

WINTER 19/20

VOLUME 11 / NUMBER 1

art history

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY

IN THIS ISSUE

Mellon Renews Support

Samothrace

Kwame A. Appiah

Corinth Colloquium

Nzewi Returns

Abrams Travel Funding

NEWS

Faculty

Undergraduate

Undergraduate Alumni

Graduate Student

Graduate Student Alumni

Letter from the Chair

Greetings in this 54th year of Art History at Emory



Art History faculty

Visual Arts. These changes were made in response to rising demand for our courses within the college and to accommodate the interests of a growing number of majors and minors. At the end of Spring term 2019, the department had 57 majors and 21 minors. Graduate study has also continued to thrive. In the past academic year we celebrated five newly minted PhDs in fields ranging from Ancient Greek and Roman art to the art of the Ancient Americas, and welcomed four new graduate students to campus in fields from Ancient to Modern. Two highlights among the recent accomplishments of our graduate students present and past: graduate student Rachel Patt was awarded a

three-year Finley Fellowship from CASVA, and graduate alumnus Dr. Ugochukwu-Smooth Nzewi was named the Steven and Lisa Tanenbaum Curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York. Further good news for the graduate program came in January, when the Mellon Foundation announced the renewal of funding for our Graduate Fellowship in Object-Centered Curatorial Research, making this wonderful opportunity available to our students for four-and-a-half more years.

It gives me great pleasure to write to you of the accomplishments of the Art History Department over the past year. The department is maturing, our numbers and enrollments growing, and our students, undergraduate and graduate, past and present, garnering honors for their work. Thanks to the leadership of our Director of Undergraduate Studies, Linda Merrill, we revised our gateway introductory courses Art History 101 and 102, restructured the requirements for our major and minor, and introduced two new concentrations to the Art History curriculum: Museum Studies and



EMORY
UNIVERSITY

Send all inquiries to:

Art History Department

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

Editors: Sarah McPhee, Kathleen Carroll, Linda Merrill, and Linnea Harwell
Designers: Christopher Sawula and Nicole Corrigan

Visit us at arthistory.emory.edu.



Letter from the Chair continued from page 1

This spring we were very fortunate to have Dária Jaremtchuk, Professor of Art, Literature and Culture in Brazil and History of Art at São Paulo University, as visiting Fulbright Brazil Distinguished Chair in the Art History department. Her lively presence, popular class, and groundbreaking work on art and politics during the military dictatorship in Brazil were a stimulus to all, and we hope she will return in the future.

The pace of department programming and events has been customarily brisk. In January 2019, the department hosted two lectures on the world of ancient Greece. Troels Myrup Kristensen (Aarhus University) spoke on the “Kinetic Landscapes of Ancient Mediterranean Pilgrimage,” and Phil Sapiststein (University of Nebraska-Lincoln) on “Digital Autopsy and the Temple of Hera at Olympia: Rethinking the Origins of Greek Monumental Architecture.” In February, we welcomed Kwame Anthony Appiah (New York University) to campus. He spoke on “Art and Identity: What Museums Tell Us about Who We Are,” and drew an enthusiastic crowd that packed our own museum’s Ackerman Hall. The MAP IT: Little Dots, Big Ideas series brought Daniel Greenberg (Columbia University) for a lecture on “Mapping the Manual of Birds: A New Approach to Understanding Chinese Natural History Painting,” and Paul Jaskot (Duke University) for a lecture on “Visualizing Krakow under Nazi Occupation: Exploring Digital and Analog Methods to Analyze the Built Environment of the Holocaust.” In March, Walter Melion convened Lovis Corinth Colloquium IX: “Landscape and the Hermeneutics of Place, 1500-1700,” which brought twenty-two internationally renowned scholars to campus from the U.S., Europe, and Asia for three days of talks and intellectual exchange. In April, D. Fairchild Ruggles (University of Illinois) enchanted those who attended her Endowed Lecture: “Tree of Pearls: The Extraordinary Architectural Patronage of Egypt’s 13th-century Slave-Queen,” followed by a graduate colloquium the next day: “Who Built the Great Mosque of Córdoba? On Patronage and Labor.” We were honored by the return of our own graduate alumnus Ugochukwu-Smooth Nzewi (The Cleveland Museum of Art), who engaged in a public conversation with Nathan Suhr-Sytsma of Emory’s English Department on “Art Bienniales and Literature Festivals in Africa: Possible Futures?” The final lecture of the spring season was delivered by historian of science Ruth Leys (Johns Hopkins University), who delivered a provocative talk on “What Do Mirror Neurons Have to Do with Aesthetic Judgment?” and a graduate colloquium that posed the question, “Why has it been so difficult to study the emotions?” The fall has been equally full. We heard from Curator Emeritus Ruth Fine of the National Gallery of Art in October about her experiences organizing exhibitions on living artists, Romare Beardon chief among them, in the Mellon Curatorial Seminar series jointly organized by the Carlos Museum and the High Museum of Art. In November we hosted a Corinth Colloquium in conjunction with the spectacular exhibition and catalogue *Through a Glass Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt*, co-authored by Walter Melion and James Clifton. In December we hosted the department’s tenth Corinth Colloquium, devoted to the theme of “Ekphrastic Image-Making in Early Modern

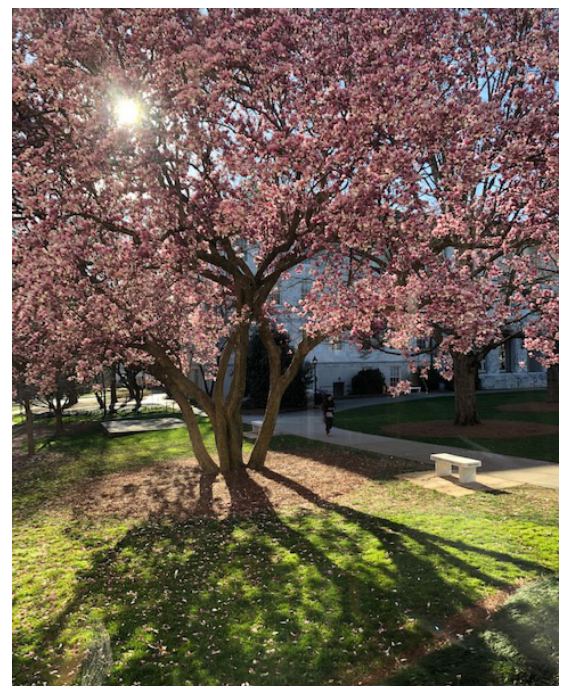
Europe and the Americas,” bringing an illustrious roster of national and international scholars to campus. Finally, James Meyer, beloved former member of the art history faculty, visited as an Endowed Lecturer, presenting material drawn from his new book *The Art of Return: The Sixties and Contemporary Culture*, with a graduate colloquium/Mellon seminar series presentation the following day on related topics and his work as curator of Modern Art at the National Gallery of Art in Washington, D.C.

As ever, we are extremely grateful to the growing number of donors to the department, whose contributions, large and small, help us to fund student research, undertake travel seminars, award student prizes, and organize small events. We are especially thankful to the generous donors who have established endowed funds for the department, including Rhoda Barnett Bernstein (John Howett Travel Fund for Advanced Undergraduate Seminars in Art History); Kay Corinth and Mary Sargent (Lovis Corinth Endowment); Dana Ruben Rogers and Greg Rogers (David Heath Lectures in Modern and Contemporary Art); and Brian Winterfeldt (Dr. Gay Robins Art History Scholarship Endowment).

We wish you a bright and peaceful 2020 and hope you will stay in touch! ■

Sarah C. McPhee

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



Springtime at Carlos Hall

Mellon Foundation Renews Support of Museum Partnerships

Renée Stein

The Andrew W. Mellon Foundation awarded Emory University \$650,000 to continue the Mellon Fellowship in Object-Centered Curatorial Research, a partnership consisting of the Art History Department, Carlos Museum, and the High Museum of Art. The grant's co-principal investigators are Dr. Sarah McPhee, Samuel Candler Dobbs Professor of Art History and Department Chair, and Renée Stein, Carlos Museum Chief Conservator. The award enables the third phase of this important collaboration, which has expanded and evolved since its original iteration in 2012. Emory was among the first participants in this Mellon-sponsored program to promote object-focused research and curatorial training among art history graduate students. The program now includes more than two dozen university and museum partnerships across the country.

The Emory Mellon fellowship accepts up to three art history graduate students to spend a year researching specific works of art in either of the two museum collections. Research projects are proposed by the students and consider both art-historical and technical questions. The grant supports travel for the fellows as well as for their faculty and curatorial advisors. The grant funds a conservator, equipment, and consulting scientists to facilitate technical investigation. New to this renewal phase is a Curatorial Seminar series led by curators from both the Carlos Museum and the High Museum of Art. This series will be open to other interns at both museums, providing opportunities for shared learning and networking. Carlos Museum curator Dr. Amanda Hellman is also creating a new professional development workshop with the Goizueta Business School that will be available to all graduate students in the Art History Department. ■



2019 Mellon Curatorial Fellowship in Object-Centered Research recipients Kelin Michael and Ellen Archie

Mellon Foundation Participants Meet in Atlanta

Renée Stein

All participants in the Andrew W. Mellon Foundation's Art History Graduate Education and the Museum initiative convened in Atlanta on April 15 and 16, 2019. Approximately forty participants represented more than two dozen university and museum partnerships currently receiving funding through this initiative. The Art History Department and its collaborators, the Carlos Museum and the High Museum of Art, are among the original participants in this program, which began in 2012. Emory hosted the first day of presentations and conversations, meeting at the Candler School of Theology and gathering at the Carlos Museum for dinner. Discussions focused on developing object-centered research opportunities for graduate students and building stronger pathways toward di-

versity in art history as well as museums. The group visited the Spelman College Museum of Art and the High Museum of Art. At Emory, they toured the Carlos's *Do or Die* exhibit and the Parsons Conservation Laboratory. Art History graduate Mellon Fellows were in the lab to share brief summaries of their fellowship projects. A goal of this granting initiative is to develop a network of graduate programs and collecting institutions to exchange ideas and strategies. As part of the convening series on engaging the network, Dr. Sarah McPhee and Renée Stein presented the Emory-High Museum program and led a discussion about future sustainability of the many creative collaborations being developed among the collective participants. ■



Visit us at arthistory.emory.edu.



Excavations in the Sanctuary of the Great Gods, Samothrace

Bonna D. Wescoat



2019 Samothrace team at the close of excavation

We had an exciting season in the Sanctuary of the Great Gods on Samothrace this year. In conjunction with our emphasis on passage and movement in the Sanctuary, we focused our excavation on tracing the ancient position of the central torrent and on determining how ancient visitors may have reached the Stoa. We also began a more concerted inquiry into the late and post-antique life of the region and continued our work toward the publication centered on the monuments in the western region of the Sanctuary anchored around the famous Winged Victory: the Stoa, Nike Precinct, and Theater.

Excavating over the tourist path, we discovered that the ancient channel—constructed to control the powerful seasonal torrent that cuts through the center of the Sanctu-

ary—was further to the west than the modern channel. The current western edge actually marks the eastern side of the ancient channel! In searching for the way visitors reached the Stoa, we re-explored a set of stairs that had been partially uncovered in the 1969, 1970, and 1993 seasons. By extending the excavated area north and westward, we encountered retaining walls that defined the area of the stairs. However, we also discovered that the structures were built in, on, and around a deep collapse of boulders and cobbles full of air pockets, which made excavation precarious. Over the winter, we will remove a huge boulder that threatens the trench so that next year we may extend the trench westward to determine if and where the stairs continue south of the Stoa. We liberated an oval structure from the rocky debris



Visit us at arthistory.emory.edu.



