

Bidding Farewell

Crawford Joins Department

Rose Library Collections

Unmasking Materials and Process

Samothrace Report

Faculty

Undergraduates

Undergraduate Alumni

Graduate Students

Graduate Student Alumni



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 Copyeditor: Stacey Jones Designer: Gordon Boice

Letter from the Chair

Greetings in this 51st year of Art History at Emory



nother year has come and gone, and I have much to report. Our colleague Judith Rohrer, recently elected a corresponding member of the Royal Catalan Academy of Fine Arts of Saint George and world-renowned for her expertise in Catalan architecture, retired at the end of the 2015-2016 academic year. Judy helped establish the department's Architectural Studies minor, and she mentored many students who went on to train as architects at premier programs throughout the US. We'll miss her greatly. An article detailing Judy's accomplishments appears in this issue of the Art History newsletter.

A second piece of news, closely related to that of Judy's departure, is the arrival of a new colleague expert in modernist and contemporary architecture. We're very pleased to report that Christina Crawford (AM and PhD, Harvard University) has joined our faculty: she works on socialist utopian architecture and Soviet urban praxis during the first half of the 20th century. Christina, along with her colleagues Sarah McPhee and Bonna Wescoat, will take charge of the Architectural Studies minor and, during

2016–2017, she has kindly agreed to serve as Architectural Studies adviser. In particular, she will form part of two scholarly communities in the department: the architectural historians on the one hand (Wescoat in Ancient, McPhee in Early Modern), and the vibrant cluster of scholars working on modern and contemporary art (Todd Cronan in European Art between 1880 and 1950, Lisa Lee in Postwar and Contemporary Artistic Practice, and Susan Gagliardi in African). We are delighted to have her on board. An article on Christina appears on page 5.

And a third noteworthy faculty development, mentioned last year but worth reiterating: Renée Stein, senior conservator at the Michael C. Carlos Museum, is now also a full-

Visit our website at arthistory.emory.edu.

Letter from the Chair continued from page 1

fledged member of the Art History department, having accepted the position of lecturer.

The department will be changing substantially over the next few years. One of our visual artists, Kieran Moore, who teaches Art History 111 and 112, Foundations of Art Practices, along with various studio courses, has signaled his intention to retire at the end of this academic year. And two further colleagues—our Egyptologist Gay Robins and Ancient Americanist Rebecca Stone Bailey—have indicated that they plan to retire at the end of the next academic year. We hope to "replace" all of them, which isn't to say that these valued colleagues are in any facile sense replaceable. Yet one learns over time that there's no such thing as a permanent, or fixed, department. Departments change. They gradually age and, conversely, they experience renewal when younger colleagues join the ranks, scholarly projects shift, courses are revised, new initiatives are begun, and long-running ventures are brought to a close. But, that said, our model of building strength in faculty clusters— Ancient, Medieval and Early Modern, Modern and Contemporary, and Architectural Studies—has proved successful for the department. Not only has it knitted us more closely together by strengthening our commitment to scholarly exchange across subfields, it has also encouraged us to respond flexibly as a group to larger developments in the field such as the turn toward the study of materials and their handling and, allied to this, to conservation and conservation science as primary sources of art-historical interpretation.

Last but certainly not least: our beloved visual resources librarian, Frank Jackson, retired on September 23rd of this year. You'll find on page 13 the text of the testimonial read last August at a celebration of Frank's 25 years as an Emory College employee. Frank's accomplishments are many and varied. He expertly curated the slide library, working closely with every departmental faculty member. He helped us transition from slides to digital images and converted the VRL into a digitized collection, and then migrated the department's digitized assets from Luna to Artstor Shared

Shelf. And, he took it upon himself to learn new skill sets that allowed him to assist faculty in developing various digitized humanities projects. Frank also liaised between the department and his counterparts in the Emory Center for Digital Scholarship. We're all very grateful to him for his 25 years of loyal service to the department, and shall miss him greatly.

Every year it's my great pleasure to thank supporters of the department. Ann Uhry Abrams continues to enable graduate student travel with support from the Ann Uhry Abrams Family Foundation Fellowship (see page 4).

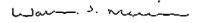
For three years Larry and Lauri Regan have funded the John Howett Fellowship for Advanced Study in Art History, which enables undergraduate honors students to travel abroad during the summer. This year's award went to Ekaterina Koposova, who visited museums in Antwerp, Paris, and Vienna, where she studied paintings connected to her honors thesis project on Peter Paul Rubens's allegories of peace (see page 5).

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 fund earmarked for research and teaching in Egyptology.

We remain deeply indebted to Dana Ruben Rogers 87C and Greg Rogers, who generously endowed the department's David Heath Lectures in Modern and Contemporary Art. The speaker this past spring was Amie Spiegel, an acclaimed photographer, video artist, and filmmaker. Her talk focused on her three-part installation *Provenance*, recently exhibited at the Metropolitan Museum of Art, New York. In the words of my colleague Lisa Lee, which appeared on the poster advertising Siegel's lecture, "*Provenance* is a touchstone in Siegel's work, with its accumulative, cinematic representation of economic and political cycles."

Each year we feature a loyal donor in our newsletter. In this issue Susan Todd-Raque explains why she makes an annual donation to the department. We're very grateful to her and to all our donors.

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
2016 Distinguished Scholar of the American Catholic Historical Association

Department Celebrates Judith Rohrer's Illustrious Service to the College and University at Retirement

Walter S. Melion

ur distinguished colleague Judith Rohrer, associate professor of art history, retired at the end of spring term, after 28 years of service at Emory. She is a world-renowned scholar of modern and contemporary architectural theory and practice, whose special field of expertise is *La Nova Escola Catalana*—Catalan architecture of ca. 1880 to ca. 1925 and, in particular, the architects Josep Puig i Cadafalch and Antoni Gaudí. Judy's eagerly awaited magnum opus, a study of Gaudí's most famous building, the "expiatory temple," known as the Sagrada Família, is nearing completion.

Judy received her PhD from Columbia University in 1984 and taught at Trinity College, Swarthmore, Wesleyan, and other schools before accepting a position at Emory in 1988. She has been a crucial member of the faculty cluster in the art history department focusing on modern and contemporary art and art theory as well as the cluster focusing on architectural history. Her 1989 exhibition at La Caixa in Barcelona, J. Puig i Cadafalch: Architecture between the House and the City, included archival drawings, plans, and other material hidden away in the attic of the architect's home for decades, which she discovered and catalogued with the help of his granddaughter. The catalog for that exhibition remains the most important scholarly publication on this modernista architect who was also a political activist and eventually president of Catalonia. Judy's 1987 exhibition at the Cooper-Hewitt Museum in New York City, The Catalan Spirit: Gaudí and His Contemporaries, served to introduce an American audience to the range and splendor of Catalan modernisme, and her much-cited essay on the Sagrada Família in the exhibition catalogue Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí, published in conjunction with a major show that originated at the Cleveland Museum of Art and traveled to the Metropolitan Museum of Art, is considered the sine qua non of studies on



the temple. In addition, she has written numerous essays on the Sagrada Família as a cultural vessel or, better, polemical node for competing and complementary discourses of identity—Catholic, Catalan, conservative, progressive, orthodox, avantgarde, separatist, etc.

During her many decades of research in the city, Judy has become something of a cultural icon in Barcelona, where she is both revered and beloved. In June 2011, in recognition of her "scholarly dedication to Catalan art and architecture," she was inducted into the Royal Catalan Academy of Fine Arts of Saint George, one of the highest honors that the cultural community in Barcelona can bestow. At the induction ceremony, she was selected to deliver the Formal Acceptance Speech and Words of Thanks—on behalf of the five new incoming members. She delivered the address in fluent Catalan. In November 2010 she was invited to attend the Papal Dedication and Consecration of the Sagrada Família Basilica, in recognition of her "scholarly work related to the history of the temple."

Her lecture courses and seminars on 19th- and 20th-century architecture, even when they focused on theory, were grounded in firsthand observation. Her students were often to be found closely studying and surveying buildings on campus or analyzing the ways in which designed and built space are experienced, represented, and inhabited. Field trips to sites in Atlanta, Alabama, and New York City extended the scope and depth of her seminars.

Judy's service contributions to the Art History department are too numerous to count. She was instrumental in the founding of the department's Architectural Studies minor and over the last 28 years labored tirelessly in support of the minor, mentoring many excellent students who have gone on to become successful architects, architectural historians, and museum professionals. She jointly served as faculty adviser to the Architecture Club. For her exemplary accomplishments on behalf of students, she was awarded the George Cuttino Award for Faculty Mentoring in 2004.

Judy chaired the department for a total of nine years, between 1994 and 1997, and again between 2005 and 2011. During this time she initiated our annual departmental newsletter and worked closely with alumni to endow the annual David Heath Lecture in Modern and Contemporary Art and the John Howett Fund for Undergraduate Seminar Travel. In addition to serving on innumerable departmental and collegiate committees, she chaired four search committees and served on another eight. In her capacity as an architectural historian, she sat on the Campus Development Committee every year since 1991. As a connoisseur of classical music, she served on the Candler Concert Series Committee from 2006-2009, and again from 2012-2015. And this is just to scratch the surface of her extraordinary record of service to the college and university.

We in Art History are very grateful to Judy, and we wish her all the best as she embarks on what will surely be a richly productive retirement.

Traveling to Croatia and Italy to Study Veneziano Altarpieces as Abrams Family Foundation Fellow

Walter S. Melion

ohn Witty, a PhD student of Jean Campbell, was this year's recipient of the Abrams Family Foundation Fellowship. His dissertation, "The Santa Chiara Polyptych and the Media of Devotion in Fourteenth-Century Venice," focuses on the mediating functions of the materials and ornaments in Paolo Veneziano's Santa Chiara Polypytch. He asks how the polyptych's elaborately carved and gilded architectural frame supported and enhanced the altarpiece's liturgical and devotional functions, with specific reference to Franciscan church architecture and to such representational models as the San Donato Icon formerly displayed in the Basilica of Santi Maria e Donato, and the Pala Feriale and Pala d'Oro of San Marco.

Witty used the Abrams Family Foundation Fellowship to fund onsite study of altarpieces attributed to the workshop of Paolo Veneziano in venues outvisited the town of Vodnjan on the Istrian peninsula in Croatia, where the polyptych of the Blessed Leone Bembo was deposited, along with the beato's relics, during the Napoleonic occupation of Venice. Finally, he traveled to the Croatian town of Krk to see the important workshop altarpiece in the cathedral featuring St. Lucy.

In these various altarpieces Paolo Veneziano's inventive use of the frame converts it into a threshold between various loci of veneration—heavenly and earthly. This threshold, in the ways it was visualized and negotiated, stands as proxy for the mysterious relation between Christ's flesh and spirit, humanity and divinity, which the votary was expected to meditate on during Mass and

the liturgy of the hours. Witty's hunch is that the family of Andrea Dandolo provided the impetus for Paolo Veneziano's wooden adaptations of goldwork motifs from the *Pala*



Photo: Paolo Veneziano, *Santa* Chiara Polyptych, 1336–1340 Gallerie dell'Accadmia, Venice

side Venice and the Veneto. Many of Veneziano's altarpieces were dispersed in the 19th and 20th centuries, but some of the intact ones are to be found further afield in remote locations such as San Severino Marche near Foligno as well as in Rome, at the Museo di Palazzo Venezia. With Trieste as his ultimate destination, where the Museo Civico displays a large altarpiece featuring Clarissan imagery, Witty also made stops in the towns of Carpineta di Cesena and Piove di Sacco near Padua to see additional altarpieces. He then

d'Oro in the Santa Chiara Altarpiece and other polyptychs. Crucial to Witty's argument is comparative analysis of the format, function, and meaning of Veneziano's major surviving altarpieces in the museums and churches that he would not have been able to visit without the Abrams Family Foundation Fellowship.

On behalf of the department, I want to thank Ann Uhry Abrams and the Abrams Family Foundation for their continuing generosity, which makes it possible for us to offer our graduate students this wonderful fellowship opportunity.

