

art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY

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Greetings in this 53rd year of Art History at Emory



Art History faculty. Front row (l to r): Walter Melion, Sarah McPhee, Lisa Lee. Middle row (l to r): Megan O'Neil, Susan Gagliardi, Renée Stein. Back row (l to r): Christina Crawford, Rune Nyord, Eric Varner, Elizabeth Pastan, Joy Partridge, Linda Merrill, Bonna Wescoat

a joint party held with the Michael C. Carlos Museum. We are thrilled to report that Gay Robins's former student Brian Winterfeldt announced that he has endowed an undergraduate scholarship in her honor, which will fund an undergraduate student to study Egyptian art, as he did. We are honored and extremely grateful to Brian for his support of the department.

As we planned for retirements, we were fortunate to search for and find two worthy successors. Rune Nyord (PhD, University of Copenhagen) joins us as assistant professor of Ancient Egyptian art and archaeology. He comes to us from Denmark, and most recently from Berlin, where he was research associate in the interdisciplinary project *Episteme in Bewegung* at the Freie Universität. Nyord's research focuses on Ancient Egyptian mortuary religion and funerary culture, drawing on archaeological and textual sources as well as anthropological and cognitive approaches to ancient material culture and texts. He has published several books, among them the arrestingly titled *Breathing Flesh: Conceptions of the Body in the Ancient Egyptian Coffin Texts* (2009), and he is currently at work on his second monograph, *Nocturnal Propensities: Mortuary Religion and Ontology in the Ancient Egyptian Middle Kingdom*. This fall, Nyord is teaching a survey of the Art of Ancient Egypt I, 3000–1550 BCE and in the spring he will offer an upper-level lecture on Ancient Egyptian Religion at the Carlos Museum and a seminar

The last year has been one of great change and renewal for the Art History department. There have been multiple retirements, the hiring of new faculty and staff, and the arrival of a fresh group of students. In February, we celebrated the retirement of Kathleen Carroll, beloved graduate program administrator, and we welcomed Linnea Harwell, her omniscient and much-admired successor. In April we bade farewell to Professors Gay Robins and Rebecca Stone, each of whom gave our department 30 years of pioneering scholarship, inspiring teaching, and ready service, in



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on the Discovery of Ancient Egyptian Afterlife.

Megan O'Neil (PhD, Yale University) joins us as assistant professor of the Art of the Ancient Americas and as faculty curator at the Carlos Museum. Her research centers on Maya art and she uses methods derived from art history, archaeology, and anthropology to explore it in context. O'Neil's first book, *Engaging Ancient Maya Sculpture at Piedras Negras*, appeared in 2012. She plans to complete her second monograph, *Lost Civilizations: The Ancient Maya*, in 2019. O'Neil comes to us from the Los Angeles County Museum where she most recently curated the exhibition and wrote the catalogue for *Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art*. The show is currently touring China. This fall she is teaching a survey on the Art and Architecture of the Ancient Americas: Mesoamerica and its Northern Neighbors as well as an upper-level lecture course on the Arts of the Teotihuacan and the Maya. We are very pleased to welcome Rune Nyord and Megan O'Neil to the department!

The spring was packed with conferences, colloquia, and visiting lecturers. In the first days of March, Emory hosted the 93rd annual meeting of the Medieval Academy of America. Expertly organized by our own Elizabeth Pastan, the meeting drew 350 attendees to Emory for four days to hear scores of papers and plenary addresses by Finnbar Barry Flood (NYU) and Michael McCormick (Harvard University), and to view a full-scale facsimile of the Bayeux Embroidery that made a pilgrimage from the University of North Georgia for the occasion. Spirits were high. A week later the department hosted Liam Brockey, professor of history at Michigan State University, for a two-day visit during which he delivered a pair of terrific lectures on the Jesuits: "Panoramas, Pedestals, and Pulpits: Images in the Sermons of António Vieira" and "Old Company: The Society of Jesus in Early Modern Europe and Beyond." Later in the month, Susan Gagliardi engaged Yaëlle Biro, associate curator of the Arts of Africa at the Metropolitan Museum of Art, in a public conversation titled "Seeing African Arts," in which they considered the visibility of African arts in museums, the work of curators, and possible references to classical African arts in the recent movie *Black Panther*. In the final days of March, the department hosted 21 scholars from around the world at the eighth Corinth Colloquium "*Quid est secretum?*: On the Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500–1700." Convened by Walter Melion, Agnès Guiderdoni, and Ralph Dekoninck (both of Université Catholique de Louvain), papers addressed aspects of the paradox "that in the representation of a mystery or secret, the marshalling of forms that ostensibly transmit what is veiled, contains its own revealing." The colloquium was the second of two held at Emory in 2017–2018 and was designed as a pair with Corinth Colloquium VII: "*Quid est sacramentum?*: On the Visual Representation of Sacred Mysteries 1500–1700," held in November.

April brought our own Chika Okeke-Agulu, now professor of art history in the departments of Art and Archaeology and African American Studies at Princeton University, back to Emory to deliver the Heath Lecture in Modern and Contemporary Art. His lecture,

"El Anatsui's Metamorphic Objects," addressed the large metal sculptures of the artist, fashioned from bottle caps and copper wire, arguing that in the metamorphoses born of successive installations these works come close to the condition of living things. Debra Cashion also visited in April from Saint Louis University as a part of the MAP IT series organized by Susan Gagliardi. Cashion delivered the lecture "METAscripta: Continuing a Legacy of Shared Cultural Heritage" on the digitization and preservation of manuscripts in the Vatican Library. Finally, in late April, Bridgit Alsdorf of Princeton University gave us the lecture "Gawkers: Street Theater in Fin-de-siècle French Art."

The summer provided a bit of rest and travel for faculty and students, but when torrential rains flooded the lower level of Carlos Hall, soaking the Lyman Center and the storage rooms of the museum, a heroic staff sprang into action, sorting through the chaos and ensuring that all would be set right. Christina Crawford generously lent her architect's eye and hand to redesigning cabinetry and rendering plans in AutoCAD. Museum storage is now watertight, and the Lyman Center has never looked better.

The fall began with two lectures in the MAP IT series: Lauren Klein of Georgia Tech spoke on "Data by Design: A Cultural History of Data Visualization, 1786–1900" in September, followed by Stephanie Leone of Boston College, who explored "Nodes and Edges: Architecture in Baroque Rome under Pope Innocent X" in October. Finally, in November Molly Nesbit of Vassar College delivered the Endowed Lecture: "The Cut and the Cause: Gordon Matta-Clark at *Day's End*," considering the political thought of the artist and the function of this work of art at Pier 55 in New York.

As ever, 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; Rhoda Bernstein, whose endowment in honor of John Howett supports travel for undergraduate seminars; Dana Ruben Rogers 87C and Greg Rogers, who make possible the annual David Heath Lecture in Modern and Contemporary Art; and Brian Winterfeldt, who has recently endowed the Gay Robins Scholarship Fund. Best wishes to all for a wondrous 2019!



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

Gay Robins and Rebecca Stone Retire with Champagne, Cake, and Celebration

On April 25, 2018, the Art History department and the Carlos Museum held a festive retirement party in honor of two beloved faculty members, Gay Robins and Rebecca Stone. Each has dedicated 30 years of her career to Emory, contributing to the teaching mission of the department and to the cultivation and care of the collections at the Carlos. Faculty, museum staff, and students gathered to give tributes, and to present bouquets and gifts in their honor. Excerpts from the citations read at the event follow:

A Salute to Gay Robins

C. Jean Campbell

Gay Robins studied Egyptology as an undergraduate at the University of Durham, England, and took a DPhil from Oxford in 1981. From 1979 to 1983 she was the Lady Wallis Budge Research Fellow in Egyptology at Christ's College, Cambridge. Gay came to Emory in 1988 as assistant professor of art history, and curator of Egyptian Art in the Carlos Museum. In 1994 she moved fully into the Art History department making way for the full-time museum curators who followed in her path. From the seeds Gay planted in her first years at Emory, the Carlos Museum's holdings have grown from a few artifacts to the rich collection of ancient Egyptian art we enjoy today. In addition to serving as department chair, Gay has made formative contributions to the Art History department. She has put us on the map as one of the places in this country to study Egyptian art. Over the past two decades Gay has trained a new generation of scholars who bear the distinctive mark of having studied with someone whose depth of knowledge in her field is matched only by her willingness to share its wonders with the general public. Gay's contributions to public scholarship are easy to find. She pops up in pithy cameos in any number of television documentaries on Egypt and has authored several of the pocket guides to Egyptian art available in museum bookshops. In recognition of her many accomplishments, Gay was named Samuel Candler Dobbs Professor of Art History in 2003. She retires as one of a small group of scholars who have made signal and lasting contributions to the study of Egyptian art. She has given us five books. Her groundbreaking *Style and Proportion in Ancient Egyptian Art* (1994) is standard in the field. In fact, as we discovered in our search for someone to take over the position she leaves, it is required reading for graduate students around the world. Equally essential are her *Women in Ancient Egypt* (1993) and *The Art of Ancient Egypt* (1997).

To say that Gay has left an indelible mark on Emory is to say far too little. She is a beloved member of the Art History department, an adopted member of the Classics department, and part of the extended family of the Carlos Museum, where she gave her final AntiquiTea lecture to a capacity audience of fans. ■



Rebecca Stone and Gay Robins

A Salute to Rebecca Stone

Sarah McPhee

Rebecca Stone received her BA from the University of Michigan and her MA and PhD from Yale University. After teaching for a year at Johns Hopkins, she came to Emory as a Mellon Post-doctoral Fellow in Art History in 1988 and at the same time was named faculty curator of the Art of the Americas. She was hired as a tenure-track faculty member two years later and has held the joint position of professor and curator for 30 years. Over these years Rebecca received tenure, was advanced to full professor and served as the Massee-Martin/NEH Distinguished Professor of the Humanities.

Rebecca has published five books, the titles of which suggest her interests and her range: *To Weave for the Sun: Andean Textiles in the Museum of Fine Arts, Boston*, 1994; *Art of the Andes from Chavin to Inca*, 1995. *Seeing with New Eyes: Highlights of the Michael C. Carlos Collection of Art of the Ancient Americas* won the 2002 International Book of the Year Award from the Association for Latin American Art; *The Jaguar Within: Shamanic Trance in Ancient Central and South American Art*, 2011, described these shape-shifting sages and their hallucinogenic travel; and, finally, just this past fall, the digital catalog of the exhibition *Threads of Time: Tradition and Change in Indigenous American Textiles*.

At the Carlos Museum, Rebecca has installed and reinstalled the Ancient Americas collections, initiating a permanent gallery of native North American art in 2013. She has organized two major exhibitions, the second of which just closed. Her fans turn out in force to attend her public lectures—to learn about Inka royal tunics, West Mexican tomb sculpture, contemporary shamans in Ecuador and their use of ancient petroglyphs in healing, or the secret language of knots in indigenous American textiles.

Rebecca is a much loved and admired teacher who has contributed tirelessly to the Art History department. Her file is filled with student letters praising her for her intelligence and wit, her depth of knowledge, and the time she has lavished on each of them. At Emory, Rebecca has trained generations of undergraduates and graduate students, colleagues, and the Atlanta community to understand the wonders of new worlds, always reminding them, "The real act of discovery consists not in finding new lands but in seeing with new eyes." ■

Winterfeldt Establishes Scholarship in Honor of Gay Robins

Sarah McPhee

We are delighted to announce that Brian Winterfeldt 93C, alumnus of the Art History department and devoted former student of Gay Robins, has established an endowed undergraduate scholarship in her honor. The Dr. Gay Robins Art History Scholarship Endowment will provide a scholarship to an art history major with an interest in Egyptian art history, and the recipient will be known as the Gay Robins Scholar of Art History. Winterfeldt established the fund through the Scholarship Endowment Initiative. The scholarship will be awarded in the 2019–2020 school year for the first time. We are grateful for his generosity, and we are inspired by his enduring gift in honor of our esteemed colleague Gay Robins. An excerpt of his tribute given at the retirement celebration in April:

My name is Brian Winterfeldt, and I am a former student of Dr. Gay Robins. I am honored to be here today—to participate in celebrating Gay’s distinguished career at Emory.

When I first came to Emory nearly 30 years ago I was a bright-eyed 17-year-old who, like many young people, hadn’t yet determined my course of study. I knew that whatever I studied, I would need to be extremely dedicated and focused in order to honor the incredible sacrifices my parents, Ed and Myra Winterfeldt, had made to send me to Emory. My parents had modeled for me an incredible work ethic, which I wanted to honor through both my studies and by working throughout my college years to contribute what I could.

I sought out a work-study job, applying for a position as a research assistant with the Art History department, and a shared responsibility as curatorial assistant at the Carlos Museum. I happened to meet Candy Tate, then the director of operations for the Carlos Museum, who encouraged me to apply for a position focusing on Egyptian art. To this day, I remain so grateful to Candy for giving me the opportunity to interview for this role—and for being the first person to introduce me to Dr. Robins.

Mere interest in Egyptian art, however, turned to absolute fascination once I began working with Gay. She exhibited that extremely rare combination of rigorous subject matter expertise, impeccably ethical scholarship, and a true passion for teaching that inspires me to this day. She established standards for her students that seemed incredibly high, yet were reachable when we applied the best of our intellect—with a touch of creative thinking—to our work. Dr. Robins never rested on her laurels but always sought to build upon and elevate her scholarship and teaching. She always endeavored to keep earning her place, regardless of past accomplishments.