Samothrace

Bonna Wescoat



Team members Andrew Ward and Elizabeth Dowker excavating the rocky but rewarding Samothracian soil in trench SG.K.3. The foreground shows retaining walls that defined the northern limit of the area.

and detritus that had filled it so that we might have a better sense of the later occupation of the region, long after the Sanctuary ceased to function as a sacred place.

Emory team members made especially important contributions to the excavation, joined by students from the Institute of Fine Arts-NYU, the College of William and Mary, the University of Virginia, UNC-Chapel Hill, Georgia State, and Aristotle University Thessaloniki. Undergraduates Jordan Chapman, Mekayla May, and Ethan Mock worked in the field, along with History PhD student Kaelyn McAdams.

In addition to excavating, we continued research for the publication of the Stoa and the monuments adorning its terrace. This year, Sam Holzman led the team in a contest for “America’s Next Top Stretcher,” which entailed finding, measuring, and admiring the features of some 500+ stretchers, so that we might choose a selection for publication. PhD student Claire Seidler worked her way through examining, cataloguing, and photographing nearly 1000 fragments of the terracotta roof of the Stoa. Focusing particularly on the design of the antefix, she drew crucial architectural connections with Macedonian palatial architecture, as well as the Hellenistic telesterion on nearby Lemnos. Becky Levitan (Art History 13C) and Leah Neiman (Ancient Mediterranean Studies 18C) returned briefly to work with conservators and archaeologists on the thousands of fragments of plaster once belonging to the interior decoration and exterior surfacing of the Stoa.

Work on small finds also made great progress. PhD student Ellen Archie analyzed and catalogued the glass that was found during the excavations of the Stoa in the 1960s. Since the glass is predominantly Roman in date, this material helps to document the continued use of the 3rd-century BCE building in the Imperial period. Emory Art History

graduates Susan Ludi Blevins (13PhD) and Amy Sowder Koch (09PhD) returned to the field to work on their areas of specialization. Susan is engaged in deciphering evidence for the several monuments that adorned the Stoa terrace, while Amy created the catalogue of metal objects found during the excavation of the Stoa. Jordan Chapman’s photographic experience came in very handy; she was commissioned to photograph the objects found this year, as well as finds from the excavations of the Stoa and Nike Monuments, which will be a key part of the next Samothrace volume.

Our conservation team this year included Brittany Denneen and Jessica Abel of the Carlos Museum. Along with site conservator Michael Morris, they performed a wide range of essential tasks, including lifting fragile objects from the trench, performing portable XRF and materials analysis, and planning for site preservation and management. Michael Page of Emory Center for Digital Scholarship and Environmental Sciences directed the survey team. ■



Claire Seidler with an Ionic volute from the Stoa



Getty Connecting Art Histories

Bonna Wescoat

The Getty Foundation-sponsored travel seminar, “Beyond the Northern Aegean,” brings together graduate students and scholars from Bulgaria, Canada, France, Greece, Italy, Romania, Russia, Turkey, Ukraine, and the United States in the investigation of ancient Greek, Roman, and Thracian architecture in Thrace and the Black Sea littoral regions. This research offers an excellent opportunity to examine the creative dissemination, appropriation, and adaptation of architectural ideas across a wide range of ethnic groups and geographic circumstances. The two-year program is organized around travel seminars held in the early summer. For the first year, we started in Thessaloniki, Greece and ended in Sofia, Bulgaria. Thanks to our colleagues working in Bulgaria, we were able to see the Greek cities of the Black Sea coast and the rich array of Thracian tombs that command the landscape across central Bulgaria, while our Greek colleagues provided detailed insights into Macedonian and northern Greek cities, palaces, and tombs.

The team of participating scholars possesses an extraordinary and highly complementary range of expertise that made each day as rich and varied as the landscape, monuments, and cultures we investigated. Key discussions centered around the emergence, dissemination, disjunction, and confrontation of architectural forms (in function, form, and ornamentation), technologies of construction, use of materials, furnishings and interior painting, stratigraphically datable material, cultural contexts, and historical geography. We examined urban centers, sacred environments, monumental tombs and funerary reliefs, and fortified manor houses. Although our emphasis has been on Hellenistic and early Imperial architecture, we were also keen to understand the early history of settlements and their later transformation or abandonment in the Byzantine period. Not one tomb, temple, bukrania or bukefalia, Ionic capital, marble door, Thracian rider, or Thasian transport amphora from Lefkadia to Sofia escaped the fond scrutiny of this group.

The program in 2020 will continue with an investigation of the architecture of northwest Turkey and the Black Sea littoral of Ukraine, Romania, and northern Bulgaria. ■



Getty Connecting Art Histories participants at the Akrotiri quarry on Samothrace



Visit us at arthistory.emory.edu.



Interdisciplinary Collaboration and Professional Development: Curating *The Materiality of Devotion* Exhibition at Pitts Theology Library

Kelin Michael and Emma C. de Jong, PhD Candidates

Starting in May 2018, we began planning an exhibition of medieval and early modern works in Emory's collections with Dr. Sarah Bogue, Head of Research and Access Services at Pitts Theology Library. For this show, we wanted to depart from the customary format of Pitts's exhibitions, as they have focused heavily on the content of the textual objects displayed. Instead, we aimed to highlight the material nature of the objects and take a more art-historical approach to the subject matter.

When deciding on what objects to include, we drew on our three areas of expertise: medieval manuscripts, early modern print material, and medieval and early modern devotional texts. Based on our interests, we ultimately included objects ranging from the twelfth century to 1525, with a few objects extending beyond these dates. We included items from all three major Emory repositories (the Stuart A. Rose Manuscript, Archive, and Rare Book Library, the Pitts Theology Library, and the Michael C. Carlos Museum), many of which had never been exhibited before.

Over the course of the next eight months, we narrowed our selection of objects to focus on key areas of devotional practice, wrote our labels and introductory text, and installed our show in December. After winter break, we led multiple tours through the show and worked on publishing the [accompanying catalogue](#) in order to share the experience of our exhibition with a larger audience.

Funding from the Mellon Humanities PhD Intervention Program and the Laney Graduate School New Thinkers/New Leaders Program enabled us to organize a one-day symposium that not only highlighted our exhibition but also brought together several emerging and established multi-disciplinary scholars. For our keynote speaker, we invited Lynley Herbert, Assistant Curator of Rare Books and Manuscripts at the Walters Art Gallery. Presentations by current and former Emory Art History students included those by Nicole Corrigan and Ashley Laverock, as well as ourselves. From other Emory departments, we invited Jenny Bledsoe (English) and Azadeh Vatanpour (Graduate Division of Religion), as well as conservator Brittany Dolph Dinneen from the Carlos Museum. In order to make the content of the symposium readily available, the recordings of the talks



Curators Kelin Michael, Sarah Bogue, and Emma de Jong in the galleries of *The Materiality of Devotion*

have been made [accessible online](#).

Because both of us want to move into the curatorial field after graduating, curating this exhibition provided us with invaluable experience. Organizing the symposium allowed us to enhance our skills and connect with other scholars in related fields, creating a truly interdisciplinary opportunity. Through this exhibition and symposium, we hope to have brought increased attention to both the exhibition space at Pitts Theology Library and the various remarkable objects housed in Emory's collections. ■



Kwame Anthony Appiah: Art and Identity

Todd Cronan

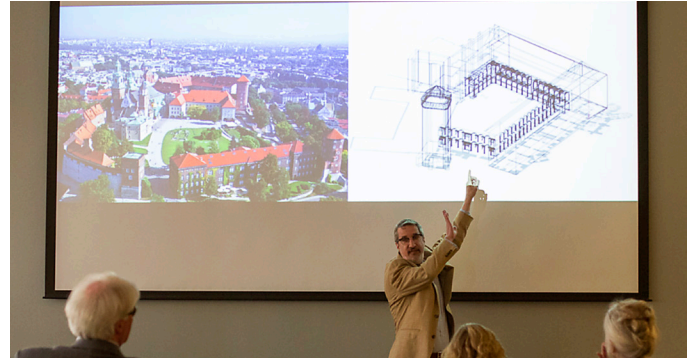
British-Ghanaian philosopher, cultural theorist, and novelist Kwame Anthony Appiah delivered a lecture on “Art and Identity: What Museums Tell Us about Who We Are.” Surveying a range of museum collections—from the Ghana National Cultural Center, to the National Gallery in London, to Museu Afro Brasil in São Paulo—and an extraordinary range of artists—from Etruscan, Ghanaian, and Nok sculpture, to the works of Matisse, Picasso, and Faith Ringgold, Appiah explored the long fascination and fixation on, as well as the disturbing consequences of, national and racial thinking. As Appiah tells it, “the idea that art belongs to nations” is an unfortunate legacy of German Romantic thought. “Art from everywhere can matter to people from anywhere. Those of us who live in the city of the Metropolitan Museum know that extremely well. So, though I can think of lots of good reasons for repatriating art—that it was stolen, that it’s site-specific, that there isn’t a lot of art of its kind in the place it’s going back to—the idea that art belongs in a national home is not among them. Picasso, recall, was a Spaniard by birth, living in France, who took inspiration from a Vili figurine from the Congo, shown to him in Paris by a Frenchman, Henri Matisse, at the home of an American, Gertrude Stein; and so helped create a new form of art, which then traveled the world, and provided inspiration to artists of many different backgrounds, including some from contemporary Africa.” Appiah’s bold claims about the limits of identity-thinking in the arts and in the culture at large remain some of the most stringent and cogent thinking around a subject that roils American thought both inside and out of the humanities. ■



Sarah McPhee, Kwame Anthony Appiah, and Todd Cronan

MAP IT | Little Dots, Big Ideas

Susan Elizabeth Gagliardi



Paul Jaskot, Duke University

The MAP IT | Little Dots, Big Ideas public lecture series continued to bring humanists engaged in cutting-edge computational analysis to Emory’s campus during the 2018-2019 academic year. MAP IT began in the spring of 2016 with an investigation of how humanists have used or were at the time using digital mapping to facilitate their research or disseminate their findings. Since then, MAP IT lecturers have considered how humanists use data and why constructing databases requires intellectual labor. They have reflected on how their use of digital methods has informed how they think about collections of historical documents or information the documents contain. MAP IT lecturers have returned repeatedly to the need for scholars to combine probing humanistic inquiry with digital methods in order to uncover and examine hidden histories and labor.

Lauren Klein (formerly of the Georgia Institute of Technology) opened the 2018-2019 series with her lecture, “Data by Design: A Cultural History of Data Visualization, 1786-1900.” This fall, Klein joined Emory’s Departments of English and Quantitative Theory and Methods. Other lectures in the 2018-2019 series ranged from “Nodes and Edges: Architecture in Baroque Rome under Innocent X Pamphilj” (Stephanie Leone, Boston College) to “Mapping the Manual of Birds: A New Approach to Understanding Chinese Natural History Painting” (Daniel Greenberg, Columbia University) to “Visualizing Krakow under Nazi Occupation: Exploring Digital and Analog Methods to Analyze the Built Environment of the Holocaust” (Paul Jaskot, Duke University). Co-sponsors of the 2018-2019 series included Emory’s Art History Department, Emory Center for Digital Scholarship, Center for Faculty Development and Excellence, Confucius Institute, East Asian Studies Program, Fox Center for Humanistic Inquiry, Hightower Fund, and Institute for Quantitative Theory and Methods. ■



Investigating Visigothic Belt Buckles: Mellon Fellow Visits Collections in New York, Baltimore, London, Paris, and Madrid

Kelin Michael, PhD Candidate

As a 2019 Mellon Fellow in Object-Centered Curatorial Research, I have spent this year traveling around the United States and Europe to view objects related to the Visigothic belt buckles owned by the Michael C. Carlos Museum. My goals have been to contextualize these select objects in the museum's collection, both in terms of similar holdings in other museums and in terms of the objects' original functions.