Architectural Historian Christina Crawford Joins Art History

Walter S. Melion

Christina Crawford (PhD, Harvard University) recently joined the Art History Department. She is an architectural historian, and also an architect, urban designer, and historian of urban form. She received her AM in architecture, landscape architecture, and urban planning from Harvard in 2013, having been awarded an MArch with distinction from the university's Graduate School of Design in 2003. She defended her dissertation, "The Socialist Settlement Experiment: Soviet Urban Praxis, 1917-1932," in spring 2016. The dissertation examines the intersection of architecture and urbanism in the Soviet Union during the early post-revolutionary years of the New Economic Policy (1920-1927) and the First Five-Year Plan (1928-1932), when capitalist and

socialist economic models co-existed and divergent and yet standardized architectural projects were realized in Baku, Azerbaijan, Magnitogorsk in the southern Urals, and Kharkiv, Ukraine.

Among her publications are a book chapter co-authored with Tim Love, "Plot Logic: Character Building through Creative Parcelisation," which appeared in the volume *Urban Design and*



the Real Estate
Development
Process, co-edited
by Steve Tiesdell
and David Adams.
Her article "From
Tractors to Territory:
Socialist Urbanization Through
Standardization"

is forthcoming in the *Journal of Urban History* and "From the Old Family—to the New" was published in *Harvard Design Magazine* (no. 41) in 2015.

Crawford organized the panel "Americanism as Urban Generator in Inter- and Postwar

Europe" at the Urban History Association
Seventh Biennial Conference held in Philadelphia
in 2014. Upon invitation, she presented her work
at Landscapes of Housing, a colloquium jointly
organized by the Mellon Initiative in Urban
Landscape Studies at Dumbarton Oaks and the
Harvard Mellon Urban Initiative in October 2016.
She has presented papers at scholarly conferences in the US and abroad, such as the Second
World Urbanity Conference in St. Petersburg,
Russia, and the Ekaterinburg Academy of Contemporary Art, in Ekaterinburg, Russia, and has
given several invited talks at the New England
Chapter of the Society of Architectural Historians.

Her fellowships include a Jens Aubrey Westengard Scholarship from the Harvard University Graduate School of Arts and Sciences and a Sidney R. Knafel Dissertation Completion Fellowship from the Weatherhead Center for International Affairs at Harvard University.

We are very pleased to welcome Christina to the department.

Gods' Peace as Celebrated by Peter Paul Rubens

Ekaterina Koposova 16C

he John Howett Fellowship for Advanced Study in Art History has played a crucial role in my research on Peter Paul Rubens' *Union of Earth and Water*, which began last spring in Dr. Melion's Rubens seminar. What started as the interpretation of a single painting has now grown to include many other works by Rubens that put forward his vision of peace. Following Terence's apothem, "Without Ceres and Bacchus, Venus Freezes," Rubens created images that implicitly represent the union of the three gods, to signify how the fruits of peace in Europe are joy (Bacchus), abundance (Ceres), and love (Venus). The *Union of Earth and Water* enriches and enlivens this allegorical imagery by inserting water deities. I visited Paris, Antwerp, Brussels, Munich, and Vienna, where I examined paintings by Rubens as well as paintings studied by him that feature river gods and incorporate them into complex political allegories.

I had never traveled to Belgium or Austria. Whereas Vienna reminded me of St. Petersburg, where I grew up, Antwerp was a surprising combination of the old and the new—magnificent 20th-century buildings standing cheek by jowl with equally superb 16th- and 17th-century palaces and churches. Take, for instance, the 16th-century Cathedral of Our Lady, located close to the first European skyscraper, built in the '20s. Antwerp is the world's great repository of early modern Netherlandish painting.

One important discovery I made during my travels is that, in their role as political symbols of good rule, river gods are not unique to the Netherlands, nor confined to the realm of pageant decorations and paintings. They appear also in the form of architectural sculpture and interior decoration. River gods were a recognizable metaphor in Rubens' time, which he used to embody



political arguments. This is true, I realized, not only of the *Union of Earth and Water* but also of works such as the *Meeting of the Two Ferdinands* and the *Four Rivers of Paradise* (Vienna). I had the chance to closely study numerous pictures by Rubens that portray Ceres, Bacchus, and Venus, either on their own or embedded in larger mythological allegories focusing on peace. Most important among these were *The Birth of Venus* (Brussels), *Drunken Silenus* and *Minerva Defends Peace from Mars* (Munich), *The Feast of Venus* (Vienna), and *Adam and Eve* (Antwerp). Visiting Rubens' house and burial place in Antwerp affected me very deeply. Seeing where this extraordinary painter lived, worked, and was laid to rest will remain one of the fondest and most powerful memories of my life.

Cataloging the Stunning Photography of Clarence John Laughlin and His Role Model, Eugène Atget

Catherine Barth, PhD candidate

rom September 2015 to September 2016, I held the Mellon Graduate Research Fellowship at the High Museum of Art, working closely with the curator of photography, Brett Abbott, on a project related to my research in 20th-century American photography. My primary focus for the fellowship was to research, rehouse, catalog, and digitize the High Museum's Clarence John Laughlin photography collection. The Clarence John Laughlin collection is one of the High's largest monographic collections of a Southern photographer, consisting of 118 prints by the New Orleans-based artist.

In the first few months of my fellowship, I catalogued all of the newly acquired works in the Laughlin collection and arranged for the prints to be digitized. I also arranged for Atlanta-based works-on-paper conservator Stephanie Watkins to examine the Laughlin prints in the High's collection and prepare them for treatment. In November, Sarah Meister, photography curator at the Museum of Modern Art, visited the

High and for two days I assisted her while she studied the High's collection of photographs by French photographer Eugène Atget. Atget's work had a strong influence on Clarence John Laughlin, who admired the Parisian's prints of sculpture, shop windows, and architectural detail. With Meister, I learned how to identify Atget's different printing processes, from albumen silver prints, to matte albumen prints, and finally to gelatin silver printed-out prints. I also worked with appraiser Dale Stulz learning about how one evaluates prints as he examined the prints of the Laughlin collection. Archival research at the close of the 2015 year took me to the Smithsonian American Art Museum's Photograph Archives, where I met with Denise Wamaling (collections manager of Graphic Arts) and Jennifer Bauman (photograph archives coordinator, Research and Scholars Center). I also viewed Laughlin prints at the Phillips Collection with Michele DeShazo (assistant registrar for visual resources and collection). I shared my training in collections care with other fellows and interns at the museum as well.

In the spring of 2016 funds from my fellowship allowed me to travel to New Orleans, where Laughlin lived and worked for most of his artistic career. I spent a week reading through his papers and related archival material at the Historic New Orleans Collection and spoke with John Lawrence, director of museum programs, and



Jude Solomon, associate curator, about Laughlin's work. I visited the gallery of Joshua Mann Pailet, founder of A Gallery for Fine Photography, New Orleans, and viewed prints at the New Orleans Museum of Art with Russell Lord, Freeman Family Curator of Photographs. I also viewed Laughlin's early photographs of New Orleans at the Southeastern Architectural Archive of Tulane University with the assistance of archivist Kevin Williams. In April I continued my research on Laughlin's photographic career with a trip to the Center for Creative Photography, where I read correspondence between Laughlin and his contemporaries, Wynn Bullock, Paul Strand, and Henry Holmes Smith and viewed prints with Jae Gutierrez, Arthur J. Bell Senior Photograph Conservator. At the beginning of May I returned to New Orleans to finish research in the Historic New Orleans Collection archive, continuing the fruitful conversations I had begun with John Lawrence and Jude Solomon in March and deepening my understanding of Laughlin as an artist.

During my time in Atlanta in the spring, I presented on my fellowship research at two docent-training sessions and taught a class on the history of photography in the Works on Paper Study Room at the High, sharing my research and the expertise I had gained this year with the greater Atlanta community. I assisted Molly

Kalkstein, research associate at the Center for Creative Photography, who visited the High in May to complete research on CCP's Harry Callahan Project. Our meeting was fortuitous in that we were able to share experiences of researching large monographic collections in a museum setting, and I was able to view more work in the High's collection by Harry Callahan, a contemporary of Laughlin's who also photographed the American South in the 20th century.

Over the course of the summer I compiled all of the research completed into an essay on Laughlin's work, which will be published in the form of an Online Scholarly Catalogue Initiative (OSCI) publication on the High's website. Additional information on Laughlin that I discovered during my travels will be included in appendices to this publication, including an extended bibliography, illustrated chronology, and description of the photographer's printing process. Five Laughlin prints from the High's collection underwent conservation treatment in 2016 to preserve the prints and to enable better care and handling. High-resolution photos of the prints were captured before and after treatment, and will be included in my research publication on Laughlin. Funds from the fellowship also allowed me to travel to the George Eastman Museum in June for a workshop on making gelatin silver dryplate negatives. This workshop allowed me to gain more hands-on experience in the darkroom, helping me better understand the techniques used by photographers in their studios and giving me a better sense of the relationship between photographic negatives and positives. This kind of workshop was not something that I would have been able to participate in without fellowship support, and as a photo historian I found the experience valuable for future research. Finally, the summer came to a close with a trip to the Indiana University Art Museum, where I spoke with its director, David Brenneman, about their photography collection and met with Sarah Greenough, senior curator, Department of Photographs at the National Gallery of Art, who in turn visited the High to view works from the collection.

At the culmination of my fellowship in September, I presented my research to staff members at the museum and at a special event for the High's Friends of Photography and Emory University faculty. I selected a number of prints from the High's Clarence John Laughlin collection and described the evolution of his artistic vision. These presentations brought my fellowship full circle and made apparent to me how much I had learned during my fellowship year.

My research on the Laughlin collection at the High has opened up new avenues and areas for thought, pointing me in new directions for my dissertation research, which seeks to place Laughlin in dialogue with other midcentury photographers such as Wynn Bullock and Henry Holmes Smith. The Mellon Graduate Research Fellowship has been an incredibly rewarding experience in that I have not only had the opportunity to broaden my research but also to build professional relationships with individuals at museums and institutions throughout the United States. My experiences at the High also have given me training in art handling, collections care, cataloguing, digitization, and publication preparation. The skills I have acquired this year have given me a strong platform on which to build my future work as a photographic historian.

Interpreting Renaissance Christian Devotion and the Lorenzo Costa's *Eight Saints* at the High

John Witty, PhD candidate

A recent Friday morning found me at the High Museum meeting with education staff member Ginia Sweeney and Kress Interpretation Fellow Eva Berlin to discuss the didactic materials that will enhance the display of the objects I researched with the support of the Mellon Graduate Fellowship in Object-Centered Curatorial Research. We enjoyed a productive conversation about how best to approach the challenges of interpreting for museumgoers the series of eight small panels of saints attributed to Lorenzo Costa. Though they are divorced from their original context and have a less than extensive provenance record, the panels present the opportunity to familiarize museum visitors with the symbolic language of Renaissance Christian devotion and the monumental formats and contexts in which objects such as the High Museum's panels were displayed. Drawing on my research report, my colleagues at the High have developed exciting interactive displays that will engage audiences with questions of narrative and the ways images come to be invested with meaning in historical contexts.

Whereas the panels are being put on view in the coming months, most of the research for the project was undertaken in the summer of 2015. Since the publication of Roberto Longhi's Officina Ferrarese in 1934, the panels have been attributed to Lorenzo Costa. Responding to this foundational publication, I traveled to London, Bologna, Baltimore, and Washington, D.C., to see as many works as possible by the artist. At London's National Gallery, Caroline Campbell, head of curatorial departments, gave generously of her time, accompanying me into storage to view a monumental altarpiece by Lorenzo Costa that the museum was in the process of reframing. To my mind, the fine details in the London paintings did not strengthen the attribution of the High's panels to Lorenzo Costa, but the curators' decisions in reframing the components of the altarpiece are a helpful precedent for how institutions like the High Museum can approach the display and interpretation of panels removed from their historical contexts as a result of the vicissitudes of 19th- and 20th-century collecting



Approaching the church of San Giovanni in Monte on the trail of Lorenzo Costa in Bologna.

tastes, which often involved display in ahistorical frames. In the coming year the eight small panels of saints donated to the High by the Kress Foundation will be displayed to the public for the first time in decades, accompanied by exciting materials that will help visitors productively engage with the questions attendant on so many Renaissance objects in American collections.