I have many fond memories of my time working with Gay. In particular, I loved having the opportunity to work directly at the Carlos Museum, to develop a firsthand understanding of the symbiotic relationship between the scholarship of the Art History department

and the museum, and to interact directly with the actual art objects—such an incredibly rare experience, especially for an undergraduate. I also

had the great pleasure of meeting Gay’s husband, Dr. Charles Shute. Although Charles was a medical doctor by profession, he provided a great deal of support for her research, and they both treated me like family. One of the highlights of my time with them was our trip to New York, when Gay was giving a lecture at the Metropolitan Museum of Art. In addition to attending her lecture, we got to take a tour of the museum’s Egyptian gallery. It was truly a once in a lifetime experience, especially to share with the two of them!

Although I ultimately went on to pursue a different career path as a trademark and internet attorney, all I learned from Gay remains with me to this day. With my own team, I seek to lead by example by giving my all and by encouraging others to maintain the same high standards. She showed me that it is not enough to be a subject matter expert, but that true excellence requires connecting with one’s audience, so they too understand the significance of the material and feel the same passion for it. I know I am likely only one of hundreds—possibly thousands—of students she inspired this way.

Gay also taught me the incredible value of a liberal arts education. Her teachings have allowed me to bring a creative perspective to my work, one that has allowed me to solve challenging business problems for clients, while putting them at ease about the outcome. Indeed, some of my best team members over the years have had similar backgrounds, with extensive study of the arts and creative industries before turning their focus to law or business.

To keep the legacy of Dr. Gay Robins alive for generations to come, I am very pleased to announce the creation of a scholarship in her name. The scholarship will be awarded annually, beginning in 2019, to an art history major with a demonstrated interest in Egyptian art. My hope is that the scholarship will continue to allow students to learn from Gay’s impressive body of work, investing in the long-term value of a liberal arts education without financial concerns. The education I received at Emory, and particularly from Gay, has served me so incredibly well, and I would not be the attorney and the person I am today without that benefit. ■



Brian Winterfeldt



Egyptologist Rune Nyord Joins Art History Department

Sarah McPhee

Rune Nyord joined the department in August as assistant professor of ancient Egyptian art and

archaeology. Trained in his native Denmark, Nyord received his BA, MA, and PhD (2010) from the University of Copenhagen. His research focuses on conceptions and experiences of representation, ontology, and personhood in ancient Egyptian mortuary religion and funerary culture, especially of the Middle Kingdom (Middle Bronze Age, early second millennium BCE). In addition to archaeological and textual sources, Nyord draws on anthropological and cognitive approaches to ancient material culture and texts, and has written on the history of interpretations of Egyptian religion, on ancient Egyptian language, and is currently working on the cross-cultural comparison of funerary practices. He published his first book, *Breathing Flesh: Conceptions of the*

Body in the Ancient Egyptian Coffin Texts in 2009, followed by two co-edited volumes, *Being in Egypt: Thoughts on Agency, Materiality, and Cognition* (2009) and *Lotus and Laurel: Studies in Egyptian Language and Religion* (2015). Further, he has published two textbooks, one *An Old Egyptian Primer* (Cambridge, 2014) and the other a book on Middle Egyptian grammar in 2002. Nyord has published dozens of articles, book chapters, reviews, and encyclopedia entries and is currently at work on a second monograph, titled *Nocturnal Propensities: Mortuary Religion and Ontology in the Ancient Egyptian Middle Kingdom*. Before arriving at Emory, he held a series of postdoctoral research positions at Cambridge University from 2010–2017, where he both taught and worked with museum collections. From 2017 until his arrival at Emory, he was research associate at the Ägyptologisches Seminar at the Freie Universität Berlin. We are very pleased to welcome Rune to the department. ■



Art History Department Welcomes Megan O'Neil

Sarah McPhee

Megan O'Neil joined the department in July. She is a scholar of Maya art, with research, teaching, and curatorial experience in multiple ancient Mesoamerican, Central American, and Andean cultures as well as Mexican art of later periods. She earned a BA at Yale University in archaeological studies, an MA in art history at the University of Texas at Austin, and a PhD in art history from Yale in 2005. In her research, O'Neil employs methods derived from art history, archaeology, and anthropology to explore the context of Maya art, considering not only makers but users, viewers, and performers. She is interested in the treatment and perception of objects over time, both in antiquity and in the more modern histories of collecting and display and has disseminated her work as scholar and curator in monographs, edited volumes, and exhibition

catalogues, as well as scholarly journals. She published her first book, *Engaging Ancient Maya Sculpture at Piedras Negras* in 2012, followed by a new edition, co-authored with Mary Miller, of *Maya Art and Architecture* in 2014. Many of her essays appear in the award-winning volume *Ancient Maya Art* at Dumbarton Oaks in 2012. Further, she has published five peer-reviewed articles, multiple contributions to edited volumes, exhibition catalogues, journals, and encyclopedias. Her second monograph, *Lost Civilizations: The Ancient Maya*, is well underway, with plans to complete it in 2019. O'Neil spent the first decade of her career in the academy and has extensive teaching

experience at Columbia University, the College of William and Mary, and the University of Southern California. Since 2015, she has been associate curator in the Art of the Ancient Americas at the Los Angeles County Museum of Art, where she organized three exhibitions and is first author and editor for the exhibition catalogue *Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art*, 2018. In August, *Forces of Nature* traveled to China, opening at the Shenzhen Museum, and is slated to travel to two other museums in that country (see p. 14). At Emory, she is assistant professor of art history and will also serve as faculty curator of the Art of the Ancient Americas at the Michael C. Carlos Museum. We are very pleased to welcome Megan to the department. ■





Team on the Fourth of July, 2018. Photo credit: American Excavations Samothrace

Excavation Begins Again in the Sanctuary of the Great Gods, Samothrace

Bonna Wescoat

We have initiated a new program of excavation in the sanctuary! Through targeted interventions over five years, we aim to explore key spaces, passages, and natural features that shaped the experience of initiates in this celebrated Hellenistic mystery cult.

This year, excavation and research centered on the monuments in the western region of the sanctuary anchored around the famous Winged Victory: the Stoa, Nike Precinct, and Theater. Although partially exposed in the 19th and early 20th centuries, the theater had virtually disappeared by the time Karl Lehmann visited in 1937. Our excavators, which included Emory students Ellen Archie (art history) and Leah Neiman 18C (ancient Mediterranean studies), relocated the key features of the theater, while the survey team, with Michael Page and Aleksander Hubert (math), worked with Georgia Tech architects to document the excavation and the building. The theater played a critical role connecting the central sanctuary to the Stoa plateau; we now have the key evidence to reconstruct the complex relationship of monuments in the region, from the Altar Court to the Nike Monument.

We continued work for the publication of the Stoa and the monuments adorning its terrace. Careful surveying indicated that

the entire Stoa sloped at a continuous rate of 1:100 from south to north. While earlier excavators dismissed this phenomenon as natural settlement, our Stoa team, which included Zach Forstrom (art history), determined that the slope was intentional, with modifications made in the colonnade and in the north entablature to adjust for the inclination. Jasper Gaunt worked on the Stoa pottery for publication.

The terrace surrounding the Stoa was a magnificent place of display. Susan Blevins 13PhD (art history) has been steadily building her inventory of column monuments, orthostate monuments, possibly a pillar monument, and many smaller dedications in several different types of marble. Bill Size, with the help of Anna Glass (anthropology), completed his epic documentation mapping the type of local stone used in every foundation block in the sanctuary. Vicki Hertzberg returned to complete her work on the use of statistics for determining the metrology of Samothracian buildings. Ian Burr (ECDS) joined us at the beginning of the season to work on our 3-D digital reconstruction model of the site. Becky Levitan 13C (art history) returned to document Corinthian capitals and to add to our photogrammetric model of the central torrent.

Additional projects centered on the finds recovered from the





Challenges of excavating on the steep slope of the Theater. Photo credit: American Excavations Samothrace

excavation of the Stoa in the 1960s and photogrammetric modeling of the plaster lion locks from the Nike Monument. We now can compare—in 3-D—these locks to those taken to Paris in the 19th century.

The 2017–2018 year did bring challenges. We mourn the passing of James R. McCredie, who served as director of excavations in the Sanctuary of the Great Gods for 50 years. Our work builds on his fundamental achievements and, we hope, serves to celebrate his contribution to the island. Nature struck a blow to the island as well. The severe storm we reported in last year's newsletter was followed by an even more catastrophic deluge in September 2017. The traditional village of Chora and the medieval Phonias Tower were destroyed. The sanctuary suffered significant damage in the areas of the torrent beds, but fortunately the monuments survived. American team members made an emergency trip to the island in October to work with our Greek colleagues to assess the damage and plan remediations, which will continue to be a central focus over the next years.

We are grateful for support from the following: National Endowment for the Humanities, University Partner Fund, French American Cultural Exchange Foundation, Exxon-Mobil Foundation, Nicholas Pissaris, James. L. Wescoat, and Vicki S. Hertzberg. ■



Finding the pipe beneath the diazoma (Leah Neiman and Amanda Ball). Photo credit: American Excavations Samothrace

2018 Report on the PUF program

Bonna Wescoat

Our third and last 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 was splendid. In the spring at Bordeaux, the group convened our colloquium in which students and faculty presented research conducted during the second year of the program. Intensive discussions about Greek architecture were punctuated with museum tours, a boat ride on the Garrone, and a visit to the historic wine center of Saint-Émilion. Our third teleconferenced École thématique, organized by Laurence Cavalier at Bordeaux, once again introduced students and laid the groundwork for our third field season.

This year in the field, we worked in reverse direction, first visiting the northeastern Aegean islands of Lesbos and Limnos,



PUF 2018 team in France

then Samothrace and Thasos. Several members of the PUF program stayed on to participate in the regular field season in the Sanctuary of the Great Gods. Our final gathering will be at the Archaeological Institute of America's annual meeting in San Diego in January 2019, where we will present a colloquium, "Northern Aegean Architectural Networks: Thasos and Samothrace in the Formation of Hellenistic and Roman Design." ■

Wescoat to Lead a Getty Connecting Art Histories Initiative

Bonna Wescoat

With the support of a \$246,000 grant from the Getty Foundation, Bonna Wescoat is spearheading a two-year international traveling seminar, “Beyond the Northern Aegean: Architectural Interactions across Northern Greece, Macedonia, Thrace, and the Pontic Regions in the late Classical and Hellenistic Periods.”

In antiquity, architectural design was a powerful means of communication and connection between the far-flung communities of the Greek world—which spanned navigable seas from the Portuguese coast to the Crimean Peninsula—and between these Greek communities and their many indigenous neighbors. The new initiative aims to enhance the study of ancient Greek architecture by connecting young scholars across modern borders



Google map marking the sites in Greece, Turkey, Bulgaria, Romania, and Ukraine the Getty Connecting Art Histories seminar will visit during the two-year program.

that have traditionally segregated investigation. Participants will include advanced graduate students and senior scholars from Bulgaria, Romania, Ukraine, Greece, Turkey, western Europe, and North America. The collaboration will involve sharing ideas in the study of architecture, building relationships across ancient cultural and national modern boundaries, and pressing toward innovative ways and new theoretical approaches to investigating ancient architecture that can emerge from the study of a poly-ethnic regional environment. The first travel seminar, in early summer 2019, will focus on northern Greece and Bulgaria. In the second seminar, participants will travel to northern Turkey, Ukraine, and Romania. ■

Mellon Fellow Travels to NYC, Rome and Florence to Study Gaulli Paintings

Annie McEwen, Graduate Program

This year, as a recipient of the Mellon Fellowship in Object-Centered Curatorial Research, I traveled to further my research on Giovanni Battista Gaulli. I am studying two paintings by Gaulli at the High Museum, *The Thanksgiving of Noah* and *The Sacrifice of Isaac*.

I conducted archival research at the Kress Collection in New York and at the Villa I Tatti in Florence. I also traveled to Rome to study Gaulli's paintings and frescoes with Dr. Sarah McPhee, including his sketch for *The Triumph of the Name of Jesus* at Galleria Spada in Rome (see illustration). Additionally, I traveled to Gaulli's native city of Genoa to study an earlier version of *The Thanksgiving of Noah*. Finally, I traveled to Düsseldorf, Germany, to study Gaulli's drawings at the Kunstpalast museum. This fall I will end my tour by visiting the Museum of Art and Archeology at the University of Missouri to study a preparatory sketch for *The Thanksgiving of Noah* with my High Museum consulting curator, Bill Pressley.

Gaulli painted three variations of *The Thanksgiving of Noah* and twice paired it with an *Adoration of the Golden Calf*. I would suggest that these two works, painted circa 1700, were part of Gaulli's attempt to produce more classicizing compositions at a time when both artists and critics, such as Giovanni Pietro Bellori, popularized classicizing works over the more

ostentatious and emotionally charged high baroque style for which Gaulli was famous. In *The Thanksgiving of Noah* and *Adoration of the Golden Calf*, Gaulli referenced the work of Raphael in the Vatican loggia to demonstrate his knowledge of classical ideals. Furthermore, his preparatory drawings for these works include sketches of the Farnese Hercules, which suggests the artist was deeply engaged in the study of antiquity and working in the academic mode taught by the Carracci, in which ideal forms were united with a direct observation of nature.

