contemporary Art of Georgia in Atlanta (2015); *Social and Politically Engaged Art*, F13TCH3R EXHIBIT at the Reece Museum in Johnson City, TN (2014); and *Dry*, Tempus Projects, in Tampa, FL (2014).

**Jean Campbell** spent the past year on a number of different projects, ongoing and new. She contributed an essay to the catalogue for the exhibition *Ornament and Illusion: Carlo Crivelli of Venice*, which opens in the fall of 2015 at the Isabella Stewart Gardner Museum in Boston. Research for the essay "Grace in the Making: Carlo Crivelli and the Techniques of Devotion" took her to museum collections in the United States and Europe and culminated in a March visit to Berlin, where she participated as both speaker and chair in the three lively sessions dedicated to Crivelli at the annual meeting of the Renaissance Society of America. Earlier in the year, she joined a roundtable convened by Patricia Rubin at the Institute of Fine Arts in New York to consider the question of "fieldwork." She was also recently appointed to the advisory board for *Dante Studies*, the flagship journal of the Dante Society of America. Campbell's supervision of two of graduate students, Laura Somenzi and John Witty, in the projects they have undertaken for the Mellon Fellowship in Object-Centered Curatorial Research has occasioned several field trips. Their shared adventure in close looking has so far featured a group visit to the National Gallery in Washington for the extraordinary exhibition of the work of the great Florentine Renaissance painter Piero di Cosimo and an exhilarating day in Bologna tracking the extant and relatively humble works of local 15th-century painter of Madonnas, Giovanni Francesco da Rimini. Meanwhile, her ongoing research on the Veronese painter Pisanello and his techniques of invention took her to the splendid sites of his monumental paintings: the churches of Verona and the castle of the Gonzaga in Mantua.

Undoubtedly, the big news of 2015 for **Todd Cronan** was the birth of his second son, Leo, in February. And while the timing could not have been much worse, Cronan chaired a two-day Mellon-sponsored conference at the Los Angeles County Museum of Art on Photography and Philosophy in early March. In addition, he delivered talks on intentionality at Yale University, on Rodchenko at the College Art Association and at the Los Angeles County Museum of Art, on the Bauhaus at the University of Basel, and on Richard Neutra and Rudolf Schindler in Vienna at the Papanek Foundation. He was proud to receive reviews of his first book, *Against Affective Formalism*, in the *Los Angeles Review of Books*, *Art Journal*, *The Burlington Magazine*, and the *Journal of European Studies* as well as a review

essay in *Art History* and a symposium devoted to the book published in *nonsite.org*. Cronan published two entries in the *Encyclopedia of Aesthetics*, an essay on Max Ernst in the Getty Museum catalog *Apocalypse 1914: Artists and the First World War* and reviews in *Art Bulletin*, *History of Photography*, and *Radical Philosophy*. A highlight of the year was a keynote talk delivered at the Museum of Modern Art around the exhibition *Matisse: Cut-Outs*.

**Susan Elizabeth Gagliardi** welcomed the February 2015 publication of *Senufo Unbound: Dynamics of Art and Identity in West Africa* and the publication of the book's French translation in September. The Cleveland Museum of Art (CMA) and 5 Continents Editions published the English and French versions of the book in conjunction with the CMA's major international loan exhibition *Senufo: Art and Identity in West Africa*. Gagliardi delivered related lectures at the CMA and the Saint Louis Art Museum (SLAM) in February and September. In addition, she and her CMA colleague Constantine Petridis presented the project at the CMA, SLAM, and Emory as well as at the Musée du quai Branly in Paris. With support from the Emory Center for Digital Scholarship, Gagliardi and Petridis continue their collaboration through development of the digital publication *Mapping Senufo*. A dedicated team of undergraduate research assistants has contributed significantly to the digital project. In addition, Gagliardi is working on several articles and a second book focused on the seen and unseen dimensions of West African power association arts. The studies draw on 22 months of fieldwork she conducted in western Burkina Faso as well as museum-based and archival

### Lisa Lee's Book on German Sculptor Isa Genzken

In the course of preparing her book-length manuscript on the work of the contemporary German artist Isa Genzken, Lisa Lee found herself wielding a vocabulary hardly native to the discipline of art history—a vocabulary of major and minor axes, longitudinal and lateral axes, and ellipsoidal or circular cross sections. These terms are indispensable to the analysis of Genzken's *Ellipsoids* and *Hyperbolos*, a series of supremely elegant floor sculptures the artist produced in the late 1970s and early 1980s. The sculptures elaborate geometric ruled surfaces, subjecting them to extreme perturbation. Genzken produced the *Ellipsoids* and *Hyperbolos* using a process that was both highly mediated (involving computer calculations) and quite immediate (she made the sculptures by hand using the traditional tools of woodworking). In 2014 Lee was able closely to examine several *Ellipsoids* and *Hyperbolos* in exhibitions in New York, Chicago, Dallas, Berlin, and Vienna. She also conducted an illuminating interview with Genzken's longtime conservator. She looks forward to studying still other examples from the sculptural series in an upcoming retrospective of the artist's work at the Stedelijk Museum in Amsterdam and the Martin-Gropius-Bau in Berlin.



