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NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY

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Letter from the Chair

Greetings in this 56th year of Art History at Emory



Art History faculty



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Dear friends, It is wonderful to be back on campus! In Carlos Hall, Woodruff Library, the Schwartz Center. After a year of remote learning on Zoom, it feels great to stroll the Quad, feel the sunshine, and chat in armchairs beneath the pecan trees. We are still wearing masks and using hand sanitizer, but spirits are high and COVID numbers very low. The Art History Department has proved enormously resilient during the past eighteen months. Our students, faculty, and staff migrated to digital platforms

with surprising ease and imagination. We continued to hold classes, conferences, and symposia, to host speakers, office and happy hours, PhD exams and graduation ceremonies with apparent seamlessness. But, it is good to be back in person.

The past year has brought us vicissitudes of all kinds. The autumn began in sadness. In September we lost one of the pillars of the Art History Department, Clark Poling, at the age of eighty. Clark taught at Emory for thirty-three years, serving as professor and mentor, chair of the Art History

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Letter from the Chair continued from page 1

Department, director of the Michael C. Carlos Museum, and Faculty Curator of Works on Paper. He was a leading scholar who organized exhibitions and published on Kandinsky, Surrealism, and Contemporary Art. Clark cared deeply about the future of the arts at Emory and his voice was critical in the decision to hire a world-renowned architect to design the Carlos Museum. After his retirement and a sojourn in California, Clark continued to be much involved at Emory through the Emeritus College and could often be found in the galleries and in the audience at events in the Carlos. Clark will be sorely missed by those who had the good fortune to know him.

The year has also brought joy and celebration. The spring saw the graduations of twenty-seven Art History majors, three Art History minors, and four Architectural Studies minors. In virtual ceremonies, we also bestowed hoods on three newly minted Ph.Ds. Our graduate program is thriving. This fall we welcomed six new students: Raquel Belden, Tori Burke, Nathan Goldberg, Tyler Holman, Iain MacKay, and Ketty Mora, in fields ancient to modern. Rachel Patt represented Emory at the Middle Atlantic Symposium in the History of Art where she presented work from her dissertation on Roman gold-glass portraits; Abbey Hafer and Carlos Museum Curator Andi McKenzie co-curated an exhibition at the Carlos, focused on the eighteenth-century architect and etcher Giovanni Battista Piranesi, which brought together bound volumes and loose prints from the Rose Library and Museum collections; three 2020 Mellon Fellows in Object-Centered Curatorial Research completed their projects at the Carlos and the High Museum of Art and four new fellows were named for 2021. Finally, graduate student Margaret Nagawa and undergraduate Zimra Chickering continued to probe issues confronting us as art historians through their highly successful conversational gatherings known as, 'Art Circles.'

Among the highlights of faculty news, Professor Bonna Wescoat was named Interim Director of the Michael C. Carlos Museum for the current academic year, and will move on to Greece next summer to take up a prestigious three-year appointment as Director of the American School in Athens. As faculty curator, Megan O'Neil brought the exhibition *Each/Other* from Denver to Emory this fall, reinstalling and reconceiving it while weaving the collaborating artists into the life of the campus. Dana Haugaard received the Edge Award from the Forward Arts Foundation and had a solo exhibition of his work at the Swan Coach House Gallery. In August, we were delighted to welcome Katherine Harrington, Visiting Assistant Professor of Greek Art and Architecture, and Atlanta-based artist Masud Olufani as the inaugural Emory Arts Fellow. Olufani gave a stimulating public lecture this fall, is working in his campus studio, and teaching for our Visual Arts Program. In October, we were finally able to welcome Reinert Skumsnes, Visiting Scholar in Egyptian

Art, whose arrival was delayed by the pandemic. While at Emory, Skumsnes will be working on the research project: "Egyptology, feminist theory and alternative worlds: Body/sex/gender in New Kingdom Egypt, and their affective environment," funded by the Research Council of Norway and locally sponsored by our own Egyptologist, Rune Nyord.