I began the year by consulting with Dr. Bill Size, Professor Emeritus in Emory's Geology department. Working with Dr. Size, Renée Stein, Brittany Dolph Dinneen, and Jessica Betz Abel in the conservation lab, we examined the Carlos objects with XRF (X-Ray Fluorescence) and with a microscope to determine each piece's metallic composition and the material of the inlays. After this analysis, I traveled to the Musée de Cluny in Paris to examine its collection of similar objects, hoping to narrow down when and where the belt buckles from the Carlos were created. After comparing materials, it became clear that they likely originated in the early sixth century in southern France or northern Spain.

Early this summer, I traveled to the Metropolitan Museum of Art in New York and worked with its Arms and Armor and Medieval collections, as well as in its library, to more closely determine the geographic and temporal origins of the Carlos's objects. After finding information at the Met that led to a likely Spanish origin, I traveled to the Walters Art Museum in Baltimore with Renée Stein and Amanda Hellman of the Carlos Museum, where we met with curators and conservators. My research at the Walters confirmed my hypothesis of the objects' Spanish origin.

This fall, I took my research abroad once again, visiting collections in London at the British Museum and in Madrid at the Museo Arqueológico Nacional. In London, I met with scholar Dr. Debra Noël Adams, who has done extensive and foundational research on Late Antique and Visigothic inlaid objects. The visits to these museums solidified my findings that, based on material and stylistic comparisons, the Carlos's group of objects dates from the late fifth or early sixth century and likely

come from northern Spain.

As my fellowship comes to a close in the next few months, I hope to bring Dr. Adams to the Carlos to personally examine the objects. I then hope to create an interactive online exhibition to introduce the Carlos Museum's Visigothic material into the field and place the objects in conversation with the many others I have encountered over the past year. ■



Mellon Curatorial Fellow Kelin Michael examines artifacts at the Michael C. Carlos Museum

International Scholars Convene for Lovis Corinth Colloquium

Walter S. Melion

Between March 21st and 23rd, twenty-one scholars from universities in North America, Europe, and Asia gathered for Lovis Corinth Colloquium IX: “Landscape and the Visual Hermeneutics of Place, 1500-1700.” The participants were asked to consider how the efflorescence of landscape types in the sixteenth and seventeenth centuries went hand in hand with the literary and rhetorical exploration of landscape’s affective and signifying effects in Italy, France, Germany, and the Low Countries. As comparanda to pictured landscapes, the speakers examined lyric poems and cycles that visualize landscape as the place where one goes in search of a poetic source: heptameral poetry, in which landscape epitomizes divine potency of the Creator; epic poetry that sets the hero’s journey within landscapes of various kinds; and sacred literature, wherein landscape serves to mark the stages of the soul’s journey toward God. Their talks exploring texts and images that give evidence of the discursive context within which landscape imagery functioned as a visual hermeneutic in early modern Europe are now being edited by Walter Melion and Karl Enenkel (University of Münster) for publication in the Brill series *Intersections*. ■



Corinth Colloquium IX Participants

Students Visit *Infinity Mirrors* at the High Museum

Lisa Lee



Emory students visiting the Yayoi Kusama: *Infinity Mirrors* exhibition at the High Museum of Art

In November 2018, Yayoi Kusama’s sensational *Infinity Mirrors* exhibition landed at the High Museum with much fanfare. It was with great excitement, then, that students of Dr. Lee’s survey of art after 1945 visited the sold-out show. Although the optical pizzazz of Kusama’s mirrored rooms has received the most notice and social media attention, students were asked to attend in particular to the looping skeins of Kusama’s *Infinity Net* paintings of the 1950s and her *Accumulation* sculptures of the 1960s. Students marveled at near-monochromatic expanses of tightly-woven marks that differentiate and solidify according to the viewer’s point of view. Both repetitive and endlessly fluctuating, the paintings earned the respect of minimalist artist and critic Donald Judd. Reviewing Kusama’s first New York exhibition in 1959 for *ArtNews*, Judd praised the *Infinity Net* paintings as “strong, advanced in concept and tightly realized.” Less restrained were Kusama’s sculptures of quotidian objects overgrown with phallic protuberances, each one hand-sewn, stuffed, and painted. By turns absurd, threatening, and hallucinatory, Kusama’s *Accumulations* render the familiar strange in order to surface the gender dynamics that inflect everyday life. By attending to the early works, students were able to connect Kusama’s abiding critical concerns—formal, social, and personal—to the effects of her sensational *mis en abyme*. Many astute observations were made and, of course, many selfies taken. ■

The John Howett Travel Fund Supports a Visit to Chicago

Oluoma Agu, Undergraduate Program

On Saturday, 3 November 2018, my classmates and I had the privilege of visiting the Art Institute of Chicago to view the African art gallery as part of Professor Susan Gagliardi's Making Meaning in Museums seminar. Our class focused on the arts of Africa, particularly the importance of provenance and curatorial work. I think I can speak for all of us when I say that we were very excited to visit the museum and see everything we learned in class in person. Specifically, we were eager to see how provenance impacted certain objects firsthand and analyze how certain curatorial choices about wall text details and object organization either detract from or add to an exhibition. Being an American-born Nigerian, I was especially excited for the trip because I wanted to experience different approaches to my African heritage. I was eager to see arts of Africa presented as great art in a museum rather than as objects of everyday life.

I started the day at 5 a.m., when I woke up to meet the class behind Carlos Hall at 6 a.m., and ended it at 10 p.m., when our Uber from the airport dropped us off at Emory. It was traveling like I had never done before. Anticipation, reflection, and power naps fueled me throughout the day. After we touched down at Midway, we took a shuttle to downtown Chicago, where we met Dr. Constantine Petridis, curator of African arts at the Art Institute of Chicago, and Dr. Gagliardi, our professor, at a local restaurant. Over lunch, we introduced ourselves and spoke about the contents of the Art Institute's display of African arts. Dr. Yaëlle Biro, associate curator of African arts at New York's Metropolitan Museum of Art, met up with us in the museum's galleries. As Dr. Petridis recently moved to the Art Institute from the Cleveland Museum of Art, he explained to us that his predecessor was responsible for the current arrangement of African arts in the museum. He discussed several

changes he planned to make in the coming months. His intended changes include showcasing worn pieces, like shoes, as objects of art instead of use, diversifying the museum setting by using interactive media, and changing the viewing angles of certain objects. Dr. Petridis's new exhibition opened early in 2019, and I will be excited to see the changes he made to object arrangement, specifically how certain objects were angled in such a way that they could be viewed clearly and without obstruction.

The installation of African arts we saw was divided by

region and showcased sculptures and objects attributed to cultures from across the continent. It focused on objects produced in or before the twentieth century, thus highlighting the art-making of people in both modern and ancient Africa. My favorite piece in the museum's gallery was the boli power object presumably from present-day Mali. When I first encountered this zoomorphic object, curiosity and a sense of mystery overwhelmed me. Dr. Petridis described how the object consists of sacrificial

materials, including animal blood and grains, and symbolized the

layering of knowledge, where only members of the association to which it belonged could view it. He described it as an object that accumulates energy. I felt like this object paralleled the complexity of Africa, where there are many different and unique layers that are unexplored by and mysterious to foreigners.

I am very grateful for the John Howett Travel funding that made this trip possible and for the opportunity to meet different influential professionals in the field of African art history. The experience enriched my knowledge outside of the classroom and offered a different perspective that I would have never encountered otherwise. ■



Emory students visiting **Cloud Gate** by Anish Kapoor aka "The Bean" at Chicago's Millennium Park

Ruth Leys Delivers Heath Lecture

Todd Cronan

Ruth Leys, Henry Wiesenfeld Professor Emeritus of Humanities at Johns Hopkins University, delivered the Heath Lecture in Modern and Contemporary Art on “What Do Mirror Neurons Have to Do with Aesthetic Judgement?” Leys’s lecture was a stringent critique of contemporary claims regarding the uses of scientific analysis for understanding art, a topic that has drawn an enormous amount of interest over the last decade and before. In Leys’s words, “In recent years much speculation and controversy has surrounded the question of the relation of emotional life to mirror neurons. Clinicians have suggested that defective functioning of such neurons may help explain autism while humanistic and other scholars have drawn on scientific findings about mirror neurons to make sense of the empathic responses elicited by works of art, literature, or everyday imagery.” Leys examined “what is at stake in efforts to explain phenomena such as empathy, imitation, and emotional contagion in terms of the automatic actions of mirror neurons in the brain,” and raised the question of whether people can be considered “chameleons” or “resonance machines.” Leys remains among the most considered and



Heath Lecturer Ruth Leys of Johns Hopkins University

probing thinkers on the vexed and fascinating intersection of art and science working today.

Dr. Leys has explored her interests in different aspects of the history of the life sciences, especially the neurosciences, psychoanalysis, and psychiatry; and the early history of the reflex concept, as well as those of the modern concept of psychic trauma and the post-World War II vicissitudes of the concept of “survivor guilt” and its recent displacement by notions of shame. For several years Leys was the Executive Director of the Zanzvil Krieger Mind/Brain Institute at Johns Hopkins. ■

Kress Lecturer Kristensen Gives Seminar on Ancient Pilgrimage

Bonna D. Wescoat



Mount Lykaion

While in Atlanta, Professor Troels Myrup Kristensen of Aarhus University, Denmark, Kress Lecturer for the Archaeological Institute of America, visited Emory to conduct a deeply engaging seminar on the “Kinetic Landscapes of Ancient Mediterranean Pilgrimage,” which addressed mobility and gathering in antiquity. Using the annual Hajj to Mecca as a modern touchstone and starting point, Professor Kristensen considered current theoretical framing of pilgrimage, the range of ideas and necessities that accompanied ancient pilgrimage, and the tension between texts and things in the study of ancient mobility. He focused particularly on the altar atop Mount Lykaion in the Peloponnese, Greece, and the late antique shrine to St. Thekla (Mariamlik) in Selifke, Turkey. ■

Ugochukwu-Smooth Nzewi Returns to Emory

Haley Jones, Graduate Program



Ugochukwu-Smooth Nzewi and Nathan Suhr-Sytsma in conversation

On April 11, 2019, the Emory Art History Department had the pleasure of welcoming back Ugochukwu-Smooth Nzewi for a public discussion, “Art Biennales and Literature Festivals in Africa: Possible Futures?” alongside Dr. Nathan Suhr-Sytsma of Emory’s English Department. Recently appointed curator in the Department of Painting and Sculpture at the Museum of Modern Art, Dr. Nzewi previously held curatorial positions at the Hood Museum of Dartmouth College and The Cleveland Museum of Art. Dr. Nzewi earned his PhD in Art History from Emory in 2013. Dr. Nzewi’s dissertation on the Dak’art Biennale as well as his curatorial work in the 11th Dak’art Biennale in 2014 made him particularly well-qualified to share his knowledge on the subject with the public.