Today, these two works stand in the newly installed galleries of the High Museum as testaments to the changing artistic and cultural climate at the end of the 17th century. I plan to continue examining the shifting culture of Gaulli and his contemporaries in my dissertation. ■



McEwen examines a preparatory study of Gaulli's fresco *Triumph of the Name of Jesus* at the Galleria Spada in Rome.

Medieval Academy of America Holds National Conference at Emory

Elizabeth Pastan

The 93th annual Medieval Academy of America conference took place at the Emory Conference Center from March 1–4, 2018, and about 350 attended from all over the world. The conference was nearly three years in planning and was overseen by professors Elizabeth Pastan and James Morey, who were assisted by other medievalists on campus including a hard-working crew of graduate students headed up by Jenny Bledsoe in English and Nicole Corrigan in Art History. Emory last hosted the conference in 1980.

Highlights included the convening of a well-attended plenary roundtable, “Building Inclusivity and Diversity: Challenges, Solutions, and Responses in Medieval Studies.” The session was a first for the Medieval Academy and set the tone for the conference. Themes raised in the Inclusivity session resonated thematically with plenary addresses by Finbarr Barry Flood of New York University, who spoke on “Materials from the Margins: Islamic Connections as Pre-Mongol Globalism,” and by Michael McCormick of Harvard University, whose address was titled “DNA, Ice Cores, and Digital Humanities: Doing Medieval History and Archaeology in the 21st Century.”

Besides these plenaries, the conference consisted of nine concurrent sessions with topics such as Cannibalism; Restoring Medieval Buildings; How [Not] to Think about Medieval Material Culture; the Sermon, Cultural Invention in the Long 14th Century; Legal Texts and Social Practice; and Trade and Material Culture in the Mediterranean. Several current and former Emory graduate students delivered well-received papers. The conference program, which is linked here https://drive.google.com/file/d/1fje10MDJwlzaXNhm7gGr_kG5YOv4OvKf/view, offered conference-goers numerous microhistories of Emory and



Detail of UNG's Bayeux facsimile

Atlanta, with reminiscences by Caroline Walter Bynum (who grew up here) of the late Emory professors Thomas Lyman, medievalist and founding member of the Art History department, and George Cuttino, the history professor who chaired the 1980 conference at Emory, as well as histories of Agnes Scott College, the Candler School of Theology, the founding of Emory, the High Museum, the Michael C. Carlos Museum, and Pitts Theology Library.

A full-scale facsimile of the Bayeux Embroidery was on display, reflecting the common wisdom that no gathering of medievalists can take place without some mention of the work, which at nearly 225 feet in length and about 20 inches high is the largest surviving medieval textile in existence. On view in the conference center's Silverbell Pavilion, where receptions were held, the copy was loaned by the University of North Georgia in Dahlonega. All the students in Elizabeth Pastan's spring courses visited the embroidery and some assisted in its hanging.

The conference closed with a presentation of “Hildegard's Cosmos and Creation,” a 40-minute full-dome image stream of

Hildegard of Bingen's art and music in the Jim Cherry Planetarium prepared by Medieval Academy President Margot Fassler. Medievalists appeared to be delighted with the comfort and cohesion the conference center provided, the well thought-through program, and, of course, the Bayeux facsimile. ■



Detail from a 16th-century copy of Rabanus Maurus' *De Laudibus Sancte Crucis*, in Pitts Theology Library.

Lovis Corinth Colloquia VII and VIII Examine Visual Representations of Sacred Mysteries

Walter S. Melion

Two complementary colloquia were held this past year, “Lovis Corinth Colloquium VII: ‘*Quid est sacramentum?*’: On the Visual Representation of Sacred Mysteries in the Low Countries, 1500–1700” and “Lovis Corinth Colloquium VIII: ‘*Quid est secretum?*’ On the Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500–1700.”

The events were dedicated to the memories of Kay Corinth and her sister Mary Sargent, who generously gifted the Art History department with the restricted endowed fund that largely pays for the Lovis Corinth Colloquia. Kay, the daughter-in-law of the celebrated German painter Lovis Corinth, was the primary donor. She wanted the colloquia founded in her father-in-law’s name to focus on the study of northern art, which is why they have consistently gravitated toward the visual arts of Germany and the Low Countries. The Fox Center for Humanistic Inquiry provided a generous subvention in support of the two colloquia. The essays associated with both colloquia will be published in two sister volumes scheduled to appear in early 2019 as part of the series *Intersections: Interdisciplinary Studies in Early Modern Culture*.

Organized by Walter Melion, Elizabeth Pastan, and Lee Palmer Wandel, the Art History department’s Colloquium VII, ‘*Quid est sacramentum?*’ (November 30–December 2, 2017), explored how sacred mysteries (in Latin, *sacramenta* or *mysteria*) were represented visually in a wide range of illustrated religious literature including catechisms, prayer books, meditative treatises, and emblem books produced in the Low Countries between ca. 1500 and 1700. Eminent in various fields, the speakers addressed the question of why the mysteries of faith and, in particular, sacramental mysteries were construed as amenable to processes of representation and figuration, and why the resultant images were thought capable of engaging mortal eyes, minds, and hearts. Mysteries by their very nature appeal to the spirit, rather than to sense or reason, since they operate beyond the limitations of human faculties. And yet the visual arts were seen as legitimate vehicles for the dissemination of these mysteries and for prompting

reflection upon them.

Much debated in the 15th and 16th centuries, the Latin term *sacramentum* (gospel revelation) appertains to God-given truths that transcend mere human intelligence. The primary source of such truths is scriptural and, as such, they may be approached exegetically but only partially. Conveyed by the Spirit, to the extent they can be known, these *sacramenta* are discerned by faith and revealed rather than fully cognized. In an allied meaning, the same term also refers to sacraments such as Baptism. In this sense, it denotes the sacred rites by which the faithful are made party to the mystery of salvation, efficient grace is vouchsafed, and the conferral of grace represented to spiritual eyes. The complementary term *mysterium* (divine mystery) was sometimes specifically applied to the celebration of the Eucharist, but more generally it too signifies a divine truth revealed by the Spirit and ultimately discernible by faith. Within the meditative tradition, codified in such treatises as the Pseudo-Bonaventure’s *Meditationes vitae Christi* and Ludolphus of Saxony’s *Vita Christi*, and later adapted by Ignatius in the *Exercitia spiritualia*, the appellation *mysteria* further designates the chief biblical episodes from the life of Christ—*mysteria vitae Christi*—each of which is comprised by one of the greater mysteries of salvation—the Incarnation, the Passion, and the Resurrection. The Nativity, to cite one example, betokens the mystery of the Incarnation, just as the Carrying of the Cross is expressive of the Passion.

There are countless examples of the many ingenious strategies artists deployed to represent *mysteria* and *sacramenta*. Over the course of the three-day colloquium, the participants jointly perused numerous examples of sacramental or, better, mysterious image-making, posing various answers to the question “*Quid est sacramentum?*”

Colloquium VIII: ‘*Quid est secretum?*’ (March 29–31, 2018), organized by Walter Melion and Ralph Dekoninck and Agnès Guiderdoni (both of KU Leuven), explored the necessity of reconciling clarity and obscurity, the attention authors and painters bestowed on the secret and its threshold of representability; the questions they posed about how and why such secrets can be



Dirck Volckertszoon Coornhert after Maarten van Heemskerck, *Faith Washes Hearts in the Blood of Christ*, ca. 1560, engraving.

known; and what is simultaneously discernible and indiscernible about them. Because the secret, like any *mysterium*, is to some extent concealed, it somehow necessarily eludes the reader-viewer. Both known and yet not known, *secreta* are distinguished by their qualities of self-contradiction and alluring difficulty. Moreover, the representation of *secreta* turns on a paradox, which may give rise to an aporia, an experience of logical disjunction. In his *Lectures traversières*, the great philosopher and cultural historian Louis



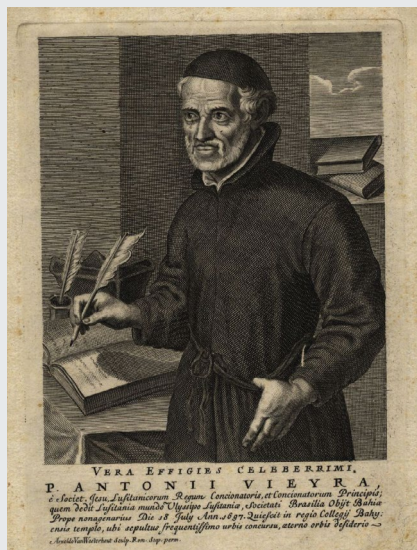
Corinth Colloquium VIII participants

Marin thus demonstrates that the secret consists in a dual discourse, oscillating between ostentation and occultation: for a secret to exist, it must make apparent its status as a secret. Marin speaks of a “secret effect” (*effet de secret*) and examines the conditions under which the representation of aporetic paradoxa becomes possible. Lovis Corinth Colloquium VIII followed Marin’s lead, even while changing focus from texts to images. ■

Liam Matthew Brockey Gives a Lecture and Seminar Focusing on the Society of Jesus and its Worldwide Missions

Walter S. Melion

Liam Matthew Brockey, professor of history at Michigan State University, is a scholar so distinguished that he needs virtually no introduction. He previously held assistant professorial appointments at Brown University and Princeton University. His joint fields of expertise are Ming and Qing imperial history and the history of the Catholic Reformation after Trent—in particular, of the Jesuit order and its missions to Asia. He has published extensively on the Jesuit mission to China. Based on rich troves of archival material in Lisbon and Rome, his celebrated first book, *Journey to the East: The Jesuit Mission to China, 1579–1724*, issued by Harvard University Press, brilliantly demonstrates how the Jesuits, beset by vicissitudes of every sort, adapted themselves to Chinese cultural norms, ultimately securing more than two hundred thousand converts. His second book, *The Visitor: André Palmeiro and the Jesuits in Asia*, again published by Harvard, tells the global history of this renowned Father Visitor Inspector, tasked with assaying the orthodoxy of Jesuit missionaries, who traveled through Africa, India, and China—from Ethiopia to Southern and Northern India, from Macau and Tibet to Beijing—before his untimely death in 1635, supposedly caused by fear that the few Jesuits left in Japan would apostatize. Brockey's



António Vieira, the greatest Jesuit orator of the 17th century

Portuguese Colonial Cities in the Early Modern Period examines a network of cities that variously functioned as religious, commercial, and political nodes of empire.

Most recently, with Monica Leal da Silva, Brockey is the editor-translator of the book *Antonio Vieira: Six Sermons*, a collection of six of this Portuguese Jesuit orator's finest sermons. His many articles and book chapters include the important historiographical studies "The First China Hands: Iberian Visitors to the Ming Empire and the Forgotten Origins of Sinology," published in the volume *Western Visions of the Far East in a Transpacific Age (1522–1671)* and "Doubting Thomas: The Apostle, the Portuguese Empire, and Christianity in Early Modern Asia," published in *Sacred History: The Uses of the Christian Past in the Renaissance World*. Brockey's Emory lecture, jointly supported by the Art History department, the Department of Spanish and Portuguese, and the Fox Center for Humanistic Inquiry, was drawn from his recently published co-edition and co-translation of Vieira's *ramas, Pedestals, Pulpits: Images in the Sermons of* [unclear]. On Monday, he gave a work-in-progress seminar on the Old Company: The Society of Jesus in Early Modern

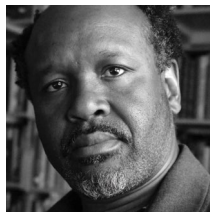


El Anatsui, Ozone Layer and Yam Mound, site-specific installation, Alte Nationalgalerie, Berlin, 2010. Photo: Chika Okeke-Agulu. © El Anatsui

Chika Okeke-Agulu Returns to Emory for a Lecture and a Colloquium

Susan Elizabeth Gagliardi

The Art History department was delighted to welcome Chika Okeke-Agulu O4PhD, professor of art history at Princeton University, back to Emory to deliver the David Heath Lecture in Modern and Contemporary Art. In his lecture, “El Anatsui’s Metamorphic Objects,” Okeke-Agulu focused on the metal works of Nigerian-based artist El Anatsui. Okeke-Agulu studied with Anatsui at the University of Nsukka prior to beginning his graduate studies at Emory. Okeke-Agulu examined how Anatsui’s work varies with each installation, so that the installation of *Dusasa II* at the Venice Biennale in 2007 differs significantly from the installation of *Dusasa II* at the Metropolitan Museum of Art in 2008 and again in 2010. Okeke-Agulu compared the variability in Anatsui’s work to the changing nature of accumulative sculptures from central Africa known as *minkisi*, in order to suggest that African aesthetic concerns and epistemological frameworks undergird Anatsui’s practice. The following day, Okeke-Agulu led a colloquium that included his reflections on 25 years of study of contemporary African art, a subfield of study he has helped develop.