In February and March, Walter Melion and Lisa Lee co-moderated conversations on Race, Social Justice and Contemporary African-American Art with artist Kevin Beasley and art historian Darby English. In April, we heard from Sarah Elizabeth Lewis, who gave the inaugural lecture "Groundwork: Race and Aesthetics in the Era of Stand Your Ground Law" for a new department series on Monuments and Memorials, organized by Lisa Lee, Susan Gagliardi, and Linda Merrill; and video artist Theo Eshetu gave the Heath Lecture in Modern and Contemporary Art on "The Return of the Axum Obelisk." A virtual symposium entitled, "From the Vantage of the Victory: The Sanctuary of the Great Gods and the Island of Samothrace" was convened by Bonna Wescoat in April, involving eighteen scholars from a variety of countries and time zones, and she organized a series of seminars over the course of the year in conjunction with the Getty Connecting Art Histories Program. In October, Walter Melion convened the eleventh Lovis Corinth Colloquium, on the subject of "Customized Books in Early Modern Europe: 1400-1700." Twenty-two scholars from the U.S. and Europe gathered, some in person, some on Zoom, for three remarkable days of talks and exchange. Finally, in December, Byron Hamann of Ohio State University, gave the Endowed Lecture: "At the Butterfly House: Nahua Ambassadors in the Ruins of Rome, 1529."

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); Marc Ernstoff (the Marc Ernstoff Prize in Art History); Dana Ruben Rogers and Greg Rogers (David Heath Lectures in Modern and Contemporary Art); Brian Winterfeldt (Dr. Gay Robins Art History Scholarship Endowment).

We wish you a healthy and peaceful 2022 and hope you will stay in touch! ■



Sarah C. McPhee

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



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Bonna Wescoat Named Michael C. Carlos Museum Interim Director

Eric R. Varner



Bonna Daix Wescoat

The Art History Department is delighted to celebrate Samuel Candler Dobbs Professor Bonna Wescoat's appointment as the Interim Director of the Michael C. Carlos Museum in May. As a result of her long, close and important collaborations with the museum over the years, she has been tapped to oversee the institution at a critical juncture in its development as it searches for a new permanent Director.

Wescoat came to Emory in 1982, and from 1985 until 1998 she was the Faculty Curator of Classical Art at the Carlos. During her time as curator, Wescoat was instrumental in building the Museum's collection of ancient Greek and Roman art and was responsible for many of its most significant acquisitions. Wescoat also curated several significant exhibitions for the Museum. In conjunction with the 1996 Summer Olympic Games in Atlanta, Wescoat organized *Nike: Competition and Victory in the Ancient Greek Festival Games*, and *Sacred Spaces, Famous Faces* was a long-term loan exhibition of nineteenth-century plaster casts and models from the Metropolitan Museum of Art in 1993-1995. *Syracuse, the Fairest Greek City: Ancient Art from the Museo Archeologico Regionale Paolo Orsi* was the second of the Emory University Museum International Loan Projects in 1989-1990. *Poets and Heroes: Scenes from the Trojan War* in 1986-7 borrowed important objects from

the J. Paul Getty Museum. Wescoat was also the principal author and editor of three catalogues in conjunction with the Museum: *Replicating History; Guide to the Plaster Casts on View at Emory University* (Atlanta 1994); *Syracuse, the Fairest Greek City* (Rome 1989); and *Poets and Heroes: Scenes from the Trojan War* (Atlanta 1986).

From 1989-1995, Wescoat oversaw the Cast Project which involved the selection, restoration and installation of over 200 nineteenth-century plaster casts of ancient and medieval sculpture, primarily from the original collections of the Metropolitan Museum of Art in New York. Wescoat also oversaw the original installation of the casts in the Museum and Carlos Hall. Many of the casts are now on display throughout the campus at the Schwartz Center, as well as the Matheson Reading Room and the Classics Department in Candler Library.