■■■ NEWS ■■■

research. She shared some of this research with audiences at Nanjing University in China in December 2014, at the European Conference on African Studies in France in July 2015, and at the University of Oregon in October.

**Lisa Lee** completed her manuscript, *Isa Genzken: Sculpture as World Receiver*, during the 2014–2015 academic year (see page 23). The monograph spans the 40-year career of this inventive contemporary artist. Her edited volume, *Isa Genzken*, in the October Files series from the MIT Press, appeared in February. In the context of its retrospective of the work of Columbian artist Doris Salcedo, the Museum of Contemporary Art in Chicago hosted a conversation between Lee and the Chicago-based artist Theaster Gates. Lee undertook research trips to Frankfurt and Berlin. She also attended the 56th Venice Biennale, which included contributions from Genzken and Thomas Hirschhorn, two artists of central concern in her scholarship.

**Sarah McPhee** served Art History as chair during the 2014–2015 academic year and is now director of graduate studies. She continued work on her monograph on the 17th-century Italian etcher Giovanni Battista Falda and on her digital humanities project, *Virtual Rome*, based on Falda’s great map of Rome and views of the city. She lectured on these projects at the University of Iowa in September. In March she traveled to Berlin, where she presented the paper “Falda’s Map as a Work of Art,” which she is currently preparing for publication. McPhee’s *Bernini’s Beloved: A Portrait of Costanza Piccolomini* was reviewed in the *New York Review of Books* in June and was named a “best book of the year” in the London *Observer* in July. She has been invited to speak on the subject in January at the Jaipur Literature Festival in India. There have been promises of elephants and palanquins.

**Walter Melion** was the Lumsdem-Kouvel/Mellon/NEH Fellow at the Newberry Library for 2014–2015 and the Brill Fellow at the Scaliger Institute, Leiden University, during summer 2015. He concurrently held the Franqui Distinguished Visiting Professorial Chair at the Université Catholique, Louvain-la-Neuve, and the Katholieke Universiteit Leuven. He published four articles and a coedited volume, *Imago Exegetica: Visual Images as Exegetical Instruments, 1400–1700* (Brill). The articles, in order of publication, were “Visual Exegesis and Pieter Bruegel’s *Christ and the Woman Taken in Adultery*” and “Meditative Exegesis and the Trope of Conversion in Dirk Vellert’s *Calling of Peter and Andrew* of 1523,” both in *Imago Exegetica*, 1–41 and 211–63, respectively; “*Caelatum in transitu*: Karel van Mander’s *The Nativity Broadcast by Prophets of the Incarnation* and its Visual Referents” in A. den Hollander et al. (eds.), *Religious Minorities and Cultural Diversity in the Dutch Republic* (Brill), 89–110; and “Religious Plurality in Karel van Mander’s *The Nativity Broadcast by Prophets of the Incarnation* of 1588,” in F. Dietz et al. (eds.), *Illustrated Texts in the North of Europe, 1500–1800* (Ashgate), 77–112. He also published the encyclopedia entry “Hendrick Goltzius—Religious Imagery,” in D. C. Allison Jr. et al. (eds.), *Encyclopedia of the Bible and Its Reception, Vol. 10: Genocide to Hamutal* (De Gruyter), cols. 604–607; a book review on Boudewijn Bakker’s *Landscape and Religion from Van Eyck to Rembrandt, in Renaissance Quarterly*; and an exhibition and book review on Koenraad Jonckere’s *Michiel Coxcie, 1499–1592, and the Giants of His Age*, in *CAA Reviews* 2014.

He gave 17 papers at conferences and colloquia, including the Ranke Institute for the Humanities at the University of Chicago, the Historians of Netherlandish Art Quadrennial Conference, the Sixteenth Century Studies Conference, the Newberry Library, and the Renaissance Society of America Annual Conference. He also co-organized multiple sessions at the Sixteenth Century Studies Conference and the Renaissance Society of American Annual Conference. Additionally, as Franqui Chair at Louvain-la-Neuve and Leuven, he gave eight public lectures. He co-organized the Fifth Lovis Corinth Colloquium, “*Ut pictura amor*: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400–1700,” which took place at Emory from October 29 to 31. Melion is the recipient of the 2016 Distinguished Scholar Award from the American Catholic Historical Association.

**Linda Merrill** coordinates the department’s historical survey course, serves as the director of undergraduate studies in art history, and teaches American and 19th-century European art. In connection with her supervision of graduate student teaching assistants, she took part in both the Institute for Pedagogy in the Liberal Arts at Oxford College and the Annual Teaching Professor Conference, which took place in Atlanta in 2015. She also continued her collaboration with the Freer & Sackler Galleries at the Smithsonian Institution, on an exhibition that will open in early 2016, *The Lost Symphony: Whistler and the Perfection of Art*. She appeared in the PBS documentary *James McNeill Whistler and the Case for Beauty*, for which she also served as a consultant. At an international scholars’ colloquium at the University of Glasgow Merrill presented “Revisiting ‘The Ten O’Clock,’” establishing the scope of her current research on Whistler’s radical late-night lecture of 1886. Last summer she spent six weeks in Oxford, England, teaching Victorian art and design in Emory’s British Studies Program.

