

# art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY  
AT EMORY UNIVERSITY

## IN THIS ISSUE

Walter Melion Heads FCHI

Threads of Time Exhibition

Architecture of North Aegean

Sidney Kasfir: An Appreciation

MAP IT: Digital Mapping Lectures

German Modernism Scholars

## NEWS

Faculty

Undergraduate

Undergraduate Alumni

Graduate Students

Graduate Student Alumni

## Letter from the Chair

Greetings in this 52nd year of Art History at Emory



Sarah McPhee in Carrara, Italy

The weather has turned crisp outside Carlos Hall, and I write to you with warm greetings as the new chair of the Art History department. I took up the position in late August as Walter Melion, our esteemed colleague, was named the new director of Emory's Fox Center for Humanistic Inquiry. Having just spent the past academic year at the center as a senior fellow myself, I know that Walter will thrive in his new position. We will miss him as chair but, fortunately, he has not gone far—his new offices are just across North Decatur Road.

This has been an exceptionally busy and momentous year for the department. In February, we hosted colleagues from the

Université de Bordeaux-Montaigne and the University of Wisconsin–Madison for a colloquium on “Architectural Interactions in the Northern Aegean,” at which members presented research from the first year of the international research collaboration supported by the Partner University Fund (PUF), which is awarded by the French American Cultural Exchange (FACE) Foundation (see p. 6). March saw the convening of the second triennial Corinth Colloquium on German Modernism, expertly organized and hosted by our colleague in modern and contemporary art, Lisa Lee. The symposium brought 10 scholars to campus for two days of talks considering “Elective Affinities/Elective Antipathies: German Art on Its Histories” (see p. 10). In March K. Michael Hays of the Harvard Graduate School of Design delivered the endowed lecture “Phenomenality and Materiality in Le Corbusier or Ronchamp as Inscription” and in April Daniel D’Oca, principal and co-founder of Interboro Partners planning firm and associate professor in practice at Harvard’s Graduate School of Design, delivered the David Heath Lecture in Modern and Contemporary Art: “Plays Well with Others.”

At the end of the spring term, we welcomed Chris Sawula, who joined the department as our new visual resources librarian. Sawula takes up the position formerly held by Frank Jackson, who retired last spring after 25 years. Sawula has an Emory PhD in history and



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: Sarah McPhee and Kathleen Carroll  
Copyeditor: Stacey Jones  
Designer: Angela Vellino

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

## Letter from the Chair continued from page 1

broad digital expertise. While completing his doctorate, he held a Mellon Fellowship at the Emory Center for Digital Scholarship and went on to a postdoctoral fellowship at the University of Alabama, Tuscaloosa. Sawula's experience will be critical to his new role and will help us advance the many digital humanities projects underway in the department (see p. 8).

Last summer, at the annual meeting of the Arts Council of the African Studies Association in Ghana, Professor Emerita Sidney Kasfir received a Lifetime Achievement Award for her contributions to the field of African art. Chika Okeke-Agulu, once Sidney's PhD student at Emory and now professor of African and African Diaspora art history at Princeton University, bestowed the award. Chika himself received the Melville J. Herskovits Prize for the most important scholarly work in African studies published in English in 2016. We are very proud of both of them. (For the bestowal and acceptance speeches, see p. 9).

This fall we welcomed Dana Haugaard to the Visual Arts faculty. Dana, who received his BA in art history from Emory in 2005, is a visual artist who works with sound, reflective surfaces, and vibrations to construct environments that trigger sensation and heighten perception. He joins Linda Armstrong in teaching the department's foundation courses in the visual arts, among other courses. Fall term also marked the arrival of Joy Partridge, visiting assistant professor in the field of medieval art. Joy will defend her dissertation at CUNY in January and will teach a 300-level course in the spring titled *Medieval Views of the Cosmos*.

Finally, we are pleased to welcome Laurie Carter as our new fulltime program administrative assistant for undergraduate studies and Blanche Barnett, who joined us as academic department administrator a year and a half ago.

The fall term began with the stunning exhibition *Threads of Time*, curated by Rebecca Stone Bailey. One of the largest exhibitions in the history of the Carlos Museum, it features nearly 150 works from both the ancient and modern Andes as well as modern and contemporary textiles of the Maya and Guna. The exhibition is accompanied by a digital catalogue, a first for the museum, instantly available on the Michael C. Carlos Museum website (<http://threads-of-time.carlos.emory.edu/>). Lecturers this autumn included Kirk Savage, professor of the history of art and architecture at the University of Pittsburgh, who spoke in September on the contested subject of the future of Confederate war monuments. Jodie Cranston of Boston University and Lisa Poggiali of the University of Pennsylvania appeared in the

department's MAP IT series, with Cranston discussing her digital humanities project tracking the provenance of European paintings and sculpture, and Poggiali her project, "Mapping Kenya's Silicon Savannah." At the end of term, the department held the Lovis Corinth Colloquium "*Quid Est Sacramentum*," organized by Walter Melion, Elizabeth Pastan, and Lee Palmer Wandel, which brought 18 scholars to campus over three days to deliver papers and exchange ideas on the visual representation of sacred mysteries 1500–1700 (see p. 17). In spring 2018 we look forward to a second and related Lovis Corinth Colloquium, "*Quid Est Secretum*," also convened by Melion, and to the annual meeting of the Medieval Academy of America at the Emory Conference Center, which has been organized and will be co-hosted by Elizabeth Pastan.

I also must announce the bittersweet news that this academic year will see the retirements of two beloved professors and one rare academic administrator. Our Egyptologist, Gay Robins, and our Ancient Americas specialist, Rebecca Stone Bailey, will step down after 30 years of service to the department and the university. Both arrived at Emory in 1988 (tributes will appear in the next issue of the newsletter). We also are unbalanced by the imminent departure of Kathleen Carroll, our beloved graduate program coordinator, who has been the mainstay of students and faculty alike for the past 12 years, and who retires in February (see p. 19). We will miss each of them keenly.

In closing, I would like to thank our many loyal donors who through contributions of all sizes make sure the programs of the department thrive. In particular, I thank Ann Uhry Abrams, who enables us to send graduate students abroad for essential dissertation research, and Dana Ruben Rogers '87C and Greg Rogers, who make possible the annual David Heath Lecture in Modern and Contemporary Art.

Best wishes to all for a brilliant 2018!



Sarah McPhee  
Chair, Art History Department  
Samuel Candler Dobbs Professor of Art History

# Walter Melion Named Director, Fox Center for Humanistic Inquiry

**W**alter Melion, chair of Art History from 2011–2014 and 2015–2017, has accepted a three-year term as director of Emory’s humanities think tank, the Fox Center for Humanistic Inquiry. Housed in three adjoining buildings on North Decatur Road, the center welcomes between 15 and 20 scholars annually, providing them time and space to finish a major research project. Senior fellows, selected from the Emory faculty (with the exception of the Senior Fellow in Poetics), generally complete a major book; postdocs apply from outside Emory and use their year to revise their dissertations and turn them into publishable monographs. Advanced graduate students, chosen from graduate programs throughout Emory, must complete their dissertation during the fellowship year. In the spring, the center awards a small group of graduating seniors fellowships. In addition to finishing their honors theses, they have the opportunity to interact with resident fellows.

Melion succeeds the center’s celebrated founding director, Martine Brownley. He intends to preserve the institute’s mandate to insulate fellows from teaching and administrative obligations for 12 precious, uninterrupted months to work on books, dissertations, or theses. To foster dialogue among the fellows in residence, the weekly fellows luncheon, held on Wednesdays, has been converted into an informal work-in-progress seminar. Melion wants to make the FCHI more of a campus research center, integrating it into the vibrant intellectual life of Emory’s humanities faculty and students in order to underscore the center’s relevance for non-fellows.

He plans to revive the much-loved European Studies Seminar

(2004–2007), an interdisciplinary forum for the presentation of work in progress by faculty and graduate students. The center will serve as the new venue for the ESS, and Melion also hopes to establish a similar forum for other research communities on campus. The center will co-sponsor numerous programmatic events on campus, such as Susan Gagliardi’s ongoing lecture series on digital humanities projects and the Art History department’s two Lovis Corinth Colloquia organized by Melion: “*Quid est sacramentum?* On the Visual Representation of Sacramental Mysteries in Europe and the Americas, 1400–1700” (November 30–December 2, 2017) and “*Quid Est Secretum?* On the Visual Representation of Secret Knowledge and Secular Mysteries” (March 29–31, 2018). Another center goal is to become a meeting place for Emory’s humanities chairs and directors, who will convene there twice each term to discuss matters of mutual interest. Needless to say, Melion also will work closely with various constituencies on campus, co-applying for foundation grants in support of research initiatives based at the center.

At the same time, Melion has agreed to co-direct Laney Graduate School’s Mellon-funded, four-year Interventions program. His co-director will be Lisa Tedesco, dean of the graduate school. Interventions will explore curricular and co-curricular ways of alerting graduate students to the many professional opportunities, complementary or alternative to an academic career, that rigorous graduate training can open up. ■



*At the department’s fall welcome party, good wishes for Walter Melion.*

## Buona Fortuna, Walter

I am really delighted, on the occasion of our welcome party, to be able to formally acknowledge and thank, on behalf of the faculty, the staff, and our students, Walter Melion, who has led us so well for five full years as chair. We would have had a sixth, had not fate—and Walter’s considerable reputation—intervened to steal him away to the Fox Center for Humanistic Inquiry.

Walter, you have led us during critical years of building, hiring, and refining. Thanks in large part to your efforts, the department is in superb form. You brought us the Leiden Exchange, the First Mellon Graduate Fellowship, the Sawyer Seminar, the Corinth Colloquia, and now the Newberry Library Partnership, and the Fox Center. You have led by example. Your intelligence, work ethic, good humor, light touch, and confidence in each of us has led to a Renaissance of spirit. Your energy is unmatched and should frankly be bottled and patented. You would make a fortune.

So, Buona Fortuna, Walter, on your new adventure directing the Fox Center. We are deeply grateful for all you have done for our program and we are very happy to have you close by.—Sarah McPhee ■





# Carlos Hall at One Hundred

Clark Poling

Art History's home, Carlos Hall, celebrated its 100th birthday in 2016. When Emory planned its Atlanta campus, administrators chose the Beaux-Arts architect Henry Hornbostel, and he took his inspiration from the Georgia piedmont—with its rolling hills, abundant pine trees, and marble quarries—which reminded him of northern Italy. He thus looked to the Italian Renaissance for the style of his buildings. The association of the Renaissance with learning was a further reason for this choice, reflecting the eclectic historicism of the Beaux-Arts movement. Carlos Hall was originally built for Emory's Law School, taking its place across from the theology building on what is now the Quadrangle, which was originally conceived as an open court facing the forested outskirts of Atlanta. Renaissance rationality was expressed in the clarity of the building's rectangular block, the round-headed arches of the windows and entrances, and the enframing pilasters at the corners. Hornbostel used Georgia marble in a patchwork pattern, ranging in color from pink to a mixture of white and gray. He ornamented the building discreetly, with ceramic tiles bearing the tablets of the law under the eaves and cotton plants, bolls, and blossoms under the arches of the entrances. Through these means he created a rich symbolism of learning in a Georgia ambiance.

In 1981 Atlanta businessman Michael Carlos made a donation

to the university for the renovation of the old Law School building, which was completed in 1984–1985. The Art History department recommended the architect Michael Graves, whose work advanced a late 20th-century eclecticism that seemed appropriate to the original building and to the museum's collections. His richly colored interiors for the building evoke archaic forms of architecture, ancient Egyptian and Near Eastern, along with late 18th-century French rationalism and Art Deco, with its play of geometries. The lobby, featuring Hornbostel's grand spiraling staircase, presents two interior façades. The academic side is reminiscent of the ancient Babylonian Ishtar Gate and the pylon at the front of an Egyptian temple; while on the opposite, museum side a bulging cylindrical form recalls the late 18th century architect Claude-Nicolas Ledoux. Throughout the building, traditional architectural elements such as columns and capitals have been given simplified forms, distinguished one from the other with different colors. Graves's goal was to maintain the separate structural and symbolic meanings of the parts. His design thus offers diverse architectural lessons that demonstrate a late 20th-century understanding of the past. ■



*Michael C. Carlos Hall*



# 2017 Research Program in the Sanctuary of the Great Gods at Samothrace, Greece

Bonna D. Wescoat

Excavations in the Sanctuary of the Great Gods offer a rare glimpse into the seminal role this mystery cult played in the widely connected Hellenistic world. In accordance with our NEH collaborative research grant, research in 2017 continued to focus on the region of the Sanctuary around the famous Winged Victory: the Stoa, Nike Precinct, and Theater. Emory undergraduate and graduate students, recent PhDs, and professors participated in the season, joined by students and faculty from New York University's Institute of Fine Arts, the University of Pennsylvania, the University of Wisconsin–Madison, Brown University, the College of William and Mary, Case Western Reserve University, Texas Tech University, Harvard University, Aristotle University of Thessaloniki, Université Bordeaux Montaigne, and the Musée du Louvre.

This summer we concentrated especially on architectural documentation of the Stoa. As the largest building in the Sanctuary and the only major building composed entirely of local limestone, the Stoa offers an excellent opportunity to examine local Samothracian masons at work in both design and construction. Emory students Zachary Forstrom, Leah Neiman, and Josh Buksbaum worked on the catalogue of more than two thousand blocks belonging to the superstructure of the building. Julianne Cheng and An Jiang examined the context pottery and revised the catalogue of pottery for publication. Key initiatives also included investigating routes of access to this region, creating an inventory of the types and quantities of metal devices used to secure the blocks, investigating the design of the massive wooden roof tree, and preparing the drawings for publication.

Susan Blevins led the study of the marble remains of honorific and votive monuments displayed in front of the Stoa. In addition to the well-known column erected by the Macedonians in honor of Philip V, we now know that there was also an impressive Ionic column monument that likely supported a portrait statue as well. With our French colleague, Vincent Baillet, we made a

photogrammetric model of the Nike Precinct, while Michael Page continued his aerial documentation of the Stoa, Nike Precinct, and Sanctuary overview. Kate Stephens worked with Bill Size of Environmental Studies to complete his investigation of the wide variety of local rock types used in construction of the buildings.

We continued the initiative begun last season to understand how the central ravine was channeled and bridged, particularly between the Theater and Altar Court. Working with new survey data, photogrammetric modeling, and archaeological records from the 1923 French-Czech excavation, we revised our 3-D reconstruction of the region to reflect the complex changes in elevation.