Mellon Graduate Fellow Julianne Cheng Explores New Ways to Render the Hidden Visible

Julianne Cheng, PhD candidate



s a Mellon Graduate Fellow in Object-Centered Curatorial Research for 2016, I had the opportunity to work on two exciting projects. My primary research concentrated on the pottery fragments by the brilliant late archaic Athenian cup-painter Onesimos at the Carlos Museum under the guidance of Jasper Gaunt, curator of Greek and Roman Collections and an expert in Athenian pottery. Also working closely with the Mellon Fellow in conservation Brittany Dinneen, I examined the fragments with a new imaging technique, reflectance transformation imaging (RTI). RTI uses a series of different lighting conditions to create a composite image that renders surface details particularly legible. Using this approach, I was able to capture images of the preliminary sketch lines by Onesimos normally obscured by the final painted scenes and the luster of the ceramic surface. Before painting and firing a vase, artists would first sketch their figures into the surface of the clay using a piece of wood or charcoal. These sketches guided the painted lines, but they also revealed changes between the preliminary and final compositions. Studying these preliminary sketches with RTI has shed

light on the working process and artistic personality of Onesimos.

Over the summer I traveled to New York, Boston, and Los Angeles, where I was able to photograph numerous works by Onesimos and gather significant data for my project. I spent a week working through the fragments at the Getty Villa in Malibu, California, and I had the opportunity to discuss my project and receive critical feedback from several conservators and the associate curator in the Antiquities Department. In the fall I made my way through Europe, visiting museums and collections including the Beazley Archive and Ashmolean in Oxford; the British Museum in London; the Louvre and Bibliothèque Nationale in Paris; the Altes Museum in Berlin; the Royal Museum of Art and History in Brussels; and the Antikenmuseum and a private collection in Basel. Through the generosity of museum curators and staff, I was given access to and permission to perform RTI on a wealth of pottery, which yielded interesting finds about preliminary sketch lines and Onesimos.

My secondary project focused on a recent acquisition at the High Museum, a collage by Romare Bearden, *Artist with*

Painting and Model, from his Profile/Part II, The Thirties series. Under the direction of Stephanie Heydt, Margaret and Terry Stent Curator of American Art at the High, I researched Bearden's larger Profile/Part I and II collage series. I was asked to track down the location of the pieces in his Profile series while considering how they fit within his career-long interest in serial works

I am very thankful for the opportunity to work on these projects under the guidance of truly wonderful curators and conservators at the Carlos and High museums. The Mellon Fellowship has provided me with invaluable experiences that will enrich my graduate career.

Ashley Eckhardt, Mellon Graduate Fellow, on *Head of a Goddess* and William Wetmore Story's Personification of Jerusalem

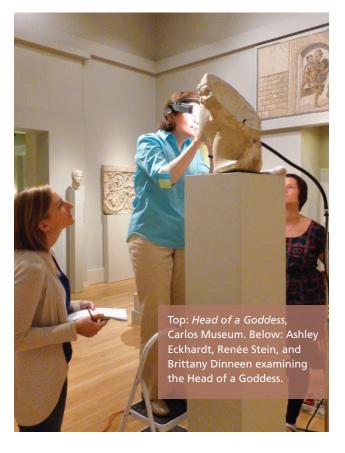
Ashley Eckhardt, PhD candidate

he Mellon Graduate Fellowship in Object-Centered Curatorial Research provided me with the unprecedented opportunity to research two objects in the collections of the Michael C. Carlos Museum and the High Museum of Art. My primary project centered on the Head of a Goddess, perhaps Demeter, in the Carlos Museum, and my secondary project examined William Wetmore Story's Jerusalem in Her Desolation at the High. The Head of a Goddess documents the complex interactions between Greece and Rome in the second century BCE, while

Jerusalem exhibits the numerous sources—both ancient and modern—that influenced an important neoclassical sculptor.

Through this fellowship, I had the distinct pleasure of working with numerous staff members of both institutions, especially Jasper Gaunt, Ancient Greek and Roman curator at the Carlos, Stephanie Heydt, curator of American art at the High, and Renée Stein and Brittany Dinneen, conservators at the Carlos. Under the direction of Stein and Dinneen, we examined the Head of a Goddess to understand better its technical components. Tooling around the collar of the neck of the Head of a Goddess indicates that it would have been set into a body

of another material and thus formed part of an acrolithic statue. Acrolithic statues combined a wooden body or core, often gilded or covered in bronze sheeting, with exposed flesh such as the head and limbs carved from marble. In addition, the Carlos head was hollowed out and pieced together, with technical details also found in other extant second-century BCE acrolithic heads. We also examined the work under ultraviolet illumination, which revealed that the areas of modern reconstruction were limited to those already recognized, namely the nose, chin, and proper right eye.





The style and technique of the Carlos head are closely related to a group of late Republican acrolithic sculptures found around Rome. Together these works reflect the repercussions of Rome's expansion in the eastern Mediterranean in the second century BCE, as the Romans appropriated and emulated Greek elements in their architecture and sculpture, thereby expressing the growing power of the Roman world. To help situate the Head of a Goddess within this context, I was able to travel to many of the major Greek and Roman sculpture collections in Europe to examine comparanda. My research took me to Rome, Vienna, Germany, Paris, England, and Copenhagen, where I not only saw an impressive amount of sculpture, but also had the wonderful opportunity to discuss my project with museum curators and scholars.

My secondary project resulted in fascinating discoveries about the references comprised by American neoclassical sculptor William Wetmore Story's personification of Jerusalem. Not only did Story incorporate elements of Jewish iconography into the work to clarify the subject; he also made reference to artifacts such as ancient Roman coins depicting *Iudaea capta* (captured Judaea).

The research I conducted as part of my Mellon fellowship greatly enriched my graduate studies and ultimately led to a topic for my dissertation, in which I will expand on the work begun with the *Head of a Goddess*. I am extremely grateful to the scholars and museum professionals, both near and far, who contributed their expertise to my fellowship projects.

Center for Curatorial Leadership Summer Seminar

John Witty, PhD candidate

fter taking the initial plunge into the archives for my dissertation research this summer, I was thrilled to participate in the whirlwind experience of the Center for Curatorial Leadership's Mellon Foundation Seminar in Curatorial Practice. I found new friends and colleagues in my fellow seminar participants, 14 students from across the country specializing in a broad

range of art-historical fields. The fact that the seminar is limited to students who have passed their qualifying exams and chosen a dissertation topic encourages a strong sense of mutual support and a free exchange of ideas on how to approach the many challenges of the final phases of doctoral study.

The bracing schedule included visits to more than 12 New York cultural institutions, and meetings with many highly esteemed leaders in the field. One day in particular stands out in my memory. We had an early start in the boardroom of Sotheby's. Amy Capellazo, head of the auction house's Fine Arts Division, spoke to us about her vision for the influential company's future in today's competitive

art market. Before the day was over, Capellazo's of-the-moment energy was counterpointed by Philippe de Montebello's stately narration of his 30-year tenure as director of the Metropolitan Museum of Art. The great diversity of experience reflected in these two encounters represents the breadth of material covered in the program.





While we toured collections with curators across New York City and its surroundings, I found our visit to the Metropolitan especially enriching. Luke Syson, Iris and B. Gerald Cantor Curator in Charge of the Department of European Sculpture and Decorative Arts, whose scholarship on Italian Renaissance art was an essential source for my master's thesis, shared his plans for the ongoing reinstallation of the Metropolitan's sculpture and decorative arts galleries. I will continue to revisit Navina Haidar's comments on her approach to ornamental traditions in her acclaimed reinstallation of the Islamic Galleries as I move forward with my dissertation study of frames and ornament in 14th-century Venetian painting. For any students interested in pursuing museum careers, the Center for Curatorial Leadership's Mellon Foundation Seminar is an invaluable resource. Emory graduate students have been members of each year's cohort, a trend that I hope will continue.



Unmasking Materials and Process

Examination of a West African Helmet Mask at the Dallas Museum of Art

Brittany Dolph Dinneen, Renée Stein, and Susan Elizabeth Gagliardi

In May, assistant professor Susan Elizabeth Gagliardi traveled to Dallas with conservators Renée Stein and Brittany Dinneen of the Carlos Museum to examine a helmet mask in the collection of the Dallas Museum of Art (DMA) with DMA conservator Fran Baas. During two days of intensive visual analysis and data collection, the art historian and conservators engaged in lively discussions about the dynamic and materially complex object.

The DMA identifies the helmet with Komo, one of several West African power associations. Gagliardi's art-historical research on the organizations and their arts draws on 22 months of fieldwork she conducted among leaders of Komo and other power associations in western Burkina Faso. Power associations sponsor exchange of potent knowledge of flora, fauna, and other materials across diverse interpersonal networks. The organizations' leaders are specialists who use this knowledge to address a range of problems in the daily lives of individuals and communities. Gagliardi contributed her own field-based observations to the conversations at the DMA. The group's materials-based study of the helmet also will inform the monograph on seen and unseen dimensions of power association arts Gagliardi is currently writing.

Dinneen's current investigation of accumulative surfaces on West African power association objects is part of her two-year Mellon Fellowship in the Parsons Conservation Laboratory. The project began with a technical study of the Carlos Museum's Kono helmet mask in collaboration with Stein and art history/biology major Sarah Lindberg 16C. The project compares objects in several museum collections and aims to align physical evidence of materials, manufacture, and use with field data gathered by Gagliardi and other scholars. Dinneen's characterization of the objects'

surfaces involves identification of discrete layers and their respective components through close examination, application of nondestructive analytical techniques, and selective sampling of materials for further examination and instrumental analysis.

Working in the DMA conservation lab, the group examined the complex Komo helmet mask under both visible light and ultraviolet radiation, seeking to understand construction methods as well as how use of the object over time may have affected its current condition. They used Emory's portable X-ray fluorescence spectrometer to accomplish elemental analysis of specific surface locations. They also collected small samples for further testing to characterize both organic and inorganic compounds. For example, a tiny cross-section sample from the top surface down to the wood substrate will provide information about the layers and their sequential applications.

This project demonstrates how art historians and conservators can arrive at richer and more nuanced understandings when they work together. It is one of many fruitful collaborations between scholars in the Art History Department and the Carlos Museum.

'How Are You?': PhD Graduate Reflects on Her Time at Emory and What She's Doing Now

Merel Groentjes

In September of 2006 I started my first year at Emory University, fresh from finishing my undergraduate degree at Leiden University. The transition took some effort, but what stands out in my memories of that time is how Emory's professors, students, and staff all made me feel welcome. The course work was demanding, challenging me to think beyond the views and methods I was familiar with and, as a result, my understanding of the field reached a new level. I learned so much that first year.

At the time, being familiar with American culture through television, film, and books, I did not really expect any kind of culture clash. However, there were many little things that baffled me: I had never written a check before, for instance, and I quickly realized that VAT, the value-added consumption tax found in the EU, was not included in the prices listed in stores and supermarkets as it is back home. I also found out that "how are you?" is usually meant as a greeting, not a question, that Thanksgiving is a great holiday, and that New York-style pizza beats any other kind of pizza. Thankfully, my fellow students were always happy to explain, and these cultural differences made for some very interesting conversations.