**Kerry Moore** developed and implemented the sculptural phase of the new Foundations in Art Practices course sequence. In a series of projects that ranged from carving to assemblage, students gained experience in a range of techniques used from prehistory to the present. A visit to Florence and Venice afforded him an opportunity to study many of the great examples of sculpture of the Renaissance. He spent a portion of the summer planning a sculptural installation that will be put in place early next year at the southern end of Hartsfield-Jackson Atlanta International Airport’s Concourse E.

**Elizabeth Pastan** contributed to two developments of importance for medievalists on campus this year: overseeing the arrival of the Lyman Madonna, a rare medieval sculpture in wood given by the family of Thomas and Mollie Lyman (founding members of the art history and studio faculties at Emory, respectively) and, along with English professor James Morey, arranging for Emory to host the spring 2018 meeting of the Medieval Academy of America. Continuing in her role as president of the American Corpus Vitrearum, Pastan obtained a Kress History of Art grant for the organization. With her edited volume of the *Journal of Glass Studies* appearing in September and her book, *The Bayeux Tapestry and its Contexts*, out in December 2014, Pastan focused on a new research project on rose windows and debuted new material in conference papers in Boulder and Montréal. Some of her findings will appear in the volume on medieval stained glass she is editing with Brigitte Kurmann-Schwarz for Brill’s series

on Medieval sources. The most unexpected event of last year was that Pastan’s article on the Charlemagne window at Chartres Cathedral was translated into Czechoslovakian for Peter Kováč’s anthology on the cathedral. It appears as “Karel Veliký jako sveteč?”

**Gay Robins’** chapter on “Gender and Sexuality” was published in M. Hartwig (ed.), *A Companion to Ancient Egyptian Art* (Chichester: Wiley Blackwell, 2015), 120–140. In February Robins gave a lecture in the Michael C. Carlos Museum on “The Color of Creation,” in conjunction with the exhibition *African Cosmos: Stellar Arts*. In April she presented the paper “Nefertiti Pours a Drink for Akhenaten in the Tomb of Her Steward Merira” at the annual meeting of the American Research Center in Egypt. She spent six weeks at the Sackler Library in Oxford, England, in July and August reworking and expanding the paper for publication. She was later commissioned by Oxford University Press to contribute an article on ancient Egypt to the new online publication *Oxford Bibliographies in Art History*.

**Judith Rohrer** is on sabbatical this academic year prior to her retirement in August 2016. Her lead essay, “La Sagrada Família Overview,” in the exhibition catalog *Sagrada Família: Gaudí’s Unfinished Masterpiece. Geometry, Construction, and Site* at the CUNY Spitzer School of Architecture was cited in a *New York Review of Books* essay on the show (June 25, 2015). She formed part of the academic committee that organized the 2nd International CoupDefouet Conference on the Art Nouveau held in Barcelona in June, where she presented the keynote address “Before We Break the Glass Ceiling, Let’s Find Out Who Designed It: Some Thoughts About Women and the Art Nouveau.” She is looking forward to a reunion with students who participated in her “Architecture on Display: the Venice Biennales” seminar at the 2016 Biennale next summer.

**Renée Stein** received the Sheldon and Caroline Keck Award from the American Institute for Conservation in recognition of her long-standing commitment to the education and mentoring of conservation professionals. With Emily Farek 13C, Stein developed a new docent-led public tour of the Carlos Museum, using examples of conservation treatment, research, and preventive care to highlight the role of science in the preservation of museum collections. With Jasper Gaunt of the Carlos Museum, Susan Blevins 14PhD, and others, she completed a multiyear project to determine ancient quarry sources for marble sculptures in the Carlos Museum’s Greek and Roman collections, summarizing these results for the 11th International Conference of the Association for the Study of Marble and Other Stones in Antiquity. With Courtney Murray 11C and Jeannette Taylor of Emory’s Apkarian Integrated Electron Microscopy Core, Stein coauthored a poster on imaging cyclododecane for the conference *Subliming Surfaces: Volatile Binding Media in Heritage Conservation* at University of Cambridge. She contributed to symposia at the Walters Art Museum on ancient Andean textiles and on science in art museums. She also presented a session on fresco painting and using

hands-on workshops to teach technical art history at the Summer Teacher Institute in Technical Art History at Yale University.

**Eric Varner’s** most recent article, “Fluidity and Fluctuation: The Shifting Dynamics of Condemnation in Roman Imperial Portraiture,” appeared in *Bodies in Transition: Dissolving the Boundaries of Embodied Knowledge*, edited by D. Boschung, A. Shapiro, and F. Wascheck. The volume is based on papers presented at a 2011 conference at the Center for Advanced Studies Morphomata in Cologne. Last spring Varner was invited to deliver the keynote address for the fifth annual Visual Culture Symposium sponsored by the Art History Graduate Forum at Georgia State University. The title of the symposium was “Out of the Ashes: Creative Destruction” and Varner’s paper is titled, “Destructive Aesthetics: Mutilating Portraits in Ancient Rome.” This fall he presented research on Nero’s portraits at a colloquium for the graduate students in ancient Mediterranean art at the University of Pennsylvania. In May and June he had the great pleasure of leading 12 wonderful students on the Art History Summer Study Abroad Program in Rome.