Wescoat was recently the Vice President for Research and Academic Affairs, Archaeological Institute of America in 2017-2019 and is currently the Director of Excavations and Field Research of the Sanctuary of the Great Gods on Samothrace. After finishing her Interim Directorship of the Museum, Wescoat will assume the Directorship of the American School of Classical Studies in Athens. ■

Remembering Clark Poling

Catherine Howett Smith, Associate Director, Michael C. Carlos Museum

Clark Poling, Professor Emeritus of Art History at Emory University, died on September 13, 2021 at the age of 80.

Poling received his B.A. from Yale University in 1962, his M.A. from Columbia University in 1966, and his PhD, “Color Theories of the Bauhaus Artist,” from Columbia in 1973.

During his thirty-three years at Emory, Clark Poling served as Chair of the Art History Department and was the Director of the Michael C. Carlos Museum (formerly the Emory University Museum of Art and Archaeology) from 1982 until 1986. He was an internationally renowned art historian who was highly regarded for his work in early twentieth-century French and German art and art theory. His many publications include *Bauhaus Color*, High Museum of Art, 1976; *Kandinsky: Russian and Bauhaus Years, 1915-1933*, Solomon R. Guggenheim Museum, 1983; *Kandinsky's Teaching at the Bauhaus: Color Theory and Analytical Drawing*, Rizzoli, 1987; *Henry Hornbostel and Michael Graves*, Michael C. Carlos Museum, 1985; *Surrealist Vision and Technique: Drawings and Collages from the Pompidou Center and the Picasso Museum, Paris*, Michael C. Carlos Museum, 1996; and *André Masson and the Surrealist Self*, Yale University Press, 2008.

As pioneering Director of the Michael C. Carlos

Museum, Poling managed the major reorganization and reinstallation of the collections, worked alongside Michael Graves to design the 1985 renovation, and developed the museum's first series of special exhibitions. In the years following his term as Director, Poling remained involved in museum programs and activities by chairing committees, giving lectures, curating exhibitions, and serving as an advisor for the Works on Paper collection. Clark Poling's erudite, elegant style informed the museum's distinctive design profile which remains one of its signature features over three decades later. In 2001, he received the Carlos Museum's Woolford B. Baker Service Award.

Poling was also active in the Atlanta arts scene, organizing multiple exhibitions of modern and contemporary art, and serving on the boards of local museums and cultural institutions.

Clark Poling was a generous and gentle man, a brilliant scholar, and a beloved teacher. His legacy endures not only in the works of art he acquired and the body of research to which he contributed, but also in the lives and careers of the countless undergraduate and graduate students who thrived under his tutelage.

Clark's wife Eve Poling, and daughters, Nora and Maia Poling, held a celebration of his life at Nora's home on September 25, with many from the Emory community in attendance. ■



Clark Poling

Clark Poling

Sarah R. Kyle, 10PhD

I met Clark Poling in the early 2000s when I took his seminars on Surrealism, which inspired me to study Interwar Modernism as a minor field for my PhD. While instrumental to my development as an art historian, Clark remains in my memory most as a kind and generous mentor. We lived near one another in Decatur and would often walk home from campus together if our paths happened to converge. One afternoon when he and his wife Eve were getting ready to move to California, Clark invited me to visit his home library. He had set aside for me his copies of classic art historical scholarship on Renaissance Italy (my primary field of study)—hardbacks of Wittkower and Wölfflin and worn paperbacks of Berenson and Blunt, which I still treasure.

In his copy of Cennini's *The Craftsman's Handbook*, Clark underlined the tried-and-true sections about how to mix paint, but he also left marks indicating his wry sense of humor and good nature.