Chika Okeke-Agulu

Okeke-Agulu completed his dissertation, “Nigerian Art in the Independence Decade, 1957–1967,” under the direction of Sidney Littlefield Kasfir, professor of art history emerita. In his dissertation acknowledgments, Okeke-Agulu wrote, “To my advisor Dr. Sidney Kasfir, I will remain ever grateful for accepting me as her student, for her unwavering support and friendship.” Kasfir also returned to Emory to attend Okeke-Agulu’s lecture.

Okeke-Agulu has received many awards, including the African Studies Association’s 2016 Melville J. Herskovits Award for his book *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria* (Duke University Press, 2015). The African Studies Association presents the award to “the author of the most important scholarly work in African studies published in English during the preceding year.” The book offers “a model of the kind of much-needed expansive history of modern African art,” says Okeke-Agulu, “[and] lays bare the often ignored yet critical connections between political developments and transactions in the cultural-artistic landscape.” Indeed, *Postcolonial Modernism* offers fresh possibilities for thinking and writing about histories of African arts. ■

Map It Little Dots, Big Ideas

Susan Elizabeth Gagliardi

During the 2017–2018 academic year, MAP IT | Little Dots, Big Ideas, a series of lectures on digital mapping and the humanities, continued in conjunction with Emory’s Digital Publishing in the Humanities Initiative based at the Fox Center for Humanistic Inquiry. Four scholars from across the United States visited Emory’s campus in conjunction with the series. Jodi Cranston of Boston University delivered the first MAP IT lecture of the academic year. In her September 2017 lecture, Cranston discussed how her teaching led to development of Mapping Titian and Mapping Paintings, digital platforms designed to visualize provenance information for paintings attributed to the 16th-century Venetian artist Titian and other artists. Lisa Poggiali of the University of Pennsylvania visited campus in November 2017. Through her focus on digital-mapmaking initiatives in Kenya, Poggiali examined political and ethical dimensions of spatial data and its use in development contexts. Nicole Coleman of Stanford University delivered the first MAP IT lecture of 2018. Coleman argued that research in the humanities requires scholars to examine data, a process that she characterized as “the reflective slow collecting and editing of information.” She also demonstrated the importance of developing digital tools designed with humanistic inquiry in mind. In the fourth and final MAP IT lecture of the academic year, Debra Taylor Cashion of Saint Louis University talked about an effort to digitize 37,000 pre-modern manuscripts in the collections of the Vatican.

The MAP IT series continued this fall with lectures by Lauren F. Klein of the Georgia Institute of Technology and Stephanie C. Leone of Boston College. According to *Inside Higher Ed*, Klein is one of “five rising stars” in the digital humanities. Indeed, she has long pushed us to use digital methods in order to ask humanistic questions and investigate politics of knowledge production in the past as well as the present. In her research, Leone, a specialist in Italian Renaissance and Baroque art and architecture, focuses on topics of patronage, the papal court, secular architecture, architectural production, the building industry, art collecting, and material culture in Rome. She is a fellow of the American Academy in Rome and in spring 2018, was the Kress Fellow in Digital Humanities at Harvard University’s Villa I Tatti, Florence.

MAP IT began in the spring semester 2016. It brings to Emory scholars from around the United States at different stages in their careers, who have used or are using digital mapping or other digital tools to guide their analyses in novel ways, generate new research questions, or reimagine possibilities for publishing findings. Their presentations have prompted consideration of how digital mapping projects are time- and resource-intensive collaborative endeavors, which if executed well have the capacity to transform methods and approaches to knowledge in the humanities. ■



Mellon Interventions Project Helps to Fund Research Trip to South Africa

Haley Jones, Graduate Program

I spent my summer as a participant in Michigan State University's summer study abroad program in Art, Cultural Heritage, and Museums in South Africa. CUNY professors Marit Dewhurst and Nathan Sensel facilitated this summer's group of three graduate and four undergraduate students from diverse universities. The program consisted of two weeks of study abroad activities in Johannesburg and Cape Town, followed by five weeks of individual internships within the Iziko institutions of Cape Town.

Through numerous visits to art and social history museums in Johannesburg and Cape Town, our group left South Africa with a broad understanding of the country's cultural institutions. These visits offered insight not only into the artistic and historical landscape of South Africa but also into prevailing museological trends.

My internship took place at the Iziko South African National Gallery (SANG) in Cape Town under the supervision of Angela Zehnder, conservator at the SANG. The SANG boasts a collection of historical and contemporary South African art, African art, and European art from a variety of mediums. My assignment was to research the works of African art on display in the long-term exhibition *Hidden Treasures*. The exhibition consisted of South African sculpture and beadwork alongside art from various parts of Southern, Central, and West Africa.

Of the 100 works on display in *Hidden Treasures*, about half were acquired during the apartheid era. Carol Kaufman, curator

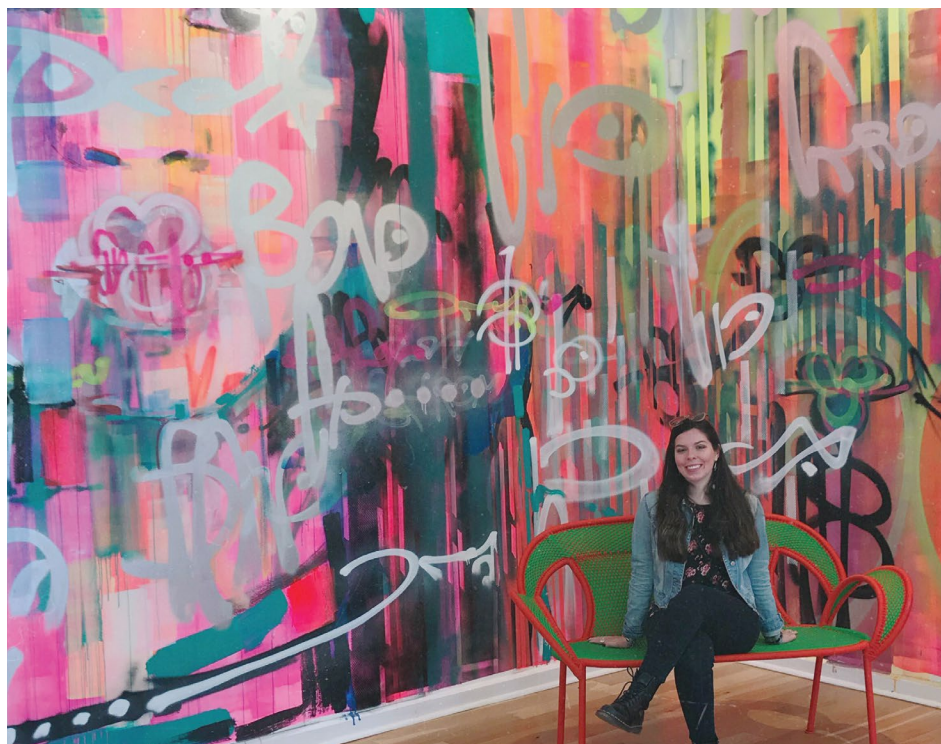
of historical African art at the SANG, explained to me that African art historical material was largely inaccessible for South African scholars during apartheid, leading to a lack of information on many works in *Hidden Treasures*. I hope my research will begin to

fill some of the fundamental gaps in art historical understanding of these works.

My trip to South Africa was supported in part by the Mellon Humanities PhD Interventions Project. This new initiative from the Laney Graduate School and Fox Center for Humanistic Inquiry offers grants for graduate students engaging in internships, job shadowing, or leadership training in a nonacademic field. By providing graduate students the resources needed to develop professional skills, the project aims to transform the capabilities of a PhD in the humanities.

The goals of the Mellon Humanities PhD Interventions Project are particularly resonant with me as a graduate student pursuing a curatorial career.

My summer abroad has given me the practical experience, perspective, and inspiration to commit to a specialization in South African art. My work with the SANG offered me professional connections that will prove advantageous in future research trips as I progress toward a PhD. Furthermore, this summer has strengthened my resolve to pursue a career as an African art curator. The object-centered research I undertook for the SANG is a fundamental component of curatorial work and thus an important contribution to my career development. ■



Visiting the Everard Reed Gallery in Johannesburg, South Africa. Work pictured is by Kilmany-Jo Liversage. Photo credit: Brittany Leatherman

Exhibition Curated by Megan O'Neil Opens in China

Megan O'Neil

Just prior to my first day as an Emory professor, I traveled to Shenzhen, China, for the opening of a museum exhibition I curated in my previous position at the Los Angeles County Museum of Art (LACMA). The exhibition, *Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art* (自然的力量——洛杉矶郡艺术博物馆藏古代玛雅艺术品), explores the rich world of the supernatural in ancient Maya art. Featuring more than two hundred works from LACMA's collection, the exhibition investigates how artists portrayed the supernatural world and how rulers and royal courtiers engaged with that world in art, ritual, and performance as well as in the acquisition and display of power. The exhibition opened August 24 at the Shenzhen Museum and subsequently will travel to the Chengdu Jinsha Site Museum and the Hubei Provincial Museum. The catalogue is a bilingual publication in English and Mandarin and further situates the objects in relation to architecture and monuments excavated in Maya



Megan O'Neil and colleagues at the opening of the exhibition *Forces of Nature*

cities in Mexico, Guatemala, and Honduras.

I participated in the exhibition's opening press conference at the Shenzhen Museum, where I was grateful for an excellent translator, and I spent time watching Chinese visitors look at the objects and read the exhibition texts. I was fascinated and pleased at how closely people were looking at the materials. In fact, they were so engrossed in them that they often held onto or leaned against the plexiglass vitrines, but fortunately there was a staff person dedicated to wiping off the many fingerprints. Curating an exhibition for display on the other side of the world was a strange experience, particularly since I did not know the audiences. But visiting the museum and meeting our Chinese colleagues who are working on the installations in each museum was incredibly gratifying, especially as I learned how excited both the museum professionals and the public are to learn more about the ancient Maya through this exhibition. ■



Botto Fellow Researches Photographer Frederick Sommer

Catherine Barth, PhD candidate

This summer, I received a Kenneth J. Botto Research Fellowship from the Center for Creative Photography at the University of Arizona. With funds from the fellowship, I traveled to Arizona to complete research for my dissertation on the American photographer Frederick Sommer (1905–1999). At the CCP, I studied records of interviews and seminars in the Sommer Archive and explored the center's holdings of his unique negatives. Sommer viewed photography as a process-based art, through which practices of drawing, painting, and collage could be combined in multiple stages leading to the final print. He produced photographs from paint on cellophane and smoke on glass negatives, collage constructions, cut paper forms, and drawings in foil. A highlight of my trip was the opportunity to view the smoke on glass negatives. After drawing in the smoke, Sommer would place these fragile negatives in his enlarger and make photographic prints, reversing the tones of the drawing so they appear in deep black.

From the CCP in Tucson I drove to meet with the trustees of the Frederick & Frances Sommer Foundation in Prescott, Arizona. Naomi Lyons, Sommer's former assistant, and Jeremy Cox shared many treasures: Sommer's original library and 8 x 10 camera, enlarger, proof prints and negatives, and objects used for collage. As we looked at a number of proof prints together, Lyons explained to me that Sommer strove for rich, subtle gradations of tone in his

photographs—the discarded proofs were too extreme in their contrast of light and dark.

Cox gave me a tour of the home that Sommer and his wife, Frances, lived in. Behind the house is Sommer's studio and darkroom, the studio with a large window facing north to allow the best light for photographing his constructions. The Botto Fellowship allowed me to further explore the materials and origins of Sommer's photographic production—in the archives, at the foundation, and in the field. These findings are immensely useful to my understanding of the specific nature of his process and will provide new direction for my dissertation. ■



Smoke on glass negative, Reproduced at the Center for Creative Photography



Emory Libraries Acquires Piranesi's *Le Antichità Romane* for Views of Rome Collection

Kim Collins

Emory Libraries has been building its Views of Rome collection, which is housed primarily in the Stuart A. Rose Manuscript, Archives, and Rare Book Library, for more than two decades. Recently, we acquired an outstanding addition to the Views of Rome collection: Piranesi's *Le Antichità Romane*.

Championed by professors Sarah McPhee and Eric Varner, Emory's Woodruff Library collaborated with the Rose Library and the Michael C. Carlos Museum to raise funds and obtain the rare set, which arrived at Emory in spring 2018.

The four oversized volumes, created around 1756, have stunning frontispieces and multiple fold-out pages that reveal large maps and impressive etchings. Emory's set is in excellent condition. Each volume is embossed with the personal library stamp of Giannalisa Feltrinelli, the mother of the well-known Italian publisher Giangiacomo Feltrinelli, and is uniformly bound in contemporary French Russia gilt by Nicolas-Denis Derome le jeune (1731–1790).

Piranesi (1720–1778) moved to Rome in 1740 and learned engraving techniques under Giuseppe Vasi. Like his contemporaries, Piranesi created souvenir views of the city. In 1748 he issued his first independent set of vedute, *Antichità Romane de' tempi della Repubblica e de' primi Imperatori*, and he continued to produce these views throughout his career. However, it was when Piranesi published the impressive four-volume *Le Antichità Romane* (1756–1757) that his reputation was truly established. The set was an immediate international success, and as a result of its publication, Piranesi was elected a member of the Society of Antiquaries in London and welcomed into the Accademia di San Luca. Piranesi's *Le Antichità Romane* contains 250 plates illustrating ancient Roman buildings, dramatic compositions, and some fanciful architectural reconstructions. Despite the imaginative flair of his work, Piranesi was a scholar and antiquarian who conducted comprehensive research, measuring and sketching ancient Roman sites. Many of the engravings

that appear in *Le Antichità Romane* demonstrate careful, firsthand examinations of classical antiquities.