Dr. Nzewi began the conversation by offering a history of the biennale system, which initially followed the pattern of nineteenth-century industrial expositions and exclusively focused on Western art and artists. Over time, biennales have become a global phenomenon, and Dr. Nzewi attributes their rapid proliferation after the 1990s to the influential exhibitions *Magiciens de la terre* (Paris, Centre Pompidou, 1989) and *The Other Story* (London, Hayward Gallery, 1989). Among the new wave of art biennales was the Dak’art Biennale, formed in Senegal’s influential capital city in an effort to continue the spirit of President Leopold Senghor’s First World Festival

of Negro Art in 1966. Dr. Nzewi described Dak’art as Africa’s most prominent biennale, with a commitment to promoting African artists to the international community.

Dr. Suhr-Sytsma continued the discussion by comparing African literature festivals to the phenomenon of African art biennales. Literature festivals such as the Writivism Festival in Kampala and the Bantu Book Festival in Soweto are springing up across the continent and offering new opportunities for African writers to showcase their work. The discussion ended with a provocative question from Dr. Suhr-Sytsma: how will the art world in Africa develop in the future? Considering the emergence of African art fairs, initiatives to improve museum infrastructure and practices, and the growth of an intra-continental art market, Dr. Nzewi appeared hopeful that there is an exciting future ahead for contemporary African art. ■



Ugochukwu-Smooth Nzewi 13PhD was appointed the first Steven and Lisa Tananbaum Curator, Department of Painting and Sculpture, at the Museum of Modern Art, New York, in July 2019. He had previously been Curator of African Art at The Cleveland Museum of Art, where he organized the upcoming exhibition *Second Careers: Two Tributaries in African Art* (October 20, 2019-March 8, 2020) and co-organized, with Emily Liebert, *Àmà: The Gathering Place* (August 2-November 24, 2019), a site-specific commission by Nigerian artist Emeka Ogboh. Prior to that, he was Curator of African Art at Dartmouth College’s Hood Museum. ■

Philip Sapirstein Speaks on Digital Methods of Studying Ancient Greek Architecture

Bonna D. Wescoat

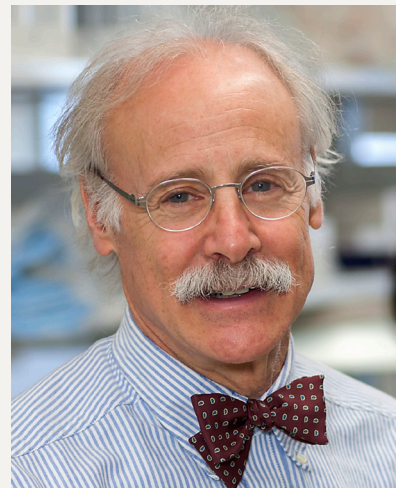
On January 30, 2019, Professor Philip Sapirstein, a leading scholar combining digital applications to the study of ancient Greek architecture, delivered the public lecture “Digital Autopsy and the Temple of Hera at Olympia: Rethinking the Origins of Greek Monumental Architecture.” The audience included Emory students and faculty, Georgia Tech graduate students, members of the Hellenic Studies Program at Georgia State, and a significant number of members of the Greek community in Atlanta. The following day, Sapirstein gave a master class on photogrammetry entitled, “Photogrammetry and 3D Modeling for Archaeological Recording for Buildings and Objects,” attended by students and colleagues from the Emory Art History Department, Emory Center for Digital Scholarship, the Carlos Museum, and the Georgia Tech Graduate Program in Architecture. At the time, Professor Sapirstein held joint appointments in the Art History Department and Digital Humanities Center of the University of Nebraska Lincoln, but he has since joined the faculty of the University of Toronto. ■



Phil Sapirstein's photogrammetry reconstruction of The Temple of Hera at Olympia, Greece

Why I Give

Dr. Marc S. Ernstoff



By supporting the Art History Department at Emory I hope to enhance a liberal education and encourage students to learn how art shapes our world perspective, our understanding of the natural world and to appreciate beauty. I matriculated at Emory in 1970 and was among the first undergraduate students who looked to the eclectic group of Art History professors (Drs. Lyman, Howett, Crelly, and Chambers) for a liberal education and career guidance. Professors and students enjoyed close camaraderie in the temporary WWII wooden facility up the hill from the Woodruff Library, across the street from Hopkins Hall, where the Goizueta Business School is now located. We went to class barefoot with our campus dogs sleeping below our seats during lectures and seminars. Emory's Art History Department allowed me to pursue studies on American Pop Architecture's impact on society and the wonderful intersections of art and science. My art history studies continue to provide me a unique perspective as a cancer physician and researcher, for which I am forever grateful. ■



Visit us at arthistory.emory.edu.



Mellon Fellow Visits Museums at Home and Abroad to Research Ancient Couch Ornaments

Ellen Archie, Graduate Program



Fulcrum attachment in the form of a Mule's Head. © Michael C. Carlos Museum, Emory University. Photo by Bruce M. White, 2006

This summer I had the opportunity to travel for research provided by my 2019 Mellon Fellowship in Object-Centered Curatorial Research. I am considering a pair of ancient Greek bronze couch attachments in the shape of mules' heads (1st century BCE- 1st century CE) at the Michael C. Carlos Museum. Ancient Greeks and Romans reclined on couches for symposia, or drinking parties, and they propped their arms up on the pillow rests to which these objects were attached. Mules are associated with the god of wine, Dionysus, and were therefore appropriate for the symposium, leading the person towards their own Dionysian revelry. Mules, however, though one of the most common among the fulcra attachments, were not the only option: dogs, ducks, and lions were also examples of couch decorations.

While these kinds of couches were made in Greece, they became very popular in the Roman market, sug-

gesting that the owner of such a couch was interested in and knew something about Greek art and culture. In the same way, these objects became popular in European collections of antiquities in the eighteenth and nineteenth centuries, and so my research took me to a number of collections in both Europe and the U.S. The National Archeological Museum in Athens, Greece, and the Musée Archéologique in Nice, France both had examples of couches found in ancient shipwrecks that went down on their way to Rome; these are important for my research as they are from a context of ancient trade. The Walters Art Museum in Baltimore, the Altes Museum, and the British Museum all have examples of objects collected in the eighteenth and nineteenth centuries, interesting for understanding more recent collecting practices. My travels to the Museo Montemartini in Rome and the House of the Ephebe in Pompeii with Carlos Museum curator Ruth Allen allowed me to see a full couch with mules' head attachments that had been buried in a Roman tomb, and the context of a Roman dining room where mules' heads couches were found, preserved by the eruption of Mt. Vesuvius in 79 CE. This summer travel research opened the door to the many different contexts and ways to understand these exciting objects in the Carlos Museum, and I am very grateful for the opportunity. ■



Ellen Archie examining the bronze fulcrum in the form of a mule's head

D. Fairchild Ruggles Speaks on Architectural Patronage in Islamic Spain

Elizabeth Carson Pastan

Dr. D. Fairchild Ruggles of the University of Illinois, Urbana-Champaign spoke to a capacity audience in Ackerman Hall of the Carlos Museum on Thursday, April 4. Ruggles is Professor and the Debra Mitchell Chair in Landscape Architecture, with additional appointments in Art History, Architecture, Medieval Studies, Spanish and Portuguese Studies, the Center for South Asian and Middle East Studies, and Gender and Women's Studies. The number of affiliations she holds begins to suggest the reach of Ruggles' scholarship, although she is primarily identified with the study of Islamic art. Her first book, *Gardens, Landscape and Vision in the Palaces of Islamic Spain*, opened up an entirely new space for the consideration of environmental history, because al-Andalus, also known as Muslim Spain, was such a different terrain from the one its new Muslim occupants had left. In seeking to re-create the landscape of their Middle Eastern homeland, the Umayyad caliphs of Spain committed to the study of agronomy, including crop rotations, fertilization, grafting, and advanced irrigation practices, as well as the production of agricultural manuals. She also explored how the cultivation of



Tree of Pearls mosaic, Mamluk tomb

the Iberian landscape has a lyrical counterpart in verdant poetic visions of pleasure and repose. Indeed, through her explorations of agricultural science, gardens, and poetry, Ruggles is a scholar for whom interdisciplinarity is as essential as a good hydraulic system.

In her evening lecture at Emory, Ruggles spoke about her forthcoming book from Oxford University Press on the innovative architectural patron Shajar al-Durr, a name which translates as "Tree of Pearls," who rose from obscure slave origins to become the sultan-queen of Egypt in the mid-13th century. Shajar al-Durr's name may even conceivably find reflection in the mihrab decoration of the Mamluk tomb she oversaw (pictured). In her colloquium the next day, "Who Built the Great Mosque of Córdoba? On Patronage and Labor," Ruggles considered inscriptions on Islamic monuments, including, most strikingly, some 700 extant signatures—or mason's marks—from the craftsmen who built the Great Mosque of Córdoba. Ruggles thus further explored concepts of patronage, an unusual example of which had served as her case study the night before. Particularly noteworthy were the diverse audiences attending Ruggles' presentations, which included listeners from a range of departments, levels, and interests, drawn by both her reputation and her focus on Islamic art. ■



*D. Fairchild Ruggles, University of Illinois
Photograph by Bill Wiegand*

Tom Hück's Visit with Visual Arts Classes

Linda Armstrong

Emory's visual arts students had the unique opportunity to meet with artist-in-residence Tom Hück during the run of his exhibition *Rival Cuts: Process and Technique in Prints by Tom Hück and Albrecht Dürer* at the Carlos Museum. Students met Hück to discuss his print-making process. In addition, he conducted master classes to instruct the students in the intricacies of making a woodcut.

A few of the student's responses include:

"The images from Tom Hück's woodcuts such as *Electric Baloneyland* aren't exactly endearing; they are highly personal and bold, which make them captivating, unique social commentaries. Despite the stark differences in motifs, Hück's admiration of Dürer is evident in his mind-blowing technical mastery."

"Being able to go 'behind the scenes' and see Tom Hück work was really interesting! It was amazing to watch how he drew out and then carved such tiny, intricate details, and even more fun to be able to try it out ourselves. I really enjoyed the experience!"