Clark's pen overlooked the instructions on how to mask wood-panel imperfections, highlighting instead Cennini's advice for living well: "And do you know what the first size, with water, accomplishes? Not being so strong, it is just as if you were fasting, and ate a handful of sweetmeats, and drank a glass of good wine, which was an inducement for you to eat your dinner." Clark similarly encouraged his students to look closely by tempting us first with anecdotes and intriguing details—handfuls of sweetmeats and glasses of wine.

I traveled with Clark and Judy Rohrer to France in 2005, serving as a teaching assistant for their study abroad course (and I include here a photograph of Clark lecturing to students at the Musée nationale Picasso-Paris). I remember a magical evening spent with Clark, Eve, and some of their friends near Nice. Clark invited me to join the group for dinner, *al fresco*, and an evening of conversation—a small kindness to a graduate student far from home. I remember most these quiet kindnesses—that Clark would include me in such ordinary intimacies as a dinner with friends or think of me when he downsized his library, squirreling away books he thought might be useful. As I've moved on to my own career, Clark's generous spirit remains with me in treasured memories and as a guide, an example of how to teach, study, and live well. ■



Clark Poling lecturing to students at the Musée nationale Picasso-Paris (ca. June 2005)

Beginning on January 15, the Michael C. Carlos Museum will offer an exhibition of Works of Art on Paper highlighting Poling's interests, his transformative contributions to the Carlos Museum, and his commitment to object-centered learning using the Museum's permanent collections. It will coincide with the Art History Department's foundational course on Art/Culture/Context (ARTHIST102), which Poling developed and contributed to each year he taught at Emory. The exhibition will be on view through March 6, 2022.

Inaugural Emory Arts Fellow Joins Art History

Dana Haugaard



Masud Olufani, Inaugural Emory Arts Fellow

Artist Masud Ashley Olufani will spend the year teaching undergraduate classes and collaborating on courses with Emory Art History and Visual Arts faculty as an inaugural Emory Arts fellow.

Olufani is an Atlanta-based actor, mixed media artist and writer whose studio practice is rooted in the discipline of sculpture. As an arts fellow, Olufani will offer courses in new media and social practice.

The Emory Arts Fellows Program is made possible with the support of Sarah Arison 07B, president of the Arison Arts Foundation and chair of the board of YoungArts, whose work and advocacy spans a broad cross-section of national arts organizations.

Visual Arts Lecturer, Dana Haugaard had a chance to sit down with Olufani to discuss his work and the arts fellowship.

Dana Haugaard: Let me welcome you to Emory. We are very excited to have you teaching with us and working in your studio in the Visual Arts Building.

Masud Olufani: Thanks, Dana. I'm super excited about being here and having access to all of the scholarly and creative resources the university provides. That's the cool thing about being in spaces that support research and development—you just feel encouraged to push the boundaries of your practice because you have the institutional infrastructure behind you. And then there are my students who are just freakin' smart and eager to learn and grow. They inspire me.

DH: Could you tell us about your practice? Maybe share a bit about how you find and develop your ideas?

MO: Man, you know, it's kinda all over the place. I mean, I work in multiple creative spaces, including writing, acting and performance and visual art. All of these practices gratify

a facet of my being, and though different in form, they share substantive roots. The ideas for the work come from a variety of thematic sources: memory, historical narratives, the elasticity of language and meaning, cultural practices of constructive resilience and restorative justice. Usually, an idea is triggered by something I have read or an object that rouses my curiosity. It can also come from a memory of a particularly resonant experience. The sources are diverse, yet they all attempt to contextualize something about my own experience specifically and the human experience generally.