Volume One displays Piranesi's fascination with the fragments of the third-century *Forma Urbis Romae*, or Severan Marble Plan of Rome, which was

rediscovered in the 16th century. Volume Two is primarily dedicated to designers and, in addition to Roman ornament, contains studies of the decorative features of Etruscan, Greek, and Egyptian art. Volume Three concentrates on tombs, mausolea, and monuments.

The frontispiece, "Ancient Circus of Mars with Neighboring Monuments Viewed at the Via Appia," is also owned by the Carlos Museum as a single print. Here, Piranesi illustrates Roman building construction, for example, how large blocks of marble were lifted during the construction of the Tomb of Caecilia Metella (*Le Antichità Romane* 3:53). Volume Four contains views of ancient bridges, harbors, the remains of theaters, and the famous Mausoleum of Hadrian.

These volumes join other Piranesi holdings illustrating ancient Rome, including the *Campus Martius Antiquae Urbis* (1762), a first edition of Piranesi's reconstruction of Rome's Fields of Mars that he used to further his argument for the superiority of Roman architecture and urban planning over that of the Greeks. "The purchase of the Feltrinelli *Le Antichità*," says professor Eric Varner, "completes the library's collection of Piranesi's two principal works focused on ancient Rome and significantly enhances the resources available at Emory for research, teaching, and learning in art history."

"The acquisition of these volumes will transform our ability to teach Piranesi at Emory," says Sarah McPhee, Samuel Candler Dobbs Professor of Art History and the department chair. The set will be part of the Survey of Ancient Roman Art class as well as art history topics courses such as Piranesi and Antiquity, Views of Rome, Rome in Print, Understanding Roman Sculpture, Reconstructing Ancient Rome in the Renaissance, and Defying Death: Art and Afterlife in Ancient Rome. ■



Hannah Middlebrook examining Piranesi prints at the Rose Library



Giovanni Battista Piranesi, 1756. Ancient Circus of Mars with Neighboring Monuments Viewed at the Via Appia. Intaglio. Courtesy Michael C. Carlos Museum

Exploring the Work of Piranesi in Rome

Abbey Hafer, Graduate Program

Giovanni Battista Piranesi is famous for his masterful etchings of Rome and surrounding sites. Working in the 18th century, Piranesi produced an impressive number of volumes and individual prints that depicted the ancient and modern city. While Piranesi was no doubt a learned antiquarian and immensely talented printmaker, he thought of himself principally as an architect. He signed many of his prints as *architetto veneziano*, and the title pages and frontispieces of his volumes present the author as a Venetian architect. But despite his training as an architect, Piranesi only completed one built project in his lifetime—the church for the Priory of Malta on the Aventine Hill in Rome.

This May, while in Rome conducting research on Piranesi for the 2018 Mellon Fellowship in Object-Centered Curatorial Research, I had the chance to visit this magnificent building. Piranesi reconstructed Santa Maria del Priorato in the early 1760s at the request of Cardinal Giambattista Rezzonico, nephew of the pope at the time, Clement XIII, and Grand Prior of the Knights of Malta. Piranesi provided a new façade and drastically altered the interior decoration, adding a dramatic high altar. He also widened the piazza at the entrance to the property and designed a unique gateway along the garden wall of the complex. All of these elements are striking in their plentiful and diverse ornamental relief. The intricately carved façade of S. Maria del Priorato invites a play of light over its relief that recalls the surface of his etched plates.

While in Rome I also visited libraries and collections to examine various etched works by the artist. At the Corsini Library, I studied a copy of Piranesi's *Antichità Romane*, a major four-volume work published in 1756, and the *Parte di Architetture e Prospettive*, a fascinating collection of architectural fantasies that comprised his first independent publication in 1743. I also had the opportunity to look at several of his individual *Vedute* in the Calcografia Nazionale, where I was also able to examine some of the original copper plates etched by Piranesi.

These experiences in Rome will aid in my research on the Piranesi prints in the Michael C. Carlos Museum as well as the additional research I am conducting on the volumes authored and etched by Piranesi in Emory's Stuart A. Rose Manuscript, Archives, and Rare Book Library. The project will culminate in an online catalog of Piranesi materials at Emory, and is advised by Andi McKenzie, curator of works on paper at the Carlos Museum, and Professor Sarah McPhee. ■



Looking at Piranesi prints in the Calcografia Nazionale, Rome.



Interior, Santa Maria del Priorato

Giving Back to Say Thank You

Nicholas Piaris

Giving back to say thank you is something I have believed in for many years and have made a part of my being. I am overjoyed to be able to contribute to the Art History department at Emory, which is the lead in an archaeological excavation on the north Aegean Greek island of Samothrace. I met Professor Bonna Wescoat, the head of the team, many years ago when I was on the advisory board of the Michael C. Carlos Museum. I am currently on its visiting board. Experiencing five days on Samothrace, now some six years ago, to visit the excavation and its research gave me a firsthand view of the painstakingly slow process of such an undertaking. Visiting its museum and being given a special tour of the site by the late James R. McCredie was thrilling. I am deeply appreciative and profoundly grateful for the work being done by Emory Art History faculty in all of their projects. As art is my passion in life, saying thank you is terribly easy. ■

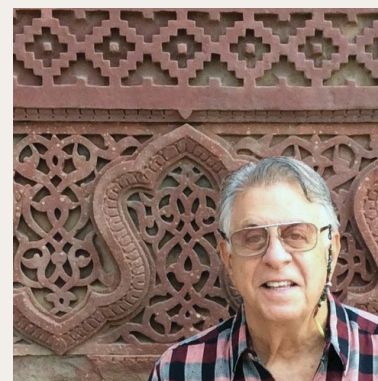


Photo by Jerry Siegel

Mellon Curatorial Fellow Takes on Diverse Projects: West Mexican Art and a Heizer Sculpture

Liz Caris, Graduate Program

As a 2018 Andrew W. Mellon Graduate Fellow in Object-Centered Curatorial Research, I continued work on both my primary and secondary projects this summer. My primary project at the Michael C. Carlos Museum is concerned with determining the authenticity of the museum's ancient West Mexican art collection.

Dr. Robert Pickering and two of his colleagues came to Emory in the spring to inspect more than 100 ancient ceramics from Colima, Nayarit, and Jalisco, Mexico. Popularized by such famous collectors as Vincent Price, Frida Kahlo, and Diego Rivera, ancient West Mexican ceramics gained immense popularity in the mid-20th century. Unfortunately, this recognition contributed to an increase in both the looting and forgery of this archaeological material. Ranging from about 300 BCE to 400 CE in date, known ceramics from these cultures have almost all been looted, lacking any reliable provenance.

Pickering, a forensic anthropologist from the University of Tulsa, identified certain characteristics by which to authenticate unprovenanced ceramics: manganese deposits and insect puparia remnants. This summer I worked with Pickering's colleague, Cheryl Smallwood-Roberts, to incorporate the data from our observations in the spring into Pickering's sizeable database of museum collections of ancient West Mexican ceramics. Each object has more than 70 fields of observable data.

Currently, authenticity is almost entirely determined by the connoisseurship of dealers, collectors, and curators. However, typologies are difficult to ascertain without any archaeological data or confirmed authenticity. Therefore, the database will prove invaluable in building a corpus of authentic ceramics from which to study. This month I gave a presentation and tour of the Art of the Americas gallery at the Carlos Museum to a group of 20 entomologists from the Centers for Disease Control and Prevention. I was able to show them an authenticated ceramic in the collection with more than seven puparia remnants, and together we thought of further avenues of scientific inquiry to pursue.

My secondary project focused on a contemporary wooden sculpture by famed earthwork artist Michael Heizer at the High Museum of Art. The High

is undergoing a massive reinstallation this fall, and I have been working with curator Michael Rooks to ready this sculpture for its first installation at the High. It was acquired from the artist in 1994. Constructed from Bubinga, an imported African hardwood, the work requires some restoration. This summer, we determined the condition of the work and the extent to which it must be repaired and conserved. Identically sized grey, black, and pink granite

editions of *Circle* (1976) exist in American collections but the High sculpture is the only version in wood. To more thoroughly understand the installation of these immense geometric shapes, I traveled to the Margulies Collection in Miami to see the pink granite *Circle*. Though closed for summer reinstallation, I was able to see both the granite sculpture and a miniature wood maquette. The Margulies sculpture is striking in that it is positioned vertically on risers designed by the artist, whereas the High *Circle* will sit directly on the floor in a much more horizontal orientation. Experiencing a sculpture of the same size but in such different material and orientation has been essential to my understanding of the sculpture at the High and the *Circle* series more broadly.

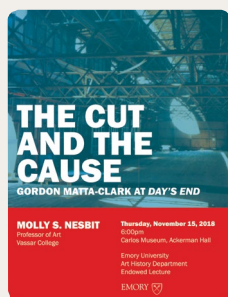
I am incredibly grateful that the Mellon Fellowship has allowed me to work so closely with objects and museum curatorial staff. In working with these objects, I can critically engage with art far removed from my primary field of study and enrich my understanding of ancient American art. ■



Mellon Curatorial fellow Elizabeth Caris and Professor Rebecca Stone inspect the surface of a Colima ceramic dog figure at the Carlos Museum's offsite storage facility.



Heizer miniature wood maquette



*Matta-Clark
Lecture poster*

Molly Nesbit of Vassar Gives Fall 2018 Endowed Lecture on Gordon Matta-Clark

Lisa Lee

In November, Molly Nesbit, professor of art at Vassar College, delivered the fall 2018 Endowed Lecture. Nesbit's profound knowledge of the economic and cultural histories of 19th- and 20th-century France, imaginative use of the archive, and a distinctly writerly sensibility inflect her scholarship on Eugène Atget, Cubism, and Marcel Duchamp. Equally active in the reception of contemporary art, Nesbit is a contributing editor of *Artforum*, and has published widely on artists ranging from Rachel Whiteread to Gabriel Orozco. Since 2002 she has organized, with curator Hans Ulrich Obrist and artist Rirkrit Tiravanija, the difficult-to-define Utopia Station: an ongoing series of spaces, images, and occasions to reflect upon utopia.

Nesbit's Endowed Lecture was devoted to the illicit building cut *Day's End* (1975). She has written, "The question of the function of the work of art has only deepened over the past century as both the museum and the commercial art market have sought to structure its purpose exclusively. There were always other *mise-en-scène*. With *Day's End* at Pier 55 in New York City, Gordon Matta-Clark began a trajectory which brought his own well-informed political thinking into contact with a group of young *autonomisti* in Sesto San Giovanni and led him to imagine the work of art purely as an engine of radical consciousness." The following day, Nesbit presented a colloquium for graduate students and faculty titled "Sustainable Aesthetics," which further explored Matta-Clark's work. ■

KairosCamp: Digital Humanities Workshop

Caitlin Glosser and Joanna Mundy, PhD candidates

In June 2018, Susan Elizabeth Gagliardi, Joanna Mundy, and Caitlin Glosser attended KairosCamp's author workshop at West Virginia University. KairosCamp is sponsored by the National Endowment for the Humanities and organized by the editors of the leading digital publication *Kairos*. The two-week workshop brought scholars from a variety of disciplines together with digital specialists to work on building the scholars' digital projects. Our group, directed by Gagliardi, sought to develop the collaborative, born-digital publication *Mapping Senufo*.

The digital projects that scholars brought to KairosCamp ranged from collating and analyzing texts, to developing a network showing the relationships among individuals and institutions, to employing data from videos to produce maps, to generating a website for maintaining multimedia scholarship. Digital projects differ from those of conventional scholarship in that they employ digital tools in some capacity to produce a final product that would otherwise be impossible or take prohibitively long to produce. The KairosCamp organizers fostered a collaborative environment in which participants regularly presented on their progress and offered feedback to each other. Specialists led group sessions on a variety of tools, including HTML, CSS, Javascript, and Git, and met with individual participants or small groups to discuss a single project. The camp organizers also inspired creativity through sponsored outings and events including a day trip to southwestern Pennsylvania to visit Fallingwater, the house designed in 1935 by the modern American architect Frank Lloyd Wright.