In the Netherlands, graduate school usually does not include any preparatory course work or exams; one simply starts researching the dissertation topic right away. I am profoundly appreciative of the courses I took at Emory before starting my thesis research; they shaped me as a researcher, helping me to ask better questions, pursue diverse lines of inquiry, and consult a variety of sources for information. I also fondly remember class trips to



the High Museum in Atlanta, the Parthenon replica in Nashville, the Metropolitan Museum of Art in New York, and the Kimbell Art Museum in Fort Worth. I also took a workshop on burin engraving (with thanks to Alexia Rostow), attempted stone cutting, and tried my hand at spinning wool into yarn (not as easy as it looks!). At the Lovis Corinth Colloquia at Emory I met prominent researchers in my field and was inspired by some great lectures. Looking back, now that I have completed the program, I am quite sure that coming to Emory's Art History graduate program was the best thing I could have done for my academic formation. I also enjoyed my time at Emory very much.

During the last years of my dissertation research, which I conducted in my home country, I have been working for a small company called EJR-Quartz in Leiden.
EJR-Quartz provides writing and editing

services, social media support, and a host of other services to various clients, the European Space Agency and the German Aerospace Center (DLR) prominent among them. Its employees come from various countries (England, Ireland, Spain, Italy, the United States, etc.) and different fields (history, geology, chemistry, art history, etc.); it is a very international environment, and my experience at Emory helped me fit right in. Although my primary responsibility is in the company's internal administration, I have been able to apply my academic skills in writing and editing a number of book and museum reviews for the DLR Magazine, which was very enjoyable. I am hoping to develop my writing and editing skills further, and to start up projects to bridge the gap between (16th-century) art-historical research and the general public.

Considering the Process of Art Making at NYU's SITAH Summer Institute

Graham Lea, PhD candidate

his summer I participated in the Summer Institute in Technical Art History (SITAH) at the Institute of Fine Arts, New York University. The topic for this year's course was Manifestations of the Model, which considered the process of art making and the documentation of that process from invention to development and revision. We found "model" to be a multifarious term, incorporating the artist's intention and ambition in the act of modeling (i.e., fashioning form out of material) as well as incorporating what we called the object model. One might characterize the object model as both a process model, in which the artist plans and reworks an idea, and a representation model, where the model becomes a record of an idea or alternatively becomes a representational substitute for the absent, final product, either for commemoration or didactic instruction.

The object-centered approach allowed us to consider the use of materials, scale, volume, weight, and tactile quality. We became familiar with various techniques used for model creation, from preparatory drawings to CNC milling as well as a host of ways to analyze these processes from the use of raking visible light to infrared reflectography (IRR). Highlights included excursions to the Modern Art Foundry in Long Island City, where we observed a live bronze pour, and the Museum of Modern Art, where we viewed architectural models by Frank Lloyd Wright. We also took several trips to the Metropolitan Museum of Art.

My favorite sessions were studying underdrawings with Maryan Ainsworth and cartoons with Marjorie Shelley at the Metropolitan. Both experiences allowed me to consider the artist's working process and how technical art-historical inquiry could play a role in my own research. In analyzing Jan Gossart's *Deesis* (c. 1525–30), Ainsworth explained that the use of IRR revealed the outline of tracing paper and a watermark, suggesting that Gossart had traced and transferred the heads of principal figures from Jan van Eyck's *Adoration of the Lamb* (1432) to his composition of the *Deesis*. In our session with Shelley, we were afforded an up-close view of Domenichino's cartoon for his *Martyrdom of Saint Cecelia* fresco, focusing on the artist's markings for a system of measurement and his modifications to the composition. The Domenichino cartoon is the best



example of a large-scale cartoon of the Baroque period in an American collection, and it was truly a unique opportunity to be able to spend such quality time examining and discussing it with conservators and curators. The SITAH program was an incredibly productive and fruitful experience for me, and I highly recommend that graduate students interested in technical art history apply for next summer's course.

Frank Jackson, Visual Resources Librarian, Retires after a Quarter of a Century at Emory University

Walter S. Melion



Angela Economy (former graduate student coordinator, 1989–2005), Frank Jackson (former visual resources librarian, 1991–2016), and Cynthia Smith (former visual resources library assistant, 1991–1997). Photo taken September 2016 at the Atlanta Greek Festival.

Frank Jackson, our beloved Visual Resources Librarian, retired in September 2016. Frank was slide librarian at City University of New York Graduate Center Library (1988-1990) and then audiovisual librarian at the Colonial Williamsburg Foundation Library before coming to Emory in 1991. He expertly managed the Art History department's image library and databases from the moment he arrived until his departure in September 2016. Without images, there would be no art history, and without Frank, the Art History department wouldn't have thrived. He worked closely with faculty, graduate students, and undergraduates, helping them assemble visual materials for lectures, seminars, colloquia, articles, and books. He expedited the department's transition from slides and slide carousels to digitized assets and computer-generated images, which is to say that he gave us the push we needed to cross the digital divide. And, more recently, he helped us to manage and develop several ambitious digital humanities projects. In addition, he served as the department's photographer in residence and curated the department's website and, on top of all this, he supervised a small army of workstudy students handpicked by him. As far as we're concerned, Frank is a living treasure. We wish him Godspeed as he embarks on the next stage of his life's journey.

Building Collections in Art History at the Rose Library

Kim Collins, Art History and Classics Librarian

aculty input shapes the collections of rare books and maps being acquired for Emory's Stuart A. Rose Manuscript, Archives, and Rare Book Library. Engagement with rare and unique materials remains essential for the study of art history, which values working with actual objects, and strengthens Emory's mission to empower students as independent scholars to make arguments based on evidence.

The Paul Bernard Seydel Memorial Collection endowment fund was set up to promote Belgian culture and, with the help of Walter Melion, we have grown an impressive selection of early modern Flemish works nestled into a larger collection of Northern Renaissance items highlighting the era's publishing industry and the masterful marriage of word and image. In 2015 we purchased a 16th-century writing book called an exemplaerboek (manual of calligraphy), published in Antwerp by Clemens Perret of Brussels in 1569. This rare first issue of the first edition of the book, Exercitatio alphabetica nova et utilissima, claims to be "a new and most useful alphabetical exercise, set out in various languages and characters, resplendent in rare ornamentation, shadings and perspectives derived from imagery and architecture." Our book has an "ex-libris Liechtensteinianis" bookplate, suggesting that it was at one time a copy belonging to the Prince of Liechtenstein.

Acquired in 2014, the scarce and finely colored copy of the Leo Belgicus map (see photo) includes all 17 provinces of the Spanish Netherlands in the shape of a

lion, a famous example of cartography used to express national pride. Says Melion, "This is a stunning and important image, one of the most important cartographic

allegories produced in 17th-century Netherlands," and it nicely complements our cartographic holdings on Rome.

Indeed, the "Views of Rome" collection at the Rose Library contains a rich selection of maps and rare books dealing with the Eternal City. Professors Sarah McPhee and Eric Varner have helped to acquire many treasures, including the Graevius encyclopedia of ancient Rome. The *Thesaurus Antiquitatum Romanarum* comprises 12 glorious volumes published between 1694 and 1699, compiling more than 120 ancient, medieval, and contemporary Renaissance sources, and with more than 220 engraved plates including maps by Ligorio



Above: Pieter Van Den Keere, Leo Belgicus, Amsterdam, 1617.

Left: Vladimir Mayakovsky and El Lissitzky, *Dlia Golosa* (Berlin: R.S.F.S.R. Gosudarstvennoe Izdatel'stvo, 1923).

and Falda. Many are already familiar with Rose Library's large map by Pirro Ligorio consisting of 12 engraved plates presenting a Renaissance vision of Roman antiquity and forming the basis of Emory's digital scholarship project http://digitalscholarship.emory.edu/projects/project-viewsrome.html. In the spring of 2016, McPhee, Varner, and Jasper Gaunt worked to bring a fifth Falda to Rose Library: his fountain series, *Le Fontane di Roma*, including 107 fine engraved plates of important fountains and sources of water throughout the city.

Between Rose Library and Pitts Theology Library, Emory owns more than 50 emblem books published mainly in Northern Europe and dating from the mid-16th

to the early 19th century. Melion helped with a recent addition to this collection, Der Zielen Lust-Hof, a Jesuit devotional guide printed in Louvain by Christoffel van Sichem II (1581–1658). He writes, "A three-part meditation on the life of Christ—Passion, Apostles as Ministers of Christ, and Apocalypse—with woodcuts adapted from models by Dürer, et al. (350 in total!), the Lust-Hof is a work of mixed genre—part emblem book, part meditative treatise-which makes it even more interesting." Students in Melion's fall graduate seminar, ARTHIST 759R: Emblematic Theory and Practice in the Low Countries, 1550-1700, examined many of these emblem books in great detail.



Rose Library also holds an impressive group of modern and contemporary books relevant to art history. Todd Cronan helped the library acquire *Dlia Golosa* (For the Voice), 1923, which includes 13 poems by the Russian Futurist poet Vladimir Mayakovsky (1893–1930) in a volume designed by El Lissitzky (1890–1941). This rare Constructivist publication exemplifies Lissitzky's innovations in graphic and book design; he combines typefaces of various sizes printed in red and black and includes a thumb index with each tab bearing the name of a poem and a small graphic emblem.

I work closely with Art History faculty to grow the Rose Library collections. It's important to articulate our collection strengths, not only to the Emory community but to the world. If book dealers are aware of Emory's interests, they will often offer us first pass at true finds. There are so many treasures available to art historians at the Rose Library; I look forward to sharing more in future newsletters.

Practicing Art's Foundations

Linda Armstrong and Kieran Moore

lary "hands-on" experience to the department's two survey courses. Developed over the previous two years, FAP 111 covers the period from prehistory to the early Renaissance, and FAP 112 extends from the later Renaissance to the present. Professors Linda Armstrong and Kerry Moore, both practicing artists, draw from their own experience as well as extensive research to provide undergraduate art history majors and minors insight into 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 doing the same with three-dimensional work. Each semester the class is divided so that half work with Armstrong and the balance with Moore. At midterm, they exchange. "The projects really helped me understand the work that goes into the art we study in ARTHIST 102," a student wrote in a semester-end evaluation. In the previous academic year, students completed projects ranging from silverpoint drawing to woodblock printing and relief and freestanding sculpture that replicates work from antiquity.

Because the finished results of an artistic endeavor are often so dazzling and amazing, this can obscure the processes that led to its realization. It is important to recognize that a finished work of art, apart from the meanings it projects or encompasses, is the result of a combination of material choices and technical manipulations. These are often demanding and arduous, but they have a significant impact on the way a work is understood. Knowledge of materials and techniques from the past tends to be supplanted over time, and new materials and techniques take their place—hence the need for a course such as this.

In the Foundations in Art Practices courses, emphasis is placed on close observation. Skills are acquired by making images/objects, by watching others make

images, and through regular critiques in which all members of the class discuss student works. "It's amazing how much I learned: from stick and mud, silverpoint, walnut/ sumi ink, egg tempera, a wide range of tools and skills," says a class member. As students gain visual skills they start to see their world differently and are then capable of thinking about it in new ways. They have the opportunity to integrate seeing and thinking, and come to understand how the visual arts offer perceptual tools for analysis and expression. "We travel through time and paint/draw like cavemen and medieval painters," says another

student. "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."





Assembling Catalogs and Defending Art at the High

Karuna Srikureja 17C

his summer I had the opportunity to work as a curatorial intern as part of the two-year Mellon Undergraduate Curatorial Fellowship Program. My time at the High Museum became one of the most educational, nerve-wracking, and fun experiences of my life. Michael Rooks, curator of modern and contemporary art, and curatorial assistant Jonathan Odden were incredibly supportive and included me in a variety of long-term projects. These were well under way by the time I began my term, but by having the opportunity to sit in on meetings, offer suggestions, and work on components of these projects, I was able to gain an understanding of what curatorial work entails. One of the most exciting projects I was involved in this summer was an upcoming

exhibition on Al Taylor, an American artist whose works imagine new ways of realizing and experiencing space. Along with assembling some of the back matter for the catalogue, I had the opportunity to help finalize the checklist and begin the process of imagining the works in the exhibition space using floor plans and models.