**Bonna Wescoat** spent the 2014–2015 year at the National Humanities Center in Research Triangle Park, N.C., during which she worked on a new book on Samothrace. In conjunction with the return of the newly cleaned Winged Victory (Nike) to its splendid perch on the Daru Staircase at the Louvre, Wescoat lectured on Samothrace, and particularly on the work in the Sanctuary centered on the Nike Precinct, in North Carolina, Ohio, New York, New Orleans, Aarhus, Turin, and Paris. In June Wescoat presented recent work in the Sanctuary of the Great Gods at a symposium held at the Akropolis Museum in Athens in conjunction with the exhibition *Samothrace: The Mysteries of the Great Gods*. Several publications came out within the year, most notably Wescoat’s contributions to *The Winged Victory of Samothrace*, published in French and English by the Louvre (eds. M. Hamiaux and L. Laugier), and “Building and Patronage in the Greek and Roman World” for *The Oxford Handbook of Greek and Roman Art and Architecture* (ed. C. Marconi). Also this year, Wescoat was appointed Samuel Candler Dobbs Professor of Art History, joining the strong cohort of named chairs within the department.

Additionally, in 2015 the Samothrace team had very strong success with external funding sources, receiving a grant from the Malcolm Hewitt Wiener Foundation to pursue scientific initiatives in the Sanctuary, a National Geographic grant to enhance the 3-D digital model and animations tracing the path of the pilgrim into the Sanctuary, a Partnership University Fund (PUF) Fellowship with Université de Bordeaux-Montaigne to investigate architectural networks of the northern Aegean, and an NEH collaborative Research Grant to publish the performative heart of the Sanctuary centered on the theater, stoa, and Nike Monument. The team will center its work on these projects for the next three years.



# NEWS

## Undergraduate News

### 2015 Senior Honors

**Jena Chandrakant Patel** Highest Honors for “A City Reborn: The Evolution of 17th-Century Representations of the City of London after the Great Fire,” written under the supervision of Sarah McPhee

**Young Joo Kim** High Honors for “A Study of Mythological Figures in Catacomb Art,” written under the supervision of Eric Varner

### Dorothy Fletcher Paper Prize

**Yujun Yan** First Place for “Civitates Orbis Terrarum at a Time When Local Knowledge Became Universal” (for Sarah McPhee’s Maps, Telescopes, and Travel: Exploring the Globe in the Early Modern Period)

**Hannah Rose Blakely** Second Place for “Kollwitz’s *A Weaver’s Rebellion: Cracking from the Inside Out*” (for Todd Cronan’s Methods and the Profession)

### John Howett Fellowship for Advanced Study in Art History

**Amina Khan** The Howett Fellowship, which supports travel abroad in preparation for an honors thesis, allowed Amina to travel in the United Arab Emirates to visit contemporary art galleries and museums. Her thesis will compare Western and Eastern framing of contemporary Middle Eastern and North African art.

### Other Undergraduate News

**Amina Khan** was awarded first place for a research paper of exceptional distinction on a topic pertaining to the Middle East and South Asia in the Department of Middle Eastern and South Asian Studies.

**Kaixin (Lorelei) He** presented a paper, “The Garden beyond Garden,” at the 2015 Georgia Undergraduate Art History Forum held at the University of West Georgia, Carrollton, in March 2015.

**Samantha Keng, Tristen Thompson, and Karuna Srikureja** were chosen to participate in the Mellon Summer Academy at the High Museum of Art. Karuna, a double major with Psychology, was subsequently selected for the coveted Mellon Undergraduate Curatorial Fellowship.

Many students in the department held prestigious internships at art institutions in Atlanta and beyond: **Adefolakunmi (Fola) Adenugba** at the High Museum of Art; **Bobeen Chung** at the Atlanta Contemporary Art Center; **Juliana De La Rosa** at the Museum of Contemporary Art of Georgia; and **Emily Rose Dixon** at the Michael C. Carlos Museum. **Amina Khan** interned last summer at the Guggenheim Museum in New York and **Jenifer Norwood** at the Orlando Museum of Art.

**Olivia Jane Grabowsky** and **Yining Wu** were selected for the Public Art Internship Program at the Carlos Museum, where they will work with Assistant Conservator Kathryn Etre to complete condition surveys for Emory’s sculpture collection.



Karuna Srikureja at the High Museum of Art’s Summer Academy. Karuna went on to receive the Mellon Undergraduate Curatorial Fellowship. In this picture, she is standing in front of Kara Walker’s *The Means to an End . . . A Shadow Drama in Five Acts* (1995), on which she gave a presentation in the gallery.

# NEWS

## Undergraduate Alumni News

### 2015

**Alexander Day**, Art History major and Arch Studies minor, is working in Los Angeles at Magic Pictures and Entertainment Studio.

**Margaret Gregg**, Arch Studies minor, is in her first year of graduate architectural studies at the University of Pennsylvania School of Design.

**Emily Huizinga**, double major with Psychology, is working in Washington, DC, at Latham & Watkins LLP.

**Hee Yeon Kim**, double major with Biology, is working for Wells Fargo in Charlotte, NC, as a wealth brokerage and retirement analyst.