Tom Hück, Schwartz Center Artist-in-Residence, teaching printmaking to Emory undergraduates

"After years of studying the old masters, it is inspiring to meet such a vibrant contemporary artist as Tom Hück. I appreciated his willingness to be open about his process and thoughts on the contemporary art scene, and it was exciting to learn different woodcutting techniques from him in a hands-on setting. I found Hück's modern take on this classic medium to be both thought-provoking and amusing." ■

Baker Service Award Presented to Walter Melion

Walter Melion received the 2019 Michael C. Carlos Museum's Woolford B. Baker Service Award for his instrumental role in the growth of two of the Museum's permanent collections: Works on Paper and Art of the Americas. In addition, the selection committee cited Dr. Melion for his contribution as guest curator for two recent Carlos Museum exhibitions: *Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* and *Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt*. To honor Dr. Melion's considerable service to the Museum, a set of five allegorical prints by Johannes Sadeler and his brother Raphael Sadeler were donated to the Museum's collection through the generosity of the Baker Service Award. Printed in Venice in 1597: *Arma* (Armour) and *Litterae* (the Arts) are attributed to Johannes Sadeler, and *Pietas* (Piety), *Venatio* (the Hunt), and *Nuptiae* (Nuptials) to Raphael Sadeler. Each impression shows a personification of a skill deemed desirable in an early modern, humanist ruler. ■



Joseph and Sally Gladden present Walter Melion (center) with the Carlos Museum's 2019 Woolford B. Baker Service Award

Catherine Barth Presents Her Work on Photographer Frederick Sommer at MASHA

Catherine Barth, PhD Candidate

In March 2019, I traveled to Washington, D.C. to present material from my dissertation at the Middle Atlantic Symposium in the History of Art (MASHA). MASHA, organized by the University of Maryland and the Center for Advanced Study in the Visual Arts, invites graduate student speakers from universities across the Southeast to deliver papers at its annual symposium. Despite a blustery windstorm that postponed the symposium in 2018, I was fortunate to be able to fly from Los Angeles to present this year. My talk, titled “Frederick Sommer’s 7 x 9’s,” examined the photographs of Italian-born American photographer Frederick Sommer (1905–1999). In multiple photographs produced during the 1940s–1950s—from landscapes to collage-based works and later paint-on-cellophane negatives—I argue that Sommer’s scaling of prints was an intentional choice, increasing the compositional density of his works and calling attention to his artistic intervention. His photograph *Circumnavigation of the Blood*, for example, measuring just 4 1/16 x 5 11/16 inches, displays a wondrous com-

bination of found, collaged illustrations within a highly confined frame. Feedback from the question and answer session and conversations that followed my talk were extremely helpful to the development of my second chapter, which examines in depth Sommer’s well-known Arizona landscapes and desert pictures. Overall, the symposium was highly engaging and, through conversations with UMD faculty, CASVA members, and my fellow MASHA presenters, I returned to my dissertation with greater clarity, focus, and energy. The trip to Washington also gave me the opportunity to view the robust Sommer collection held at the National Gallery of Art, building on my collections knowledge while serving as preparation for the MASHA presentation. I would like to thank the Art History Department for their nomination, as well as the organizers of MASHA for their flexibility in rescheduling the 2018 symposium and for making this year’s convening such a rewarding, productive event. ■



Catherine Barth at the National Gallery of Art



Visit us at arthistory.emory.edu.



Abrams Family Fund Enables Research on Ancient Gold-Glass Portraits

Rachel Patt, PhD Candidate

Thanks to the assistance of the department's Abrams Family Fund, I traveled to Los Angeles at the beginning of August to conduct research for my dissertation, "Meaning, Materiality, and Pothos in Late Antique Gold-Glass Portraits." The dissertation investigates third-century CE gold-glass roundels bearing portraits of private individuals, putting them into conversation with both contemporary Late Antique sculpted images and the tradition of exquisite portrait miniatures in Roman art. While previous research has discussed these roundels in the context of early Christian archaeology and the catacombs, I consider them as a body of portraiture that has yet to be incorporated into broader Roman portrait studies. By looking at language used in Greek and Latin literature, I explore the connection between the vocabulary of the wondrous and other-worldly and the aesthetic qualities of the gold-glass roundels.

While in Los Angeles, I visited the Getty Villa in Malibu, a museum focused exclusively on the artistic production of the ancient Mediterranean world. Although the Getty Villa does not hold one of the gold-glass portrait roundels on which my dissertation centers, its robust collection of antiquities contains many comparanda for my project. With the help of curatorial assistant Judith Barr and curator Kenneth Lapatin, I was able to examine over a dozen objects in storage, the majority of which relate to my chapter on synchronic and diachronic paradigms of portraiture. These in-



The Getty Villa, Malibu

cluded five marble portraits from the third century, an enigmatic painted portrait of a bearded man from a shrine similar in style and execution to Egyptian mummy portraits, and several intaglio gemstones with portraits. I also had the opportunity to handle two objects that interested me from a materials and production standpoint: a Hellenistic glass gem with gold foil ornament that predates the portrait roundels and is a rare early example

of gold sandwich glass, and a gold-glass medallion depicting an orant, or praying figure, that is actually a late nineteenth-century forgery. I also took advantage of the numerous painted, sculpted, and engraved portraits installed in the galleries that serve as comparanda for the gold-glass roundels and was able to see the special exhibition on the Villa dei Papiri in Herculaneum. This show was a spectacular opportunity to view the bronze and marble statuary from the luxury villa in the Bay of Naples that provided the inspiration for the Getty Villa, some of which had never before left Italy in their multi-millennia existence. ■

Emory Students Enjoy Study Abroad in Rome

Eric Varner

The 2019 Summer Study Abroad Program in Rome had sixteen excellent students from both the Oxford and Druid Hills campuses. Cody Houseman did an outstanding job as program assistant and led most of the students on an optional field trip to Pompeii. The group coped with unusually cold and rainy weather and visited two important exhibitions in Rome, *Emperor Claudius, Messalina, Agrippina and the Shadows of a Dynasty*, held at the Ara Pacis, and *Leonardo da Vinci: Science before Science* at the Scuderie del Quirinale. The Leonardo show was one of a number of international exhibitions celebrating the 500th anniversary of Leonardo's death in 1519. Students also enjoyed the annual *Notte dei Musei* (Night of the Museums), when Roman museums are open into the early morning hours. Winners of the 2019 photo contest can be found on the [departmental website](#). ■



2019 Summer study abroad students with Professor Eric Varner



Visit us at arthistory.emory.edu.



Faculty News

Jean Campbell was a 2018-19 Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, where she enjoyed a sabbatical year dedicated to drafting the chapters of her book on imitative practice and the works of the fifteenth-century Veronese painter Pisanello. During the 2018-19 academic year she presented her work on Pisanello's drawings in a paper entitled "Pisanello and the Precarious Grounds of Invention" as part of CASVA's Colloquium Series. In January of 2019 Dr. Campbell participated as a session chair in the public programming for the exhibition *The Renaissance Nude, 1400-1550* at the Getty Museum in Los Angeles. She was also among the main contributors to the catalogue for that exhibition, which was named one of the best books of 2018 in the *Times Literary Supplement*. Dr. Campbell was invited to contribute to a special issue of the journal *I Tatti Studies in the Italian Renaissance*, interrogating the future of the field and suggesting future fields within Renaissance Studies. Her paper, "Natural History as Model: Pliny's Parerga and the Pictorial Arts of Fifteenth-Century Italy," will appear in print this fall. Having returned to Emory to resume her teaching, Dr. Campbell is offering a new senior-level seminar. The course deals with the representation of "women's work" in European art from the fifteenth through the eighteenth century.

Todd Cronan continued as editor in chief of nonsite.org, a peer-reviewed online journal of the humanities published through Emory. He gave several talks this year: "Reyner Banham's Los Angeles: Inventing a Neoliberal Aesthetic," at the SAAP in New Orleans; for the American Literature Seminar at the Newberry Library, Chicago he presented on "Eames, Wilder, and Total War;" he gave two talks entitled "Matisse's Hands" and "What is Mid-Century Modern?: The Architecture of Richard Neutra and The Eameses" for the Art Matters lecture series at the Santa Barbara Museum of Art. He hosted a seminar on his work at the University of California, Santa Barbara; he presented "Endlessness" as part of the Coelln Symposium at The University of Illinois at Chicago hosted by the College of Architecture, Design and the Arts and the School of Architecture; finally, he gave a keynote at the Marxist Literary Group in Chicago on "Relentlessness: Eisenstein's Modernism." He has completed manuscripts of two books, one on art and politics between the wars on Rodchenko, Brecht, and Eisenstein, and another on California Modern Architecture with chapters on R. M. Schindler, Richard Neutra, the Eameses, and Reyner Banham. In addition, he is currently working on a critical edition of Minor White's photographic daybooks, *Memorable Fancies*, for Princeton University Press. Over the summer, having heard of plans to destroy a historically significant set of WPA period murals painted by Victor Arnautoff in 1936, Cronan co-wrote with Charles Palermo an open letter which was signed by over 600 scholars of the humanities and was picked up by news agencies across the world. The campaign was successful and the murals will not be destroyed.

Christina E. Crawford finished drafting her first book-length manuscript in the summer of 2019; she now waits while *Spatial*

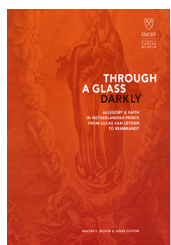
Revolution: Architecture and Planning in the Early Soviet State is under peer review. She co-organized the international symposium "Moscow x Detroit: Transnational Modernity in the Built Environment," on architectural and technical exchanges between the USSR and US in the 1920s and '30s that took place in Ann Arbor in October 2019. A peer-reviewed article on these exchanges, written with fellow architectural modernism scholar Claire Zimmerman, will be published in the journal *Technology and Culture*. Her book chapter "The Case for Saving Socialist Space" was published in the *Research Companion to Landscape Architecture*, edited by Danish landscape architects and scholars Ellen Braae and Henriette Steiner in late 2018. Christina's new research project on Atlanta's Techwood and University Homes, the first federally funded public housing in the US, will be the focus of her scholarly energies in the coming year. A simple first-generation website for the "Atlanta Housing Interplay" project can be found at www.atlhousing.org. Christina was an invited speaker in the Florida Atlantic University School of Architecture's Fall 2019 Lecture Series, and an invited design critic on final reviews at MIT, Harvard, and Georgia Tech Schools of Architecture in Spring 2019. The Architectural Studies Minor under her guidance continues to grow. Christina enjoyed advising multiple architecturally-focused honors theses in the 2018-19 academic year: one on New York City tenement housing (High Honors); a second on post-WWII British social housing (High Honors); and a third that analyzed contemporary mixed-use developments in Atlanta (Highest Honors). She will bring students in her Fall 2019 undergraduate seminar, *Four Walls and a Roof*, through Alabama on a two-day road/field trip to visit the Auburn Rural Studio projects, the new Memorial for Peace and Justice, and Tuskegee University.

Susan Elizabeth Gagliardi's promotion to associate professor took effect in September 2019. During the 2018-19 academic year, Gagliardi pursued research in areas that variously encompass the historical arts of Africa, spatial art history, and technical art history. She contributed to symposia organized by the Clark Art Institute and the Virginia Museum of Fine Arts in the United States as well as by the Institut national d'histoire de l'art in France and RAW Material Company in Senegal. She also presented work at the European Conference on African Studies in Edinburgh, Scotland; the University of the Witwatersrand in Johannesburg, South Africa; and the University of the Western Cape in Cape Town, South Africa. In November 2018, Gagliardi guest-edited a collection of essays focused on the role of individuals in masquerade, published in *Africa*, a leading interdisciplinary African studies journal with international readership. She authored an introduction to the collection and contributed an article focused on women as unseeing audiences of power association masquerades in western West Africa. For the fall of 2019, the Clark Art Institute named Gagliardi its Mellon Network Fellow. While in residence at the Clark in Williamstown, Massachusetts, Gagliardi is working on development of *Mapping Senufo*, the in-progress, born-digital

publication project that she initiated and now co-directs with Constantine Petridis of the Art Institute of Chicago. Gagliardi and Petridis will continue to advance *Mapping Senufo* at the Camargo Foundation in Cassis, France, during the spring of 2020.