I was given several projects of my own, which I would return to over the course of the summer. The most significant of these was my work defending and justifying a new acquisition by contemporary artist Kara Walker. Walker's dramatic silhouette tableaux depicting the complexities of race in America have been controversial almost since she emerged in the 1990s. My work with this piece was mainly focused on placing Walker within her art-historical



context by conducting research on the depiction of black people in Western art history and the use of caricature as a means of criticizing and destabilizing stereotypes.

My summer culminated in the Mellon Undergraduate Curatorial Fellowship National Convention in Kansas City. I was able to meet several incredible art professionals and given the chance to spend time with many likeminded young people who were similarly concerned with issues of diversity and social responsibility in the art world. At the convention I presented my research on Kara Walker's use of stereotype and participated in a discussion panel on the role of controversy in art.

Amie Siegel Gives Heath Distinguished Lecture

Lisa Lee

The work of contemporary artist Amie Siegel, the 2015–2016 David Heath Distinguished Lecturer, resonates with art-historical scholarship, though Siegel forwards arguments through the structure and rhetoric of film and video rather than words on a page. The 40-minute high-definition video *Provenance* (2013), for instance, signals its affinity for our discipline by its very title. But if archival research undergirds Siegel's video, which attempts to mine the history of an object's ownership and circulation for meaning, it is the discursive ambition of *Provenance* that feels both familiar and made new.

Provenance, which featured prominently in Siegel's lecture, contemplates the fate of modernist furnishings from the municipal buildings of Chandigarh, the post-partition capital of Punjab and Haryana entirely designed by Le Corbusier and Pierre Jeanneret. Through sensuous, parallel panning shots, the camera traverses space and time—in reverse. It follows the architects' designs, from the pristine interiors of collectors' homes



Amie Siegel, *Provenance*, 2013. HD video, color/sound exhibition view. The Metropolitan Museum of Art, New York

in Paris and the Hamptons, through the auction house and restorer's workshop, all the way back to their site of origin. The video opens with objects of fetishistic desire and closes with their derelict relatives, stripped even of their utility. *Provenance* highlights the afterlife of midcentury utopian architecture and design; makes arguments about the vicissitudes of cultural value, exchange value, and use value; and narrates both material and post-colonial histories.

The artist exhibits *Provenance* alongside *Lot 248* (2013) and *Proof* (Christie's, October 19, 2013). The former documents the feverish bidding that attended the auction of *Provenance* at Christie's Post-War and Contemporary sale. The

latter consists of the page proof from the auction catalog embedded in Lucite. With this suite of three works, Siegel foregrounds her own place within systems of value production.

Attendees of the Heath Graduate Colloquium were also treated to excerpts from more recent films including Double Negative (2015) and Fetish (2016), both of which underscore Siegel's meticulous formal control and conceptual rigor. Double Negative trains one lens on Le Corbusier's Villa Savoye and another on its black double (designed by Howard Raggatt in 2001), home to the Australian Institute for Aboriginal and Torres Strait Islander Studies. In its mandate to preserve the indigenous cultures of Australia, the AIATSIS transfers archival films, photographs, and audio recordings into digital formats. Salvage ethnography meets salvage technology in a building that itself recovers modernist architecture. Double Negative projects a synchronized sequence of shots of the original and its replica onto adjacent walls. With tonalities reversed—black reading as white, and vice versa—the Villa Savoye and its doppelgänger are equally spectral.

Highly articulate about her processes, preoccupations, and aims, Siegel shows that contemporary artistic practice may yet have much to say to historians of art.

Renée Stein Offers New Course: Examining Materials and Techniques

In fall 2016 I offered a new course titled Examining Materials and Techniques. The course introduced the discipline of technical art history, which concerns itself with the processes of making art as well as the investigative techniques used to reveal and document them. This inaugural class of 14 students included five graduate students from the Art History department. The nine undergraduate students ranged from sophomores to seniors with diverse majors including art history, chemistry, biology, Mediterranean studies, and environmental sciences. This enthusiastic group gathered each Thursday afternoon in the Carlos Museum's Tate Room to explore central questions such as:

• How can technical investigation demonstrate the production process, suggest relationships (between objects, artists, cultures, etc.), and explain changes (to construction, function, appearance, condition, etc.)?

 How do the availability of materials and the development of technology influence artistic process and choice or intent?

 How can imaging and materials analysis aid the examination of objects, and what are the limitations?

 How does careful study of materials and condition contribute to an understanding of an object's appearance, life history, and interpretation?

Through demonstrations, discussions, and readings, the group considered a broad range of themes including historic sources, original v. altered appearance, interpretation of evidence, and the role of recon-

structions as diagnostic tools. Several workshops provided students with hands-on experience with materials and making. The class hand-built vessels from local clay and then staged a smoky reduction firing in tubs of sawdust outside behind the museum. Students attempted to patinate copper sheet, dyed textiles with cochineal they prepared from dried insects, and made paper with their own watermark designs. They also made small paintings and used reflected infrared illumination to image the underdrawings.

Working in pairs, the students undertook technical studies of objects in the Carlos Museum collection. They examined and documented the objects during class, completing condition reports and photography. Depending on the object and nature of its unique questions, students also used ultraviolet photography, reflectance transformation imaging, X-ray and beta radiography, or X-ray fluorescence spectroscopy to identify materials and manufacturing techniques as well as to recognize changes brought about by aging or restoration. These study objects were used to demonstrate examination and documentation techniques, so everyone could learn from the collective examples.

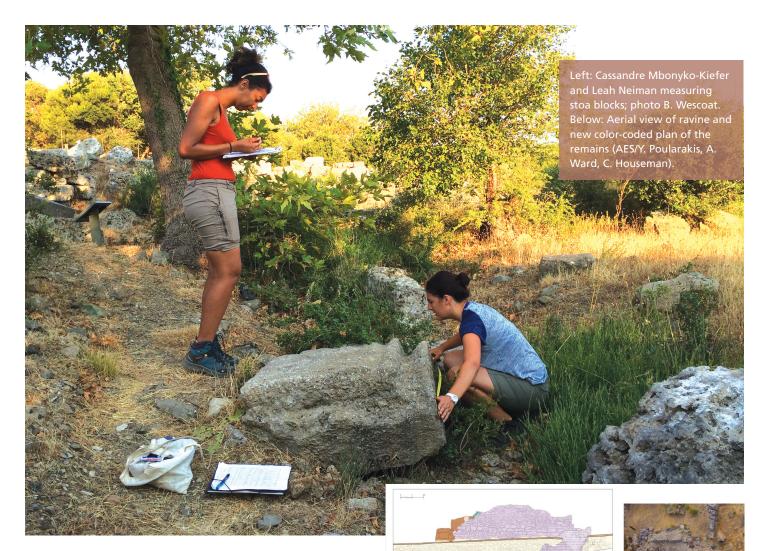
Courses such as Examining Materials and Techniques support the Art History department's commitment to object-driven teaching and applied learning, promoting a balance between theory and practice. This course was funded by a grant from the Andrew



Above: Students enrolled in Examining Materials and Techniques. Far left: Cody Houseman and Evan Lee. Left: Liz Caris and Clara Gonzales.

W. Mellon Foundation, whose ongoing support is a testament to the department's innovative and exemplary integration of

technical examination and object-based inquiry into art-historical scholarship and, more broadly, into liberal arts education.

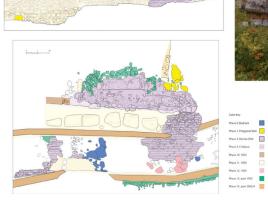


Samothrace Report

Bonna Wescoat

his was a seminal year for our work on Samothrace. With the support of the National Geographic Society, we created a new version of our digital reconstruction of the Sanctuary, with its animations following the pilgrim's passage. As part of the project "Northern Aegean Architectural Networks," funded by the Partner University Fund and co-sponsored by the Université de Bordeaux-Montaigne and Emory, we began the field season with an architectural study tour of Thasos, Samothrace, and Macedonia. The team of French and American graduate students investigated architectural connections between the two islands and their relationship to trends in Hellenistic architecture in northern Greece. Several of the participants then joined the regular season on Samothrace.

In conjunction with our NEH-supported project to prepare the full publication of the western region of the Sanctuary centered on the stoa, Nike Precinct, and theater, we worked extensively on the documentation of the stoa's nearly 2,400 architectural blocks. Recognizing its centrality to our understanding of the theater



and, in fact, the entire Sanctuary, we mounted the first full-scale investigation of the most dynamic natural feature of the temenos, the central torrent running through the heart of the Sanctuary. We aim to understand how it shaped the sacred terrain and how it was controlled and bridged. Our geomorphologists mapped the watersheds and stream dynamics far up the slopes of Agios Giorgios, while our archaeologists recorded the extensive remains of Greek, Roman, and modern retaining walls constructed to channel the volatile torrent. Using photogrammetry, we created a



Sacred Way reconstruction (AES).

three-dimensional model of the ravine, which was then drawn and color-coded in plan and section. We now have a much fuller idea of the course of the channel, as well as its areas of vulnerability and repair, but we have not yet recovered evidence for the way in which the ravine was bridged.

Thanks to the initiative of our Greek colleagues, we are now able to work in a large, well-lit room in the original museum and a new state-of-the-art laboratory constructed by the Ephoreia.

We are grateful to the external sponsors who made all of this work possible, including the National Endowment for the Humanities, Partner University Fund, National Geographic, Malcolm Hewitt Wiener Foundation Inc., Nicholas Pisaris, James R. McCredie, Andria Derstine, Mary Lee Baranger, Jean E. Dommermuth, Rachel G. Wilf, and anonymous donors.



PUF team members on Samothrace; photo V. Baillet.

Giving Back to Say Thank You

Susan Todd-Raque 90C

The reason I give to Emory's Art History department is simple: I want to give back as a way to thank those who brought so much into my life through their genuine enthusiasm for the field. Although most of the faculty I studied under are no longer alive (Drs. Lyman, Crelly, and Howett) or teaching (Drs. Poling and Anderson), their legacy lives on in my love for art history. When I taught the history of photography at Georgia State University and the Atlanta College of Art, my training as an art historian enabled me to see how all of the arts are related, no matter what the medium is. So, I give back with gratitude.



hoto by Jerry Siege

NEWS

Faculty News

Linda Armstrong's pedagogy currently focuses on research and development of new printmaking techniques that are nontoxic. Introduction to Drawing and Printmaking Visiting Artist Steve Dininnio demonstrated drypoint and monoprint techniques using water-based inks and plexiglass plates. Plans are under way to set up an etching station using copper plates and traditional methods. Collaborating with Kerry Moore on the Foundations in Art Practices courses continues to be primary. Armstrong is currently working on a new body of work and anticipates a 2017 artist residency in Berlin.

Todd Cronan spent the 2015–2016 year on leave working diligently to complete a range of articles and books. He finished a draft of a book tentatively titled "Between Affect and Alienation: Brecht/ Rodchenko/Eisenstein" about art-making between the wars in three different media (theater, photography, and film). All three artists also were engaged in politics and were seeking in their differing but perhaps compatible ways to achieve something like a progressive aesthetic, one which would combine the persuasive power of affect with the intellectual detachment of Brecht's ideal of estrangement. An article from Cronan's book will appear shortly in Critical Inquiry and another in a book on photography with Bloomsbury. He has a second, long-term book in the works, which attempts to rewrite the notion of midcentury modern. Midcentury modern has become a kind of all-purpose backdrop to sales, but it held a deeply serious—perhaps overly serious—vision of the moral significance of materials and technology. Through a series of studies of the architects R. M. Schindler, Richard Neutra, Charles and Ray Eames, Garrett Eckbo, Mies van der Rohe, and Raphael Soriano, Cronan attempts to outline "A General Theory of Mid-Century Modern." Cronan gave a range of talks on the Bauhaus, Neutra and Schindler, Matisse, Rodchenko, and the ideology of "precarity" in Basel, Vienna, Chicago, and the College Art Association in Washington, and Berkeley.