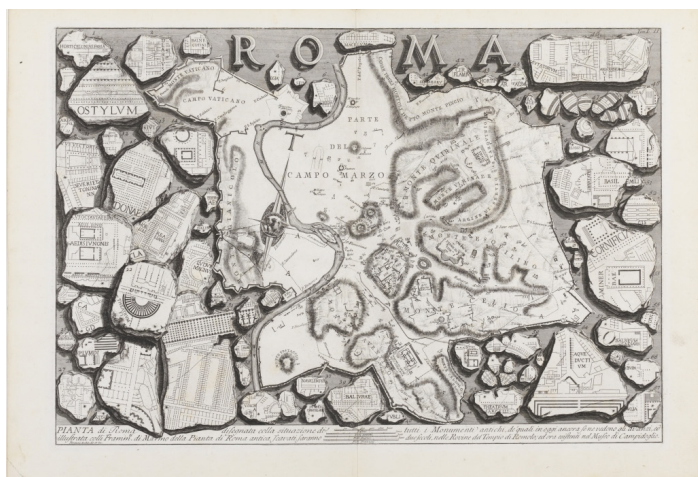
DH: In addition to producing work for a show in our gallery in the spring, you're teaching a class each semester. Could you tell us a bit about the class, what the students will be working on?

MO: Dr. King once said that he believed in a relevant ministry, one that meets people where they are and connects to their lives. For me, art follows a similar trajectory. My class is titled "Me. We.," after a 1975 poem by Muhammed Ali. The intentional focus of the class is to explore visual art through the lens of narrative storytelling that centers the lives and experiences of class members. Students are each paired with a classmate, and they spend the semester getting to know that individual and translating that knowledge into a work of art through painting, sculpture, performance and/or sound art. The goal is that these students come to realize that art can become a medium for transformative change, tearing down walls and building bridges between individuals and communities.

My spring exhibition is titled *Iterations of Resistance*. The project consists of a series of mixed media works that represent the diverse ways Black communities have responded to racial injustice. Some of these include faith, self-sacrifice, self-defense and improvisation. At the heart of the project is the exploration of communal practices of self-determination. ■

Piranesi's Pages

Abbey Hafer, PhD Candidate



Giovanni Battista Piranesi, *Plan of Ancient Rome*, 1756. From Volume I of *Le Antichità Romane*, etching. Michael C. Carlos Museum

An exhibition titled *Piranesi's Pages: Rome in Books and Print, 1756-1775* (February 14 – April 4, 2021) filled the works on paper gallery at the Michael C. Carlos Museum with virtuosic etchings and luxurious volumes. Curated by Abbey Hafer and Andi McKenzie, the exhibition stemmed from research on the printed works of Giovanni Battista Piranesi (1720-1778) conducted during Hafer's tenure as Mellon Object-Centered Curatorial Research fellow in 2018. The show brought together eight prints and two bound volumes to consider the most exquisite creations of Piranesi's genius—his pages.

Piranesi was one of the most talented etchers working in eighteenth-century Rome. Throughout his career he produced many spectacular images of the city. His prolific artistic output includes views, or *vedute*, of Roman ruins and modern structures, fantastical reconstructions of the ancient city, and large printed volumes of text and image. His printed works reveal a deep engagement with ruins as archaeological objects, and his books convey his antiquarian knowledge and theoretical beliefs as an architect.

The exhibition featured multiple pages from Piranesi's first large format book, *Le Antichità Romane* (1756). In its four volumes on the monuments of Roman antiquity, Piranesi relied on various types of innovative architectural images and extensive passages of text to argue for the necessity of modern architectural reform inspired by ancient buildings. Together, several individual sheets from the publication and two volumes from Emory's Stuart A. Rose Manuscript, Archives, and Rare Book Library allowed viewers to explore a selection of the book's pages. *The Plan of Ancient Rome*, a fascinating plate from the beginning of the first *Antichità* volume, was present in two forms—it hung framed above the first volume of the *Antichità* opened

to the same page. The opening of the book, moreover, allowed for an accompanying index of ancient marble fragments (the famous Severan Plan) to rest alongside the image. When unfolded, the index page could lie open while the reader flipped back to the Plan. The reader could then match each piece of marble fragment pictured in the *Plan of Ancient Rome* to a corresponding entry in the index. This ingenious design by Piranesi encouraged his readers to undertake an active consultation process.