On July 17, 2017, a torrential storm with local flash flooding vividly demonstrated how powerful natural forces have both shaped and given meaning to the Sanctuary. Within hours, rushing water crested nearly to the top of the central ravine's deep retaining walls. A section of the modern retaining wall built in the 1950s collapsed to reveal the ancient underpinnings upon which an earlier restoration was set, while further downstream an Ionic marble base was revealed, making a welcome new addition to the architectural remains of the Milesian Lady's Banquet Hall.

In addition to assessing storm damage and preparing objects for the renovated museum, the conservation team, which Leah Neiman joined, worked on a treatment for the removal of disfiguring biofilm from marble blocks.

As ever, we are grateful to our donors for their support: the National Endowment for the Humanities; the Partner University Fund, FACE Foundation; the Malcolm Hewitt Wiener Foundation Inc.; James R. McCredie; Nicholas Pissaris; and several anonymous donors. ■







## PUF Program Explores Architectural Networks of the Northern Aegean

We had a second wonderful season investigating architectural networks of the Northern Aegean with our colleagues from Université de Bordeaux-Montaigne and the University of Madison–Wisconsin, supported by the Partner University Fund (PUF) awarded by the French-American Cultural Exchange (FACE) Foundation. In the spring, the group convened at Emory for a colloquium, “Architectural Interactions in the Northern Aegean,” in which students and faculty presented research conducted during the first year of the program (for the colloquium program, see [www.samothrace.emory.edu](http://www.samothrace.emory.edu)). In addition to the participants in Atlanta, we were able to have participants join by videoconference from Athens, Greece; New York; and Bordeaux, France. The American team then participated by teleconference in the *École* thematique organized by Laurence

Cavalier at Bordeaux, which laid the groundwork for our second field season.

During the field season, we continued our research on the relationship between Samothrace and Thasos, spending a week on each island. The emphasis followed our students’ interests, and so this year we concentrated on technical features such as thresholds and doors, woodwork for roofing, the marble trade between Thasos and Samothrace, and the use of metal in stone architecture.

For the regional area of comparison this year, we chose the Cyclades, another great center for Hellenistic architecture. We worked primarily on the sacred island of Delos, which is also famous for its Hellenistic architecture. Taking the first and last boat to this now-deserted island, we explored it from the heights of Mt. Kynthos to the frog-filled declivity of the Inopos, taking in the





*Attendees at the PUF Colloquium view sculpture in the Carlos Museum*

sanctuaries not only of Apollo, but also those of Egyptian and Syrian gods, Mithras, and the Samothrakeion (place where the Great Gods of Samothrace were honored.) The students especially liked the many

surviving Hellenistic houses as well as the remains of the colossal statue of Apollo. We then proceeded to Paros, the mother island of Thasos and the source of the fine-grained marble from which the Nike of Samothrace is carved. The week was completed with a trip to another deserted island, Despotiko, where the excavator Yannis Kouragios gave us a full tour of the remains of the Sanctuary of Apollo, which shares several connections with both Thasos and Samothrace.

Several members of the PUF program stayed on to participate in the regular field season in the Sanctuary of the Great Gods.

In March 2018 part of the American team will go to Bordeaux for a second colloquium. ■



*PUF participants on Samothrace, which they visited for a week.*

Our regular field season was augmented by our Partner University Fund collaboration with the Université de Bordeaux-Montaigne investigating northern Aegean architectural networks. This year, the team spent three weeks in June working on Thasos, Samothrace, and in the Cyclades examining material, technical, and stylistic properties that connect the ancient Greek architecture of these islands.



*2017 Rome Summer Study Abroad students in the peristyle of the square Doric pilasters at Hadrian's Villa in Tivoli.*

## Banner Year for Art History Study Abroad in Rome

Eric Varner

The 2017 Summer Study Abroad Program in Rome was unusually large this year, with 18 students participating. The students were all highly motivated and actively engaged in the study of the monuments and topography of the ancient city. Highlights of the program included a visit to the Domus Aurea, where the students were able to enjoy the new virtual reality component. After donning virtual reality goggles in the Room of the Gilded Vaults, students were able to experience the room as it looked when it was initially painted and decorated under Nero, and then as it looked when it was rediscovered by Renaissance artists such as Raphael. The virtual reality also included a breathtaking reconstruction of the richly landscaped gardens of Nero's imperial residence. The students also experienced rare and intense rainstorms in Rome, which caused general consternation and some flooding in the student housing as well as the closing of some of Rome's metro stops.

The heavy rain and thunderstorms also forced the entire group to take shelter in the Theater of Marcellus, although ultimately no one avoided getting drenched from head to toe. In addition to visits to notable Roman monuments and museums such as the Colosseum, Pantheon, Roman Forum, and Vatican, and the traditional field trips to Tivoli and Ostia, students this year were able to take advantage of an important exhibition at the Scuderie del Quirinale, *Da Caravaggio a Bernini. Capolavori del Seicento italiano nelle collezioni reali di Spagna*, which featured an extraordinary collection of 17th-century masterpieces of Italian painting and sculpture from the Spanish Royal collections, including the Caravaggio's *Judith and Holofernes* from the Prado and a model by Bernini for the Four Rivers Fountain in Piazza Navona. Winners of this year's photo contest can be found on the departmental website. ■





# Chris Sawula Is New Visual Resources Librarian

Susan Gagliardi

Chris Sawula moved from Tuscaloosa, Alabama, to Atlanta in April 2017 to become the department's visual resources librarian. He manages the department's digital image collection and its web presence. He also collaborates with information technology specialists and subject librarians to enhance research and teaching in art history. In addition, he draws on his extensive experience in the realm of digital humanities to facilitate a growing number of spatial art history projects and other digital initiatives within the department.

Sawula began working on digital humanities projects when he was an Emory graduate student in history. Before receiving his PhD in 2014, he served as a research assistant for "Battle of Atlanta," a digital project directed by Daniel A. Pollock and Allen Tullos. Sawula created a database for shared access to project-related research materials and worked with the project team to design and plan the project's online essay and mobile applications. Sawula also held an Andrew W. Mellon Fellowship for Digital Scholarship at the Emory Center for Digital Scholarship (ECDS) during the 2013–2014 academic year, where he led workshops in digital humanities for faculty, students, and staff. After he graduated from Emory, Sawula moved to the University of Alabama, where

he held a Council on Library and Information Resources (CLIR) postdoctoral fellowship to develop interdisciplinary digital projects using archival materials. He subsequently served as director of research and academic programs for the A. S. Williams III Americana Collection.



In addition to overseeing the department's visual resources, Sawula will assist in the development of ongoing and new digital projects. Initiatives already underway when he arrived included the online, open access, peer-reviewed quarterly journal *nonsite.org*, an e-catalogue for the Michael C. Carlos exhibition *Threads of Time*, and a range of spatial art history projects, from "American Excavations: Samothrace to Atlanta Housing Interplay" and "Envisioning Baroque Rome" to "Mapping Senufo" and "Views of Rome." We are delighted to welcome him to the department. ■



## Artist Dana Haugaard Joins the Art History Department

Dana Haugaard 05C joined the department in fall 2017. After graduating from Emory with a degree in art history, he received his MFA from the University of Iowa. He regularly exhibits his work nationally as well as in Atlanta. Haugaard is currently a resident in Atlanta Contemporary's Studio Artist Program and a Hambidge Fellow. An artist working with sound and sensation, he investigates how our self-awareness in any given moment functions in relationship to our presence in space, place, and time. He

works with sensation and perception to create environments that provoke a heightened sense of awareness of one's self, using and manipulating sound, reflective surfaces, and vibrations to construct experiences that draw attention to and call into question our relationship to our surroundings. These situations play with physical, spatial, and temporal reference points to take what is often a minimal presentation and make it an overwhelming experience. We are very pleased to welcome him back to the department. ■





# Thoughts on a Life as a Scholar of African Art

Sidney Littlefield Kasfir

I'm very honored by this recognition and have been thinking about what I should say. I am a very old member of ACASA, so I recall Warren d'Azevedo's one-hour acceptance speech back in the early days. Don't worry, I'll just try to explain why I do what I do. I am a lefthanded, right-brained but mainly ambidextrous person, so it won't surprise you that in my teens I wanted to be *either* an astronomer *or* an artist. My conservative Maine parents foreclosed right away on the art school possibility, so my bachelor's degree was in physics and astronomy, and my MA in classical Greek and Roman art. Then I married a fellow student and took a leave of absence to follow him to Uganda for his own fieldwork and, in doing so, stumbled into the vacant managing director's job at the country's only art gallery. It was only after four years in Uganda that I returned to the US and realized that I wanted to complete my degree in African art, not classical archaeology. That was not so straightforward, in that Harvard didn't offer African art at the time. I eventually ended up in London at SOAS, where I was John Picton's first student.

All this biographical stuff is to explain how, unlike most of you, I *began* with contemporary African art and only started studying historical African art a decade later. I think that has had a profound influence on my thinking and writing; for one thing, I never had to *unlearn* the "vanishing Africa" and salvage ethnography model, as these are not a part of the active study of the contemporary. The second was that in studying contemporary art, one typically focuses on individual artists. Thus, when I began studying the Idoma 10 years later, it was individual Idoma artists who became my initial focus, and I was uneasy with the idea of a tribal style.

If I could summarize the one underlying question in all my work, whether historical or contemporary, it is this: what happens to art on the cusp of social change? The two most fascinating cusps, to me, were first the almost simultaneous coming of the Fulani jihad and British colonization of Nigeria in the mid- to late-19th century up to about 1920. Second was the encroachment of modernism everywhere in the years leading up to independence, especially in the three places I know best: Uganda, Kenya, and Nigeria. In a sense these are one project. In another sense they are about globalization and its counter currents.

I'd like to say one more thing, that as a teacher training the next generation of leaders in our field, both academic and curatorial, their success has been the greatest pleasure of my life. I was extremely lucky to have joined Emory's Art History department, which had both the resources and the commitment to very high standards to make it possible to create a cohort of young scholars who in the last 20 years have gone on to lead the field in new directions. So thank you (chronologically), Pamela Franco, Sunanda Sanyal, Peri Klemm, Krista Thompson, Elizabeth Morton, Jessica Stephenson, Chika Okeke-Agulu, Jessica Gerschultz, Delinda Collier, Bukky Gbadegesin, Amanda Rogers, Smooth Nzewi, Amanda Hellman, John Tyson. This award is about all of us together. Thank you. ■



## Sidney Littlefield Kasfir: An Appreciation

Chika Okeke-Agulu 04PhD  
Professor of African and African Diaspora Art  
Princeton University

It is an honor to present this year's co-winner of the ACASA Lifetime Achievement Award, Sidney Littlefield Kasfir, professor of art history emeritus, Emory University.

In 1967, when the young Sidney set out to Kampala, where for the next two years she ran the government-owned Nommo Gallery, she began an enduring journey that led her, in the following decades, to becoming a distinguished scholar and teacher and a passionate advocate for African art within the discipline of art history. From Kampala, where she took interest in the contemporary art of East Africa, to positions as curator of anthropology at Dartmouth College and the University of Ibadan, Sidney established her lifelong dual commitment to modern/contemporary African art and the indigenous arts of Idoma (Nigeria) and Samburu (Kenya). She is one of the first major scholars to rigorously study both the indigenous arts of African societies and the emerging practices of the continent's postcolonial artists.

Sidney's scholarly work is as fundamental as it is vigorous. Who can forget the paradigm-shifting essay "One Tribe, One Style" (1984), which must be counted among the most important texts ever published in African art scholarship? Or the equally provocative "African Art and Authenticity: A Text with a Shadow" of 1992? The depth of her mastery of traditional fieldwork-based analysis of African arts can be seen in *African Art and the Colonial Encounter* (2007), her art-and-ethnography study of the warrior arts of the Idoma and Samburu, and in *West African Masks and Cultural Systems* (1988)—just as her *Contemporary African Art* (1999) was one of the first bold accounts of the diversity of ideas, forms, networks, and forces that animate recent art of Africa. For the excellence of her scholarship, and her impressive record as graduate adviser at Emory to a generation of leading scholars and curators, Sidney solidly deserves this award. ■

*Texts excerpted from the program brochure of the Arts Council of the African Studies Association (ACASA) 17th Triennial Symposium on African Art, August 8–13, 2017, Ghana.*

# Scholars of German Modernism Convene at Emory

Lisa Lee

The second triennial Corinth Colloquium in German Modernism unfolded over two days in March 2017. Ten of the field's most compelling scholars and scholar-curators gathered to consider the theme "Elective Affinities/Elective Antipathies: German Art on Its Histories."

The first five papers were devoted to the interwar period. Graham Bader (Rice University) positioned Kurt Schwitters between the Dadaists and the expressionist *Sturm* group, with their respective models of political revolution and organic rotation. Bader showed that in synthesizing these opposed models, Schwitters developed a singular response to Germany's November Revolution. Beginning with the startling revelation that an engraving of Martin Luther is couched between Paul Klee's famous "angel of history" and its support, Annie Bourneuf (School of the Art Institute of Chicago) argued that Klee rejected a model of history that privileged epochal transformations. Lisa Florman (Ohio State University) took up Klee also, contrasting the artist's metaphysics—indebted to the writing of Friedrich Schelling—to Wassily Kandinsky's Hegelianism. These distinct philosophical investments, Florman argued, could be read in the density of Klee's abstract forms and in Kandinsky's

dematerialized ones. Turning to the medium of photography, Megan Luke (University of Southern California) showed how the discourse of historical knowledge and method in the Weimar period was bound up with the possibilities and problems of reproductive technologies. Laura Muir (Harvard University Art Museums) presented research related to her Bauhaus exhibition planned for 2019, the centennial of the founding of the influential school of art and design. Her lecture wove a tale of two objects—Anni Albers's 1926 *Wall Hanging* and Lucia Moholy's 1927–1928 photograph of the Master's House that she shared with her husband László Moholy-Nagy—whose divergent paths to the Busch-Reisinger Museum helped to secure the legacy of the Bauhaus.

Day two of the colloquium addressed German art of the latter half of the 20th century. As such, it spoke directly to my own spring 2017 graduate seminar, German Art: Postwar to Post-Wall. Gregory Williams (Boston University) argued that the East German artist Carlfriedrich Claus was attuned to the discourse surrounding concrete poetry as it was developing in Western Europe and beyond, even as he maintained the socialist principles to which he held fast.