Jean Campbell had a busy year of undergraduate and graduate teaching. Highlights included a class visit to the Habsburg Splendor exhibition at the High and a performance lecture by the Vega String Quartet, both in conjunction with the course Art in the Age of Michelangelo. Campbell's supervision of graduate students involved in the Mellon Graduate Fellowship in Object-Centered Curatorial Research continued this year with Kimberly Schrimsher's work on the conservation and attribution of a little-known work by the 17th-century Bolognese painter Guercini in the collection of the High Museum in Atlanta. Meanwhile, work on the book project "Pisanello's Parerga: Imitative Practice and Pictorial Invention in Fifteenth Century Italy" continued with a new chapter on Modernist counter positions, the early Renaissance, and the critical writings of Adrian Stokes. This chapter is a foundation piece for the collaborative project "The Gothic Present and Renaissance Art," now under way with Anne Dunlop of the University of Melbourne. On the conference circuit, Campbell delivered the plenary lecture "Drawing the Ordinary, Painting the Extraordinary" for the North Carolina

Colloquium in Medieval and Early Modern Studies 2016 at Duke University and returned to her earlier work on art, literature, and ritual in the Italian communes with the lecture "Running for the Green and Facing Porta Sole: Dante and the Ritual Frameworks of *Adventus*," delivered at the 2016 Annual Conference of the Dante Society of America at Brown University.

Susan Elizabeth Gagliardi was named Distinguished Junior External Fellow at the Stanford Humanities Center for the 2016-2017 academic year. While in residence at Stanford, she will work on her second book, "Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural 'Frontier.'" The project draws on 22 months of fieldwork she conducted in western Burkina Faso as well as archival and museum-based research. In addition, she and her Art Institute of Chicago colleague Constantine Petridis continue to direct "Mapping Senufo," an in-progress digital publication project that aims to recover and assess specific time- and place-based information linked to specific objects identified as Senufo. She developed presentations on "Mapping Senufo" for the March 2016 American Association of Geographers conference in San Francisco and the August 2016 Art and Science Conference on Empirical Methods in Art History and Visual Studies in Vienna. As part of ongoing archival research for "Mapping Senufo," Gagliardi visited archives in France and Côte d'Ivoire in the spring and summer of 2016. What's more, her interests in mapping, space, and place recently took her to South Africa, where she met with scholars and artists in Johannesburg and Cape Town.

Sarah McPhee served the Art History department as director of graduate studies during the 2015-2016 academic year. She traveled to India in January for the Jaipur Literature Festival, where she was interviewed by James Cuno, president and CEO of the J. Paul Getty Trust, on the subject of her recent book, Bernini's Beloved: A Portrait of Costanza Piccolomini. A recording of the interview is available as a podcast at http://blogs.getty.edu/iris/audio-sarahmcphee-postcard-from-india-1/. In February McPhee chaired the Renaissance and Early Modern Studies Rome Prize Jury for the American Academy in Rome, and in May she delivered the lecture "Pyramids on Paper: Exploring the Vatican Collections" at the international conference The Promise of the Vatican Library at the University of Notre Dame. This summer, after six weeks of research in Rome, she moved her digital humanities project, Virtual Rome, to Emory's Center for Digital Scholarship and was awarded a small grant to launch Phase II (The Roman Forum to St. John's Lateran). She completed her article, "Falda's Map as a Work of Art," in August and was invited to present it to the European Art Seminar at the Newberry Library last fall. In April McPhee was awarded a Senior Fellowship at the Fox Center for Humanistic Inquiry for academic year 2016-2017, where she is now at work on her current book project, "The Eye of the Etcher: A Brief Life of Giovanni Battista Falda."

NEWS

Walter Melion has begun the second year of his second three-year term as chair of Art History. During 2015-2016, he published four articles and two co-edited volumes: The Anthropomorphic Lens: Anthropomorphism, Microcosm, and Analogy in Early Modern Thought and Visual Arts (Brill) and Image and Incarnation: The Early Modern Doctrine of the Pictorial Image, 1400–1700 (Brill). The articles, in order of publication, were "Prodigies of Nature, Wonders of the Hand: Political Portents and Divine Artifice in Haarlem, ca. 1600," in The Anthropomorphic Lens, 277-322; "Introduction: Image and Incarnation," in Image and Incarnation, 1-14; "Convent and Cubiculum Cordis: The Incarnational Thematic of Materiality in the Cistercian Prayerbook of Martin Boschman (1610)," in Image and Incarnation, 413-58; and "Apellea et ipse manu: Hieronymus Cock and His Allegories of Art—'Apollo, Diana, and the Niobids,' 'The Labors of Hercules,' 'Hercules and the Pygmies,' and 'The Raising of the Brazen Serpent,'" in B. Barryte (ed.), Myth, Allegory, and Faith (Stanford University Press), 181-201. He also published a review article focusing on Peter Daly's The Emblem in Early Modern Europe: Contributions to the Theory of the Emblem, in the Journal of Jesuit Studies. As series editor of Brill's Studies on Art, Art History, and Intellectual History, he saw eight monographs into publication, including Lee Palmer Wandel's Reading Catechisms, Teaching Religion; Claire Lepraik Guest's The Understanding of Ornament in the Italian Renaissance, and Daniel Fulco's Exuberant Apotheosis—Italian Frescoes in the Holy Roman Empire. He gave eight papers at conferences and colloquia including the College Art Association Conference, the Lovis Corinth Colloquium V, the Newberry Library European Art Seminar, the Sixteenth-Century Studies Conference, and the Renaissance Society of America Annual Conference. In addition to giving a paper at the Sixteenth Century Studies Conference in Vancouver, he gave the plenary address "Anthropomorphosis and the Trope of Love in the Ovidian Art of Hendrick Goltzius." He also co-organized multiple sessions at the Renaissance Society of America Annual Conference in Boston.

Additionally, he gave five public lectures: at Gonzaga University; the University of Leiden, in the Scaliger Institute Lecture Series; the University of St. Thomas; the Université Paris 1 Panthéon-Sorbonne; and the Saadiyat Campus of New York University, Abu Dhabi. At Emory, he gave an Emory Williams Lecture in the Liberal Arts and an Emory College Language Center Lecture. He co-organized the Lovis Corinth Colloquium V: "*Ut pictura amor*: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400–1700," which convened at Emory in November 2015 and brought 24 scholars to campus from venues worldwide. He was the recipient of a Program to Enhance Research and Scholarship (PERS) faculty grant from Emory College. In January 2016 he was awarded the 2016 Distinguished Scholar Award of the American Catholic Historical Association.

In academic year 2015–2016, **Lisa Lee** was occupied with the intellectual and practical tasks associated with her book, *Isa Genzken: Sculpture as World Receiver*, to be published by the University of Chicago Press in 2017. She was invited to present some of her research on Genzken at the Lamar Dodd School of Art, University of Georgia. With curator Kate Nesin (Art Institute of Chicago), Lee co-chaired a panel at the annual conference of the College Art Association in Washington, D.C. The panel, "Surface and Significance," addressed the ways in which the validity and vitality of sculpture have been writ on its surface. Lee also was excited to carry out research related to a future project, conducting studio visits and interviews with the Swiss-born, Paris-based contemporary artist Thomas Hirschhorn.

Linda Merrill, recently promoted to senior lecturer, continued her research associateship at the Smithsonian Institution's Freer Gallery of Art, where she held the position of curator of American art for many years before coming to Emory. As a guest curator with Dr. Robyn Asleson, Merrill organized *The Lost Symphony: Whistler and the*



Anticipating retirement at the end of the current academic year, **Kerry Moore** has continued to guide Art History majors and minors through the technical, aesthetic, and theoretical intricacies of artistic production. This includes visual arts courses in sculpture, drawing, and painting, and the Foundations in Art Practices sequence that is team taught with Linda Armstrong. In addition, this year saw the completion of the sculptural installation pictured here, in the E concourse of Hartsfield–Jackson International Airport.

Kerry Moore's art installation in Hartsfield–Jackson International Airport, Atlanta

NEWS

Faculty News continued from page 21

Perfection of Art, about a little-known classicizing period in the artist's career. The exhibition opened at the Arthur M. Sackler Gallery in January 2016 and remained on view through May. It has been nominated for the Global Fine Art Award, which honors excellence and innovation in exhibition design, historical context, educational value, and public appeal. In connection with that project, Merrill was invited to present a public lecture, "The Making and Unmaking of Whistler's Lost Symphony." She also trained the museum's docents and conducted a tour for attendees of the College Art Association meetings, which took place, fortuitously, in Washington, D.C., this year. In October Merrill presented "Whistler and Nature," a keynote address for a symposium at the Colby College Museum of Art in Waterville, Maine, titled Whistler: Nature and Nation. This lively international gathering was held in conjunction with the exhibition Whistler and the World: The Lunder Collection of James McNeill Whistler. For the catalogue of the same title, Merrill contributed an essay, "Whistler and the City of Light." As if the year were not replete with Whistler studies, she continued her research on that artist's celebrated "Ten O'Clock" lecture during the summer, spending several days at the Library of Congress poring over papers in the Manuscripts Division.

Elizabeth Pastan's new project on rose windows has led to numerous conference presentations: as a keynote speaker last April for the 2016 Harvard Medieval Material Culture Lecture and Workshops, in Material Collective sessions at the Kalamazoo Medieval Studies conference in May, and at the Corpus Vitrearum colloquium in Troyes, France, in July. She is in demand this fall to speak about her work on the Bayeux Embroidery in celebration of the 950th anniversary of the Battle of Hastings. Last May Pastan took special delight in hooding two fine medievalists, Ashley Laverock and Jennifer Lyons, and in traveling with current medieval graduate students from Emory to attend the inaugural conference of the Index of Christian Art in Princeton under new director Pamela Patton, where they heard Catherine Fernandez speak about her doctoral work completed at Emory on Saint-Sernin of Toulouse. Plans are well under way for the March 1-4 meeting of the Medieval Academy of America, which will take place at Emory in spring 2018, with Pastan and James Morey, an English department professor, overseeing the conference.

Gay Robins published two articles this year, "Constructing Elite Group and Individual Identity within the Canon of 18th Dynasty Theban Tomb Chapel Decoration" in Kim Ryholt and Gojko Barjamovic (eds.), Problems of Canonicity and Identity Formation in Ancient Egypt and Mesopotamia (Copenhagen: Museum Tusculanum Press, 2016), 201–15 and "The Flying Pintail Duck" in Proceedings of the 10th International Congress of Egyptologists, Rhodes, Greece, (Leuven: Peeters Press, 2016), 1833–38. In April Robins presented two conference papers: "The Rays of the Aten" at the annual meeting of the American Research Center in Egypt and "Decorating the Focal Walls in 18th Dynasty Theban Tomb Cha-

pels" at the 2015 Theban Symposium at Johns Hopkins University. In May she gave a talk to the Pennsylvania chapter of the American Research Center in Egypt on "Designing the Decorative Programs in 18th Dynasty Theban Tomb Chapels: The Significance of Group and Individual Identity." Two of her PhD students, Rachel Kreiter and Annie Shanley, received their degrees in December, and a third, Jennifer Butterworth, graduated in May. In July and August Robins spent six weeks at the Sackler Library in Oxford, England, working on an annotated bibliography on ancient Egypt for the online publication *Oxford Bibliographies in Art History*.