In addition to pages from *Le Antichità Romane*, the show included several of Piranesi's *vedute*, and two Egyptianizing designs for a café published in his *Diverse Maniere* (1769). Hafer gave several talks associated with the exhibition, including a public Works on Paper Wednesday for the Carlos Museum in March 2021. A digital version of the exhibit is available on the Carlos Museum website. ■



Abbey Hafer in the gallery of *Piranesi's Pages: Rome in Books and Print, 1756-1775* at the Michael C. Carlos Museum

Race, Social Justice, and Contemporary African-American Art: Kevin Beasley and Darby English

Walter S. Melion



Kevin Beasley. Photo courtesy of Casey Kaplan Gallery

In spring 2021, the Fox Center for Humanistic Inquiry, the Art History Department, and the James Weldon Johnson Institute for the Study of Race and Difference pooled resources to co-sponsor the lectures series “Race, Social Justice, and Contemporary African-American Art.” Organized by Walter Melion, the series arose in response to the ongoing Black Lives Matter movement and, specifically, in connection with an NPR interview on March 28, 2017, in which the great painter Kerry James Marshall, commenting on his decision to center his painting on the representation of black persons, making them “undeniable,” stated: “What you’re trying to create is a certain kind of an indispensable presence. Where your position in the narrative is not contingent on whether somebody likes you, or somebody knows you, or somebody’s a friend, or somebody’s being generous to you. But you want a presence in the narrative that’s not negotiable, that’s undeniable.”

Amongst the pressing questions that Melion, co-moderator Lisa Lee, and guest speakers Kevin Beasley and Darby English attempted to address were: how do such representations attend to past and present articulations of race; how do they deal with the imbrication of race and class; what diagnostic and/or therapeutic strategies do they apply to the vexed relation between race and social (in) justice?

The brilliant young artist Kevin Beasley discussed his powerful Whitney Museum installation, *A View of a Landscape*, which centered on the display of a fully functioning, glass-encased cotton gin. Like some of his other sculptural works, *View of a Landscape* consists of found materials, ephemeral or durable, and of various artifacts, public or personal, assembled into a notional matrix that brings them into new systems of relation, and allows him to situate them within new contexts—visual, tactile, and aural. Material objects of various kinds are brought into consciousness in ways that heighten our awareness of their social and political functions. They appear to evoke the presence of now absent bodies, and that poignant absence-presence is tied insistently to issues of power and race, which Beasley assists us to consider and confront. The cotton-gin installation had a musical component: sculpted sounds, mixed, scratched, processed, and transmitted in resonant and meaningful formats, accompanied the ginning machine.

Our second speaker was Darby English, the Carl Darling Buck Professor of Art History and the College at the University of Chicago. His lecture, “The Object as Wish,” on Noah Purifoy’s outdoor museum at Joshua Tree, examined Purifoy’s engagement with the complexities of “black representational space,” a conceptual terrain bound by discursive practices, symbolic structures, and patterns of intention both responsive to and critical of modernist aesthetics. ■



Noah Purifoy, *White/Colored*, 2000
Photo by Darby English, 2017 Joshua Tree, CA

Harvard Professor Sarah Elizabeth Lewis on Race, Aesthetics, and the Future of Art History

Susan Elizabeth Gagliardi

With support from Emory's Hightower Fund and the Art History Department, Harvard University associate professor of art history Sarah Elizabeth Lewis delivered "Groundwork: Race and Aesthetics in the Era of Stand Your Ground Law," the inaugural lecture in the department's Monuments and Memorials series on Tuesday, 20 April 2021. Professor Lewis invited us to think about ways that we might transform the discipline of art history through attention to race and aesthetics. Her analysis focused on the undertheorized concept of ground in the making of art, and her discussion included attention to the National Memorial for Peace and Justice in Montgomery, Alabama. Current undergraduate and graduate students as well as incoming graduate students and department faculty, Carlos Museum docents, and alumni of the PhD program in art history attended the online lecture.