**Griffin Murphy** is working as a medical technician at a hospital in Covington, LA, before applying to medical school.

**Jena Patel**, double major with Biology, is in medical school at Commonwealth Medical College in Scranton, PA.

**Jamie Shulman** is in the Executive Excellence Program at Saks Fifth Avenue in New York City.

**Johanna Tesfai**, double major with Mathematics, received a prestigious graduate fellowship from the Art History Department of the University of Texas at Austin, where she will be working closely with professor Jeffrey Chipps Smith.

**Margaret Wolf**, double major with Psychology, had a summer internship at Artnet, an online provider for the international art market, and is now in the Floater’s Program at Sotheby’s, New York.

**Yujun Yan**, double major with Economics and Arch Studies minor, had an internship focused on building architectural models at Mack Scogin Merrill Elam Architects in Atlanta.

### 2010

**Kaitlin Dastugue**, Arch Studies minor, earned a master’s degree in city and regional planning from the University of Pennsylvania and is now working for the Metropolitan Development and Housing Agency in Nashville, TN, in the areas of affordable housing, planning, and design. She also sits on the Design Review Committee for downtown building projects.

### 2008

**SangWook Lee**, Arch Studies minor, received the MArch degree from Columbia University’s Graduate School of Architecture, Planning, and Preservation in 2013. He is currently living in New York City with the former Bona Yoo, whom he married earlier this year, and working as a designer at Rogers Partners, an award-winning architecture and urban design firm that seeks to advance urban life and culture.

**Brian Martin**, Arch Studies minor, graduated in 2013 at the top of his class with a MArch degree from the University of Colorado, Denver, College of Architecture and Planning. While there, he participated in the Design/Build program, constructing a performing arts stage in Ridgeway, CO. He is currently a project manager at Tomacek Studio Architecture in Denver, supervising residential and commercial projects in Colorado, South Dakota, Arizona, and Montana.

### 2007

**Ben Arenberg**, Arch Studies minor, received his MArch from the Sam Fox School of Design and Visual Arts at Washington University and is now working as part of

a team of architects, researchers, planners, urbanists, and cyclists (!) at Christner Inc., in St. Louis. In May 2015 he married his Wash U classmate, Gwen Hutton.

### 2006

**Plamena Milusheva**, Art History major and Arch Studies minor, is research and development coordinator at Olson Kundig Architects in Seattle. Last summer she was awarded a one-month research fellowship in Civita di Bagnoregio from the Northwest Institute for Architecture and Urban Studies in Italy. In collaboration with her partner, Choong Ng, her project involved a set of visual experiments in two mediums: the existing ancient architecture of the town and projected light. Modifying physical architectural elements through projected images created alternative realities to suggest the viability of older buildings and question the need to tear them down to make room for new construction. In the longer term, they are interested in exploring how digital technologies such as projection could allow older architecture to participate in the progress of the field without destroying the physical historic context.

### 1997

**Ryan Crooks** received his MArch degree from Georgia Tech and is a licensed architect in Atlanta. Ryan is engaged in institutional, residential, and industrial practice and does specialized work in health care and sustainable design. His work has won several awards, and he has recently joined the faculty of the Georgia State Studio Program in Interior Design as an associate professor.



# NEWS

## Inaugural Summer Study Abroad Photo Contest in Rome



2015 Summer Abroad students in their traditional posed shot at the Doric Peristyle of Hadrian's Villa.

Twelve Emory students arrived in Rome on May 14 for an intensive three-week examination of the monuments and topography of the ancient city during the 2015 Art History Summer Study Abroad Program. Led by Eric Varner and graduate student and program assistant Joanna Mundy, this year's program included excursions to Hadrian's Villa at Tivoli and the archaeological remains of Rome's port at Ostia. Mundy led an additional field trip to Pompeii. Students also were able to visit a major exhibition at the Palazzo dei Conservatori, *The Age of Anxiety*, which gathered important works of Roman sculpture and painting created from the reign of the emperor Commodus through that of Diocletian borrowed from major museum collections throughout Europe and the United States. Students also participated in the first annual Summer Study Abroad Photo Contest, which had two categories for candid and art/archaeology photos. Ruiqi Yin was winner of the candid category with Anlan Tang as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up. Winners were awarded a dark chocolate Colosseum or *Bocca della Verità* (Mouth of Truth) from the Bottega del Cioccolato, one of Rome's premier chocolate shops.



2015 Summer Abroad student group with Eric Varner and PhD candidate Joanna Mundy.



2015 Summer Study Abroad Photo Contest winning photo in the art/archaeology category, by Darby Caso.



2015 Summer Study Abroad Photo Contest winning photo in the candid category, by Ruiqi Yin.



2015 Summer Abroad students sketching in the Piazza D'Oro of Hadrian's Villa.

## Graduate Student News

**Catherine Barth** was awarded a one-year Predoctoral Graduate Research Fellowship at the High Museum to continue research on the photographer Wynn Bullock, which she began in 2014 as a Mellon Graduate Fellow in Object-Centered Curatorial Research. She presented the paper "Painting with Light: Wynn Bullock's Color Light Abstractions, 1960–1965" at the Art History department's 2015 Graduate Symposium.