Rebecca Stone published two articles on disparate subjects: one that she first researched in graduate school (!) on West Mexican ceramic figures, for the first time identifying a particular hand of an ancient Nayarit artist; the other on the spiritual elevation of a visually impaired Moche man, analyzing the shaman as "wounded healer" concept as expressed in a piece from the Carlos Museum. However, two major projects have occupied most of her time, a textbook (co-authored with Laura Wingfield 09PhD) on art and culture from Ecuador to Honduras, under revision with Yale University Press, and the design and online catalogue for Threads of Time: Tradition and Change in Indigenous American Textiles, to run from August 17 to December 17, 2017, at the Carlos Museum. The latter project received a Bank of America Conservation Project Award of \$50,000—certainly the conservation of 150-plus textiles necessitated such assistance! Renée Stein wrote the successful grant, but Stone oversees the entire project, now with second-year graduate student Liz Caris as her curatorial assistant. She also gave many conference papers here and abroad on textiles, especially applying Quechua concepts of the hidden revealed (ukhu), asymmetrical yet balanced reciprocity (ayni), necessary irregularity (q'iwa), and convergence as creativity (tinku). These ideas will figure prominently in the Andean sections of the exhibition. Stone traveled for the first time to Panama and to Guatemala during spring break to conduct research for the show. Her graduate students are completing dissertations right and left. Jennifer Seigler 15PhD and Meghan Tierney 16PhD, with Andi McKenzie on track for 2017 and Shelley Burian for 2018. Stone plans to retire in August 2018 but will apply to be a professor emeritus and keep a cabin not far away in Blue Ridge.

Renée Stein concluded the five-year Project for Interdisciplinary Teaching and Research Relating Art Conservation and Science funded by the Andrew W. Mellon Foundation. She co-presented in a session about collaborations between conservators and archaeologists at the annual meeting of the Archaeological Institute of America and also gave a joint talk on the Old Kingdom Mummy conservation project for the American Research Center at Egypt. Stein co-authored a presentation for the annual meeting of the American Institute for Conservation about the use of portable X-ray fluorescence spectrometers for X-ray radiography. She presented a paper on using art and cultural heritage to teach science at the annual Materials Science and Technology Conference. She also participated in an international gathering sponsored by the Samuel

NEWS

H. Kress Foundation to discuss curriculum development for teaching technical art history.

Eric Varner completed pieces on Nero for the Cambridge Companion to the Age of Nero and Gods, Objects, and Ritual Practice in the *Ancient Mediterranean* as well as a contribution on the portraits of Constantine and his sons for In the Shadow of Constantine and *Julian: The Roman Empire A.D. 337–61*; and a chapter on portraits and triumphal arches in ancient Rome for the Oxford Handbook of Ancient Biography. Varner was named to the scientific advisory committee for the Indiana University Virtual World Heritage Laboratory project to create 3-D models of the Greek and Roman sculpture in the Galleria degli Uffizii and Palazzo Pitti in Florence using photogrammetry. He worked this summer and over the winter break at the Uffizi on an initial assessment of the ancient Roman portraits. In May and June Varner led the Art History Summer Study Abroad program, which boasted an exceptional group of engaged and excited students. The group made visits to the major monuments and museums of ancient Rome, with extra-urban field trips to Ostia, Hadrian's Villa at Tivoli, and Nero's Golden House, where an Italian archaeologist detailed current issues of restoration and conservation of the residence's frescoes and architecture. The group also spent an afternoon at the exhibition Coreggio e Parmagianino: Arte a Parma nel Cinquecento, held at the Scuderie Quirinale.

This year **Bonna Wescoat** initiated Emory's partnership with Université de Bordeaux Montaigne investigating Northern Aegean Architectural Networks, supported by the Partner University Fund of the French American Cultural Exchange Foundation. The Samothrace team began work on the publication of volume 8 of Samothrace, with the project "From the Vantage of the Victory," supported by an NEH collaborative research grant. The Samothrace digital model has entered its third generation with the support of National Geographic; an animation from the model, with a narration by Wescoat, can be seen on the National Geographic website. In addition to her Samothracian studies, Wescoat published two additional articles, one on "New Directions in Hellenistic Sanctuaries" for Blackwell's A Companion to Greek Architecture and "The Temple of Athena at Assos and Architectural Expectations," in Neue Forschungsergebnisse zur Baugeschichte und Archäologie der südlichen Troas, Asia Minor Studien 78. She delivered the David Grose Memorial lecture at the University of Massachusetts Amherst and the Jay and Ruth Halls Visiting Scholar Lecture at the University of Wisconsin-Madison. In November she offered the closing keynote presentation for the conference New Approaches and Paradigms in the Study of Greek Architecture, held at the American School of Classical Studies at Athens, Greece.

Undergraduate News

Honors 2016

Amina Khan (Art History and English) was awarded high honors for "Art in Exile: Dislocation and Disruption in the work of Mona Hatoum" (Susan Gagliardi and Lisa Lee, advisers).

Xiao Tan (Economics and Art History) was awarded honors for "Selling the Indian Other: The Commodification of Hopi Katsinam Spirit Figures" (Rebecca Stone, adviser).

Dorothy Fletcher Paper Prize

This prize, which recognizes an outstanding research paper in art history, was awarded jointly this year to Jenifer Norwalk for "Walking between Two Worlds: Understanding Indigenous Alaskan Art from a Native Worldview," a paper written for Rebecca Stone's Native North American Art

and Museology course; and Madeline Drace for "How to Blow Up Yinka Shonibare MBE's Studio: Proposed Research on the History and Construction of *How to Blow Up Two Heads at Once* (Ladies)," written for Susan Gagliardi's Concealed and Revealed: Focus on Secrecy and Arts of Africa. Both papers were presented at the 2016 Georgia Undergraduate Art History Forum in March 2016.

John Howett Fellowship for Advanced Study in Art History

This fellowship, which supports travel abroad to study works of art that will form the topic of an honors thesis, went this year to **Ekaterina Koposova**, who traveled to several European museums to study works of art relevant to her research on Peter Paul Rubens's *Union of Earth and Water*. Her honors adviser is Walter Melion.

Other Undergraduate News

Amina Khan and Ekaterina Koposova were initiated into Phi Beta Kappa in November 2015.

Caroline Scheving and Anna Glass were two of 15 students admitted to the highly competitive 2016 Mellon Undergraduate Curatorial Fellowship Summer Academy at the High Museum of Art.

Three students represented Emory's Art History department at the 15th Annual Georgia Undergraduate Art History Forum, which took place in March at Wesleyan College in Macon. Madeline Drace and Jenifer Norwalk, who presented their award-winning papers, and Ekaterina Koposova, who presented "Benvenuto Cellini's Narcissus and His Views on Art," written for Jean Campbell.

NEWS

Undergraduate News continued from page 23

Two art history students presented papers at the REALC (Russian and East Asian Languages and Cultures) Undergraduate Student Symposium in April: Sarah Lindberg, "Changing Clothes and Identities: Views of Japan in Late Meiji Lantern

Slides," and Jeanmarie Tucker, "Contrasting Color Theory in Malevich's Work."

Hilleary Gramling spent the summer as a staff blogger for Whitespace, a contemporary art gallery in Atlanta's Inman Park and as a social media and editorial intern for the online newsletter *ArtsATL*.

Jasmine Tang had an internship in Nordstrom's retail management program in Los Angeles.

Undergraduate Alumni News

Class of 2016

Orly Brooker, who graduated with a business degree and arts management concentration from Goizueta and a major in art history, is participating in Sotheby's 12-month trainee program in New York.

Margaret Capo is a working visual artist currently seeking job opportunities.

Jessica Corbin, who majored in economics and completed the integrated visual arts co-major, is a full-time employee for Macy's executive development program.

Julianna De La Rosa, a double-major with Linguistics and an architectural studies minor, is attending the University of Pennsylvania's Master of Urban Spatial Analytics Program. After completing that program, she may go back for a second master's degree in architecture.

Tiary Degrate has been accepted to Creative Circus in Atlanta, where she will study art direction as well as advertising and design for two years.

Emily Rose Dixon entered Emory's Accelerated Nursing Program, in which she will earn both a second bachelor's degree in nursing and an MSN, with a dual specialty as a family nurse practitioner and a certified nursing midwife.

Lauren Gandle is attending law school at Georgia State University.

Jessica Goldblum, a double major with Psychology, is working as a staff research

associate at the UCLA Center for Autism Research and Treatment. Jessica eventually plans to apply to graduate programs in psychology.

Olivia Grabowsky, a joint major in history and art history, is attending the double-degree master's program in arts management jointly offered by Carnegie Mellon University's Heinz College and the University of Bologna, Italy.

Jennifer Hwang, an art history major and architectural studies minor, entered New York University's Steinhardt Visual Arts Administration Program.

Alison Jacobs, a double major with Neuroscience and Behavioral Biology (NBB), is in Macy's executive development program.

Sarah Lindberg, a double major with Biology, was a summer intern for Amanda Hellman at the Carlos Museum and plans to take courses at the City College of New York in preparation for graduate school in art conservation.

Alison Romisher, a double major with NBB, is taking a gap year to do research in biology and neuroscience before applying to medical school.

Danielle Stadler, a joint major in history and art history, spent the summer in Sotheby's (New York) Floater Program.

Xiou Tan, a double major with Economics, is at Cornell University working toward a master's degree in public affairs.

Jeanmarie Tucker, one of the last students to complete the art history/visual arts joint major, spent the summer as an intern in the Collections and Museum Division of the Maryland Historical Society assisting with object and exhibition research, writing, and installation; cataloging photographs of collection materials; and assisting with conservation in the costume collection. She hopes to pursue a degree in art conservation.

Liu Yang, who majored in economics and minored in architectural studies, is at the University of Pennsylvania School of Design (PennDesign) working toward a master of urban spatial analytics with the possibility of adding a second degree in landscape architecture or city planning.

Class of 2015

Madeline Drace (English and Art History), a December graduate, is attending the Art History MA Program at Tufts University in Boston.

Class of 2014

Kendyll Gross, who received high honors in art history, is attending graduate school at the University of Texas at Austin.

SolAh Hwang, a double major with Economics, is attending the Sotheby's Institute, working toward an MA degree in art business.



NEWS

Graduate Student News

Catherine Barth held a one-year Mellon Foundation Graduate Research Fellowship at the High Museum of Art, which will result in an online publication on the photographer Clarence John Laughlin. She catalogued the Laughlin photographs in the collection, assisted in their digitization, and arranged for their conservation. She gave presentations on her research to the High Museum curatorial staff and docents.

Shelley Burian and her adviser, Rebecca Stone, presented a paper, "The Steps to the Steps: Recreating a Wari Tie-Dyed Textile," at the International Conference on Pre-Columbian Textiles, Copenhagen, in June 2016.

Amy Butner is spending fall 2016 at Leiden University in the Netherlands conducting research for her dissertation as part of the Graduate Exchange Program with Emory's Art History department. In spring 2016 she gave a paper, "Ancient Egyptian Contracts: Examples of the Ptolemaic Period," for the University of Tennessee, Knoxville, School of Law.

Julianne Cheng was awarded a Mellon Graduate Fellowship in Object-Centered Curatorial Research for 2016. Her primary project is the examination of 19 fragments and four complete works by Onesimos using the new technology reflectance transmission imaging (RTI) with Carlos Museum Curator of Greek and Roman Art Jasper Gaunt. For her secondary project, she is researching works by Romare Bearden at the High Museum of Art.

Nicole Corrigan also was awarded a Mellon Graduate Fellowship in Object-Centered Curatorial Research for 2016. Her primary project is to study a wooden statue of the enthroned Virgin and Child from the family of Thomas Lyman, known as the Lyman Madonna, in the collection of the Carlos Museum. She is researching her secondary object, a 19th-century Tennessee vernacular pie safe, at the High Museum.

Katherine Cupello presented a paper, "Kleopatra VII's Empire and the Bronze Coinages of Ituraean Chalkis," at the Joint AIA/SCS Session "Minting an Empire: Negotiating Roman Hegemony through Coinage" at the Joint Annual Meeting of the Archaeological Institute of America and the Society for Classical Studies, January 6–9, 2016, in San Francisco. She was a co-organizer of the session.