Mapping Senufo team (l to r), Susan Gagliardi, Joanna Mundy, and Caitlin Glosser, posed in front of Frank Lloyd Wright's Fallingwater

During the workshop, the team devised a plan for developing *Mapping Senufo*'s prototype. *Mapping Senufo* focuses on arts commonly labeled as Senufo from an area spanning the present-day borders of Burkina Faso, Côte d'Ivoire, and Mali in West Africa. The project examines the quality of data recorded about Senufo-labeled objects in a variety of collections. To begin, the team determined the scope of the prototype by selecting the collections on which they would initially focus. Then they took the data from those collections and produced visualizations. Mundy used Breve to show how the amount and types of data recorded in two collections varied, while Glosser used Tableau to reveal data missing from specific fields within a single collection. Together the group generated a list of critical components to include in the prototype. They considered what a digital publication that emphasizes visual elements and limits lengthy text might look like. They want to make the project mobile friendly and accessible to diverse audiences, including viewers in rural West Africa. They also stressed the importance of including interactive elements that would not be available in a conventional monograph. Ultimately, KairosCamp provided them with the space and tools to further their project and broadened their understanding of digital scholarship. ■

Abrams Family Fund Supports Dissertation Research on 17th-Century Painter Guercino

Kimberly Schrimsher, PhD candidate

With the assistance of the department's Abrams summer travel funds, I was able to travel to New York and Los Angeles to conduct essential research for my dissertation, "Becoming Guercino: Imitation and Innovation in a 17th-Century Painter's Studio." Imitation as a means of innovation in the visual arts was encouraged and widely practiced in 17th-century Italy, and my dissertation situates the Italian Baroque painter Guercino within this broader socio-historical context. My research has shown that Guercino's imitative practices differed from those of his contemporaries, which explains why many of his paintings, particularly his later ones, have been categorized by modern scholars as derivatives or copies. Guercino's works were actively sought by patrons and continued to be prized well into the 18th century.

In order to further my dissertation research, I visited New York's Metropolitan Museum of Art to study its collection of more than 400 prints, drawings, and paintings by Guercino. The primary purpose of this trip was to study a version of Guercino's printed drawing book first published in 1619. In my dissertation, I use this book as a methodological tool for understanding Guercino's apparently imitative paintings both before and after his stylistic change in the 1630s. No two extant versions of the 12 books I have examined thus far are the same. Later owners rearranged the engraved plates, inserted new images, or rebound the books with contemporary art treatises. In the Met's example, each engraving

has been cut out of its original binding, reorganized with other engravings by Guercino, and pasted onto larger album sheets.

During my time in Los Angeles, I was able to examine yet another version of Guercino's drawing book now in UCLA's special collections library. This version, republished in 1642 in France, was bound with the second volume of Guercino's printed drawing book, first issued ca. 1640, as well as Johannes Popels' *Crepundia Moralista*. It was fascinating to discover that Guercino's peers treated his engraved books in the same way he approached a painting. Guercino appropriated ideas, motifs, and subjects from a variety of sources but re-presented these parts in innovative configurations.

While in California, I was also able to study Guercino's paintings and drawings at the Norton Simon Museum and the J. Paul Getty Museum. The Getty Research Institute has original payment receipts Guercino issued to patrons as well as the papers of the 20th-century Italian scholar Luigi Salerno. Salerno published the first catalogue raisonné of Guercino's paintings in 1988, and his notes were useful in understanding how he attempted to deal with the large subcategory of Guercino paintings that have been perceived as copies. ■



Kimberly Schrimsher in front of Guercino's *Suicide of Cleopatra*, ca. 1621, Norton Simon Museum, Pasadena

Emory Students Travel to Rome for Study Abroad Program

Eric Varner

The 2018 Summer Study Abroad Program in Rome was a smaller group than in the past, which allowed for very focused study of the ancient city and close bonding among the students. Abbey Hafer did an excellent job as program assistant. This year students were able to take advantage of three important exhibitions on view in Rome during the summer: *Egizi – Etruscchi. Da Eugene Berman allo Scarabo Dorato (Egyptians-Etruscans: From Eugene Berman to the Golden Scarab)*, which gathered Egyptian material from the Museo Archeologico in Florence and the Berman Collection combined with unpublished Etruscan material from Vulci at the Centrale Montemartini. Students also were able to see the recently restored papal train cars crafted in 1858 for Pope Pius IX. At the Musei Capitolini, students explored an important exhibition on Winckelmann, *Il Tesoro di Antichità: Winckelmann e il Museo Capitolino nella Roma della Settecento (The Treasure of Antiquity: Winckelmann and the Capitoline*

Museum in Rome of the 18th Century). At the Museo dei Fori Imperiali, *Traiano: Costruire l'Impero, Creare*

l'Europa (Trajan: Building the Empire, Creating Europe) presented an important array of artifacts documenting the multicultural empire under Trajan. Students also attended one of the virtual reality evenings at the Ara Pacis Augustae, where they were able to witness with augmented reality goggles an animal sacrifice on the altar. ■



Summer study abroad students at the Domus Aurea

Faculty News

Jean Campbell participated in two major international events hosted by Emory in the spring of 2018. She organized and chaired a number of sessions for the annual conference of the Medieval Academy of America and contributed the paper “The Sienese Goldsmith and the Secrets of Florentine Painting” to the eighth convening of the Lovis Corinth Colloquium. The essay, which will be published in a volume dedicated to the representation of mystery and secrecy in early modern Europe, is the most recent of a series of essays in which Campbell seeks to expand our understanding of how the art and artists of the 14th century were deployed by authors such as Lorenzo Ghiberti and Giorgio Vasari. In the realm of public scholarship, Campbell authored an essay and several entries for the catalog accompanying the exhibition *The Renaissance Nude*, which opened October 30, 2018, at the Getty Museum in Los Angeles and runs through January 2019. This was a banner year on the fellowship front for Campbell. She was awarded a 2018 Guggenheim Fellowship by the John Simon Guggenheim Foundation and is also the recipient of a Samuel H. Kress Senior Fellowship from the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, where she is in residence for the year. The two fellowships support the completion of her book on the Veronese painter Pisanello and the relation between imitative practice and the invention (pictorial, mechanical, and rhetorical) of knowledge in 15th-century Italy.

Christina E. Crawford won the inaugural Emerging Scholar Award from the Society of Historians of Eastern European, Eurasian, and Russian Art and Architecture for her article “From Tractors to Territory: Socialist Urbanization through Standardization,” published in the *Journal of Urban History*. She also won the Anthony Sutcliffe Dissertation Award Runner-up Prize from the International Planning History Society for *The Socialist Settlement Experiment* (Harvard, 2016). Crawford gave the final lecture of the “Promises of the Future” series at ÖGFA (the Austrian Society for Architecture) in Vienna; a talk on Baku at the “Makers of Modernity” symposium at the KU Leuven, Belgium; the keynote lecture at the “Urban Studies Collective” symposium at the University of Southern Mississippi; and a talk on destruction of socialist landscapes in Moscow at Columbia University. Her monograph *Spatial Revolution* will be completed this academic year. Moscow-Detroit, new collaborative research with Claire Zimmerman (University of Michigan), kicked off the “Entangled Urbanisms” symposium at Northwestern University in May. Crawford’s research project on Atlanta’s Techwood and University Homes was the focus of a graduate seminar she taught, which culminated in a session at the 2018 Atlanta Studies Conference. She also shared the project with international architectural scholars at the Digital Publication of Architectural History workshop at ETH Zürich. A first-generation website for the “Atlanta Housing Interplay” project is at www.atl-housing.org. Crawford enjoys overseeing the robust architectural studies minor and organizing field trips for students to experience the sublime spatial innovations of Atlanta’s own John Portman.

Todd Cronan, associate professor of modern art and director of graduate studies, 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 Portland Art Museum on the photography of Minor White and at the University of Oregon on media theory at the Bauhaus and chaired a panel at the College Art Association on the subject “Audience as Producer.” He completed an essay on Minor White’s photographic theory for the *Routledge Companion to Photographic Theory*, a review of the 100th anniversary edition of Heinrich Wölfflin’s *Principles of Art History* for *CAA Reviews*, a review of Benjamin Buchloh’s recent anthology for *Art History* (UK), and co-wrote (with Charles Palermo) “More Neoliberal Art History: Pam M. Lee’s *Think Tank Aesthetics*.” He is in the final stages of two books, one on art and politics between the wars (on Rodchenko/Brecht/Eisenstein) and one on California Modern (including discussions of R. M. Schindler, Richard Neutra, the Eameses, Garrett Eckbo, and related figures). In addition, he is working on a critical edition of Minor White’s photographic daybooks, *Memorable Fancies*, for Princeton University Press.

Susan Elizabeth Gagliardi continues to work on her second book, “Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural ‘Frontier.’” It draws on 22 months of fieldwork she conducted in western Burkina Faso, archival research, and object-centered study. In December 2017, Gagliardi and Joanna Gardner-Huggett of DePaul University guest edited a special issue of *Historical Geography* focused on spatial art history in the digital realm. Gagliardi and Gardner-Huggett’s introduction to the issue features a section on *Mapping Senufo*, the in-progress, born-digital publication project Gagliardi co-directs with Constantine Petridis of the Art Institute of Chicago. *Mapping Senufo* focuses on the quality and character of information about arts labeled as Senufo, one of the most celebrated corpuses of historical African art. In June 2018, Gagliardi and two members of the *Mapping Senufo* team—Caitlin Glosser and Joanna Mundy—participated in a two-week National Endowment for the Humanities-funded digital publication workshop. During the 2017–2018 academic year, Gagliardi delivered presentations on her current book project on *Mapping Senufo* and on her innovative redesign of her introductory African art history course to audiences at the Cleveland Museum of Art, Indiana University, Oberlin College, and the University of California at Santa Cruz as well as at the African Studies Association and College Art Association conferences. In July 2018, she traveled to Cape Town and Johannesburg, South Africa, to meet with artists and authors in those cities.



September 2017 saw the publication of **Lisa Lee**’s *Isa Genzken: Sculpture as World Receiver* from the University of Chicago Press. She has embarked on her next research project, tentatively titled *Thomas Hirschhorn’s Real Abstraction*. She presented a paper related to this project at the University of

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Edinburgh in April 2018. Lee also wrote on the work of contemporary photographer, filmmaker, and sculptor Leslie Hewitt. The essay, “Opacities and Matrices: Leslie Hewitt’s Riffs on Real Time,” will appear in *Leslie Hewitt*, due in October 2018 from OS MOS Books.

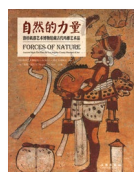
Sarah McPhee served her second year as chair of the Art History department in 2017–2018. In the fall she taught a new graduate seminar around her digital humanities project *Envisioning Baroque Rome*. She published the essay “Speaking Likeness” in *Bernini* (Milan: Officina Libraria, 2017), the catalog issued in both English and Italian to accompany the exhibition of Bernini’s sculpture at the Villa Borghese in Rome. In December she delivered the lecture “Hilary’s Baroque” at the Memorial Symposium held in honor of Hilary Ballon at New York University’s Institute of Fine Arts, and in March 2018 she published an obituary for Ballon in the *Journal of the Society of Architectural Historians*. During the summer months she traveled to Rome with Mellon Curatorial fellows Abbey Hafer and Annie McEwen to study works by Giovanni Battista Piranesi and Giovanni Battista Gaulli and completed work on the essay “Bernini’s Bell Towers for St. Peter’s,” along with catalogue entries for the revised and expanded English edition of H. Brauer and R. Wittkower’s *Die Zeichnungen des Gianlorenzo Bernini* (1931). This fall she will give one of the Emory Williams lectures here on campus and will travel to Rome for the first working seminar of the Frutaz Project/Progetto Frutaz, an international collaboration with the Vatican Library devoted to the maps of Rome, where she will present her work on Giovanni Battista Falda’s 1676 map of Rome. She is delighted to have been named Samuel Candler Dobbs Professor of Art History.

Walter Melion published four peer-reviewed articles in 2017–2018. With Joanna Woodall and Michael Zell, he co-edited the volume *Ut pictura amor*, which was published earlier this year; with Vernon Robbins and Roy Jeal, he co-edited the volume *The Art of Visual Exegesis: Rhetoric, Texts, Images* (Atlanta: SBL Press, 2017), published late last year. As series editor of Brill’s Studies on Art, Art History, and Intellectual History, he produced 11 volumes, including Ed Wouk’s *Frans Floris (ca. 1519/20–1570): Imaging a Northern Renaissance* and Suzanne Karr Schmidt’s *Interactive and Sculptural Printmaking in the Renaissance*. He organized multiple sessions at the Sixteenth-Century Studies Conference, the Renaissance Society of America Annual Conference, and the College Art Association Conference and gave numerous invited lectures and conference talks. He gave papers at Nancy, France, The Newberry Library, Eberhard Karls Universität, Tübingen, the Society of Biblical Literature Annual Conference (Boston), Columbia University, UCLA, the University of Groningen, and elsewhere. With Elizabeth Pastan and Lee Palmer Wandel, he co-organized Lovis Corinth Colloquium VII: “*Quid est sacramentum?* Visualizing Sacred Mysteries in Early Modern Europe, 1400–700” (November–December 2017); with Ralph Dekoninck and Agnès Guiderdoni, he co-organized Lovis Corinth VIII: “*Quid est secretum?* Visualizing Mystery

and Secrecy in Early Modern Europe, 1500–1700.” As vice president of the Sixteenth Century Society, he organized the 2018 Annual Conference in Albuquerque, where he was installed as president of the society, an appointment that extends through the society’s 50th anniversary year. He spent summer 2018 in the Netherlands as a fellow of the Scaliger Research Institute of the University of Leiden. He is also scholar in residence at the Newberry Library, where he co-chairs the Kress Foundation–funded European Art Seminar. He is currently director of the Fox Center for Humanistic Inquiry and faculty director of the Andrew W. Mellon–funded New Directions Project of the Laney Graduate School. His book project, “*Imago veridica: Image-Theory in the Latin Emblem Books of Joannes David, S.J.*,” is nearing completion, and his other book project, “*Cubiculum cordis: Printed Images and Customized Prayerbooks in the Low Countries, 1550–1650*,” is now halfway written.