**Shelley Burian** held the Andrew Mellon Internship at the Carlos Museum during summer 2015, curating the exhibition *Threads of Time: Tradition and Change in Indigenous American Textiles*, which opens in January 2017 in the modern Andean gallery. She began work on the Wari Textile Project (<https://scholarblogs.emory.edu/waritextileproject/>) with the Carlos Museum and the Emory Center for Digital Scholarship, supported by a grant from the Andrew Mellon Foundation through the Emory Center for Creativity and the Arts Creation Stories Project.

**Jennifer Butterworth** gave a paper at the American Research Center in Egypt's Annual Meeting, April 24–26, titled "Innovation and Tradition in a C-Group Figurine from the Nubian Museum." She was awarded an ARCE Fellowship for 2015–2016 to support research for her dissertation, "Women in Clay: Lower Nubian Anthropomorphic Figurines in Their Regional Context," for which she is documenting clay figurines produced between 1850 and 1650 BCE by a little-understood civilization known today as the Lower Nubian C-Group. In summer 2015, with support from Art History's Tom Lyman Fund for Graduate Research Travel, she traveled to Khartoum to study and document 50 additional figurines in the Sudan National Museum.

**Julianne Cheng** held a Mellon internship at the Carlos Museum for work in the Greek and Roman collections. She participated in the American School of Classical Studies at Athens' Summer Session program. After completing the ASCSA program, she spent

the next few weeks working with Professor Bonna Wescoat at the Sanctuary of the Great Gods on Samothrace.

**Katherine Cupello** presented a paper, "The Antiquarian and the Digital Age: An Interactive Approach to Pirro Ligorio's Reconstruction of Ancient Rome," at the 61st National Junior Classical League Convention in Atlanta from July 28–August 2, 2014.

**Ashley Eckhardt** was awarded a Mellon Foundation Graduate Fellowship in Object-Centered Curatorial Research for 2015. In the summer she conducted research toward her fellowship project in Rome before participating in the Summer Session of the American School of Classical Studies at Athens. She then joined the excavations on Samothrace. In the fall she traveled to museums in Berlin, Munich, Vienna, London, and Copenhagen for further research on her project.

**Caitlin Glosser** presented a paper, "Painting Modern Life: Guillaume Apollinaire's *Et moi aussi je suis peintre*," at Elon University for the art history program symposium "Between, Among, and Across: Transhistories of the Visual."

**Cody Houseman** gave a paper, "Domitian's War Horse: Appropriating Equestrian Imagery in Statius, *Silvae* 1.1" at the annual Classical Association of the Middle West and South conference held in Boulder, CO, in March 2015. He presented a paper, "Campania as Crossroad: Allusion and Ambiguity in Statius' *Silvae* 1.1 and 4.3," at the international conference Flavian Campania, held in Naples, Italy, in September 2015. The proceedings will be published in 2017. The paper analyzes the extent of the Emperor Domitian's visual program and propaganda, particularly architecture and portraits, which had spread from Rome to Campania.

**An Jiang** presented a paper, "Karneia and Kitharoidos: Rereading a Laconian Cup in the Michael C. Carlos Museum" at the American Institute of Archaeology (AIA)

annual meeting in New Orleans in January 2015. A version of the paper will be published in *The Consumers' Choice: Uses of Greek Figure-Decorated Pottery* in the AIA series *Selected Papers in Ancient Art and Archaeology* and is due at the end of 2015. He received the Martin Ostwald Fellowship from the American School of Classical Studies at Athens and is a regular member of the American School of Classical Studies at Athens for the academic year 2015–2016.

**Kira Jones** gave a paper, "Searching for Inspiration in William Wetmore Story's *Hero Searching for Leander*" at the Art History department's Graduate Symposium in January 2015. She also gave a gallery talk on Story's pieces at the High Museum of Art in February 2015.

**Rachel Kreiter** gave a paper titled "Wonderful Things" in the Western Canon: Scholarly Bias and the Public Reception of Tutankhamun v. Tanis" at CAA in February 2015. In the summer she took part in the CCL/Mellon Foundation Seminar in Curatorial Practice. In September she gave an AntiquiTEA at the Carlos Museum titled "Egyptian Influences in Contemporary Art." She successfully defended her dissertation, "The Practices and Meaning of Reuse in Egyptian Royal Contexts," in late August.

**Graham Lea** assisted with the installation of the exhibition *God Spoke the Earth* last fall as part of his Mellon Internship at the Carlos Museum. As a component of the programming for the show, he participated in two gallery talks with Professor Joel LeMon covering the pieces in the exhibition. He spent the spring term at Universiteit Leiden in the Netherlands.

**Jennifer Lyons** presented a paper, "Ecclesia and Synagoga on the 'Wrong' Sides of the Cross at Chartres Cathedral," in a session, The Cross in Medieval Art, sponsored by the International Center of Medieval Art at the International Congress on Medieval Studies at Western Michigan University in Kalamazoo in May 2015. In August



■■■ NEWS ■■■

she began a one-year position as a visiting lecturer in medieval and Renaissance art at Clark University in Worcester, MA.