During academic year 2018-19, **Lisa Lee** prepared two texts for publication. “Thomas Hirschhorn and the Incommensurable Gesture” takes up Hirschhorn’s decade-long project that juxtaposes graphic images of destroyed human bodies with fashion advertising. The essay addresses the ethics of reproducing and perusing images produced by mobile witnessing. “Movement Moving: Isa Genzken’s Wind and the Problem of Animation” addresses Genzken’s astute, playful, and pop-inflected attempts to counteract sculpture’s solidity. Both texts will appear in scholarly edited volumes in 2019. Lee also drafted the first chapter in her book project on the early work of Thomas Hirschhorn. Lee presented papers at SECAC in Birmingham and at the annual College Art Association meeting in New York. She spoke at the Saint Louis Art Museum. Lee is the recipient of a Clark Art Fellowship for Spring 2020, during which she will be in residence in Williamstown, Massachusetts.

Sarah McPhee served the Art History Department as chair for a third year in 2018-19. In the fall she gave the Emory Williams lecture, “Bernini: Great Works in Marble,” and traveled to Rome to present “Falda’s Map of Rome in Two and Three Dimensions” for the The Frutaz Project/Progetto Frutaz seminar at Notre Dame University’s Rome campus. In the spring she gave a lecture on “Envisioning Baroque Rome” at Columbia University and delivered the paper “The Stratigraphy of Poetic Landscape at the Esquiline Villa” in the IX Corinth Colloquium at Emory. In June she published the article “Falda’s Map as a Work of Art” in *The Art Bulletin* 101, 7-28. In addition to her own work, she and Renée Stein co-wrote a successful Mellon grant in the fall of 2018, funding the department’s graduate Mellon Fellowship in Object-Centered Curatorial Research for another four-and-a-half years. In April, she and Stein co-organized a convening of all 45 partners in the Mellon Graduate Fellowship initiative at Emory. In spring 2019, she and Eric Varner were awarded a Rose Library Faculty Teaching Fellowship to develop a graduate class on “Piranesi and the Antique,” which will be taught in spring 2020. She continues work on her digital project on seventeenth-century Rome, which will be featured in the major Italian exhibition *1000/2000 Immagini di Roma*, scheduled to open at the Castel S. Angelo in 2021.



Walter Melion continues to serve as Director of the Fox Center for Humanistic Inquiry. He published six articles between Spring and Fall 2019, including “*Ut pictura lex*: Jan David, S.J., on Natural Law and the Global Reach of Christian Images,” in *The Nomadic Object: The Challenge of ‘World’ for Early Modern Religious Art*; “*Emblemata solitariae Passionis*: Jan David, S.J.,

on the Solitary Passion of Christ,” in *Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures*; “Neither for Trent nor Against: Faith and Works in Hendrick Goltzius’s Allegories on the Christian Creed,” in *Art and Reform in the Late Renaissance: After Trent*; “Jesuit Illustrated Books,” in *The Oxford Handbook of Jesuits*; “*Quod etiam Ecclesia curat*: Responses to the Tridentine Decrees in Jerónimo Nadal’s *Ad notationes et meditationes in Evangelia*,” in *The Council of Trent: Reform and Controversy in Europe and Beyond (1545-1700)*; and “Hendrick Goltzius’s Method of Exegetical Allegory in his Scriptural Prints of the 1570s,” in *Emblematica: Essays in Word and Image 2* (2019). He also co-organized the exhibition *Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt* (Michael C. Carlos Museum), for which he was primary author of the catalogue. He gave more than a dozen lectures—conference, public, and invited. He is president of the Sixteenth Century Studies Society and Conference. In August 2019 he was recipient of the Woolford B. Baker Service Award from the Michael C. Carlos Museum.

In her role as coordinator of the department’s introductory art history course, **Linda Merrill** designed a new format for ARTHIST 101 and 102—retitled Art | Culture | Context—intended to attract students from across the university and to equip them with a foundational knowledge of the discipline. The revised guidelines went into effect in August, and the outlook for the course is promising. As director of undergraduate studies, Merrill has also worked with faculty and students to develop two new concentrations within the major: the Visual Arts concentration, which allows students to apply several studio art classes to the major, and the Museums concentration, which incorporates an art-world internship and a suite of classes concerning collecting ethics and exhibition practices. She is teaching a course this fall on American art of the Civil War era that features a field trip to the Atlanta Cyclorama, recently moved, restored, and installed at the Atlanta History Center. Over the summer, Merrill met with colleagues and conducted research at the University of Glasgow, which holds the largest collection of papers pertaining to the artist James McNeill Whistler, and at the British Library in London.

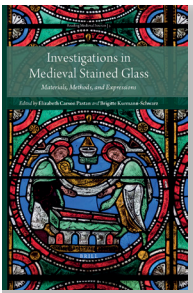


Rune Nyord’s edited volume *Concepts in Middle Kingdom Funerary Culture* was published by Brill (in the series *Culture and History of the Ancient Near East*), including his introduction to the volume and a chapter on the ancient Egyptian “soul”-concept of *ka*. Also appearing over the last year were a book chapter on “The Divine Beard in Ancient Egyptian Religious Texts,” a book review on ancient Egyptian concepts of anger, and an “exhibit” of an ancient Egyptian fertility figurine in a volume on concepts of reproduction through the ages. He gave several local talks at the Carlos Museum and elsewhere

Faculty News

at Emory University, in addition to presentations at the annual American Research Center in Egypt meeting in Alexandria, VA, and at conferences at the Free University Berlin and Johannes Gutenberg-Universität Mainz. Over the summer, he completed the manuscript of his book project *Seeing Perfection: Ancient Egyptian Images beyond Representation* for Cambridge University Press, on the topic of which he is also teaching a graduate seminar in the fall semester of 2019.

Megan E. O'Neil was in residence at the Bard Graduate Center in Spring 2019, where she worked on a book manuscript, *The Lives of Ancient Maya Sculptures*, which explores ancient Maya practices of sculptural creation, resetting, destruction, burning, and burial. Professor O'Neil also finished another manuscript that explores five centuries of the history of engagement with the ancient Maya civilization, from the writings of 16th-century explorers to 21st-century museum exhibitions and Hollywood films. Her recent publications include an essay on an ancient Maya painted cave in Guatemala, published in Mexican artist Pablo Vargas Lugo's book, *Naj Tunich* (Turner, 2019); an essay on Maya iconoclasm, in the Mexican journal *I-Stor*; and an essay on Maya codices and codex-style ceramic vessels in the Getty Museum's richly illustrated *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts* (Getty Museum, 2019). Dr. O'Neil is a faculty participant in the Andrew W. Mellon Grant for Pathways in the Humanities at Emory, for which she is developing a new course, "Histories and Ethics: Indigenous Arts of the Americas in Museums," which will be part of the Art History with Museums Concentration major and draws on her research in the history of collecting and display of the art of the ancient Americas. In November 2019, she will deliver the keynote lecture, "Good Pieces in Sight: The US Market in Mesoamerican Antiquities circa 1940," for the Collecting Mexican Art before 1940: A New World of American Antiquities symposium at the Getty Center in Los Angeles.



Elizabeth Pastan's anthology, *Investigations in Medieval Stained Glass: Medium, Methods, Expressions* (Brill, 2019), which she co-edited with the Swiss scholar Brigitte Kurmann-Schwarz, appeared in July of this year. The book publishes the work of twenty-six scholars in the field from this country and abroad, including Pastan and Kurmann-Schwarz, with an emphasis on methods of the study of stained glass. The year also saw the publication of the Pastan's study entitled "'Familiar as the Rose in Spring': The Circular Window in the West Façade of Saint-Denis" in the medieval studies periodical *Viator* on what is believed to be the earliest extant rose window of c. 1140. Pastan's presentations last year include a talk on representation of the Monstrous Races in the rose window of Lausanne for the Southeastern Medieval Association conference in Nassau, in the Bahamas; an investigation of

the inventory of Bayeux Cathedral for the College Art Association in New York; a presentation on Panofsky's Gothic Architecture and Scholasticism for the Iconologies conference in Krakow, Poland; and "Restoring Chartres Cathedral" for the Europe and Beyond faculty research series at Emory. Each of these presentations focused on an aspect of her forthcoming book on early Gothic rose windows, which she will be writing this year as a Senior Research Fellow at Emory's Fox Center for Humanistic Inquiry.

Renée Stein presented "Perspectives on the Evolution of Cultural Heritage Technical Research within a University Art Museum" at the Association of Academic Museums and Galleries Annual Meeting. She became Chair of the American Institute for Conservation's Education and Training Committee. With Dr. Sarah McPhee, she co-authored the successful renewal of the Mellon Fellowship for Object-Centered Curatorial Research, securing funding for this program through June 2023. She also created a project website on the treatment of the Carlos Museum's Indian painting of the *Jain Cosmic Man*, featuring imaging and analysis accomplished with students in the 2018 Technical Art History course.

Eric Varner recently participated in the "New Perspectives on Late Antique Recycling" workshop held in September at the Norwegian Institute in Rome. The international workshop included specialists in ancient Roman re-use and recycling. Varner's talk, "Rethinking Recycling: Revitalizing Roman Portraits in the Third Century" will be published together with the other workshop proceedings in the next 2020 volume of *Acta ad archaeologiam et atrium historiam pertinentia*. In May, Varner led sixteen students on the Art History Summer Study Abroad program in Rome. During the summer Varner also continued his research for the digital modeling projects at the Galleria degli Uffizi in Florence and the Farnese Collection in the Museo Archeologico Nazionale in Naples.

High points for **Bonna D. Wescoat** this year included leading the scholars of the Getty Connecting Art Histories program, "Beyond the Northern Aegean," from northern Greece, up through the Balkans to the Black Sea, and across central Bulgaria (see article, p. 6); excavating in the Sanctuary of the Great Gods; delivering the annual Open Meeting lecture at the American School of Classical Studies in Athens for 2019 (Thessaloniki and Athens); and celebrating the final year of collaboration with the Université Bordeaux Montaigne, through the Partner University Fund of the French American Cultural Exchange (FACE) Foundation with a joint colloquium at the Archaeological Institute of America Annual Meeting in San Diego. With Samothrace team members Arya Basu, Ian Burr, and Vincent Baillet, she participated in the Getty-sponsored institute, Advanced Topics in Digital Art History: 3D (Geo) Spatial Networks. ■



Visiting Fulbright Brazil Distinguished Chair
Dária Jaremtchuk, São Paulo University

Visiting Scholar

Dária Jaremtchuk, Professor of Art, Literature and Culture in Brazil and History of Art, São Paulo University, served as visiting Fulbright Brazil Distinguished Chair in the Art History department this year. She is currently researching the relocation of Brazilian artists during the Brazilian military dictatorship and the relationship between art and politics in the 1960s and 1970s. In the spring semester, 2019, Professor Jaremtchuk taught a popular graduate seminar, Brazilian Contemporary Visual Art. ■

Undergraduate News

Honors Class of 2019

Graham Stopa was awarded High Honors in Art History in December 2018 for his thesis “Monumentality and Mortality: Mussolini’s Piazza Augusto Imperatore,” written under the direction of Eric Varner. The department awarded three degrees with honors in spring 2019: **Anna Braxton** (Art History major, Architectural Studies minor) earned High Honors for “The London Council Flat through Triumph & Tragedy” (Christina Crawford); **Julia Ditkoff** (Art History major, Architectural Studies minor), High Honors for “A Spatial History of Tenement Housing on the Lower East Side (1850-1940)” (Christina Crawford); and **Caroline Scheving** (Art History major, English minor), Highest Honors for “The Dolls and Daughters of Frank Weston Benson” (Linda Merrill). In addition, **Anna Glass** (Anthropology and Art History double major) was awarded High Honors in Anthropology, and **Joshua Buksbaum** (Biology and Art History double major) earned High Honors in Biology.