Ashley Eckhardt presented the results of her research on the Head of a Goddess, perhaps Demeter in the Carlos Museum as a poster presentation titled "Putting Together the Pieces: A Female Marble Head in the Michael C. Carlos Museum," at the Art History Graduate Student Symposium in February 2016. The poster summarized her findings on the object, which she studied as a Mellon Graduate Fellow in Object-Centered Curatorial Research in 2015. The research for her secondary object at the High Museum formed the basis of a talk titled "William Wetmore Story's Jerusalem in Her Desolation," given before the museum's docents and education staff. In summer 2016 she participated in the first summer field session of the Partner University Fund program, "Samothrace and Thasos: Architectural Networks of the Northern Aegean," with students from Emory, New York University, and the Université Bordeaux Montaigne in France.

Caitlin Glosser presented a paper, "Transforming Transformation: El Anatsui's Metal Sheets," at the Art History Graduate Student Symposium on February 12, 2016.

Cody Houseman participated in the Partner University Fund program with the Université Bordeaux Montaigne in June 2016, traveling in Thasos, Samothrace, and Macedonia to study Greek architecture. In July and August he worked on site at the Sanctuary of the Great Gods on Samothrace under the direction of Bonna Wescoat.

An Jiang published an article, "Karneia and Kitharoidos: Rereading a Laconian

Cup in the Michael C. Carlos Museum," in *The Consumers' Choice: Uses of Greek Figure-Decorated Pottery*, in the AIA Series Selected Papers in Ancient Art and Archaeology, Archaeological Institute of America, 2016. He spent the past year as a regular member in the American School of Classical Studies at Athens, Greece, holding the Martin Ostwald Fellowship (2015–2016).

Kira Jones received a Walter Read Hovey Memorial Fund award for dissertation research in Budapest and Paris. She is spending the year finishing her dissertation and teaching classics and art history at Agnes Scott College, where she was awarded the Mellon Foundation Graduate Teaching Fellowship.

Graham Lea attended the Summer Institute in Technical Art History at the Institute of Fine Arts in New York, participating in the course Manifestations of the Model in June 2016. He is the recipient of an Ubbo Emmius Fellowship at the University of Groningen, which will allow him to pursue dissertation research under the co-direction of Walter Melion and Bart Ramakers.

Andi McKenzie was promoted to associate curator of works on paper at the Michael C. Carlos Museum in fall 2015. She curated the exhibition 'The Waters and the Wild': Alen Macweeney Photographs of Ireland with Emory Irish Studies Professor Geraldine Higgins. She gave a number of presentations and lectures including gallery talks, docent trainings, and collectors' conversations. She presented a paper, "Agostino Veneziano's Lo Stregozzo (1515–1525): A Technical Analysis," at the High Museum in association with the Mellon Graduate Fellowship in Object-Centered Curatorial Research.

Joanna Mundy received the Walter Read Hovey Memorial Fund of the Pittsburgh Foundation award for the 2015–2016 academic year, and in April she was awarded the Lewis Beck Foundation graduate fellowship for 2015–2016 through the Emory

NEWS

Graduate Student News continued from page 25

Center for Digital Scholarship (ECDS). In May she was program assistant for the Art History department's Summer Study Abroad Program in Rome, and in July she worked with Bonna Wescoat on the Samothrace archaeological project. In February 2016 she co-taught a workshop, "Intro to Database Design," with Sara Palmer through the ECDS. She presented "The Introduction of the Carved Iris and Pupil to the Portraits of Hadrian" at the Annual Meeting of the Classical Association of the Middle West and South in Williamsburg, Virginia, on March 17, 2016. She gave a presentation, "Domus and Insulae in the City of Rome: A Social Network Analysis of Households in the Fourth-Century City," at the Ancient Mediterranean Studies Colloquium Series at Emory on February 17, 2016. She also gave a public AntiquiTEA lecture at the Carlos Museum, titled "Decorative Objects from Ancient Roman Houses in the Carlos Collection, Collection of the Michael C. Carlos Museum," in January 2016. She was awarded the Piedmont TATTO Fellowship in Sustainability, Teaching, and Curriculum for 2016.

Kimberly Schrimsher received a Mellon Graduate Fellowship in Object-Centered Curatorial Research for 2016. She is researching a painting by Giovanni "Guercino" Francesco Barbieri (1591–1666),

Christ and the Samaritan Woman, ca. 1650, from the High Museum's collection. Her secondary project is the research of a pair of Zulu scrimshawed cattle horns from South Africa, 1886, from the African collection at the Carlos Museum. She writes: "As one of the recipients of the 2016 Andrew W. Mellon Graduate Fellowships in Object-Centered Curatorial Research, I chose to tackle the High's Guercino painting, clarifying its attribution and then expanding my project to explore how Guercino approached copies and versions of his own paintings. The Mellon grant enabled me to travel to Ireland, Italy, England, and Spain this summer to observe Guercino's paintings firsthand. I analyzed his paint application in autograph works and then compared them to the High's canvas. Christ and the Samaritan Woman is indeed authentic! Guercino painted the subject of Christ and the Samaritan Woman five times over the course of his prolific career. During my travels I was able to study some of these works up close. Of these five canvases, only two paintings can be called 'copies,' in the sense that they are essentially identical. The remaining three, though similar in composition, exhibit marked differences. My research will utilize the Christ and the Samaritan Woman paintings as a case study for exploring how baroque audiences responded to copies and variants on set themes. The High's

painting is currently being conserved and, once finished, will be installed in the museum's permanent collection galleries."

Laura Somenzi presented a paper, "Artistic Personalities, Workshop Practices: Giovanni Francesco da Rimini and the High Museum Madonna Adoring the Christ Child," at the Art History Graduate Student Symposium on February 12, 2016, as part of the activities associated with her Mellon Graduate Fellowship in Object-Centered Curatorial Research. She also spoke on da Rimini at the High Museum in March and in April. On February 18 she gave a talk, "A Carved Roman Acanthus Relief from the First Century AD," for an AntiquiTEA at the Carlos Museum. In June she taught a course on art in Milan from c.1000-1500 at the San Carlo International prep school in Milan.

John Witty received a fellowship to participate in the 2016 Mellon Foundation Seminar in Curatorial Practice hosted by the Center for Curatorial Leadership in New York. In February 2016 he presented a poster summarizing his project as a Mellon Graduate Fellow in Object-Centered Curatorial Research, "The High Museum's *Eight Saints*: Attribution, Display, and Interpretation," at the Art History Graduate Student Symposium.

Graduate Student Alumni News

Flora Brooke Anthony 14PhD is teaching art history and Egyptology classes as a visiting lecturer at Georgia State University this year. Her monograph, Foreigners in Ancient Egypt: Theban Tomb Paintings from the Early Eighteenth Dynasty (Bloomsbury Academic) was published in December 2016.



Angi Elsea Bourgeois 03PhD was promoted to the rank of professor and, after two years as the interim, accepted the position of head of the Department of Art at Mississippi State University in July 2016. She presented papers at the Renaissance Society of America in Boston, the New College Conference on Medieval and Renaissance Studies in Sarasota, and the Sixteenth Century Studies Conference in Vancouver.

NEWS

Graduate Student Alumni News continued

She also currently serves as secretary of the Italian Arts Society.

Sheramy Bundrick 98PhD was promoted to full professor of art history at the University of South Florida St. Petersburg in June 2016.

Catherine M. Chastain-Elliott 98PhD has taken the position of associate dean for academic affairs at Oxford College of Emory University.

Jessica Gerschultz 12PhD is an assistant professor in the Department of African and African-American Studies at the University of Kansas. She is currently an American Council of Learned Societies Research Fellow, completing her manuscript "Decorative Arts of the Tunisian École." Jessica published an essay on the New Tapestry movement in the journal ARTMargins 5:1, 2016, and contributed to exhibition catalogs for retrospectives on Yahia Turki and Jellal Ben Abdallah. In May 2016 she co-organized Abstraction Unframed, the biannual conference of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA) in partnership with NYU Abu Dhabi and Barjeel Art Foundation.

Peri Klemm 02PhD gave papers in spring 2016 at the African Studies Association Annual Meeting and ASIMP Symposium on the Arts of Africa in the Contemporary World and in summer 2016 at the Oromo Studies Association Annual Meeting. She is having fun this fall on her sabbatical, creating art history content for the Khan Academy's Smarthistory project and taking time to view art with the African Arts Council of the San Diego Museum of Art. In November she will be working with the Oromo community in Edmonton, Canada, on a film based on her recordings of ceremonies in Eastern Ethiopia.

Sarah Kyle 10PhD, associate professor of humanities and director of the Master's of Arts in Liberal Studies Program at the University of Central Oklahoma, was awarded the 2016 Renaissance Society of America–Kress

Foundation Centro Vittore Branca Grant to pursue her research in Venice and was named a DaVinci Fellow by the DaVinci Institute of Oklahoma City. Her book, *Medicine and Humanism in Late Medieval Italy: The Carrara Herbal in Padua* (Routledge), was published in September.

Jennifer Lyons 16PhD was appointed visiting assistant professor in the Art History department at Ithaca College, where she is teaching the survey of Western art in addition to courses on medieval and Islamic art and architecture. Jennifer is working on a book titled "The Animate Virgin and the Penitent Sinner in Representations of the Theophilus Legend." She is looking forward to the annual medieval pilgrimage to the International Congress on Medieval Studies in Kalamazoo, Michigan, where she will chair a double session, Body and Soul in Medieval Art, organized with a French colleague, and present a paper titled "The Sculptors of Souillac and the (Im)material Virgin" in a roundtable sponsored by the Material Collective.

Jennifer Palinkas 08PhD is teaching part time at Harford Day School in Bel Air, Maryland, and will lead a school trip to Greece in June 2017. She continues to work as an editor with the University of Chicago excavations at Isthmia in Greece, where she spent the summer of 2016 and will be again next summer.

Sarahh Scher 10PhD presented her paper on Moche art-historical methodology, "Deposing the Priests/Destituir a los sacerdotes," at the Arte antes de la historia/Art Before History conference at the Pontificia Universidad Católica del Perú in Lima, June 22-24, 2016. The invitational conference brought together scholars from the international community to tackle current problems in Pre-Columbian and Colonial Andean art history. In addition, her coedited volume with Billie J. A. Follensbee, Dressing the Part: Power, Dress, Gender, and Representation in the Pre-Columbian Americas (including an essay by Laura Wingfield 09PhD) will be published in early 2017 by the University Press of Florida.

Meghan Tierney 16PhD has accepted the two-year position of Robert A. Oden Jr. Postdoctoral Fellow for Innovation in the Humanities in the Art History department at Carleton College in Northfield, Minnesota.

Virginia Gardner Troy 97PhD, associate professor of art history, had her paper "Alexander Girard: Power and Playfulness in American Textiles 1935-65" accepted for presentation at the Textile Society of America biennial symposium in Savannah. In October, she will travel to Tokyo as guest artist at Tokyo Zokei University, where she will present "The Bauhaus and its Japanese Connections" and "Anni and Josef Albers: Their Appreciation of Pre-Columbian Art." She also will present a paper, "Anni Albers: Weaver, Writer, Teacher, and Collector," at the Aoyama Book Center in honor of the recent Japanese translation of her book Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain. Last fall she gave three presentations: "Kaufmann's Department Store, Edgar Kaufmann Jr., and Developments in Textile Design and Marketing at Midcentury," at the Southeastern and Midwestern College Art Conference, Pittsburgh; "The Weaving Program at Berry College," as invited speaker for Berry College alumni and retired county extension employees in Rome, Georgia; and "Anni and Josef Albers's Travels in Latin America," as an invited speaker to the Yale University School of Art symposium, "Search vs. Re-Search, Josef Albers, Artist and Educator."

Elliott Wise 16 PhD defended his dissertation, "Painterly Vernacular and Pictorial Piety: Rogier van der Weyden, Robert Campin, and Jan van Ruusbroec," in May 2016 and officially graduated in August. He completed his first year as part of the Art History faculty at Brigham Young University, where he is teaching Renaissance and medieval classes and a survey course. He is looking forward to doing a graduate seminar next semester on topics in the devotional art of medieval and early modern Europe.

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