**Andi McKenzie** curated two Works on Paper exhibitions for the Carlos Museum: *God Spoke the Earth: Stories of Genesis in Prints and Drawings* and *Creating Matter: The Prints of Mildred Thompson* and is working on two exhibitions in 2015–2016: *‘The Waters and the Wild’: Alen Mac-Weeney Photographs of Ireland* and *At the Threshold: Approaching the Divine with the Carlos Museum Collections*. Her presentations included “God Spoke the Earth: Stories of Genesis in Prints and Drawings” (docent training), “God Spoke the Earth, Joan Waddell-Barnes’ illustrations for Thomas Mann’s *Joseph and His Brothers*” (Carlos Museum AntiquiTEA), “Creating Matter: the Prints of Mildred Thompson” (docent training), “Creating Matter: the Prints of Mildred Thompson” (gallery talk), and “Let’s Talk about Mildred!: A Collector’s Conversation with Wes and Missy Cochran, Donna Jackson, and Melissa Messina.”

**Joanna Mundy** spent the month of November 2014 in Rome conducting dissertation research under the Lemmermann Foundation Scholarship Award. In February she received the Walter Read Hovey Memorial Fund Award from the Pittsburgh Foundation for 2015–2016, and in April she was awarded the Beck Foundation Graduate Fellowship through the Emory Center for Digital Scholarship for 2015–2016. In May she was program assistant for the Art History Summer Study Abroad program, and in July worked with Professor Bonna Wescoat on the Samothrace archaeological project.

**Laura Somenzi** was awarded a Mellon Graduate Fellowship in Object-Centered Curatorial Research. Her projects are Giovanni Francesco di Rimini’s *Madonna Adoring the Christ Child* from the High Museum’s collection and an acanthus leaf

scroll in the Carlos Museum. She gave a Carlos Museum AntiquiTEA talk, “In and Out of Making: William Kentridge’s *Journey to the Moon*,” in March 2015.

**Meghan Tierney**’s Dolores Zohrab Liebmann Fellowship was renewed for a third year. She was conference session co-chair (with Julie Green, Michael C. Carlos Museum) for the session “Campus Museums + Community Engagement = Learning” at the Imagining America National Conference in Atlanta in October 2014. She gave a paper, “The Human/Animal Continuum in Nasca Sculptural Ceramics, c. 1–450 CE” in the session From Foragers to Empires: Recent Research on the South Coast of Peru at the Society for American Archaeology Conference in San Francisco in April 2015. She was also the graduate student representative for the Michael C. Carlos Museum’s Strategic Planning Task Force in spring 2015.

**John Tyson** published an article, “The Context as Host: Hans Haacke’s Art of Textual Exhibition,” in *Word and Image: A Journal of Verbal/Visual Enquiry*, September 16, 2015. His catalogue essays include “Not Strictly for the Birds: the Aesthetics and Ethics of Todd Forsgren’s Ornithological Photos,” in *Todd Forsgren: Ornithological Photographs*, edited by Alice Lovejoy, 2015; “Theresa Himmer: the Architectural Unconscious” and “Unhoming the Swimmer” in *Theresa Himmer: Two Works* (Reykjavík: Arnar Freyr Guðmundsson, 2015); and “Meredith Nickie: (Dis-)Lodgings and Dwellings” in *Meredith Nickie: Lodge in Your Throat* (Quebec: AXENÉO7, 2014). He has two reviews in publication, “Time for ZERO,” in *Art Inquiries* (formerly the *Journal of the Southeastern College Art Conference*), in December 2015 and “Review of Carol Magee, African Art in the American Imagination” in *caa.reviews*, March 2016. He presented the papers “Corporeal Kinetism: A Sense of Play, Performance, and Politics in the Work of Lygia Clark and

Hans Haacke” at Senses and Spaces, Real Colegio Complutense, Harvard University, in May 2015; “Programming and Reprogramming the Institution” at Hybrid Practices in the Arts, Sciences, and Technology from the 1960s to Today, at the Spencer Museum of Art at the University of Kansas in March 2015; and “Hans Haacke’s Animal Aesthetics and Ethics: Becoming Art, Becoming-Animal” in the Nexus of Animals and Humans: Space, Experience, Representation panel at the Southeastern College Art Conference in Sarasota, FL, in October 2014. As invited speaker and critic, he presented “‘Ludic Idiocy’?: Play, Performance, and Reprogramming in the Work of Hans Haacke” at Triangle Arts Association in Brooklyn, NY, in July 2014. He has recently successfully defended his dissertation and currently holds an Andrew W. Mellon Postdoctoral Curatorial Fellowship at the National Gallery of Art. In fall 2017, he will become assistant professor of art history at the University of Massachusetts, Boston.

**Elliott Wise** presented a paper, “‘Living Mirrors,’ the Window of the Eye, and Mystical Figurations in the Mérode Triptych” at the Sixteenth Century Society Conference, titled Figurative Language and the Visual Arts in Northern Europe, in New Orleans in October 2014. He also presented the paper “Mysticism and Marian Mediation in Rogier van der Weyden’s *Miraflores Triptych of the Virgin* and the Philadelphia Crucifixion Panels” at the Renaissance Society of America conference Images and Texts as Spiritual Instruments 1400–1600: A Reassessment at Humboldt Universität, Berlin, in March 2015. He recently accepted a tenure-track position at Brigham Young University in Provo, UT, where he is assistant professor of medieval and northern Renaissance art history.

**John Witty** was awarded a Mellon Graduate Fellowship in Object-Centered Curatorial Research at the High Museum and the Michael C. Carlos Museum.