Dorothy Fletcher Paper Prize 2019

Olivia Chang 19C (International Studies, Art History minor) and **Parth Goyal** (‘20, Art History and History) shared the 2019 Dorothy Fletcher Paper Prize. Olivia’s prizewinning paper was titled “In Search of Modern Classicism: The Shared Inspiration of Atlanta Freemasons and Hitler’s Third Reich,” and Parth’s was “The Art of Amrita Sher-Gil: Towards a National Identity for Post-Colonial India.”

Awards

Rizky Etika (‘20, Art History and Arabic) received the Halle Global Research Fellowship, allowing her to travel

to Morocco to conduct research for her honors thesis. **Bethany Greene** (‘20, Economics, Architectural Studies minor) was awarded honorable mention for the 2019 Alan Rackoff Prize for Undergraduate Research for her paper “An Unexpected Pairing: The Villa Muller and Canon Chapel.” **Honoka Nakamachi** (‘20, Art History, Architectural Studies minor) was inducted as a junior into Phi Beta Kappa. **Caroline Scheving 19C** received a grant from Emory’s Undergraduate Research Program to conduct research for her honors thesis at the Peabody Essex Museum in Salem, MA. **Jennifer Wang** (‘20, Neuroscience and Behavioral Biology and Economics, Architectural Studies minor) won the Elizabeth Long Atwood Undergraduate Research Award for “Cities within Cities: A Comparison of Rockefeller Center and Peachtree Center.”

Presentations

Dana Kahn (‘22), **Anna Connolly** (‘21, QSS and Art History), and **Tiera Ndlovu** (‘21, History and Art History) presented papers in March 2019 at the annual Undergraduate Art History Research Forum held at the University of West Georgia in Carrollton.

Mellon Summer Academy and Curatorial Fellowship

Faith Kim (‘21, Art History, Philosophy minor) and **Adeja Sterling** (‘21, Art History) were selected to attend the Mellon Summer Academy at the High Museum of Art. Adeja was subsequently awarded the 2019 Mellon Undergraduate Curatorial Fellowship, which **Kayla Gaskin** (‘20, Art History), was awarded in 2018.

Undergraduate News

Summer 2019

Fabliha Anam 19C (Chemistry and Art History) participated in the TRACE program in Italy. **Jordan Taylor Chapman 19C** (Art History) spent the summer in Samothrace with Professor Wescoat. **Miriam Cherribi** ('21, Art History) participated in Prof. Varner's Study Abroad program in Rome, then went to Morocco to work with the non-profit Mayshad Foundation. **Parth Goyal** ('20) attended the Havner Curatorial Internship Program at the Crystal Bridges Museum of American Art. **Hannah Middlebrook 19C/BBA** (Art History) was an Andrew Mellon Intern at the Carlos Museum, organizing a reading of *The Iliad*. **Honoka Nakamachi** ('20, Art History, Architectural Studies minor) interned with Goodpath, a Japanese design firm, as the company blog writer, and with Comexposium Japan K.K., an event organizing firm, as a graphic designer. **Adeja Sterling** ('21, Art History) was an editorial intern for *Art Papers* and a collections intern at MOCA GA. **Graham Stopa 19C** (Art History) continued his internship in the African Art department of the High Museum of Art. **Jennifer Wang** ('20, NBB and Economics, Architectural Studies minor) studied abroad on the Emory NBB program in Paris. **Alice Zheng** ('21, Art History and American Studies) was a curatorial intern at the Whitney Museum of American Art in New York City. **Justine Zimmerman 19C** (Art History) worked as a camp counselor and traveled in France.

Class of 2019: Graduate and Professional School

Fabliha Anam (Chemistry and Art History) is pursuing an M.S. degree in Medical Physiology at Case Western Reserve University. **Olivia Arboneaux** (Ancient Mediterranean Studies and Art History) is attending law school at Boston University. **Joshua Buksbaum** held a summer internship at the Hospital for Special Surgery in New York City and is now attending medical school at SUNY Downstate College of Medicine. **Jordan Taylor Chapman** has been accepted into the Master's program in International Conflict Studies at King's College, London. **Saba Hossain** (Biology and Art History) has begun an MA program in Biology and will eventually apply to dental school. **Olivia Salmone** (Art History, Linguistics minor) is in law school at Boston College. **Olivia Chang** (International Studies, Art History minor) is in the Graduate Training Program at Christie's New York.

Class of 2019: Employment

Devon Becker (Physics and Art History) is working at the Whitespace Gallery in Atlanta. **Jordan Taylor Chapman** (Art History) is working for Carolyn Bourdeaux, a candidate for Georgia's 7th Congressional District in the U.S. House. **Jenna Grace Cooper** (Art History), upon complet-



Anna Connolly and Dana Kahn at the Undergraduate Art History Research Forum, University of West Georgia

ing the Buying and Merchandising Executive Development Program at Macy's New York, will begin work as an Assistant Buyer; she plans to continue writing freelance for *Atlanta Magazine*, covering fashion, lifestyle, and interior design. **Julia Ditzkoff** (Art History, Architectural Studies minor) is working in Client Services at Sotheby's New York. **Olivia Fisher** (Art History) is an administrative assistant with AFLAC in Chicago. **Ariel Dames-Podell** (Political Science and Art History) is working as a Research Analyst at HRA Advisors. **Emily Dean** (Art History, Architectural Studies minor) is an AutoCAD drafter for Klar & Klar Architects Inc. in Tampa and plans eventually to pursue a Master's in Architecture. **Riley Horne** (Art History) is an associate auctioneer for Park West Cruise Ships. **Emma Jost-Price** (Art History and Anthropology) began a clinical research position at Tufts University in May. **Jon Regenold** (Chemistry and Art History) is a Research Specialist at Emory University School of Medicine, Department of Surgery. **Caroline Scheving** (Art History, English minor) is working full-time in the Law Library of Belmont University and part-time as a Historic Interpreter at Belmont Mansion in Nashville; she intends to apply eventually for a Master's program in library science. **Anya Shikhman** (Art History) is a gallery assistant at the Gogolian Gallery in New York. ■

Undergraduate Alumni News



Will Partin 13C (Art History, Music minor) finished his Master's in History of Art at UNC- Chapel Hill, where he wrote his thesis on the use of prosthetics in French art during the inter-war period. Thereafter, he transferred to the Department of Communication, where he now researches the growing role of information technology firms (Apple, Amazon, Google, etc.) in the cultural industries, especially video games. He is currently writing his dissertation on the development of the esports industry since 2010 and has been published in *Surveillance & Society* and *Social Media + Society*. Outside of school, he maintains an active life in popular writing, authoring features on technology and culture for publications like *Rolling Stone*, *Vice*, *Jacobin*, *Variety*, and *The Atlantic*. In 2019, his first book, a reference guide for competitive gaming co-authored with live-streamer Tyler "Ninja" Blevins, was published by Random House and featured on The Tonight Show Starring Jimmy Fallon. His favorite artist is still Matisse. ■

Lisa Boutin Vitella 04C (Art History), who received her MA and PhD from the University of California, Los Angeles, is Assistant Professor of Art History at Cerritos College in Los Angeles County.

Jessica Kreps 07C (Art History, Political Science minor) is a partner at the New York branch of the gallery Lehmann Maupin.

Alexandra Morrison 07C (Art History and French) received her PhD from Yale University in the History of Art in May 2018. Her dissertation, "Copying at the Louvre," received Yale's John Addison Porter Prize. Based in France, Alexandra is working with the Louvre to develop a digital humanities project related to her dissertation.

Rebecca Pedersen 11C (Art History and Chemistry) wrote her Honors thesis at Emory on Bernini, earned an MA in History of Art at the Courtauld Institute of Art in London, then went to medical school at the University of Texas. She is now a practicing physician in Dallas.

Andrew Sears 11C (Art History), who is working on a PhD in Art History at Berkeley, received the David E. Finley Fellowship at CASVA, encompassing the years 2018-21. He is currently based in London and writing a dissertation on "Saints and the Market: Reliquaries and Urbanism in Medieval Cologne." His travels—including Cologne, Aachen, Xanten, Roermond, Maastricht, Mechelen, and Brussels—have followed the market routes he is exploring. He is currently writing a chapter on the wooden reliquary busts of St. Ursula and the Eleven Thousand Virgins, involving material that he first encountered while writing his Emory Art History honors thesis.

Anda Lopazan 12C (Art History, French minor), an attorney specializing in Intellectual Property and Criminal Law, is Director of Volunteer Services at Georgia Lawyers for the Arts. Anda became interested in combining art and the law as an Emory student, when she wrote an Honors thesis on forgery.

Rebecca Levitan 13C (Art History) is on a fellowship in Athens while wrapping up her Berkeley dissertation on the Pasquino sculpture.

Caitlin Ryan 13C (Anthropology and Art History) is a PhD candidate in Art and Archaeology at Princeton University, where she is currently completing a dissertation entitled "Documents of Social Life: Photography, Culture, and the Left in France, 1933-1939." Her research has been supported by numerous awards, including a Chateaubriand Fellowship in the Humanities, a Josef Breitenbach Fellowship from the Center for Creative Photography, and a Joan and Stanford Alexander Award from the Museum of Fine Arts, Houston. Her essays have been published in the *Canadian Art Review/Revue d'art canadienne* (2019) and *Clarence H. White and His World: The Art and Craft of Photography* (Yale University Press, 2017). Most recently, Caitlin has been working as a research assistant for an upcoming exhibition on *Life* magazine organized by the Museum of Fine Arts, Boston, and the Princeton University Art Museum, for which she also contributed a catalogue essay on celebrity culture and photography in *Life*.

Madeline Drace 15C (English and Art History) completed an MA in Art History at Tufts University and is currently working as Sales Director at Boyd Satellite Gallery in San Francisco.

Ekaterina Koposova 17C (Art History, Anthropology minor) will enter the doctoral program in Art History at Yale University next fall. In the meantime, she is enjoying her work in Atlanta at Fragomen, Del Rey, Bernsen & Loewy, an international law firm that focuses on global immigration law.

Albertine Wei-An Lee 17C (Art History, East Asian Studies minor) is attending law school at the University of Southern California.

Karuna Srikureja 17C (Art History) was recently appointed Associate Asian Art Interpretive Specialist at the Denver Art Museum.

Graduate Student News

Ellen Archie was awarded the Mellon Fellowship in Object-Centered Curatorial Research this year to study a pair of mule's head fulcra attachments at the Michael C. Carlos Museum. She spent the summer and fall traveling to a number of sites in Europe and within the United States examining similar objects.

Catherine Barth completed a 2018-2019 graduate curatorial internship at the J. Paul Getty Museum in Los Angeles. Catherine helped to curate an exhibition entitled "True Grit: American Photographs from 1900-1950" and catalogued works by Frederick Sommer, the subject of her dissertation, in the Getty's collection. In March 2019, she presented material from her first chapter at the Middle Atlantic Symposium in the History of Art. With Getty funding she traveled to the Princeton University Art Museum and Bruce Silverstein Gallery in New York, to conduct dissertation research. Additional research trips took her to the San Francisco Museum of Modern Art and the Frederick Sommer Foundation. She made an initial visit to the Sommer Foundation in May 2018 and returned in May 2019 to study books from the photographer's original library and visit points at the Grand Canyon where he photographed. Catherine was awarded a grant from the Princeton University Art Museum and returned to Princeton to research in the Minor White Archive in July 2019, exploring the crucial relationship between photographers Sommer and White. This academic year, Catherine received a travel grant to support her research through the Art History Department, funded by the Henry Luce Foundation.