Linda Merrill, director of undergraduate studies, continues to oversee the art history survey course. This year, supported by a teaching fellowship from Emory’s Center for Faculty Development and Excellence, she will remodel ARTHIST 101 and 102 in hopes of making them more appealing and accessible to students. If all goes well, the new courses will launch in fall 2019. Over the summer, Merrill spent several days at the Library of Congress combing through the massive archive of Whistler papers donated by the artist’s early biographers. She is researching James McNeill Whistler’s “Ten O’Clock” lecture, an aestheticist manifesto, and in connection with that project serves 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.

Rune Nyord’s first project after arriving at Emory in August 2018 was assembling and finalizing the manuscript of an edited volume on *Concepts in Middle Kingdom Funerary Culture* under contract with Brill. Just before the beginning of the fall 2018 semester, his chapter “Death before Time: Mythical Time in Ancient Egyptian Mortuary Religion” was published in *Mirrors of Passing: Unlocking the Mysteries of Death, Materiality, and Time*, edited by Sophie Seebach and Rane Willerslev (New York–Oxford: Bergahn, 2018). During his first year at Emory, his main research focus will be on continuing work on his book project “Nocturnal Propensities: Mortuary Religion and Ontology in the Ancient Egyptian Middle Kingdom.”



Megan E. O’Neil recently joined the department as assistant professor of art history and faculty curator of the Art of the Americas at the Michael C. Carlos Museum. Prior to coming to Emory, she was associate curator at the Los Angeles County Museum of Art (LACMA). Earlier this year, she was the LACMA curator for *City and Cosmos: The Arts of Teotihuacan* and organized an international symposium to complement the

Faculty News

exhibition. She also published a museum catalog, *Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art*, which accompanies an exhibition she curated, which is touring in China. She has multiple publications in press, including an essay on Maya iconoclasm and another on ancient Maya paintings in the Naj Tunich cave (as part of an artist's project); she also is a contributor and co-editor of the book in progress *Revealing Creation: The Art and Science of Ancient Maya Ceramics*, which is the result of collaborative research involving LACMA curators and conservators. In July she traveled to Salamanca, Spain, to deliver a paper at the International Congress of Americanists, and in August she went to Shenzhen, China, for the opening of *Forces of Nature*. This academic year she will return to her research on Maya monumental stone sculptures, specifically to complete her book manuscript, "The Lives of Ancient Maya Sculptures," which explores ancient Maya practices of sculptural creation, resetting, destruction, burning, and burial.

Elizabeth Pastan was co-organizer of two conferences at Emory last year: the 2017 Corinth Symposium, "*Quid est Sacramentum?: On the Visual Representation of Sacred Mysteries in Early Modern Europe and the Americas, 1400–1700*," with Walter Melion and Lee Palmer Wandel, and with James Morey of the English department the 93rd annual conference of the Medieval Academy of America, which took place at the Emory Conference Center in March, assisted by other medieval studies faculty and graduate students on campus (see p. 9). She is now editing *Investigations in Medieval Stained Glass: Medium, Methods, Expressions* in Brill's Reading Medieval Sources series, which is due in spring 2019 and contains one of the first discussions from her current book project on medieval rose windows. Other portions of her argument also are debuting this year, on the first rose window from the abbey of Saint-Denis, which will appear in *Viator*, and in presentations on Lausanne Cathedral at the Southeastern Medieval Association conference and on restorations at Chartres Cathedral at the Fox Center for Humanistic Inquiry this fall. These projects also contributed to her updated chapter, "Glazing Medieval Buildings," from *A Companion to Medieval Art* (2006), which is now going into an unprecedented second edition. In her capacity as president of the American Committee of the Corpus Vitrearum, Pastan spoke over the summer at the international stained glass meetings in Antwerp, her first visit to that region.

Renée Stein collaborated with Lorelei Corcoran of the Institute of Egyptian Art and Archaeology at University of Memphis on the technical study of the Carlos Museum's Roman period portrait, co-authoring a paper for the annual meeting of the American Research Center in Egypt as well as a poster for the Getty's APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) project conference. She also contributed to two posters on the recent analysis of dyes on Americas textiles in the Carlos Museum, presented by Ruth Ann Armitage of Eastern Michigan University at the 2018 Interna-

tional Symposium on Archaeometry. Stein was named vice chair of the Education and Training Committee of the American Institute for Conservation of Historic and Artistic Works.

In 2018 **Eric Varner** delivered a talk, "Solar Alignments: Creating Imperial Identity in Neronian Rome," for the Arpeggio Symposium "Mind/Matter" at Duke University. He also traveled to South Africa to give one of the keynote addresses at the 19th annual Unisa Classics Colloquium, "Making and Unmaking Memory in the Ancient World from the 7th Century BCE to the 7th Century CE" at the University of South Africa. His paper was titled "Martyr or Monster? Contesting Nero's Memory in Rome." During the summer, 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 the Greek and Roman sculpture in the Galleria degli Uffizi, Palazzo Pitti, and Villa Corsini in Florence using photogrammetry. In May Varner led the Art History summer study abroad program in Rome. He also joined colleagues from the Uffizi project on a new endeavor creating 3-D models and looking for evidence of polychromy in the ancient sculptures from the Farnese Collection in the Museo Archeologico Nazionale in Naples.



This year, **Bonna Wescoat's** *Samothrace*, volume nine, *The Monuments of the Eastern Hill*, was published by the American School of Classical Studies at Athens. She also published "The Pilgrim's Passage through the Sanctuary of the Great Gods, Samothrace," in *Excavating Pilgrimage: Archaeological Approaches to Sacred Travel and Movement from Classical Greece to Late Antiquity* (Aarhus University, May 9–10, 2014). She lectured in both Europe and the US as the keynote speaker for the conference "Cultic Connections in the Northern Aegean" at Aarhus University in Denmark; as the Hixon-Lied Visiting Scholar at University of Nebraska; at the Insularities: NYU-PSL Global Alliance workshop at New York University; and at the Musée d'Aquitaine in Bordeaux, France. With Samothrace team members Ian Burr and Vincent Baillet, she participated in the Getty-sponsored institute Advanced Topics in Digital Art History: 3-D (Geo)Spatial Networks, held in Venice. As she completed the third year of the Partner University Fund (PUF) partnership with Université de Bordeaux-Montaigne (see page 7), Wescoat will begin a new collaboration sponsored by the Getty Foundation in its Connecting Art Histories program, "Beyond the Northern Aegean: Architectural Interactions across Northern Greece, Macedonia, Thrace, and the Pontic Regions in the late Classical and Hellenistic Periods," which will facilitate scholar-student research travel in Thrace and the Black Sea regions to study how ancient Greek architectural ideas were adopted and adapted in the wider Mediterranean world.



Visual Arts faculty Dana Haugaard and Linda Armstrong

Visual Arts News

In March, the Visual Arts faculty teamed up with the Rose Library to host a range of local artists and activists for “Create Your Own Culture: A DIY Celebration,” which treated students and local community members to silk screening, zine making, and artist demos as well as a wild performance by Atlanta’s legendary punk band UNIFORM. Rose Library curator Randy Gue is developing the library’s collection of Punk and DIY publications and ephemera, much of which is Atlanta specific. The Foundation in Art Practices courses continue to serve students of Art History, providing them with basic knowledge of materials and techniques that parallel their historical studies. FAP courses provide hands-on experience of the visual arts and introduce students to the relationship between history and practice and theory and learning at the foundational level.

The Visual Arts building is a lively place filled with student art. Come visit any time to see the printmaking, painting, sculpture and foundation studios, and follow us on Instagram@emoryvisualarts.

Undergraduate News

Honors 2018

The department awarded three degrees with honors in 2018. **Darby Caso** (art history major) earned high honors for “Crossing Thresholds and Confronting Limits: George Trakas’s *Source Route* (1979),” written under the supervision of Lisa Lee; **Jessica Dunlap** (double major with Economics) earned highest honors for “The Straight and the Bent: Edward Weston and Man Ray,” written under the supervision of Todd Cronan; and **Jenifer Norwalk** (double major with Linguistics) earned highest honors for “‘So Noble a Failure is Better Than a Trifling Success’: Frederic Leighton’s *Reconciliation of the Montagues and the Capulets over the Dead Bodies of Romeo and Juliet* (1885),” written under the supervision of Linda Merrill.

Dorothy Fletcher Paper Prize

Adam Ring (double major with Chemistry) was awarded the 2018 Dorothy Fletcher Paper Prize, which recognizes outstanding essays in art history, for “A Petrified Duality in Cellini’s *Marble Narcissus*.” **Cecily Spindel** (double major with Human Health) earned an honorable mention for “Edification and Cohesion in Maarten van Heemskerck’s *St. Luke Painting the Virgin*.”

Awards

Stephanie Day-Goodman and **Michelle Malmberg**, both May 2018 graduates, received Continuing Excellence Recognition; Michelle also was awarded membership to Phi Beta Kappa and Omicron Delta Kappa. **Rizky Etika** received the Amy John Award, MESAS, and the Gilman Scholarship. **Markaila Farnham** was awarded a Liberal

Arts Scholarship at Emory. **Jenifer Norwalk**, a Fox Center Humanities Honors Fellow in spring 2018, was presented with the Schear Family Prize at the honors ceremony in May. Sam Galloway won the Alan Rackoff Prize for Undergraduate Research in recognition of SIRE research conducted under the direction of Christina E. Crawford.

Presentations

Two students presented papers at the 17th annual Undergraduate Art History Forum, which was held at La Grange College on March 2, 2018: **Sam Galloway**, “Welwyn Garden City: A Green Solution to Inter-War Housing,” written under the supervision of Christina E. Crawford; and **Kat Jenkins** (double major with Latin), “Love, Death and Image Making: Analysis of *Cupid Carving His Bow*,” written for Jean Campbell’s class.

Undergraduate News

Mellon Summer Academy and Fellowship

Four lucky Emory students were chosen to attend the Mellon Undergraduate Curatorial Summer Academy at the High Museum of Art: **Nayive Gayton** (art history/history), **Kayla Gaskin** (art history), **Parth Goyal** (art history/history), and **Alice Zheng** (art history). Afterwards, Gaskin was awarded the Mellon Undergraduate Curatorial Fellowship, which will continue her association with the High through the next two years, with training and mentorship to help her prepare for a career in museums.

Summer 2018

Jordan Chapman worked with a PAC in Washington, D.C. **Julia Dittkoff** had an internship at Christie's New York. **Rizky Etika** studied at Al Akhawayn University in Morocco. **Caroline Scheving** had an internship in the Decorative Arts Department at the RISD Art Museum. **Zheqi (Jessie) Shen** interned at a gallery in Shanghai. **Anya Shikhman**, a spring intern in the development department at Museum of Contemporary Art of Georgia (MOCA GA), worked as an intern at the Gogosian Gallery in New York.

Undergraduate Alumni News



After graduation, **Chase Jordan 10C**, an art history major and architectural studies minor, worked at Mack Scogin Merrill Elam Architects in Atlanta for two years. As an Emory alum, he received the Charles Elias Shepard scholarship to pursue graduate studies in architecture. In 2017 he graduated from the Harvard Graduate School of Design with a master's in architecture. During his time at Harvard, he worked with Bonna Wescoat on the island of Samothrace for two seasons and interned at Kengo Kuma and Associates in Tokyo. He is currently a design team member at Studio Gang Architects in Chicago.

Adefolahunmi (Fola) Adenugba 17C, a BBA and art history double major, was an intern in the Education Department of the National Gallery of Art, Washington, D.C., the summer after graduation. In the past year she worked as a business analyst for Black & Veatch and also founded her own company in Atlanta, Isèda, which develops innovative ways to promote, connect, and exhibit works by emerging artists. Her next step is a degree in art business from Sotheby's Institute of Art, New York.

Darby Caso 18C had a summer internship at Paul Kasmin Gallery in New York.

Caroline Doll 18C joins the executive development program at Neiman Marcus this fall. After completing the program, she will move into a position as an assistant buyer.

Ekatarina Koposova 17C, who graduated with highest honors in art history, completed her master of letters in art history at the

University of St Andrews, Scotland, where she studied on a Bobby Jones Scholarship, and spent the summer in the Museology program at the École du Louvre in Paris.

Kat Jenkins 18C returned to her home in New York City, where she plans to become a luxury personal shopper.

Michelle Malmberg 18C has accepted a full-time position as project manager at DAC Art Consulting, Atlanta. After working there for a couple of years, she plans to get an MBA or a graduate degree in arts administration.

Nikki Moscow 18C traveled to Paris over the summer, hoping to see some of the Impressionist works she studied last semester with Professor Cronan; she intends to settle in New York in hopes of working in a gallery or museum before pursuing a graduate degree.

Jenifer Norwalk 18C enters the University of Pennsylvania Law School in the fall.

Hannah Poss 18C traveled abroad over the summer and will take an introductory graphic architecture course in New York while she considers pursuing a master's degree in architecture.

Cecily Spindel 18C spent the summer in London; she hopes eventually to work in admissions or education administration.

Karuna Srikureja 17C, highest honors in art history, completed a master's degree at the School of Oriental and African Studies in London and is now in Houston at the Museum of Fine Arts as a Samuel H. Kress Interpretive Fellow, creating a program to connect the museum's Asian and European collections.