Rachel Jans (San Francisco Museum of Modern Art) drew out the publicity strategies central to the René Block Gallery, which took advantage of its location in a divided Berlin to interrogate German identity during the Cold War. Granting us insight into her upcoming exhibition, *Inventur—Art in Germany, 1943–55*, Lynette Roth (Busch-Reisinger Museum) argued for the need to rewrite the narrative of art of the immediate postwar years, usually dismissed as a fallow period before the resurgence of avant-garde practice in the 1960s. Brigid Doherty (Princeton University) ruminated on the possibility of publicness in Hanne Darboven's art, proposing the term *onetwo* as a figure of "side-by-sideness" that governs Darboven's works in general, and her "sculpture-objects" in particular. Finally, Lisa Saltzman (Bryn Mawr College) concluded the colloquium with her discussion of W. G. Sebald's *Austerlitz*, likening its treatment of photographs as bearers of cultural memory to the *Bilderatlas Mnemosyne* of Aby Warburg.

Emory's Angelika Bammer (Comparative Literature), Todd Cronan (Art History), Astrid Eckert (History), and Elizabeth Goodman (English) served as respondents, instantiating the cross-disciplinary engagement of this institution. With its high level of scholarship and its atmosphere of collegiality, the second installment of the Corinth Colloquium in German Modernism was a galvanizing event. ■

Paul Klee, *Angelus Novus*, 1920







by stressing that the diversity of Delaunay’s oeuvre was both a product of and a necessary means for producing her particular vision of the world and to assert the significance of this vision in the development of modern art. By situating Delaunay as a significant player in the network of artists operating at this moment, this study will take a step toward more accurately shaping integrated historical narratives.

This fellowship gives me the opportunity to access archival materials held in the Bibliothèque nationale de France (BnF) and the Centre Georges Pompidou. The BnF holds documents such as Delaunay’s journals, sketches, drafts of her essays, and correspondence with important figures such as the art critic Guillaume Apollinaire (1880–1918). The Kandinsky Library at the Centre Pompidou has biographical notes and personal and fashion photographs as well as information concerning the exhibition of her works.

In particular, I want to learn more about the work *La Prose du Transsibérien et de la petite Jehanne de France* (1913). This work was a collaboration between Delaunay and the poet Blaise Cendrars (1887–1961). Delaunay is known to have corresponded with Cendrars about the work’s construction and exhibition, the details of which are muddled in the scholarly literature. Delaunay produced the print on the work’s left and artfully arranged Cendrars’ poem on the right. The work was exhibited internationally and elicited heated debate in critics’ writings because of its unusual format. For this reason, I am particularly interested in how the work was displayed. The work measures two meters long when unfolded but when folded can be tucked into a postcard-sized case. Did the creators imagine viewers carrying it around? Or framing it and hanging it on a wall? The answers to these and related questions will help me better determine how Delaunay imagined the relationship between her works, the viewer, and the everyday world.

I want to thank the Abrams Family Foundation for its generosity, which has given me this important opportunity to further my dissertation research. ■

# Abrams Family Foundation Fellow Studies the Artist Sonia Delaunay in Paris

Caitlin Glosser, PhD candidate

This year I have the privilege of holding the Abrams Family Foundation Fellowship. I will use the fellowship to conduct research in Paris for my dissertation, “Sonia Delaunay’s Embodied Vision of Modernity.” Delaunay’s career is exceptional among early 20th-century artistic practices for the sheer variety of works she produced. From paintings and collages to theatrical costumes, advertising campaigns, playing cards, and cars, the scope of Delaunay’s oeuvre expresses a commitment to an artistic language that extends into every aspect of life. Despite the extensiveness of her practice, Delaunay’s propensity for

experimentation, her eye toward functionality, and particularly her involvement in fashion places her outside of the conventional narratives of serious, cohesive artistic practices in early 20th-century Paris.



Caitlin Glosser

The literature on Delaunay positions her practice as so divergent from the norm that scholars have made little effort to locate her work in relation to her contemporaries. Moreover, scholars have constructed an artificial division between her painting and multimedia work, generating an account of Delaunay as one who is materially experimental but largely inconsistent in her artistic vision. The aim of my work is to counter these claims

## Fellow Seeks Provenance of Lyman Madonna

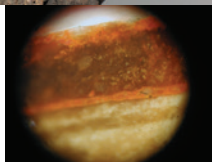
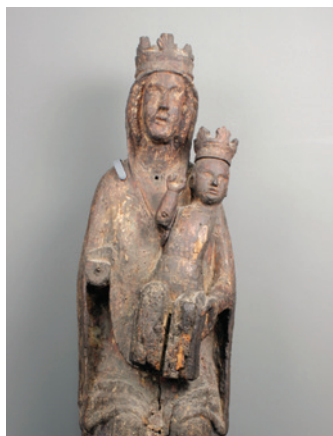
Nicole Corrigan, PhD Candidate

In 2016 I carried out my work as a Mellon Graduate Fellow in Object-Centered Curatorial Research in both the United States and abroad. My primary project focused on a medieval statue of the Virgin, recently given to the Carlos Museum by the family of Thomas Lyman, a former professor of medieval art history at Emory. Because the Lyman Madonna came into the collection in a fairly battered condition and with no information on its origins, I concentrated on narrowing down a possible geographic provenance and determining what the statue would have looked like before its paint wore away. Working with Carlos Museum conservator Renée Stein and the Mellon Fellow in conservation, Brittany Dinneen, I was able to examine traces of paint with a variety of techniques in order to identify the pigments used to paint the statue. As one of our primary tools, we used X-ray fluorescence (XRF), directing X-rays toward the small remnants of paint and recording the radiation emitted by the statue's materials. This technique enabled us to identify the chemical make-up of the different pigments and to compare them to "recipes" for the preparation of paints from the Middle Ages. We were able to confirm the original presence of gold on the statue and determine the paints used for decorating the statue in all but one case.

Over the summer I traveled to Europe in order to further research the possible provenance of the Lyman Madonna. By comparing the statue to other extant medieval examples, I became convinced that it was originally made in Spain. I visited the Museo Arqueológico Nacional in Madrid and the Museo Nacional d'Art de Catalunya and Museu Frederic Marès in Barcelona to look closely at their collections of medieval statues of the Virgin. Thanks to this access and the valuable input of several curators, I was able to determine that the Lyman Madonna is likely an early 13th-century Catalan sculpture.

My secondary project was determined by a recent acquisition at the High Museum of Art. Guided by Sarah Schleuning, curator of decorative arts, I researched the origins and iconography of a 19th-century East Tennessee pie safe, a wooden cupboard with pierced tin doors used for storing baked goods and perishables before the advent of refrigerators. Aided by a visit to the pie safe collections at the Museum of Eastern Tennessee History in Knoxville, I was able to trace the story of the pie safe's iconography from the early German settlers of Pennsylvania to their migration into western Virginia and, finally, into Eastern Tennessee.

The Mellon Fellowship allowed me to intensely study an object closely related to my dissertation topic, to learn a great deal about art historical technical analysis that will aid me in the rest of my career, while at the same pushing me out of my comfort zone to explore the history of an object with which I was completely unfamiliar. I am truly grateful to the professors, scholars, and museum staff who made my research possible. ■



Detail of paint layers from the Lyman Madonna



Ugochukwu-Smooth C. Nzewi

## Smooth Nzewi Named Cleveland Museum of Art's New Curator of African Art

Ugochukwu-Smooth C. Nzewi 13PhD was recently named curator of African art at the Cleveland Museum of Art and began his position on August 1. Nzewi oversees the care and development of the collection, working closely with the director and chief curator on the identification and acquisition of works of art to augment the collection. He will guide and organize special exhibitions exploring all aspects of African art from the historic through the contemporary. As a curator and practicing artist, Nzewi brings a unique combination of experience and academic training in three different countries to the CMA.

In 2013 he joined the curatorial team at Dartmouth's Hood Museum of Art as curator of African art, where he mounted such diverse exhibitions as *Eric Van Hove: The Craft of Art* (2016); *Inventory: New Works and Conversations around African Art* (2016); *Ukara: Ritual Cloth of the Ekpe Secret Society* (2015); and *The Art of Weapons: Selections from the African Collection* (2014). He is currently curating the exhibition *Feedback: Art, Africa, and the Eighties*, which will be on view at Iwalewahaus Museum, University of Bayreuth, and will travel to other venues including the Hood Museum starting in 2018. Prior to working at the Hood, Nzewi was a fellow at the Smithsonian National Museum of African Art.

Nzewi also has co-curated major international exhibitions including the Dak'Art Biennale in Dakar, Senegal, in 2014, the major platform for contemporary art in Africa. He also served on the curatorial team of the 11th Shanghai Biennale in 2016–2017, and collaborated with the Fonds Régional d'Art Contemporain de la Région Centre (FRANC) in Orléans, France, for its inaugural architecture biennale in October 2017.

In addition to his curatorial work, Nzewi has taught at the Institute of African Studies, University of Bayreuth, Dartmouth College, and Emory. He has lectured widely and given talks at academic institutions and museums including the University of Cape Town; Freie University, Berlin; Princeton University; Columbia University; Harvard University; the University of Kentucky; the University of the Arts, Zurich; the de Young Museum, San Francisco; and the Royal Ontario Museum, Toronto.

In 2015 Nzewi published a co-edited volume with art historians Kerstin Pinther and Berit Fischer, *New Spaces for Negotiating Art (and) History in Africa*. He was recognized by *Apollo* magazine as one of the "40 under 40," most inspirational young people in the art world. ■





# Rebecca Stone Weaves Her Magic at the Carlos Museum

Rebecca Stone, in a dual faculty/curator position at Emory since 1988, has mounted her last major exhibition at the Carlos Museum: *Threads of Time: Tradition and Change in Indigenous American Textiles*. It opened August 19 and runs through December 17, 2017. With nearly 150 pieces, it is one of the largest exhibitions in Carlos history, and the only textile-oriented one. Stone began her career as a textile specialist, with a dissertation on Wari tapestry tunics from ancient Peru in 1987, and a turn as guest curator/catalogue editor for the Columbus Quincentennial show *To Weave for the Sun: Andean Textiles* at the Museum of Fine Arts, Boston, in 1992. The Carlos show represents full circle, achieved after she helped the museum collect nearly 700 works in this area during her tenure as faculty curator of art of the Americas.

The show features both the ancient and modern Andes, plus modern and contemporary textiles of the Maya and the Guna (from Guna Yala, adjacent to the country of Panama). There is also a room with weaving tools and looms including a nearly thousand-year-old backstrap loom and a 50-year-old foot loom of the type introduced by the Spanish in the 16th century. The exhibition abounds with bright colors, sumptuous textures, intricate figures, strong geometric patterns, and even some surprises. In a contemporary Guna blouse panel the Trix cereal rabbit is featured, while in a Bolivian belt a bright green R2-D2, the robot from *Star Wars*, appears sideways. At the same time, age-old images of llamas, spirals, human figures, and shamanic content pervade the early, Colonial, and modern pieces.

“I am very proud of how the show turned out,” says Stone. “The Carlos works very well as a team, with conservators, designers, fund-raisers, educators, and registrars pulling together to make such a huge undertaking not only possible but, hopefully, strikingly beautiful.” Support was given by Bank of America for the conservation of the textiles, which took more than two years to accomplish, and by the Emory Center for Digital Scholarship, which helped curatorial assistant and graduate student Liz Caris mount the Carlos’s first online catalogue ([carlos.emory.edu/threads-of-time](http://carlos.emory.edu/threads-of-time)). Doctoral candidate Shelley Burian also made major contributions to the labels and wrote the essay on the modern Bolivian examples. ■



## Visting Lecturer in Medieval Art

Joy Partridge, visiting assistant professor, is a PhD candidate at the Graduate Center, City University of New York. Her dissertation is titled “Visualizing Knowledge in the Illuminated Manuscripts of the *Breviari d’amor*,” and her research interests include late-medieval art, diagrams, and manuscript illumination and the art of the book.

# K. Michael Hays Muses on Le Corbusier's Notre-Dame-du-Haut

Christina Crawford

**K**. Michael Hays, Eliot Noyes Professor of Architectural Theory at Harvard University's Graduate School of Design, delivered an endowed lecture, "Phenomenality and Materiality in Le Corbusier, or Ronchamp as Inscription," to a full complement of faculty, students, and local architectural enthusiasts in March 2017.

In his talk, Hays proposed that even though the chapel of Notre-Dame-du-Haut, in Ronchamp, France, may seem like "old news," it has never been adequately accounted for in Corbusian literature and has remained anomalous in the architect's oeuvre. In the seminal theoretical text, *Towards a New Architecture* (1923), Le Corbusier advocated for a functional architecture appropriate to the machine age, which nonetheless maintains the ability to arouse the emotions and "touch the heart." His austere but masterful early works such as the Villas Stein and Savoye—stark, white, orthogonal—do communicate utility. They elicit emotional response only after close study or haptic engagement. On the other hand, Le Corbusier's later works, such as the pilgrimage chapel at Ronchamp, are beloved for their overt expressiveness and evocativeness, qualities that render them difficult to square with the architect's theory or earlier works.

Hays stepped into the scholarly void to offer a reading of Ronchamp through Paul de Man's notion of inscription. In his late work, de Man became interested in that which precedes figuration: memories, histories, and events that are prelinguistic and

nonsemantic. In Hays' assessment, Ronchamp occupies such an ontological place and, as such, comes as close as possible to pure materiality. It is architecture not interested in composition, geometry, figures, or prescriptive movement; there is no inbuilt narrative. In Ronchamp, Hays proposed, Le Corbusier was interested in "mark making," creating a place that was immediate, visceral, acoustical, resonant, and deeply tied to its site. One image Hays spoke to at length in his lecture was an unpublished archival drawing from the Fondation Le Corbusier in Paris. Hays' close reading of the large hand sketch the architect made on his first site visit—consisting of arcing inscriptive marks—spoke beautifully to the ineffable quality of the monumental chapel on the crest of the hill. The seminar Hays presented for doctoral students from both Emory and Georgia Tech the following morning tested de Man's theory on another of Le Corbusier's late works, the government complex at Chandigarh, India.