Last November, **Cecily Boles** was a guest lecturer for Dr. Alessia Liroso's undergraduate Fashion Studies seminar, Fashion through History, for the department at the Sapienza University of Rome. The lecture, entitled "Dressing for Eternity: Clothing Choices in Early Modern Catholic Women's Funerary Portraits," discussed women's dress in Roman Baroque funerary monuments.

Nicole Corrigan organized and helped moderate three panels in June at the International Medieval Congress at Leeds entitled "My Precious: Precious Objects in the Middle Ages I-III" and presented a paper entitled "Statue as Reliquary: Silver Statues of the Virgin in Medieval Castile, León, and Navarre." She also presented a paper entitled "Between the Page and the Statue: Illuminated Manuscripts and the Medieval Cult of the Virgin" at the colloquium organized for the exhibition *The Materiality of Devotion* at Pitts Theological Library. She received the Anne and Bill Newton Fellowship at the Stuart A. Rose Manuscript, Archives, and Rare Book Library for 2019-2020.

Ashley Eckhardt spent the 2018-2019 academic year in residence at the American School of Classical Studies at Athens (ASCSA) as the Jacob Hirsch Fellow. While in Greece, she presented "Digitizing the Deities: Reconstructing Hellenistic Cult Statues and Their Temples with Three-Dimensional Models" at the Digital Humanities and Ritual Space, Unlocking Sacred Landscapes (UnSaLa) Network

International Meeting in Rethymnon, Crete, for which she received an UnSaLa Network Award. She also presented a case study from her dissertation in a talk entitled "Modeling the Mistress: A Re-examination of the Lykosoura Cult Statue Group" delivered at the ASCSA. To facilitate her research while in Greece, Ashley was also awarded the Paul Rehak Memorial Traveling Fellowship by the ASCSA. Thanks to the generous funding of a Council of American Overseas Research Centers' (CAORC) Multi-Country Research Fellowship, Ashley spent the summer of 2019 at the American Academy in Rome and the American Research Institute in Turkey. For the 2019-2020 academic year, Ashley has been named the inaugural Hesperia Fellow by the ASCSA Publications Office.

Haley Jones published a review for the exhibition *Universal and Sublime: The Vessels of Magdalene Odundo* in the Spring 2019 issue of *African Arts*, which she co-authored with fellow graduate student Elizabeth Caris. She also traveled to South Africa during the summer, where she completed eight weeks of intensive isiZulu lessons at the Durban Language Center.

Kelin Michael co-curated an exhibition for the Pitts Theology Library with Emma de Jong and Dr. Sarah Bogue titled *The Materiality of Devotion: From Manuscript to Print* (December 2018-March 2019). They received grants from the Mellon Humanities PhD Interventions Project and Laney Graduate School's New Thinkers/New Leaders programs to organize an associated symposium. Kelin delivered a paper at this symposium titled "The Transition of Material: Hrabanus Maurus's *In honorem sanctae crucis* as Manuscript and Printed Book." Kelin also helped compose the accompanying published exhibition catalogue. In October 2018, Kelin gave a talk titled "At the Edge of Orthodoxy: Hrabanus Maurus's *In honorem sanctae crucis*" for Emory's Medieval Roundtable Series. She also presented a paper titled "The Role of Hrabanus Maurus's *In honorem sanctae crucis* in the Crisis of the Carolingian World" at the 2019 International Conference on Medieval Studies in Kalamazoo, MI. Kelin received a 2019 Mellon Fellowship in Object-Centered Curatorial Research and has since traveled to New York, Baltimore, London, and Madrid to complete research. This summer, Kelin participated in Middlebury College's Immersive German Program with the help of a Samuel H. Kress Fellowship. She also had a chapter titled "Style, Composition, and Subject Matter: Joseph Henry Sharp and the Influence of European Artistic Training" published in Peter Hassrick's 2019 book *The True Spirit of the West: The Life and Art of Joseph Henry Sharp*.

Rachel Patt was awarded the David E. Finley Fellowship from the Center for Advanced Studies in the Visual Arts (CASVA)—National Gallery of Art to support her dissertation research. She will spend two years living in Rome, researching and writing her dissertation, "Meaning, Materiality, and Pothos in Late Antique Gold-Glass Portraits," where she is affiliated with the Bibliotheca Hertziana and the American Academy in Rome. She also received a scholarship from the Walter Read Hovey Memorial Fund of the Pitts-

burgh Foundation, which will underwrite a trip to Paris to see one of the gold-glass portrait roundels, and the Abrams Family Fund, which enabled her to travel to Los Angeles for further research.

Courtney Rawlings was awarded the Henry Luce Foundation American Art Dissertation Research Award. The funds have supported her archival research in Los Angeles and Santa Barbara, California. Later this year Rawlings will use the funds to continue her research in San Francisco, New York, and Ithaca.

Kimberly Schrimsher has been named an assistant professor at Northern Virginia Community College. She will be teaching “History and Appreciation of Art.”

Claire Seidler participated in the “Getty Connecting Art Histories Initiative: Beyond the Northern Aegean,” during which she trav-

eled through Northern Greece and Bulgaria with a group of multinational scholars. Claire spent her first full season on Samothrace working on the roof tiles of the Stoa.

At the 2019 annual meeting of the Renaissance Society of America, **John Witty** presented research for the second chapter of his dissertation on a panel he co-organized with Stanford PhD candidate Danny Smith. The panel was entitled “Space, Place, and Presence in the Trecento: Representing Three-Dimensionality Before the Era of Perspective” and the paper “Making the Past Present: Viewers, Frames, and Representation in the Workshop of Paolo Veneziano.” In July, John participated in the Mellon Summer Institute in Vernacular Paleography at the Newberry Library. As the Anne L. Poulet Curatorial Fellow at The Frick Collection, he is currently working on a focused exhibition related to his dissertation that is scheduled for 2021. ■

Graduate Student Alumni News

Angi Elsea Bourgeois 03PhD was named the Dean of the College of Architecture, Art, and Design at Mississippi State University on July 1, 2018. Prior to being named Dean, Angi served the Department of Art as its Head from 2014-2018 and was promoted to the rank of Professor in 2016. The College of Architecture, Art, & Design comprises the School of Architecture, Department of Art, Program of Building Construction Science, and the Program of Interior Design.

Sheramy Bundrick 98PhD, professor of art history at the University of South Florida St. Petersburg, published her latest book, *Athens, Etruria, and the Many Lives of Greek Figured Pottery*, as part of the Wisconsin Studies in Classics series for the University of Wisconsin Press. In April 2019, she presented a lecture titled “Athens, Etruria, and the Entanglements of Ancient Greek Vases” at the Institute of Fine Arts, New York University.

Peri Klemm 03PhD is professor of art history at California State University, Northridge. This year Peri was elected president of the Arts Council of the African Studies Association. She serves as editor of African art for the Smarthistory/Khan Academy. She also serves on the editorial board of *African Arts* journal and the council of the African Studies Interdisciplinary Minor Program. She has given presentations at the University of Ghana and the San Diego Museum of Art. Her book on Oromo women’s arts in Ethiopia is currently in print production with The Red Sea Press.

Suzanne (Spencer) Noruschat 05PhD is Southern California Studies Specialist in Special Collections at the University of Southern California, where she has overseen the Regional History Collection since 2017. Previously, she was the architectural records archivist in Manuscripts and Archives at Yale University Library and processed design records at the Getty Research Institute in Los An-

geles. She received the MLIS from the University of California Los Angeles in 2011 and the PhD in Art History, with a specialization in modern architecture, from Emory University in 2005. She has held leadership positions with SAA’s Design Records Section and is on the Program Committee for the 2019 SAA Annual Meeting.

Ugochukwu-Smooth Nzewi 13PhD see page 13.

Jennifer Palinkas 08PhD continues to work as an editor with the University of Chicago Excavations at Isthmia (since 2014), and travels to Isthmia each summer for that work. She is also the Development Coordinator for The Highlands School in Bel Air, MD, a K-12 independent school for students who struggle with language-based learning differences. She started as a teacher, and has recently moved into this new position.

Meghan Tierney 16PhD has been appointed to a tenure-track position at Ursinus College, Collegeville, PA, where she will be teaching her specialty, the art of the ancient Americas and Latin American art, as well as contributing to Museum Studies classes and the Latin American Studies program.

Susan Todd-Raque 93MA curated the exhibit *Rusty Miller: The Compassionate Eye of Forgotten Atlanta* for the City of Atlanta’s Gallery 72. The exhibit was noted as one of the highlights in 2018 by ArtsATL.com. Fifteen of Miller’s images were purchased by the City of Atlanta for their permanent collection and now hang in the office of the Mayor of Atlanta. In addition, Atlanta Celebrates Photography, the nonprofit arts organization she co-founded in 1998, celebrated its 20th year last fall. She was also chosen as one of ten curators for an upcoming book about contemporary art in Atlanta. ■

2018 – 2019 DONORS

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

Abrams Foundation, Inc.
Mr. Alan R. Abrams
Dr. Ann Uhry Abrams
Mr. James Andrew Abrams
Mrs. Mary Archer Abrams
Mrs. Ana Aguilera-Kaufman
Amini Family Fund
Ms. Lindsay Michelle Amini
Dr. Bijan Amini
Dr. Mary Alice Amini
Ms. Deborah Baker
The Benevity Community Impact Fund
Ms. Li Hsuan Chen
Mrs. Dorothy Downs

Dr. Marc S. Ernstoff
Dr. Mark Farnham
FTI Consulting Inc. Matching Gift
Mr. Samuel Young Galloway
Dr. Franklin Bailey Green
Ms. Eleanor Graham Hand
Dr. Jane E. Howard
Dr. Lawrence Mathew Kaufman
Mr. Daniel Lynn Ledford
Marc S. Ernstoff Trust
Mr. Thomas Hugh McGlade III
Ms. Starlyss T. McSlade
Mrs. Denise Smith Mesnik
Nicholas J. Pissaris Foundation
Mr. Nicholas John Pissaris

Dr. David W. Raque
Romeyn Designs Inc.
Dr. Carlyn G. Romeyn
Mr. Steven E. Romeyn
Mr. Adam Rothenberg
Mrs. Jessica S. Rothenberg
Ms. Caitlin Elizabeth Ryan
Dr. Lawrence A. Scheving
Mr. Andrew James Shulman
Dr. Mark A. Singer, D.M.D.
Mrs. Susan Todd-Raque
Ms. Maria Kathryn Weber
Dr. Bonna Daix Wescoat

Endowed Gifts

Rhoda Barnett Bernstein – John Howett Travel Fund for Advanced Undergraduate Seminars in Art History
Kay Corinth and Mary Sargent – Lovis Corinth Endowment
Dana Ruben Rogers and Greg Rogers – David Heath Lectures in Modern + Contemporary Art
Brian Winterfeldt – Dr. Gay Robins Art History Scholarship Endowment

Art History Alumni Information Request

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

Name and graduation year _____

Address _____

Current educational/career status or other information, including memories of the department that you would like to share in 2019, our 54th 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.

Make a Gift

If you would like to make a gift to the Department of Art History, please visit [the Give to Emory website](#). There, you can choose to make a gift to one of our endowed funds:

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

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

Visit us at arthistory.emory.edu.