Graduate Student News

Catherine Barth had a busy year of research travel that included trips to New York and Los Angeles to view prints by Frederick Sommer in the collections of MoMA, the Norton Simon Museum, and the Getty Museum. She received several grants for research including the Amon Carter Museum Davidson Family Fellowship and the Kenneth J. Botto Research Fellowship at the Center for Creative Photography. In February Catherine spent a month at the Amon Carter working in its library, archives, and photo collection. In May she traveled to Arizona to conduct research at the CCP, in addition to visiting the Sommer Foundation in Prescott to view works not held at the CCP and to meet with trustees Jeremy Cox and Naomi Lyons. Beginning in September, Catherine began a graduate internship in the Department of Photographs at the Getty Museum in Los Angeles.

Shelley Burian presented a paper in October titled “A New Style for a New Word: An Examination of the Structure and Function of the Headcloth *Awajay* of the Aymara nations of the Viceroyalty of Peru” at the 36th Northeast Conference on Andean and Amazonian Archaeology and Ethnohistory at the Penn Museum in Philadelphia. In March she presented another paper, “Transforming Traditions: The Development and Significance of the *Il'uqita chanka* and *Il'uque* Techniques in Colonial Aymara Textiles,” at the 46th Annual Midwest Conference on Andean and Amazonian Archaeology and Ethnohistory at Chicago's Field Museum.

Amy Butner was awarded the Andrew W. Mellon Teaching and Training Fellowship to work as the research assistant to Melinda Hartwig, curator of Egyptian, Nubian, and Near Eastern art at the Michael C. Carlos Museum. She assisted Hartwig with the reinstallation of the museum's Near Eastern galleries. In April she traveled to Tucson, Arizona, to present a paper at the 69th annual meeting of the American Research Center in Egypt (ARCE), titled “This-Side-

That-Side: Thebes, Amarna, and the *diesseitige Jenseits*.”

Julianne Cheng presented a paper, “Preliminary Sketches by Onesimos: Using RTI to Understand Artistic Practice,” at the joint annual meeting of the Archaeological Institute of America (AIA) and the Society for Classical Studies (SCS) in Boston in January 2018. She received the SIRE Fellowship in Humanities and Social Sciences at Emory University for 2018–2019 and received the Anna C. and Oliver C. Colburn Fellowship from the AIA as well. The Colburn fellowship will support a residency at the American School of Classical Studies at Athens, where she will pursue dissertation research and writing.

Nicole Corrigan presented a paper titled “Constructing Saint Ildefonsus in Toledo Cathedral” at the 2018 Medieval Academy of America annual meeting in Atlanta. She also received the Hope Emily Allen Dissertation Grant from the Medieval Academy of America, allowing her to carry out dissertation research in Toledo and Madrid last summer.

Ashley Eckhardt presented a portion of her dissertation research, “Of Mice and Masons: Modeling the Temple and Cult Statue of Apollo Smintheus at Gülpınar,” at the Northern Aegean Architectural Networks in the Formation of Hellenistic and Roman Design, Partner University Fund Colloquium in Bordeaux, France, in March 2018. She received two fellowships for the 2018–2019 academic year, the Jacob Hirsch Fellowship for student associate membership at the American School of Classical Studies at Athens (ASCSA) and the Council of American Overseas Research Centers' (CAORC) Multi-Country Research Fellowship. While in residence at the ASCSA, Eckhardt will be able to complete her research visits to sites and museums in Greece. With the CAORC fellowship, she will be able to complete her research in Italy and Turkey

while also affiliated with the American Academy in Rome and the American Research Institute in Turkey.

Caitlin Glosser traveled to Paris in fall 2017 to conduct research at the Centre Pompidou and at the Bibliothèque nationale, courtesy of the Abrams Family Foundation Fellowship. Her review of the exhibition “Making Africa: A Continent of Contemporary Design” was published in the Autumn 2018 issue of *African Arts*. The exhibition was on view at the High Museum of Art from October 2017 to January 2018. Along with Professor Susan Gagliardi and Joanna Mundy, Glosser attended the KairosCamp Authors' Institute at West Virginia University over the summer to further her digital humanities skills.

An Jiang completed a Bothmer Fellowship in the Department of Greek and Roman Art at the Metropolitan Museum of Art. While in New York, he presented two lectures, “The Black-Figure Side of the Kleophrades Painter” at the Met's Philodori event (April 4, 2018) and “The Bilingualism of the Kleophrades Painter” at the Met Fellows Colloquia (April 27, 2018). An's article, “The Red-Figure Pottery from Samothrace,” will be published in a forthcoming book titled *Classical Pottery of the North Aegean and Its Periphery (480–323/300 BC)*, edited by Eleni Manakidou and Amalia Avramidou (Thessaloniki Archaeological Institute, 2019).

Graham Lea began his two-year fellowship at the University of Groningen, where he participated in the PhD Colloquium series as well as the Objects of Art + Architecture seminar.

Annie McEwen presented the paper “Gianlorenzo Bernini's *La Predica della Battista*: An Epideictic Image,” at the 2018 Newberry Center for Renaissance Studies Graduate Student Conference in Chicago. Over the summer she travelled to Rome, Florence, Genoa and Düsseldorf to con-

NEWS

Graduate Student News *continued*

duct research on her Mellon Graduate Fellowship in Object-Centered Curatorial Research. Her research centers on two paintings at the High Museum by the Baroque artist Giovanni Battista Gaulli.

Kelin Michael worked this summer as a paid intern in Cody, Wyoming, in conjunction with the Whitney Western Art Museum, a Smithsonian affiliate, and the McCracken Research Library. Michael worked with Peter Hassrick to complete research for his upcoming book and website dedicated to the artist Joseph Henry Sharp. The project entailed examining the Sharp archives and his artistic works, and creating a database of the sales records related to Sharp's paintings. This fall, Michael is working with Emma de Jong and Sarah Bogue on an exhibition of medieval manuscripts and early modern printed material that will open at the Carlos Museum in winter 2019. This exhibition will contain a printed edition of Hrabanus Maurus's work *De laudibus sanctae crucis*.

Joanna Mundy began a full-time position in the Emory Center for Digital Scholarship as a digital projects specialist. She works on digital humanities and digital scholarship projects, designing MySQL databases, Django websites, Wordpress websites, Omeka digital exhibition websites, and the NETEC database websites as well as text analysis and support of 3-D modeling projects. She is currently working on a 3-D model of the *domus Azara*, a domus uncovered in Rome in 1777, which will be an appendix in her dissertation, and which she hopes to publish in the online journal *Digital Applications in Archaeology and Cultural Heritage*.

Rachel Patt traveled extensively to see Classical luxury glassware for her dissertation research and 2017 Mellon Fellowship in Object-Centered Curatorial Research. In November, she went to the Corning Museum of Glass in Corning, New York, with Renee Stein, chief conservator of the

Michael C. Carlos Museum. This June, Patt participated in an ancient glass specialization workshop hosted by the Italian National Committee of the Association Internationale pour l'Histoire du Verre (AIHV) in Sarzana, Italy, and traveled to Rome, Florence, Milan, and Turin to see objects for her dissertation. She participated in the Center for Curatorial Leadership–Mellon Foundation seminar for PhD candidates in July. Most recently, she has returned from Istanbul, where she presented a paper on her Mellon research at the triennial meeting of the AIHV.

Courtney Rawlings presented her paper “Gerrit Rietveld's Red and Blue Chair: Seeing Experiments in Space” at Emory's Graduate Symposium and at the High Museum of Art. In addition, she presented her paper “Controlled Housing from Europe to Atlanta” at the Atlanta Studies Symposium.

Laura Somenzi is a junior research fellow at the Medici Archive Project in Florence, where she taught two sessions on 15th-century paleography for the Intensive Winter Paleography and Archive Seminar. In February, Laura gave a talk titled “Teodelinda and the Invention of Sacred Space at Monza, 1300–1450” for the Medieval Academy's annual meeting in Atlanta. In April, she delivered a paper, “Of Queens, Painters and Relational Invention: The Zavattari and the Teodelinda Chapel in Monza,” for the Labor Symposium at the Kunsthistorisches Institut, in Florence. In May, she presented “Painting's Moving Effects in the Teodelinda Chapel in Monza” for the Annual Postgraduate Symposium, Courtauld Institute of Art, in London. Following an eight-month fellowship at the Medici Archive Project in Florence, Somenzi was awarded a one-year predoctoral fellowship in the department of Professor Alessandro Nova at the Kunsthistorisches Institut, Florence.

Will Ulman delivered a paper titled “Housing as Discipline: The Films of the Atlanta Housing Authority, ca. 1941,” at the Atlanta Studies Symposium at Emory in April 2018.

John Witty presented a paper at the 53rd International Congress on Medieval Studies at Kalamazoo, “The Santa Chiara Polyptych: A Trecento Translation of a Hybrid Luxury Aesthetic,” for the session “Venice, Materiality, and the Byzantine World.” He spent five weeks based in Venice for dissertation research, with the support of a travel grant from the Gladys Krieble Delmas Foundation. In September, John began a new position as the 2018–2020 Anne L. Poulet Curatorial Fellow at the Frick Collection in New York. To support research for an exhibition he will develop at the Frick, Witty traveled widely in Croatia and Italy this summer with chief curator Xavier Salomon examining altarpieces relevant to his dissertation and the Frick's collection in the towns of Krk and San Severino Marche, among others. A highlight of the trip was a visit to the exhibition featuring the Santa Lucia polyptych organized by Monsignor Zvonimir Sersic of Krk's Cathedral Treasury Museum.

Graduate Student Alumni News

Flora Anthony 14PhD is leading a professional development workshop on issues relating to faculty diversity at the annual College Art Association in February 2019. With the encouragement and support of the Committee of Diversity Practices and the CAA leadership, this year's session, "Faculty Inclusivity: A Way Forward," expands on the workshop she hosted last year, "The Disconnect between Intention and Practice: Why Aren't Faculty Hiring Guides and Administrative Initiatives Creating Diverse Departments?" In November, Anthony will be giving a talk at the American Society for Oriental Research conference titled, "Using Experiential Teaching Techniques in Ancient Egyptian and Ancient Near Eastern Art History Courses."

Clare Fitzgerald 13PhD guest curated the reinstallation of the Ancient Mediterranean collection of the Newark Museum that reopened in December 2017. She started her new position as associate director for exhibitions and gallery curator at the Institute for the Study of the Ancient World (ISAW) at New York University in March 2018.

Jessica Gerschultz 12PhD, assistant professor in the Department of African and African-American Studies at the University of Kansas, was a 2018 Hans-Robert Roemer Fellow at the Orient-Institut Beirut. She gave a talk, "Lebanon in the Constellation of Modernist Tapestry," at the Sursock Museum in Beirut in July 2018. She also contributed to a conference at Indiana University, "Making Modernity in Nineteenth Century Islamic Art and Architecture," in February 2018. In fall 2017, she co-curated an exhibition at KU's Spencer Museum of Art, "Race, Gender,

and the 'Decorative' in Twentieth-Century African Art: Reimagining Boundaries." Gerschultz received a Research Excellence Award from the University of Kansas for the image program of her book *Decorative Arts of the Tunisian École*, forthcoming from Pennsylvania State University Press. She serves on the board of AMCA, the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey.

Sarah Kyle 10PhD is an associate professor of humanities and director of the MA in Liberal Studies program at the University of Central Oklahoma. While on sabbatical and a research fellow at the Obermann Center for Advanced Studies at the University of Iowa last year, she presented papers and chaired sessions at the Medieval Academy of America conference, where she happily caught up with Emory Art History faculty and graduates, and at the Renaissance Society of America conference. She gave invited lectures at Grinnell College and at the University of Iowa as well. As a recipient of an American Philosophical Society Franklin Grant, she traveled to Venice to conduct primary source research for her current project on the role of illustrated botanical manuscripts in the development of early pharmacology in Renaissance Venice. She continued her participation in the Department of Education Title VI Undergraduate International Studies and Foreign Language (UISFL) grant project, a three-year faculty and curriculum development project that aims to infuse Chinese and Southeast Asian art, history, language, and culture into undergraduate curriculum. Kyle continued to teach abroad as well and returned to Rome with a cohort of eager students in June.

Jennifer Lyons 16PhD returned to Atlanta in March to present a paper at the annual meeting of the Medieval Academy of America. Last summer, she was invited to Hanover, New Hampshire, to take part in the Dartmouth History Institute: New Directions in Medieval Religious History, where she workshoped a chapter from her book manuscript, "The Virgin Mary and the Art of Medieval Penance." This fall she will continue as a visiting assistant professor in the Art History department at Ithaca College.

Virginia Gardner Troy 97PhD participated in the June 2018 New York leg of the year-long *Bauhaus Imaginista* international series of exhibitions and symposia commemorating and revisiting the past 100 years of the Bauhaus. She presented "The Andean Textile Paradigm at the Bauhaus and Beyond" at the Goethe-Institut New York and "Andean Textiles at the American Museum of Natural History," at the AMNH, New York.



The Lyman Center, home to graduate students, newly refurbished after flooding in summer 2018.

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Art History Alumni Information Request

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

Name and graduation year _____

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

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.

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