Hays is the author of *Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer and Ludwig Hilberseimer* (1992); *Architecture Theory since 1968* (2000); *Architecture's Desire: Reading the Late Avant-Garde* (2010); and *Constructing a New Agenda: Architectural Theory 1993–2009* (2010). He is also the mastermind behind and presenting professor for Harvard's first online course in architecture, the Architectural Imagination. ■



## Mellon Fellows Examine Treasures of the Hermitage

Eric Varner

**T**wo of this year's Mellon Fellows in Object-Centered Curatorial Research, Emma de Jong and Rachel Patt, went to St. Petersburg for a week of intensive research in August. The trip took several months to plan. They were accompanied by Brad Lapin and me, and they spent two full research days in the Hermitage, the world's largest museum. While there, they closely examined and photographed the collections of ancient sculpture and gems as well as early modern paintings. Patt and I were also able to meet with the Hermitage's curator of Greek and Roman art, Anna Trasimova. The museum displays only a small fraction of its holdings, and Trasimova invited them and other Emory professors and students to return in the future to work with objects that are now more easily accessible in the newly reorganized and refurbished storerooms. While in St. Petersburg, everyone also enjoyed the recently restored Summer Gardens of Peter the Great and made individual excursions to sites such as the Stroganoff Palace (also recently restored), the Fortress of Peter the Great, the Ethnographic Museum, the Church of the Savior on Spilled Blood, Saint Isaac's Cathedral, and the State Russian Museum with its incomparable collection of 19th- and 20th-century paintings. The group was blown away by the beauty of the city and managed to have several memorable meals, which included both traditional and new elaborations of Russian cuisine as well as Georgian food. ■



Eric Varner with Mellon fellows Rachel Patt and Emma de Jong



# Daniel D'Oca of Interboro Partners Plays Well with Others for the Heath Distinguished Lecture

Christina Crawford

**D**aniel D'Oca, principal and co-founder of the Brooklyn-based planning practice Interboro Partners, shared his firm's innovative, engaged urban work in the 2016–2017 David Heath Lecture in Modern and Contemporary Art titled "Plays Well With Others." D'Oca, who is also design critic in urban planning and design at Harvard Graduate School of Design, presented a richly illustrated talk in four parts, each of which demonstrated through an example from Interboro's work the firm's abiding interest in sussing out, understanding, and challenging limits and inequities built into our urban fabric. Interboro Partners' deep intellectual investment in sites typically deemed unworthy of interrogation raises important questions about whom we design for and to what end.

After walking neighborhood streets in the shrinking city of Detroit, Interboro noticed a phenomenon in which homeowners buy up, or simply take over, vacant lots adjacent to their own, a condition Interboro coined a "blot" (from block + lot). Investigation into how these enlarged parcels were co-opted and utilized caused the planners to see blots as a positive outgrowth of de-densification, and a phenomenon that Detroit and other post-industrial cities might consider legally sanctioning as a bootstrap solution to urban blight.

"Holding Pattern," Interboro's winning proposal for the 2011 MOMA PS1 Young Architects Program Competition, took recycling and community input as points of design departure. Instead of crafting a beautiful pavilion that would be discarded after the museum's summer season ended, Interboro proposed a hip, multinode playscape in the museum's forecourt, artfully populated with items needed by institutions in MOMA PS1's immediate neighborhood: full-length mirrors for the nearby dance studio; plantings to beautify the local union headquarters; a foosball table for the youth center. All items were prominently tagged for their ultimate use, and future owners were encouraged to visit and engage with them at MOMA PS1, a cultural institution that many of these locals had never set foot in. The slide narrative that began with Interboro's wish-list interviews with neighborhood residents, which showed the use of the wished-for items in MOMA PS1's lounge space and ended with joyful photos of the objects being used in their final homes, communicated the power of a simple planning concept thoughtfully implemented.

D'Oca closed by sharing a representative sample of the 202 urban design "weapons" Interboro discovered, analyzed, and named in its recently published book, *The Arsenal of Exclusion & Inclusion*. "No Loitering" signs, homeless-repellent armrests on public benches, and proliferating one-way streets that make certain well-to-do neighborhoods difficult to access, were just some of the examples D'Oca showed that designers, policy makers, developers, and other urban actors employ to either restrict or increase access to urban space. In the question-and-answer period after the talk, one audience member questioned whether the language of urban design "weaponry" wasn't too strong, since the series of one-way streets—in a neighborhood known to the questioner—might have been organized that way for reasons other than systemic racial segregation. The spirited discussion that followed engaged many members of the audience and underscored planning's mandate to question and challenge disparities in the urban realm. ■



# Digitizing Ancient Florentine Sculpture

Eric Varner

The Art History department continues its collaboration with the World Virtual Heritage Laboratory at Indiana University and the project to digitize the collection of ancient sculpture at the Galleria degli Uffizi and Palazzo Pitti in Florence. The Uffizi project completed its second summer season this June, and I continued my work on the art historical metadata that will accompany the digital models being created using photogrammetry. I generally work at the Uffizi on Mondays, when the galleries are closed to the public, and this summer doctoral student Rachel Patt and undergraduate Rishi Varan, a participant on this year's Art History Summer Study Abroad Program in Rome, were able to accompany me on some research visits and give much-needed help in hands-on examination of ancient Roman portraits, sarcophagi, and funerary altars. We measured many objects and checked our findings against the measurements in the catalogues published by Guido Achille Mansuelli in 1958 and 1961. We were surprised to find a number of discrepancies, often quite large in some

of the measurements, but were pleased when they matched those of Mansuelli exactly, as we tried to discern what points Mansuelli was using in his measurements. We also created new condition reports on the objects and these too sometimes varied from those of Mansuelli

Last October the department sponsored a lunchtime workshop on photogrammetry, which was led by Kelly McClinton, a graduate student at Indiana University who is building the database for the Uffizi Project digital models. With the encouragement and support of Bernard Frischer, director of the World Virtual Heritage Laboratory, I have also begun a related project to make photogrammetric models of the ancient sculpture in the Michael C. Carlos Museum. With Kelly McClinton, I presented a talk, "Digitizing Ancient Sculpture at the Carlos Museum, Emory University," in March at the 40th-annual meeting of Computer Applications and Quantitative Methods in Archaeology (CAA) in Atlanta. ■

## Decorative Arts Furniture in the High Museum of Art's Collection

Courtney Rawlings, Graduate Program

As a recipient of the 2017 Andrew W. Mellon Graduate Fellowship in Object-Centered Curatorial Research, I have worked closely with Atlanta's foremost art institutions, the High Museum of Art and the Michael C. Carlos Museum. Mellon fellows develop lasting relationships with these institutions and are introduced to alternative modes of viewing objects by the curators and conservators with whom they work.

The High Museum's decorative arts collection was a natural fit for me because I am an art and architectural historian of the 20<sup>th</sup> century. Especially notable pieces are furniture designs by renowned architects such as Paul T. Frankl, Frank Lloyd Wright, Marcel Breuer, and Gerrit Rietveld. These works illustrate a remarkable and influential interwar trend: architects committed to the production of ambitious and sophisticated practical designs suited to daily use that equally express fundamental philosophical principles representative of the highest order of modernist



Courtney Rawlings, Emma de Jong, and Renee Stein with High Museum curatorial staff

thought. These designs indicate how architects used furniture to think about space, material, color, and utility at the scale of an everyday tool.

Gerrit Rietveld's *Red/Blue Chair* (1918), which has become the focus of my project, is an especially interesting case. Not only does the chair epitomize the aforementioned interwar trends, but it was consciously made to be conspicuous, bringing attention to the space in and around itself. From the pointed employment of color to the innovative joinery, the *Red/Blue Chair* functions as both an art object and a practical tool—a marriage that has probed conventional divisions between art and architecture.

I have seen nearly every original *Red/Blue Chair*, the whole of Rietveld's archive, and a

number of Rietveld's contemporary influences, thanks to Mellon-funded travel to Amsterdam, Utrecht, Berlin, New York, and St. Louis. Allowed to work closely with conservators such as the High's decorative arts curator, Sarah Schleuning, I also have confirmed the *Red/Blue Chair* at the High's dating and provenance and supported my hypothesis about its curious material changes. Sarah taught me to see from the vantage of a museumgoer, who is often without recourse to a work's historical background. She pushed me to ask questions such as: "Why does this chair matter?" and "Why is it art?" Asking those questions has reshaped my thinking and helped me develop new lines of art historical inquiry.

What I came to discover, and what my final Mellon project will show, is that no two versions of *Red/Blue Chair* are the same. The armchairs vary in construction, paint color, dimension, and material. This despite the fact that the chairs were intended for mass production. Rietveld marries traditional materials with a modern idiom, mass production with artisanship, and a contemplative space with a banal activity. Rietveld's experiment plays in between paradoxes, a play that ultimately elevates the chair from "mere design" to "high art." The chair fulfills the early De Stijl dictum—it shows an "end to the division between art and life." ■



# Bart Ramakers' Visit to Emory for Lovis Corinth Lectures in Spring 2017

Walter S. Melion

**B**art Ramakers, professor of historical Dutch literature at the University of Groningen, gave two Lovis Corinth Lectures in March 2017. Ramakers' area of expertise is the literature and stagecraft of Dutch and Flemish *rederijkerskamers* (chambers of rhetoric). More broadly, his many publications explore the relation among theater, visual art, and humanism. Ramakers is the author of *Plays and Figures: Stagecraft and Processional Culture in Oudenaarde between the Middle Ages and the Modern Period* (1996) and editor of *Conformists and Rebels: Rhetorical Culture in the Netherlands, 1400–1650* (2003), *Upon the Summit of the Dutch*

*Parnassus: The Rhetorical Competition of 1616 in Vlaardingen* (2006), and *Understanding Art in Antwerp: Classicizing the Popular, Popularizing the Classic, 1540–1580* (2011). He is also co-editor of *Play and Spectacle: The Medieval Stage in the Low Countries* (2001) and *Actors and Actions: Figures and Types of Action in the Drama of the Early Modern Period*. His eight-volume co-edited series, *Trou Moet Blijck: Source Edition of the Books of the Haarlem Rhetorical Chamber "De Pellicanisten,"* is a monument of the new literary philology, rich in source material for historians of art and literature. Ramakers' first paper, "All Motion



Discovers Us: Theaters of Moral Discernment in the Late Sixteenth- and Early Seventeenth-Century Low Countries," focused on plays that narrate the process of moral discovery. His second paper, "Discerning Vision: Cognitive Strategies in Cornelis Everaert's *Mary Compared to the Light* (ca. 1511)," examined how and why visual acuity is described and exercised in the allegorical plays of Everaert, one of the most important Dutch dramatists of the early 16th century. ■

## Mellon Fellow Researches Italy's Ancient Glass

Rachel Patt, PhD Candidate

**I**n May 2017 I assisted my adviser, Eric Varner, in teaching the Art History department's annual study abroad offering, an intensive course on ancient Rome's art and architecture. Our 18 undergraduate students were able to study Roman art history under optimal circumstances: in the Eternal City itself under the guidance of a professor as expert in imperial Roman portraiture as in selecting the *gelaterie* at which we made regular stops. Serving as program assistant was rewarding on both a professional and personal level. The year 2017 marks a decade since I was a student myself in Rome as a Stanford undergraduate. Shepherding Emory students—some of whom were abroad for their very first time—through a place with which I am by now intimately familiar, not only showed me how far I had come in embracing the role of teacher but also allowed me to see the city with the fresh eyes, wonder, and the curiosity of our students, as they learned to tackle culture shock and language barriers head-on—and as they expressed sheer amazement at the marvel that is Rome.

After the conclusion of the course, I spent the remaining months abroad as one of the three Mellon Graduate Fellows in Object-Centered Curatorial Research this year. My primary project centers on a Hellenistic gold-band glass alabastron in the Carlos Museum, a type of vessel used most often to contain perfume in the ancient Mediterranean world.

I was able to visit cities with important ancient glass collections and see related antiquities in precious hard stones such as banded agates and rock crystal that inform the questions of medium, materiality, and mimesis that gold-band glass can raise. My Mellon travel also took me to a glassmaking studio on the island of Murano. The conversations I had with the artisans there gave me invaluable insight into the makers themselves and were a real highlight of my summer.

I combined my Mellon stipend with Professional Development Support Funds from the Laney Graduate School to extend my travels and visit additional collections. Since my dissertation focuses on another kind of ancient luxury glass, I was able to visit cities with museums that served both my Mellon project and my dissertation. My dissertation explores a handful of Late Antique, gold sandwich glass roundels that bear portraits of private individuals, numbering just over 20 in all. Thanks to my research travels, I was able to see—and even personally handle and examine in many cases—15 of the 18 roundels in Europe, an opportunity that still astonishes me, given the rarity of the material. This research experience was formative for the development of my dissertation, and I am truly inspired and excited about moving forward to the writing stage. ■

# Investigating a Guercino Painting Using Sophisticated Conservation Techniques

Kimberly Schrimsher, PhD Candidate

As the recipient of the 2016 Andrew W. Mellon Fellowship in Object-Centered Research, my primary project was a painting of *Christ and the Samaritan Woman* by Guercino. Because the painting was attributed to Guercino's workshop at the time of its acquisition in 1981, it remained in storage for more than 30 years. I worked closely with the conservation team at the Atlanta Art Conservation Center and the Michael C. Carlos Museum to gather technical evidence to confirm that the painting is, in fact, an original Guercino. Infrared photographs of the canvas were taken, as well as paint samples, and the head of the radiology program at Grady Hospital, John Malko, kindly helped X-ray the painting. The technical information revealed Guercino's hallmark ground preparation, inclusion of his favorite blue pigment, ultramarine, and the presence of pentimenti beneath the layers of surface grime and old restorations.

Despite this exciting revelation, there was a lingering problem. During Guercino's lifetime, he kept a detailed account book of his workshop's payables and receivables. In this book there are four entries for his versions of *Christ and the Samaritan Woman*, and these paintings have been identified as those currently in the collections of the Museo Nacional Thyssen Bornemisza, Madrid; Banco Popolare, Modena; the National Gallery of Canada, Ottawa; and the Kimbell Art Museum, Fort Worth, TX. How then do we account for the fifth version of the subject in the High's collection, not recorded in Guercino's account book?

During the summer, I traveled to Italy, England, and Spain to study Guercino's canvases in more detail. I was able to see two of the four versions of the *Christ and the Samaritan Woman*, one in Modena and the other in Madrid. I examined a preparatory drawing for the High's canvas in the Royal Collection at Windsor Castle. I found that while Guercino did indeed record many of his commissions in his account book, there are numerous autograph paintings in major museum collections that he omitted. It seems likely that these paintings were presented to patrons as gifts.

My research on the High's Guercino painting proved so fruitful that it has become the subject of my PhD dissertation. My dissertation will look at Guercino's working methods, specifically his ideas on



Kimberly Schrimsher and Tom Branchick of the Williamstown Art Conservation Center

imitation, in hopes of understanding the role of copying in the context of a 17th-century painter's studio.

My secondary object for the Mellon fellowship was a pair of schrimshawed Nguni cattle horns in the Michael C. Carlos Museum. I worked closely with African Art Curator Amanda Hellman 13PhD, and together we developed a gallery guide to explain the horns' unusual imagery. In a public AntiquiTEA talk on the horns in October, I discussed their incredibly complex iconography. As they were created by a Zulu artist for a Western market, they ostensibly represent the English victory in the Anglo-Zulu War, though a deeper understanding of Zulu culture reveals that the horns could also be read as a celebration of Zulu strength. ■



Carlos Museum Chief Conservator Renee Stein takes readings of the High's Guercino painting



# Kathleen Carroll Retires

In February 2018, Kathleen Carroll will retire after 12 years in the Art History department as graduate program coordinator.