■■■ NEWS ■■■

# Graduate Student Alumni News

**Sienna Brown** 10PhD is the new Nancy E. Meinig Curator of Modern and Contemporary Art at the Philbrook Museum of Art in Tulsa, Oklahoma. She is the coordinating curator for *In Living Color: Andy Warhol and Contemporary Printmaking from the Collections of Jordan D. Schnitzer and His Family Foundation*, which opened in Tulsa on October 18. Most recently she served as the Wallis Annenberg Curatorial Fellow at the Los Angeles County Museum of Art, where she worked on exhibitions of Ed Moses, John McLaughlin, a survey of prints and paintings by Oklahoma’s own Ed Ruscha, and drawings by LA artists from the 1960s and 1970s.

**Sheramy Bundrick** 98PhD, associate professor of art history at the University of South Florida, St. Petersburg, published articles in the peer-reviewed journals *Hesperia* (December 2014), *Classical Antiquity* (April 2015), and *American Journal of Archaeology* (July 2015). All three articles concern aspects of ancient Athenian vase painting and iconography.

**Jason Ciejka** 11PhD was appointed assistant dean in Emory’s Office for Undergraduate Education. He oversees the academic misconduct process and handles matters related to curricular proposals, endowed scholarships, and commencement awards and honors. In February he presented a paper, “To Publish or Not to Publish: Reporting Academic Integrity Cases to the College Community,” at the annual conference of the International Center for Academic Integrity in Vancouver.

**Delinda Collier** 10PhD has a book in press, *Repainting the Walls of Lunda: Information Colonialism and Angolan Art*, due in January 2016 from the University of Minnesota Press. She was granted tenure at the School of the Art Institute of Chicago in spring 2015. She is currently working on her second book, *Essays on the History of New Media Art in Africa*.

**Lisa Freiman** 01PhD is the inaugural director of Virginia Commonwealth University’s new 43,000-square-foot Institute for Contemporary Art (ICA), which was designed by world-renowned Steven Holl Architects. Currently under construction and expected to open in 2017, the \$37 million ICA will be a noncollecting contemporary art institution that features new commissions, exhibitions, music, experimental performances, and films by internationally recognized artists. The ICA is a university-wide initiative that will be an incubator for interdisciplinary experimentation throughout VCU and the broader public.

**Jessica Gerschultz** 12PhD is assistant professor in the Department of African and African-American Studies at the University of Kansas. In 2015 she received fellowships from the American Council of Learned Societies (ACLS) and the Hall Center for the Humanities at the University of Kansas for the development of her manuscript, “Decorative Arts of the Tunisian École.” Jessica published the article “A Bourguibist Mural in the New Monastir? Zoubeir Turki’s Play on Knowledge, Power, and Audience Perception” in the *International Journal of Islamic Architecture* 4(2), 2015. She is currently serving on the board of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA).

**Peri M. Klemm** 02PhD, professor of art history at California State University, Northridge, received a fellowship from the Andrew W. Mellon Foundation to create African art history content for Khan Academy’s Smarthistory site. She spent the summer at the Metropolitan Museum of Art, the Brooklyn Museum of Art, the Newark Museum, the National Museum of African Art, and the University of Pennsylvania Museum of Archaeology and Anthropology recording audio conversations around 50 works of art. The completed videos will be free and available in several languages to learners around the globe. Peri also presented papers at the San Diego Museum of Art and the African Studies Association Annual Meeting.

In spring 2015 **Sarah Kyle** 10PhD was appointed associate professor of humanities at the University of Central Oklahoma. She is also director of the new Master of Arts in Liberal Studies program. Her book, *Medicine and Humanism in Late Medieval Italy: The Carrara Herbal in Padua*, is submitted and under review, and the article “Ancestral Memory and Petrarch’s De Remediis utriusque Fortunae in Carrara Padua” is forthcoming this fall in *Mediaevalia*. She continues to lead study abroad classes in Rome and looks forward to returning to Italy next summer.

**Karen O’Day** 03PhD participated in the Pre-Columbian Studies Workshop “The Art and Archaeology of Central America and Colombia,” sponsored by Dumbarton Oaks Research Library and Collection in collaboration with Smithsonian Tropical Research Institute in Panama City, Panama, from January 26–29, 2015. The workshop, which was attended by colleagues in Europe, Latin America, Canada, and the US, was part of the ongoing project to publish the catalog for the Central American and Colombian collection.

**Jeffrey Thompson** 06PhD was promoted to associate professor of art history at Sewanee: the University of the South in May 2015. He is also chair of film studies.

**Laura Wingfield** 09PhD gave the Americas lectures in ARTHIST 101 and taught Art of Mesoamerica while Rebecca Stone was on sabbatical in 2014–2015. She curated the exhibition *Spider Woman to Horned Serpent: Creation and Creativity in Native North American Art* for the Carlos Museum. She also supervised five student interns for the Carlos and collaborated with museum staff, collectors, and Stone on upcoming installations. For the Nasher Museum at Duke University, she curated the new Americas gallery in their revived permanent collections space.



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

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## Art History Alumni Information Request

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

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

Address \_\_\_\_\_

Current educational/career status or other information, including memories of the department that you would like to share in 2016, our 51st year:

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

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

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