Kathleen began her career as a Latin teacher at Northside High School in Warner Robins, Georgia, later serving as library assistant at Georgia State, as circulation director for *Georgia Life* magazine and assistant editor for *Southern Hardware* magazine. After a brief stint in Emory's Robert W. Woodruff Library from 1982–1984, she worked as a writing tutor for Georgia Perimeter College, a Latin teacher in Dekalb County Schools, and a medical assistant. She returned to Emory in February 1993 to work in Special Collections (now the Stuart A. Rose Manuscript, Archives, and Rare Book Library). In 1994 she also became an assistant in the Goizueta Business Library and continued in both these roles until 2004. In the summer of 2005, Kathleen assisted with cataloguing the celebrated Danowski collection for the library, and later that year was hired away by Art History.

As graduate coordinator, Kathleen has been the face, voice, and memory of the program. She has worked tirelessly to ensure every aspect of the graduate program has functioned smoothly and intelligently, applying her Latin training and editor's eye to documents of every length and description, and working with rare energy and imagination to coordinate and publicize programs.

Kathleen says her time in Art History was “tremendously rewarding,” and especially enjoyed working with “our wonderful students and faculty, and her colleagues on the staff.” We are deeply indebted to her for her many years of extraordinary stewardship. In 2013 she received the coveted University Award of Distinction, recognizing her contributions, and in 2016 she was nominated for the Employee of the Year award.

As she contemplates retirement and the time it will afford her, Kathleen plans to continue playing soprano, alto, tenor, and bass recorders as a member of Lauda Musicam of Atlanta, an early music orchestra that grew out of the Emory Early Music Ensemble. She also looks forward to time for her writing—she has a novel underway—and gardening at her Decatur home. She lives in a house built in 1916, the same year Carlos Hall was built, which was purchased by her grandparents in 1936.

This photograph of Kathleen with the great cat on the entry level of Carlos Hall was taken by Frank Jackson. It is included here to mark her eternal association with the department, but also to invoke the many years she traveled to cat shows with her mother, Mary Kate Carroll, an all-breed judge. Their cattery, Kohinoor, was known for its silver, cream, and blue-cream Persians. We will miss you, Kathleen! ■

# Giving Back to Say Thank You

Brian Winterfeldt 93C

As an alumnus of Emory, and in particular the Art History department, it has been my distinct honor to support the prestigious programs and faculty that made my undergraduate experience so enriching and memorable. Of all the many talented faculty members, Dr. Gay Robins' mentorship and teaching have made a particularly lasting impression on my life. It is my hope that in her pending and well-deserved retirement, her legacy will continue at Emory and in the Egyptological field. I am so honored to have been one of her first students at Emory, and it is with great joy that I continue to offer my support to her and the stellar Art History faculty. ■



Photo by Jerry Siegel



# Monuments Man: Scholar Kirk Savage Lectures at Emory

Linda Merrill

On August 12, 2017, the proposed removal of a statue of the Confederate general Robert E. Lee from public space incited a tragic spate of violence in Charlottesville, Virginia. That such apparently harmless monuments can be like bombs waiting to explode is one theme of the best book on the subject, *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* by Kirk Savage, professor of the history of art and architecture at the University of Pittsburgh. In the wake of Charlottesville, with the escalation of public and scholarly debate over the fate of those contested monuments that litter the Southern landscape, I wondered what Savage would have to say about it all.

Savage visited Emory in September and delivered the lecture, “Iconoclasm and the Confederacy: The Challenge of White Supremacy in the Memorial Landscape,” to a room packed with an energetic mix of people from both the college and the community. He began his talk by proposing a paradox: that monuments, erected with the purpose of attracting attention, almost instantly become invisible, “even as they live out their lives in plain view.” However, as recent events have shown, that invisibility lasts only until those monuments are threatened.

Savage’s eloquent and engaging lecture, illustrated with images of shrouded monuments and toppled statues, addressed three topics: that monuments erase history, particularly their own; that what is happening today is nothing new—monuments have been forsaken and destroyed throughout history, such as the purge of German monuments after the defeat of the Nazis and the removal in Spain of Francoist statues and symbols; and the challenge of dealing with the long history of white supremacy, “marked and honored all across the memorial landscape in countless ways, in street names, historical markers, public monuments.” Inevitably, the question arises: Where do we draw the line?

Andra Gillespie of the Department of Political Science and Daniel Pollock, author of the article “The Battle of Atlanta: History and Remembrance” on the *Southern Spaces* site, responded to Savage’s lecture and began the discussion.

Finally, Savage arrived at the practical side of the issue: What do we do with the disgraced statues, plaques, and memorials? In the discussion that followed, Gillespie pointed out that the removal of public statues, and the dedication of scarce resources to that process, should not be allowed to take precedence over our efforts as a society to correct the injustices those statues stand for. Pollock made an analogy between Confederate monuments and toxic waste sites. But it was Savage who sent a shudder through the

crowd. “If we don’t deal with it,” he said, “if we decide this isn’t worth our time to deal with it, we concede the field to white supremacists.”

The lecture was sponsored by the Art History department, the Michael C. Carlos Museum, the Center for Creativity and the Arts (the David Goldwasser Series in Religion and the Arts), and the Fox Center for Humanistic Inquiry.

A report of the lecture by David Pendered, “Confederate Monuments, White Supremacy: Moral Issues Aired in Emory Discussion,” was published in *SaportaReport* on September 18, 2017, at <https://saportareport.com/confederate-monuments-white-supremacy-moral-issues-aired-emory-discussion>. ■



The Robert E. Lee statue in Charlottesville, VA, is shrouded after protests in August 2017.





Joanna Mundy

## Joanna Mundy, Digital Projects Specialist

I joined the Emory Center for Digital Scholarship (ECDS) in June 2017 as a digital projects specialist. ECDS is a stimulating working environment where innovative applications of technology for humanities projects are developed to support publishing, pedagogy, research, and public scholarship. Since 2012 I have worked on various digital scholarship projects as a graduate student, including the American Excavations Samothrace (<https://samothrace.emory.edu/>) and Envisioning Baroque Rome (<https://www.baroquerome.org/>), and I served as the Beck Foundation fellow for the academic year 2015–2016. I am excited to join the full-time staff of ECDS in a position that allows me to combine my interests in digital humanities, technology, and research while contributing to Emory research projects.

My work as digital projects specialist involves multiple projects. I assist researchers from across the university and its partners with a focus on the use of databases, network analysis, text analysis, and online exhibitions. I also contribute to the design of databases for research projects. These databases can store and produce data for web projects and interact with geospatial and network data. I have worked on the creation of the Mapping Senufo database (<http://www.mapping-senufo.org>). I also help produce visualizations from geospatial and network data. I support the creation of online exhibition projects, using exhibition platforms such as Omeka and WordPress. This year, I created the Omeka site for the digital catalogue written by Rebecca R. Stone, with contributions by Shelley Burian, Elizabeth Caris, and Dorie Reents-Budet, that accompanies the Michael C. Carlos Museum exhibition *Threads of Time: Tradition and Change in Indigenous American Textiles* (<http://carlos.emory.edu/threads-of-time>). I also assisted in the creation of the digital exhibition *The Global Health Chronicles* (<https://globalhealthchronicles.org>), with the David J. Sencer CDC Museum. ■

## Map It Little Dots, Big Ideas

Susan Elizabeth Gagliardi

During fall semester 2017, the Art History department continued MAP IT | Little Dots, Big Ideas, a series of lectures on digital mapping and the humanities. In her September lecture, "Mapping Paintings, or How to Breathe Life into Provenance," Jodi Cranston, a professor at Boston University, explained how her teaching led to development of Mapping Titian and Mapping Paintings, platforms designed to visualize provenance information for paintings attributed to Titian, a 16th-century artist based in Venice, and a range of artists. In November, Lisa Poggiali, a postdoctoral fellow at the University of Pennsylvania's Price Center for Digital Humanities, presented the MAP IT lecture "Digital Development: Mapping Kenya's 'Silicon Savannah.'" Through her focus on digital mapmaking in Kenya, Poggiali addressed the political and ethical dimensions of spatial data and its use in development contexts.

The initial MAP IT series, which I designed and organized for spring semester 2016, brought to campus six scholars from across the United States. Our visitors highlighted how humanists have used or are using digital mapping to guide their analyses in novel ways, generate new research questions, or reimagine possibilities for publishing findings. Their presentations prompted consideration of how digital mapping projects are time- and resource-intensive collaborative endeavors, which if executed well will transform methods and knowledge in the humanities. The following semester, Getty Research Institute Data Research Specialist Matthew Lincoln traveled to Emory to deliver another lecture in the MAP IT series. In "Computing with Genre in Paintings, Prints, and Purchases: Questions of Category and Measure," Lincoln demonstrated how computational analysis can generate fresh questions for art historical analysis of genre. Through each of the lectures in the series and the conversations the lectures spark, MAP IT | Little Dots, Big Ideas promotes investigation of how and why humanists have turned to digital technologies to explore spatial questions. The series also invites examination of possibilities and challenges linked to these turns. ■

# Rare Volumes Enhance the Rose Library's Art History Collection

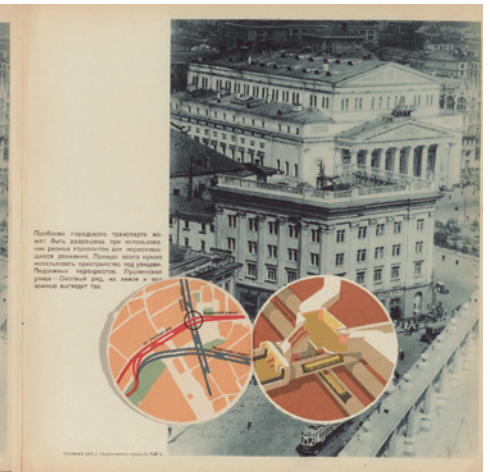
Kim Collins, Art History and Classics Librarian

The Stuart A. Rose Manuscript, Archives, and Rare Book Library advances the university's teaching and research mission, serving as a "humanities laboratory" for students to learn new research methods, work with rare and unique materials, and experience the excitement of discovery through inquiry-based learning. As Emory's art history librarian, I work with faculty to build rare book collections that can be integrated into classes and both engage and inspire students.

Last year we were able to acquire a copy of *Moscow Under Reconstruction* (1938), designed by the avant-garde husband-and-wife team of Aleksandr Rodchenko and Varvara Stepanova, with the book's text written by Viktor Shklovskii. This amazing volume (right) uses monumental photographs; photomontages; multipage foldouts; keyhole cutouts that reveal the workings of the new Moscow above and below ground; and original charts, graphs, and maps to propagandize Stalin's 1935 General Plan for Moscow. Professor Christina Crawford writes, "*Moscow Under Reconstruction* was produced at the height of Stalinist purges of the intellectual elite (a group to which Rodchenko, Stepanova, and Shklovskii belonged). Read against this broader context, *Moscow Under Reconstruction* promises to be a critical original source for three overlapping areas of research: art and architectural history; urban history;

and Soviet history." The book is featured heavily in Crawford's Soviet Cities graduate seminar (ARTHIST 769) taught in spring 2017, and last fall she and Juliette Stapanian-Apkarian from the Department of Russian and East Asian Languages and Cultures co-taught ARTHIST373: The Russian Avant-Garde, in which *Moscow Under Reconstruction* also played a major role.

Professors Sarah McPhee and Eric Varner continue to expand the Rose Library's Views of Rome collection with notable acquisitions such as Giovanni Battista Falda's *Il Nuovo Teatro delle fabbriche* 1665–[1669] (top image). The publisher Giovanni

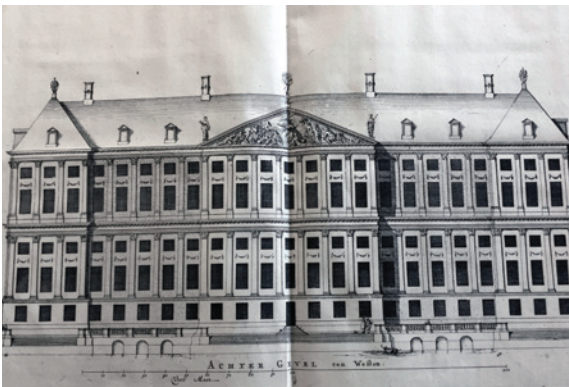


*Moskva Rekonstruiruetsia—Moscow Under Reconstruction. Edited by V.M. Gorfunkel. Moscow: IZOSTAT, 1938. Art direction by Aleksandr Rodchenko and Varvara Stepanova. Text by Viktor Shklovskii. (FOLIO 2017 43)*

Clement IX, elected pontiff in June 1667. Emory's copy has all three books bound in one volume with three engraved titles, three engraved dedication leaves and 83 engraved plates. This acquisition had an immediate impact on McPhee's ongoing ECDS project, "Envisioning Baroque Rome," an online, 3-D, walkable reconstruction of the city of Rome ca. 1676 grounded in Giovanni Battista Falda's bird's-eye view map of that

Giacomo De Rossi and had his young etcher/engraver, Falda, produce this series of prints depicting views of palaces, churches, and monuments to promote Pope Alexander VII's building projects. Books one and two are dedicated to Pope Alexander VII and book three is dedicated to Pope

*Campen, Jacob Van, and Jacob Vennekool. Afbeelding Van 't Stadt Huys Van Amsterdam: In Dartigh Coopere Plaaten. Tot Amsterdam: Bij Dancker Danckerts, in De Calverstraet in De Danckbaerheit, 1661.*







*Falda, Giovanni Battista (1643–1678), Giovanni Giacomo De Rossi (1627–1691), Il Nuovo teatro delle fabbriche, et edificij, in prospettiva di Roma moderna. Rome: Giovanni Giacomo De Rossi, 1665 [1669] (FOLIO 2017 68)*

year. McPhee also used it in her fall 2017 seminar, ARTHIST 759.

Lastly, we recently acquired Campen's *Afbeelding Van 't Stadt Huys Van Amsterdam* (1661). Professor Walter Melion writes, "The *Afbeelding van't stadthuys van Amsterdam* is the classic study of this building and its iconography, published by the architect himself. It's possibly the most important book on architecture published in Holland in the 17th century." ■

## Researching the Origins of a Painting in London Archives

Jenifer Norwalk

This summer I had the privilege of traveling to London to conduct archival research for my honors thesis on the painting *The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet* by Frederic Leighton. I was fortunate to have been selected for a Bradley Currey Jr. research grant by the Rose Manuscript, Archives, and Rare Book Library to gather material in London archives on Leighton and his work. Using online catalogs, I pinpointed the archives I most wanted to visit, the Royal Academy of Arts archive, the Victoria and Albert Museum archive, and the Tate museum archive, and I booked my plane ticket.

My research centered on questions of what compelled Leighton to paint such an enigmatic work, so distinct from his other paintings and those of his contemporaries, and how did *The Reconciliation* end up in McCain Library at Agnes Scott College, where it has hung for nearly 40 years? Because of its location in Atlanta, an ocean away from most scholars who study Leighton, *The Reconciliation* has been largely excluded from the literature of the period. Consequently, one of my major tasks while abroad was to scour the archives for any mention of the work in 19th-century or contemporary sources. I also spent time visiting Leighton's studio/house in Kensington, attempting to transport myself back 150 years to see the world as Leighton would have.

During my final day in London, I spent the morning combing through some of Leighton's sketchbooks as well as the sketchbooks of his contemporaries housed at the Royal Academy archive. I took my time studying original sketches for *The Reconciliation*, looking for clues. Later that evening, I visited the Tate Britain and was able to see Leighton's sketches transformed into finished paintings on the walls of the museum. ■



*Frederic Leighton's studio/house in Kensington*

## Faculty News

**Jean Campbell** had a busy year of undergraduate and graduate teaching in 2017, and is particularly excited about her fall 2017 seminar, *Love, Death and Image Making*, which introduces students to foundational myths involving image making and possession in Western European culture and explores the translations of those myths in European Art from the 13th through the 17th centuries. Last year Campbell launched three graduate students on their dissertation projects, with topics ranging from 14th-century Venetian frames, to pictorial invention and its functions in the 15th-century frescoes of the chapel dedicated to the Lombard queen Teodolinda in Monza, to the question of copies in the art of the 17th-century Bolognese painter Guercino. In her own work, Campbell submitted an essay titled “Painting Venus and the Poetic Tradition of the Early Renaissance” for the catalogue of the upcoming exhibition *The Renaissance Nude, 1400–1550* co-organized by the Getty Museum in Los Angeles and the Royal Academy in London. She co-organized a panel on the “Gothic Present and Renaissance Art History” for the Annual Conference of the Renaissance Society of America in March 2017. She continues to work on her book manuscript, “Pisanello’s Paregia: Imitative Practice and Pictorial Invention in 15th-Century Italy,” and was invited to present aspects of that work in the Pre-Modern Colloquium at the University of Michigan in Ann Arbor in October 2017.

**Christina Crawford** enjoyed getting to know her new colleagues, campus, and city in her first year on the Art History department faculty in 2016–2017. She taught lecture courses on modern and contemporary architecture and urbanism, a cross-disciplinary seminar on Soviet cities, and was pleased to receive support from the Emory Center for Digital Scholarship and funding through Emory’s Program to Enhance Research and Scholarship to launch a research initiative titled Atlanta Housing Interplay. This digital humanities project explores the transference of the ideas and spatial structures of social housing in the interwar period using the papers of Charles Palmer, an Atlanta real-estate mogul turned housing crusader behind the development of the first “slum clearance” public housing project in the United States, Techwood Homes (1934), which reside in Emory’s Stuart A. Rose Manuscript, Archives, and Rare Book Library. Crawford will teach an archivally based research seminar on the topic in spring 2018. Her first book, co-authored with Joan Busquets, *Chicago: Two Grids Between Lake and River* (Redesigning Gridded Cities series) was released by ORO Editions earlier this year. She also published an article, “From Tractors to Territory: Socialist Urbanization through Standardization,” in the *Journal of Urban History*, a review for the *Journal of Architectural Education*, and a piece on the difficulty of architectural beauty in *Architecture Boston*. She is writing chapters for two edited volumes on the Soviet contribution to the history of housing and landscape. Her ongoing manuscript project, “Spatial Revolution,” explores the foundations of socialist urban form in the period immediately following the Russian revolution. In summer 2017 she traveled to Moscow and Volgograd to conduct a

final round of research in the Russian State archives and visit sites featured in this work. In November Crawford gave the final lecture in the Promises of the Future series at ÖGFA (Austrian Society for Architecture), and she will present her work on 1920s planning in Baku, Azerbaijan, at the colloquium “Makers of Modernity: Modernist Architects and Socio-Political Transformation in Central and Eastern Europe 1920s–1950s” at the KU Leuven, Belgium.

**Todd Cronan** continued his role as editor in chief of *nonsite.org*, a peer-reviewed online journal of the humanities published through Emory. He gave talks at the Royal Academy, London, on Matisse’s Cut-Outs; at Dusseldorf and at SUNY Purchase on Kandinsky and the Bauhaus; on Le Corbusier and Tony Smith at the MSA in Pasadena; and on Matisse in Princeton. He published five essays including “Class into Race: Brecht and the Problem of State Capitalism,” in *Critical Inquiry* (Fall 2017); “Between Culture and Biology: Schindler and Neutra at the Limits of Architecture,” in *Émigré Cultures in Design and Architecture* (Bloomsbury); “Rodchenko’s Photographic Communism” in *Photography and Failure: One Medium’s Entanglement with Flops, Underdogs, and Disappointments* (Bloomsbury); “Why Architecture Matters as Art as Never Before: Le Corbusier, Tony Smith and the Problem of Use” in *nonsite.org* (Summer 2017); “Orthodoxy” (cowritten with Charles Palermo), in *World Picture* (2017). He is completing two books, one on art and politics between the wars (on Rodchenko/Brecht/Eisenstein), and one on California Modernism (including chapters on R. M. Schindler, Neutra, the Eameses, Saarinen, Garrett Eckbo, and related figures).

**Susan Elizabeth Gagliardi** held the Distinguished Junior External Fellowship at the Stanford University Humanities Center in California during the 2016–2017 academic year. While in residence at Stanford, she worked 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. With Constantine Petridis of the Art Institute of Chicago, she has continued to direct *Mapping Senufo*, an in-progress digital publication that aims to recover and assess time- and place-based information linked to specific objects identified as Senufo. In April 2017 Gagliardi delivered a keynote lecture at Indiana University in Bloomington as part of the retirement celebration honoring Patrick McNaughton, an Africanist art historian. During the year she also lectured at other institutions including the Princeton University Art Museum and the University of North Carolina at Chapel Hill. In addition, she presented her work at Stanford’s Africa Table, the Center for Spatial and Textual Analysis, and the Humanities Center as well as at the Arts Council of the African Studies Association conference in Accra, Ghana; the European Conference on African Studies in Basel, Switzerland; and the African Studies Association conference in Washington, D.C.



**Lisa Lee's** monographic study *Isa Genzken: Sculpture as World Receiver* was published by the University of Chicago Press in September 2017. She organized the Second Triennial Corinth Colloquium on German Modernism, inviting 10 eminent and emerging scholars and scholar-curators to Emory in March 2017 to speak on the theme "Elective Affinities/Elective Antipathies: German Art on Its Histories." She also taught a graduate seminar, German Art: Postwar to Post-Wall, to coincide with the colloquium. In the summer of 2017, Lee traveled to Venice and Kassel to visit the *Biennale* and *documenta 14*, two major international exhibitions of contemporary art.

**Sarah McPhee** spent the 2016–2017 academic year as a senior fellow at the Bill and Carol Fox Center for Humanistic Inquiry, where she continued work on two major and complementary projects: a monograph on the 17th-century etcher Giovanni Battista Falda and the digital humanities project Envisioning Baroque Rome. In October 2016 she participated in the Newberry Library's Seminar in European Art, delivering the paper "Falda's Map as a Work of Art." The article has been accepted and is now in press with *Art Bulletin*. Also in October, McPhee delivered the paper "Seventeenth-Century Rome Lost and Found" to a conference on gaming, VR, and digital pedagogy at Boston College and in November she presented "Baroque Rome Revealed" at the ECDS workshop Explorations: Virtual and Augmented Reality at Emory. In spring 2017 she worked with the ECDS to develop and launch the website for Envisioning Baroque Rome (<http://baroquerome.org/>). When the site is fully built out, it will be a comprehensively documented open-access digital humanities project that allows the scholarly and general public to explore the urban fabric of the 17th-century city and use the site infrastructure for specific research interventions in a range of fields (art history, history, architecture and urban planning, demographics, musicology, hydrology, etc.). In April she delivered the talk "Bernini and His Portrait of Costanza" at the Forward Arts Foundation in Atlanta. Last summer McPhee wrote the catalogue essay and related entries on the theme of "Speaking Likeness" for the international exhibition on Gianlorenzo Bernini that opened October 31 at the Villa Borghese in Rome. She is currently collaborating with the team at the Bibliotheca Hertziana on an updated and expanded reissue of the foundational *Zeichnungen des Gianlorenzo Bernini*, published by Rudolf Wittkower and Heinrich Brauer in 1931. In late August she began her second year as chair of the Art History department.

**Walter Melion** published five peer-reviewed articles in 2016–2017: "Personification: An Introduction," in *Personification: Embodying Meaning and Emotion* [Intersections: Interdisciplinary Studies in Early Modern Culture 41], eds. W. S. Melion and B. Ramakers (Leiden & Boston: Brill, 2016), 1–40; "Figured Personification and Parabolic Embodiment in Jan David's *Occasio arrepta, neglecta*" in *ibid.*, 371–432; "The Jesuit Engagement with the Status and Functions of the Visual Image" in *Jesuit Image Theory*, eds. W. de

Boer, K. A. E. Enenkel, and W. S. Melion (Leiden & Boston: 2016), 1–49; "*Libellus piarum precum* (1575): Iterations of the Five Holy Wounds in an Early Jesuit Prayerbook" in *ibid.*, 189–253; and "*Sublimia dona—sublimia mysteria*: The Sublimity of Divine Speech in Jerónimo Nadal's *Adnotationes et meditationes in Evangelia*," *JHNA* 8:2 (Summer 2016), DOI: 10.5092/jhna.2016.8.2.8. He was co-editor of two thematic volumes: *Personification: Embodying Meaning and Emotion* and *Jesuit Image Theory*, both published by Brill in the series Intersections: Interdisciplinary Studies in Early Modern Culture. As series editor of Brill's Studies on Art, Art History, and Intellectual History, he saw eight books to press. He organized several sessions at the Sixteenth-Century Studies Conference and the Renaissance Society of America Annual Conference and gave numerous invited lectures and conference talks including "Hendrick Goltzius's Method of Exegetical Allegory in his Scriptural Prints of the 1570s"; "Visual Inference and Meditative License in Jerónimo Nadal's Epiphany and Lenten Cycles and their Comparanda" at the École Française de Rome and Academia Belgica, Rome, in December 2016; "*Haeretici typus, et descriptio*: Heretical and Anti-Heretical Iagemaking in Jan David, S.J.'s *Veridicus Christianus*" at the Université de Liège, in February 2017; "*Pie tamen meditatur*: Solitude and Fellowship, Visual Inference and Meditative License in Jerónimo Nadal's *Adnotationes et meditationes in Evangelia*" at the University of Copenhagen in February 2017; "Heresy as Iagemaking in Jan David, S. J.'s *Veridicus Christianus* of 1601" at the Renaissance Society of America Annual Conference in Chicago, March–April 2017; and "Scriptural Emblems and *Loci Communes* in Hendrick Goltzius's *Allegories on the Life of Christ* and *Allegories of the Christian Creed* (ca. 1578–1580)" at the 11th International Congress of the Society for Emblem Studies in Nancy, France, in July 2017. He was elected to the advisory board of the Society of Emblem Studies and was elected vice president and president designate of the Sixteenth Century Society. He is currently finishing his last year on the board of Historians of Netherlandish Art. After five years as chair of the Art History department, he stepped down to become director of the Fox Center for Humanistic Inquiry for a three-year term; he has concurrently begun a four-year term as faculty director of the Andrew W. Mellon-funded Interventions Project at the Laney Graduate School. In August 2017 he was awarded scholar-in-residence status at the Newberry Library, where he co-chairs the Kress Foundation–funded European Art Seminar. He spent summer 2017 in the Netherlands as guest of the Scaliger Research Institute of the University of Leiden. His two books in progress, "Imago veridica: The Visual Form, Function, and Argument of Joannes David, S.J.'s Four Latin Emblem Books" and "Cubiculum cordis: Printed Images as Meditative Schemata in Customized Manuscript Prayerbooks, 1550–1650," are nearing completion.

## Faculty News

**Linda Merrill** continued in her role as coordinator of the Art History survey course and director of undergraduate studies. Her fall 2016 seminar, *Victorian Artists at Home: Celebrity Photographs and Popular Biography*, an Emory “Domain of One’s Own” project, allowed students to conduct and publish original research on a rare set of late 19th-century photogravures in the Stuart A. Rose Manuscript, Archives, and Rare Book Library. The seminar produced an online exhibition and a navigable web of information on the [artistsathome.emorydomains.org](http://artistsathome.emorydomains.org) site. *Whistler and the Perfection of Art*, an exhibition Merrill organized last year for the Freer Gallery of Art/Arthur M. Sackler Gallery at the Smithsonian Institution, was awarded the Global Fine Art Award for Best Thematic Impressionist/Modern Exhibition of 2016. Merrill continues her research on Whistler’s “Ten O’Clock” lecture. In connection with that project, she will serve as an editor and contributor to Whistler’s Writings, an online initiative developed by the Department of the History of Art at the University of Glasgow.

**Elizabeth Pastan** worked throughout the summer with co-organizer James Morey of the English department and the Emory faculty program committee to finalize the program and speakers for the Medieval Academy of America meetings, which will be held at the Emory Conference Center March 1–3, 2018, and will include presentations by several Emory graduate students and recent graduates. Among other highlights will be the hanging of the facsimile of the Bayeux Embroidery on loan from the University of North Georgia in Dahlgonega and plenary addresses by Finbarr Barry Flood, William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Sciences at New York University; Margot Fassler, Keough-Hesburgh Professor of Music History and Liturgy at the University of Notre Dame; and Michael McCormick, Francis Goelet Professor of Medieval History and chair, Science of the Human Past, at Harvard University. A most timely roundtable titled “Building Inclusivity and Diversity: Challenges, Solutions, and Responses in Medieval Studies,” will be held on the opening night of the conference. Other highlights of the year include serving as an invited respondent for Sara Lipton’s book, *Dark Mirror: The Medieval Origins of Anti-Jewish Iconography*, at the Kalamazoo Medieval Studies conference in May. Pastan served as the respondent for Lipton’s very first conference paper at the Sewanee Medieval Studies conference in the early 1990s. The other key project Pastan is pursuing is editing an anthology on stained glass for Brill Publishers in their Reading Medieval sources series. She and co-editor Brigitte Kurmann-Schwarz of the University of Zurich have now commented extensively on 23 of the 26 chapters slated for the volume while writing their own contributions as well.

This year **Gay Robins** published an article titled “Meals for the Dead: The Image of the Deceased Seated before a Table of Offerings in Ancient Egyptian Art” in *Dining and Death: Interdisciplinary Perspectives on the ‘Funerary Banquet’ in Ancient Art, Burial and Belief*, Catherine M. Draycott and Maria Stamatopoulou, eds.,

*Colloquia Antiqua* 16, Leuven: Peeters, 2016: 111–27. In February she gave an invited lecture on “The Construction of Identity in the Elite Tombs at Amarna” at the University of Memphis, and in April she presented a paper at the annual meeting of the American Research Center in Egypt. She also gave an invited lecture on “The Color of Creation and the Creation of Color: Making Art in Ancient Egypt” at the Cleveland Museum of Art. 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*.

**Renée Stein** collaborated with Doug Mulford of the Chemistry department to supervise a research partners student project through the Office of Undergraduate Research to identify residues in pots from the Ancient Americas collection at the Carlos Museum. Stein participated in a Kress Foundation working group to develop curriculum and resources for teaching technical art history and co-led a panel discussion at the convening of all participants in the Mellon Art History Graduate Education and the Museum program. She presented an invited talk as part of the Student Choice series at Winterthur/University of Delaware Program in Art Conservation. With Mellon fellow Brittany Dinneen and professor John Malko, Stein presented a poster on using CT numbers for materials identification at the annual meeting of the American Institute for Conservation.

**Rebecca R. Stone** opened her long-awaited exhibition, *Threads of Time: Tradition and Change in Indigenous American Textiles*, at the Carlos Museum on August 17, 2017, with an online catalogue by the same name [[carlos.emory.edu/threads-of-time](http://carlos.emory.edu/threads-of-time)]. Aably assisted by Liz Caris and Shelley Burian as well as the talented staff of the museum, the show and its programs have been very well-received and well-attended. An article, “Surviving to Cure Others: An Ancient Andean Moche Effigy of a Shaman Conquering Leishmaniasis,” is due out in the spring 2018 edition of the *Journal of Humanities in Rehabilitation*. Graduate advisees Liz Caris and Edgar Ramirez are finishing up their coursework, and Shelley Burian is actively writing her dissertation. A final installation of the Native North American gallery in the Carlos Museum for spring 2018 occupies Stone’s time. Titled *At the Center of the Sacred Hoop* (the wheel of life, the medicine wheel, and other spirals are known as this), the installation features works owned by the Carlos from many regions of indigenous North America. With change outs for organic materials, the gallery will await the attention of Emory’s next faculty curator of the art of the Americas!

In 2017 **Eric Varner’s** “Negotiating Nero’s Memory and Monuments in Flavian Rome” appeared in *The Cambridge Companion to the Age of Nero*, S. Bartsch, K. Freudenberg, and C. Littlefield, eds., and a second Neronian piece, “Incarnating the Aurea Aetas: Theomorphic Rhetoric and the Portraits of Nero,” appeared in *Gods, Objects, and Ritual Practice*, S. Blakely, ed. Varner also traveled to Norway for an international workshop at the Museum of Cultural



History of the University of Oslo, “*Damnatio Memoriae*: Hegemony, Memory and the Incorporation of Difference,” where he delivered the paper “Destructive Aesthetics: Artistic Agency and the Destruction of Portraits in Rome.” Varner continued his research as part of the scientific advisory committee for the Indiana University Virtual World Heritage Laboratory project, developing 3-D models of Greek and Roman sculpture in the Galleria degli Uffizi and Palazzo Pitti in Florence, Italy, using photogrammetry. In May, Varner led the Art History Summer Study Abroad program in Rome.

This year, **Bonna Wescoat** won the Excellence in Undergraduate Teaching Award from the Archaeological Institute of America. With former Emory art history major Rebecca Levitan, she published “Seeing the Parthenon Frieze: Notes from Nashville,” in *Greek Art in Context*, edited by D. Rodríguez Perez. She also contributed “The Pilgrim’s Passage through the Sanctuary of the Great Gods, Samothrace,” to the volume *Excavating Pilgrimage: Archaeological Approaches to Sacred Travel and Movement from Classical Greece to Late Antiquity*, Aarhus University, May 9–10, 2014, edited by T. M. Christensen and V. Friese. A view of the Sacred Way from Emory’s 3-D digital reconstruction of the Sanctuary was chosen for the cover. Wescoat delivered several lectures in the course of the year.

In November she gave the closing keynote presentation for the conference “New Approaches and Paradigms in the Study of Greek Architecture” at the American School of Classical Studies in Athens, Greece. In March, Wescoat and ECDS visualization specialist Arya Basu spoke on the 3-D digital reconstruction of the Sanctuary of the Great Gods, Samothrace, at the international meeting of the Computer Applications and Quantitative Methods in Archaeology (CAA) conference, “Digital Archaeologies, Material Worlds (Past and Present),” held at Georgia State. In April, she lectured on the Winged Victory at Mississippi State University, where Emory art history PhD Angi Elsea Bourgeois now heads the art department, and she gave the Bentley Lecture at the College of William and Mary. In May she presented “Barrier or Bridge?: Crossing the Central Torrent in the Sanctuary of the Great Gods on Samothrace” at the conference in honor of Sir John Boardman, “There and Back Again: Greek Art in Motion,” in Lisbon, Portugal. She has recently returned from Aarhus, Denmark, where she gave the opening keynote lecture, “Why Samothrace?” at the international workshop “Cultic Connections of the Northern Aegean” in September. In the field, the team had an excellent season and the PUF partnership completed a second highly successful year (see articles).

## Undergraduate News

### Honors 2016

**Ekaterina Koposova’s** honors thesis, “Peter Paul Rubens’ *Union of Earth and Water*: The Artist and the Allegories of Peace,” written under Walter Melion’s supervision, earned highest honors.

**Karuna Srikureja** also was awarded highest honors for her honors thesis, “Faking It: The Problem of Forgeries in Grandharan Art and the Michael C. Carlos Museum Buddhist Narrative Frieze,” written under the supervision of Linda Merrill and Ellen Gough, assistant professor of religion.

### Dorothy Fletcher Paper Prize

**Ekaterina Koposova** was awarded the 2017 Dorothy Fletcher Paper Prize for “Maurice Soève’s *Delie* and the Emblematic Representation of Narcissus,” a paper written for Walter Melion’s class, Emblematic Theory and Practice in the Low Countries, 1150–1770.

### Other Undergraduate News

**Darby Caso** was awarded honorable mention in the competition for the 2017 Dorothy Fletcher Paper Prize, which

recognizes an outstanding research paper in art history, for “William Kentridge: The Procession and Memorial.” Three students presented papers at the Sixteenth Annual Georgia Undergraduate Art History Forum at the University of West Georgia in Carrollton on March 3, 2017. **Jenifer Norwalk**, a junior, presented “Victorian Artists in Life and Letters”; **Ekaterina Koposova**, a senior, presented “Maurice Soève’s *Delie* and the Emblematic Representation of Narcissus”; and **Karuna Srikureja**, also a senior, presented “Ordered Chaos: Seth’s Role in the Egyptian Cosmos.”

## Undergraduate Alumni News

**Adefolakunmi Adenugba**, who double-majored in business and art history, was awarded a prestigious internship at the National Gallery of Art in Washington, D.C., for the summer of 2016.

**Hilleary Gramling** received highest honors in creative writing for a collection of poems titled *Siren*.

**Ekaterina Koposova**, winner of the Dorothy Fletcher Paper Prize, also won the coveted Bobby Jones Scholarship and is currently working toward an MPhil in art history at St Andrews University in Scotland.

**Gabriella Meier**, a double major in art history and sociology, is working in the human resources department for Mira, an augmented reality start-up based in Los Angeles. Meier, who was named one to Emory's 100 Senior Honorary, earned high honors on her sociology thesis.

**Havi Rosen**, who minored in art history, plans to work in a research lab for two years before beginning medical school.

**Karuna Kaur Srikureja** completed her second year as a Mellon Undergraduate Curatorial Fellow at the High Museum.

In September she began working toward a master's in the religious arts of Asia as an Alphawood Scholar at the School of Oriental and African Studies at the University of London.

**Anlan Tang** plans to pursue a degree in arts administration.

**Jackie Zachariadis** is now a student at Emory School of Law.

### Emory Art Historians at New York Galleries

**Bona Yoo 09C** is associate director at Lehmann Maupin.

**Aaron Baldinger 11C** is director of art fairs at Gladstone Gallery.

**Geneva Jann-Lewis Viralam 08C** is a director at Lühring Augustine, a contemporary gallery in the Chelsea neighborhood.



**Jessica Kreps Rothenberg 07C** has been named a partner at Lehmann Maupin Gallery. She started working at the gallery in 2009 and became director in 2014. Before working there, she was the sales director at the New York gallery Two Palms. Kreps also sits on the Whitney Museum of American Art's artist's council.

## Graduate Student News

**Catherine Barth** completed a full-time, predoctoral fellowship at the High Museum of Art in fall 2016 under the supervision of Photography Curator and Head of Collections Brett Abbott. During the course of her fellowship, she conducted research for her dissertation related to the High's collection of American photography, working specifically on the monographic collection of New Orleans-based photographer Clarence John Laughlin. Her fellowship culminated in a research presentation to the Friends of Photography group with Denise Bethel, former chair of photography at Sotheby's, in September 2016. To bolster her technical understanding of photography as a medium, Barth began darkroom

photography classes in the spring semester, learning how to shoot, develop, and print 35mm film. She has accepted a Davidson Family Fellowship at the Amon Carter Museum of American Art for a month of funded research in spring 2018 to work in its photography collections and archives.

**Amy Butner** gave a paper, "Where the Sun Doesn't Shine: Creation of Ritual Space at Amarna," at the 68th annual meeting of the American Research Center in Egypt (ARCE) in April 2017.

**Liz Caris** held an Andrew W. Mellon internship at the Michael C. Carlos Museum to work on the implementation of the

online catalogue of the new exhibition *Threads of Time: Tradition and Change in Indigenous American Textiles*. She assisted with the installation of the exhibition and contributed an essay to the catalogue titled "Dressing the Saints: Catholic-related Maya Textiles for the Santos/as." She gave an AntiquiTEA talk at the museum on sacred bundle cults and continues to be involved in numerous educational museum programs associated with the exhibition.

**Nicole Corrigan** gave a paper, "*La forma y suerte que esta en su santuario*": Hybridity, Materiality, and Nuestra Señora de Guadalupe in Extremadura," at the International Congress of Medieval Studies in



## Graduate Student News continued

Kalamazoo, MI, in May 2017. She also presented “A Nineteenth-Century Eastern Tennessee Pie Safe in the Collection of the High Museum” at the High Museum of Art’s Friends of the Decorative Arts Lunch and Learn on October 11, 2016, and “The Lyman Madonna and Medieval Sculpture” at a Carlos Museum AntiquiTEA on March 16, 2017.

**Cody Houseman** co-authored a paper with Vincent Baillet, Bonna D. Wescoat, Andrew F. Ward, and Yannis Poularakis, “Shaping the Central Valley in the Sanctuary of the Great Gods on Samothrace,” presented at the Architectural Interactions in the Northern Aegean Emory-Université de Bordeaux Colloquium held at Emory on February 25, 2017.

**An Jiang** completed an internship at the Museo Archeologico Nazionale in Florence, Italy (June–July 2016). He was awarded the Bothmer Fellowship from the Metropolitan Museum of Art for the 2017–2018 academic year. He contributed exhibition catalogue entries, co-authored with Jenifer Neils and Jasper Gaunt, to *The Berlin Painter and His World: Athenian Vase Painting in the Early Fifth Century B.C.*, edited by J. Michael Padgett, Princeton University Art Museum, in 2017. He gave the following papers: “Ritual Drinking in Archaic Samothrace: Evidence from the Figure-Decorated Pottery” at the annual meeting of the Archaeological Institute of America, Toronto, in January 2017 and “Imported Attic Figure-Decorated Pottery on Samothrace during the Classical Period” at the International Archaeological Conference on Classical Pottery of the North Aegean and Its Periphery (480–323/300 B.C.) at Aristotle University of Thessaloniki, in Greece, May 17–20, 2017.

**Kira Jones** completed overseas dissertation research last summer with a grant from the Walter Reed Hovey fund and a research allocation from the Mellon Graduate Teaching fellowship. During the trip she met with curators from the Bibliothèque Nationale in Paris and the Szépművészeti Múzeum in

Budapest and visited the Louvre, the British Museum, and various collections in Rome. As part of the Mellon Graduate Teaching Fellowship, she taught two courses at Agnes Scott College this year: classical mythology in the Classics department and a cross-listed course on imperial Roman propaganda in art history and Classics. She is teaching at Spelman College and Emory’s Oxford College in fall 2017.

**Graham Lea** received the Ubbo Emmius Fellowship at the University of Groningen in the Netherlands, where he will pursue dissertation research and writing for the next two years as he works towards receiving doctoral degrees from both Groningen and Emory.

**Andi McKenzie** curated the following exhibitions at the Carlos Museum: *Family Album: New Work by Gonkar Gyatso*, September 3–November 27, 2016; *First Folio: The Book that Gave Us Shakespeare*, November 5–December 11, 2016; and *Desire and Consumption: The New World in the Age of Shakespeare*, January 14–April 9, 2017. Each exhibition included gallery talks, docent trainings, collectors’ conversations, and tours. She also presented “Print Matters: An Evening with the Old Masters” in conjunction with Pitts Theology Library and conducted a teacher workshop, “The New World in the Age of Shakespeare.”

**Joanna Mundy** presented “Social Network Analysis Applied to Ancient Rome,” a discussion of her dissertation chapter on network analysis, to the Emory University and Université de Bordeaux Montaigne Partner University Fund Project on Ancient Greek Architecture symposium in February 2017. On March 15, 2017, she presented, along with Sandra Blakely and Robert Bryant, at the 2017 Computer Applications and Quantitative Methods in Archaeology conference at Georgia State University on the Sailing with the Gods: Argonauts and Samothracians in an Ancient Sea, 3-D pedagogical video game. In June, she started a full-time job in ECDS as digital projects specialist (see article).

**Rachel Patt** was awarded one of the three Mellon Object-Based Curatorial Research fellowships for the calendar year 2017. Her primary project focuses on a Hellenistic glass alabastron on long-term loan to the Carlos Museum and is supervised by Jasper Gaunt, curator of Greek and Roman collections. Her secondary project focuses on a *karan-wemba* (“living ancestress”) mask figure at the High Museum and is being supervised by Carol Thompson, curator of African collections.

**Courtney Rawlings** traveled this past summer to Amsterdam, Germany, New York, and Chicago for work on her Mellon fellowship, and she continues her work on projects. She presented her qualifying paper, “Caricature in the Carracci Academy: Experiments at the Limits of Recognition” to Emory’s philosophy graduate students.

**Laura Somenzi** gave an AntiquiTEA talk at the Carlos Museum on Mantegna’s *Bacchanal with Silenus*. From January 9–14, 2017, she participated in an intensive Renaissance archives and paleography workshop at the Medici Archives Project in Florence. She presented a paper titled “Re-working Relics: The Teodelinda Chapel in Monza” for the International Congress for Medieval Studies roundtable panel “Saintly Bodies: Materiality, Manuscripts, Movement” in Kalamazoo, Mich., on May 11, 2017. Currently, she is living in Florence, Italy, where she is a junior research fellow at the Medici Archives Project. In October, she participated in a weeklong course with the Kunsthistorisches Institut Florenz, University and Diversity: The Bolognese Experience 1088–2017.

## Graduate Student Alumni News

**Flora Anthony 14PhD** is leading a professional development workshop, “The Disconnect between Intention and Practice: Why Aren’t Faculty Hiring Guides and Administrative Initiatives Creating Diverse Departments?” at the 2018 CAA Annual Conference. She is serving on the Committee of Diversity Practices for the College Art Association. She gave a talk for ARCE Chicago at the Oriental Institute, “Decoding Tribute Scenes: Foreigners in Ancient Egyptian Tombs,” and has published “The Pharaoh’s Magic: Imagery and Diplomacy in the Late Bronze Age” in the *American Society for Oriental Research Ezine*; “Heka: Understanding Egyptian Magic on Its Own Terms” in *Exodus Story: Meet the Egyptians, Torah and Biblical Studies (TheTorah.com)*, and “The Magicians Khamwaset and Meryra” in *Exodus Story: Meet the Egyptians, Torah and Biblical Studies (TheTorah.com)*, all in 2017. She is the founder of Ancient Access, a company that creates experiential learning kits based on ancient Egyptian culture.

**Jennifer Butterworth 16PhD** has continued the research from her dissertation on ancient Egyptian female figurines. She presented her latest work at the annual meeting of the American Research Center in Egypt (ARCE) in Kansas City, Mo., in April 2017. Her paper analyzed iconographic and stylistic characteristics of figurine corpora to demonstrate the migration of potters from what is today northeast Syria into Egypt at some time around the 18th century BCE. Identifying the point of origin of ancient Asiatic immigrants to Egypt has been hitherto impossible because of a lack of precise written records, an incomplete correspondence between Egyptian and Ancient Near Eastern chronologies, and a tendency for immigrant communities to assimilate quickly so that they do not appear as foreigners in the archaeological record. Butterworth’s work is the first to pinpoint a specific region of origin for Syrian immigrants to ancient Egypt, thus opening the way for similar art historical work and helping to clear up

some of the mystery surrounding ethnicity in Middle Kingdom Egypt.

**Clare Fitzgerald 13PhD** was hired in fall 2016 as senior manager of educational programs at the Carlos Museum, where she is responsible for the training and management of the museum’s 70 docents and student guides as well as the development of school and teacher programming. She is also guest curator at the Newark Museum, where she is responsible for the reinstallation of its collection of ancient Mediterranean art, set to open in December 2017.

**Rachel Foulk 11PhD** recently earned tenure and was promoted to the rank of associate professor at Ferris State University in Big Rapids, Mich. She also has been awarded a sabbatical for spring 2018 to continue work on her book on ancient Roman landscape painting. In February 2018, she will chair a session (with Anthony Mangieri) at the annual conference of the College Art Association called “Dissent and Resistance: Responses to Authoritarianism in Ancient Art.”

**Jessica Gerschultz 12PhD** is assistant professor in the Department of African and African-American Studies at the University of Kansas. She has a forthcoming book, *Decorative Arts of the Tunisian École* and is a contributor to the symposium and publication the Art Salon in the Arab Region, co-organized by the Sursock Museum and Orient-Institut Beirut. In January 2017 she gave a paper on the Salon Tunisien at the Sursock Museum. She was awarded a Hans-Robert Roemer Fellowship for Visiting Scholars by the Max Weber Stiftung for research on modern tapestry in Lebanon in 2018. She is a board member of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA).

**Peri Klemm 02PhD** continues as contributing editor of African art for *SmartHistory* at Khan Academy. She has written or created 15 new essays and videos for *SmartHistory*. She gave two papers at the Arts Council of the African Studies Association

(ACASA) triennial in Ghana last August, where she reconnected with her adviser, Sidney Kasfir, and fellow Emory graduates (Chika, Jessica, Smooth, and Delinda). She also was named president-elect of ACASA. She is currently curating an exhibition on Asafo flags from Ghana with her students at the CSUN Art Galleries.

Currently on sabbatical leave, **Sarah Kyle 10 PhD**, associate professor of humanities and director of the MA in Liberal Studies program at the University of Central Oklahoma, is a research fellow at the Obermann Center for Advanced Studies at the University of Iowa. Last year, Sarah presented papers at the Renaissance Society of America conference and the International Congress on Medieval Studies, at which she had the pleasure of reconnecting with C. Jean Campbell, Elizabeth Pastan, and several Emory Art History graduates. She was appointed a faculty fellow representing UCO and the humanities and philosophy department in a three-year project organized by the East-West Center and the University of Hawaii, and funded through a US Department of Education Title VI grant. The project aims to integrate Chinese and Southeast Asian art, literature, history, and languages more dynamically into undergraduate curriculums. The American Philosophical Society awarded Sarah a Franklin Grant to pursue her research on the roles played by illustrated books of botanical medicine in the development of pharmacology in Renaissance Venice, and her chapter on representations of plants as physical and spiritual medicines in the late medieval period is forthcoming in *The Cultural History of Plants, Volume 2: Post-Classical Era, 500–1400* (Bloomsbury).

**Jennifer Lee 03PhD** is on sabbatical this fall from IUPUI and is using the time to work on curriculum updates and learn photogrammetry and some virtual restoration techniques. She participated in a study day on medieval pilgrim badges hosted by the King’s Lynn Museum in the United

## NEWS

Kingdom, and had an article on livery badges in 14th-century England in the *Mediaeval Journal* in December.

**Anthony F. Mangieri 08PhD** published his book, *Virgin Sacrifice in Classical Art: Women, Agency, and the Trojan War*, this fall in a new series on Gender and Art from Routledge. He also published “God as Cult Initiate: Dionysos and the Eleusinian Mysteries in Greek Vase Painting” in *Art Inquiries*. Mangieri’s 2010 article in the *American Journal of Archaeology*, “Legendary Women and Greek Womanhood: The Heroines Pyxis in the British Museum,” has been reprinted in the anthology *Women in the Classical World*, part of the Critical Concepts in Classical Studies series published by Routledge (2017). Last year, he presented papers at the annual meeting of the Archaeological Institute of America and a conference in honor of Sir John Boardman in Lisbon, Portugal. This February he is chairing a session at CAA’s annual conference (with Rachel Foulk) called “Dissent and Resistance: Responses to Authoritarianism in Ancient Art.” Mangieri achieved tenure and promotion to the rank of associate professor of art history at Salve Regina. He is also coordinator of the Women, Gender, and Sexuality Studies program there.

**Elizabeth Morton 03PhD** curated the reinstallation of African art at the Snite Museum of Art at the University of Notre Dame as a 2016–2017 visiting faculty. *Dimensions of Power* opened on August 22, 2017, and features a gallery app with videos, photos, blogs, and other resources. An exhibition catalogue will be published in early 2018. Morton returned to Wabash College, where she is associate professor of art history as well as chair of the art department.

**Suzanne Noruschat (Spencer) 05PhD** returned to Los Angeles in 2017 to join the University of Southern California Libraries Special Collections as Southern California studies specialist after six years as architectural records archivist in Manuscripts and Archives at Yale University Library. She organized and hosted a meeting of the

International Confederation of Architectural Museums (ICAM) at Yale, and she has written an essay on preserving architectural records in an upcoming volume being published by the Society of American Archivists.

**Jennifer Palinkas 08PhD** spent the summer at Isthmia, Greece, editing excavation manuscripts for the University of Chicago Excavations at Isthmia. She teaches middle school at the Harford Day School in Bel Air, Md., and in June led a school trip to Greece.

**Amanda Rogers 13PhD** is currently visiting assistant professor of Middle Eastern and Islamic Studies at Colgate University. She is serving as consultant (Media, Visual Communication, and Conflict in the Islamic World) for the United Nations University Department for Peacekeeping Operations (DPKO) and UNICEF; as designated expert and traveling speaker on ISIL media and insurgent communication strategies for the Bureau of International Information Programs, US Department of State; and as advisory council member and application reviewer for Critical Language Scholarship for Arabic Study, Council of American Overseas Research Centers (CAORC). In 2016–2017 she was lecturer in Arabic language and Arab studies, at Georgia Tech’s School of Modern Languages. In 2015–2017 she was a postdoctoral fellow at the Global Studies Institute at Georgia State. Recent publications include “Genealogies of ‘Orthodox’ Islam: The Moroccan Gnawa Religious Brotherhood, Blackness, and the Figure of Bilal ibn Rabah” in *Practicing Sufism: Sufi Politics and Performance in Africa* (Routledge, 2016) and “Revolutionary Nuns, or Totalitarian Pawns: Women’s Rights and Libyan State Feminism in the Wake of Mu’ammār al-Gaddafi” in *Women’s Movements in Post-Arab Spring North Africa* (Palgrave Macmillan, 2016). Among forthcoming publications are “Decolonization’s State of Ossuary-Emergency: Algerian Museums, National Identity, and the End of the FLN” in *Minority Narratives in Middle Eastern Museums* (Edinburgh University Press, 2016), and “Evil™: Islamic State, Conflict Capitalism, and the Geopolitical Uncanny” in *Critical Studies on Security’s* special issue, “Who’s Afraid of ISIS?: the Politics of Hegemonic Fear.”

**Sarahh Scher 10PhD** presented at the Primer Simposio Internacional de la Cultura Recuay in Huaraz, Peru, last July. Her paper was titled “*Comparando la representación de vestimentas Moche y Recuay en la region Andina, 100–800 dC.*”

**Annie Shanley 15PhD** was recently promoted to assistant registrar at the Michael C. Carlos Museum. She is working on turning her dissertation on the god Seth in Egyptian New Kingdom royal monuments into a book for Gorgias Press.

**Virginia Gardner Troy 97PhD** traveled to Tokyo in October 2017 as guest artist at Tokyo Zokei University, where she presented “Anni and Josef Albers: Their Appreciation of Pre-Columbian Art.” Troy also presented “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*. Her article, “Easel Tapestries: The American Reception of the Marie Cuttoli Tapestries 1930s to 1950s,” appeared in *Textile: the Journal of Cloth and Culture*, and “Textiles on Display 1941–1969” appeared in *Exhibiting Craft and Design: Transgressing the White Cube 1930 to Present*, Alla Myzelev, editor, (Routledge). She was the 2016–2017 faculty recipient of the Berry College Writing across the Curriculum Award.

**John Tyson 15PhD** started a tenure-track position at UMass–Boston, which he held while completing an Andrew W. Mellon Postdoctoral Curatorial Fellowship at the National Gallery of Art. During the fellowship, he curated *Parallel Practices: Artists and the Moving Image, New Waves: Transatlantic Bonds between Film and Art* and *Matthias Mansen: Configurations*. He was invited to speak in CASVA’s Wyeth Foundation for American Art Symposium. An expanded version of his paper will be published in *The African American Art World in Twentieth-Century Washington, D.C.* (National Gallery of Art/Yale University Press).



2017 - 2018 DONORS

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

Abrams Family Foundation
Mr. Alan R. Abrams
Dr. Ann Uhry Abrams
Mr. James Andrew Abrams
Mrs. Mary Archer Abrams
Amini Family Fund
Ms. Lindsay Michelle Amini
Dr. Bijan Amini
Dr. Mary Alice Amini
Mrs. Mili Shah Brown
Ms. Katherine Montgomery Dann
Mrs. Brenda Devine
Mr. Colin Devine
Dr. Marc S. Ernstoff
Mr. Jacob Travis Hilchey
Mrs. Brittany Charisse Jones

Mr. Andrew Karpen
Mrs. Pamela S. Karpen
Miss Lauren Weaver Krucke
Ms. Arlys F. Lassetter
Mr. Daniel Lynn Ledford
Dr. David A. Ludley
Mrs. Marcia Ludley
Dr. Diana Spitzer McClintock
Ms. Starlyss T. McSlade
Nicholas J. Pizaris Foundation
Mr. Nicholas John Pizaris
Ms. Erika Pourbohloul
Ms. Helen C. Powell
Dr. David W. Raque
Mrs. Dana Ruben Rogers
Mr. Greg Rogers

Romeyn Designs
Dr. Carlyn G. Romeyn
Mr. Steven E. Romeyn
Mrs. Jessica S. Rothenberg
Mr. Jed Daniel Serby
Mr. Andrew James Shulman
Mr. James D. Solomon
Mrs. Vanita Beasley Solomon
Mrs. Susan Todd-Raque
Reverend Heidi Hilf Vardeman
Miss Yulei Wang
Ms. Laurel C. Wemett
Dr. Elliott Daniel Wise
Mr. Brian Lucas Yoon

Art History Alumni Information Request

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

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

Address \_\_\_\_\_

Current educational/career status or other information, including memories of the department that you would like to share in 2018, our 53rd year.

Four horizontal lines for providing current educational/career status or other information.

Please clip this form and mail it to Blanche Barnett in the Department of Art History or email the information to blanche.barnett@emory.edu.

Visit our website at arthistory.emory.edu.

Make a Gift

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

- The General Fund
The John Howett Travel Fund for Advanced Undergraduate Seminars in Art History
The Tom Lyman Fund for Graduate Research Travel
The David Heath Lectureship in Modern and Contemporary Art
The Art History Endowed Lectureship Fund

At the Give to Emory website, you will also find directions for mailing your gift if you prefer. Thank you very much.