Through her study of monuments and photography, Professor Lewis seeks to understand histories of bias in order to envision and realize unbiased futures. She also considers the role art plays in the pursuit of justice, the latter an endeavor that she has previously said involves "self-correction, the ability to be humble, to acknowledge our past failures, and to make way for a new, imagined future." In the *October* journal's "Questionnaire on Monuments," Professor Lewis asserts, "The form, the material, the very concept of a monument is part of the way in which culture has served to delineate social strata, to literalize our visual sense of who counts in society." She asks us to consider the conditions that make realization of some monuments possible and other ones impossible.

Professor Lewis is also a public-facing scholar whose work engages with a broad array of topics, from creativity to COVID. In 2014, she recorded a mainstage TED talk, "Embrace the Near Win," which has now received over 2.9 million online views. In November 2020 and January 2021, vulnerability scholar Brené Brown featured Lewis on Brown's podcast *Dare to Lead*, and the pair discussed Lewis's book *The Rise*. Professor Lewis has also repeatedly contributed to the *New York Times*, including on May 1, 2020, when she asked, "Where are the photos of people dying of COVID?" In her op-ed, she urged readers to consider the role more visible images of the virus's devastation could play in combatting the global pandemic.

In 2019, Professor Lewis received the inaugural Freedom Scholar Award, presented by The Association for the Study of African American Life and History. The award honors Lewis for her work and its "direct positive impact on the life of African-Americans." She has earned numerous other awards and distinctions, including support from the Ford

Foundation; the Hutchins Center at Harvard University; the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition; the Whiting Foundation; and the Lambent Foundation. In August of 2021, the American Philosophical Association (APA) announced that Professor Lewis won the 2022 Arthur Danto / American Society for Aesthetics (ASA) Prize for her 2020 *Art Journal* article on the concept of groundwork. The APA and ASA award the prize to "the best paper in the field of aesthetics, broadly understood." ■



Sarah Lewis. Photo: Stu Rosner

Middle Atlantic Symposium for the History of Art

Rachel Patt, PhD Candidate



Portrait of a Young Man with Rampant Lion
Standard ca. 200–250 CE Roman London,
British Museum. Photo: Rachel Patt

In March 2021, I took part in the 51st session of the Middle Atlantic Symposium for the History of Art (MASHA) to present work from my dissertation on ancient Roman portraiture. While this annual symposium normally takes place in Washington, D.C., it was held virtually over Zoom this year due to the pandemic. This enabled me to participate from Rome, where I am presently conducting my dissertation research. MASHA, an event co-organized by the University of Maryland and the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C., invites eight graduate student speakers from programs across the Southeast to share their research with the larger academic and museum communities. It was especially meaningful to me to be involved in an event co-sponsored by CASVA, as I currently hold a pre-doctoral fellowship from the Center and have been in residence there starting autumn 2021. My paper, entitled “Multum in Parvo: The Exquisite Portrait Miniature in Ancient Rome,” drew on material from my fifth dissertation chapter.

In this chapter, I focus on contextualizing the gold-glass portraits that are at the heart of my dissertation within the larger tradition of precious portrait miniatures in Classical artistic production. For the fifteen-minute paper, I considered diminutive portraits executed in luxurious media to advance the discourse on Roman portraiture by building up a picture of the predilection for the wondrously tiny in Classical antiquity. After sketching the fascination with the small-scale in ancient Rome, I looked to three specific

portraits from the literary, archaeological, and epigraphic records to illustrate how the intimacy of scale and tactility demanded of portrait miniatures made them prime objects to mitigate *pothos*, a sensation of yearning for that which is absent. I received numerous questions and found the feedback to be positive and highly energizing as I move forward with revising the chapter.

Overall, I really enjoyed participating in MASHA despite its unconventional format. A particular highlight was the timely keynote lecture delivered on March 5th by NYU professor Finbarr Barry Flood, entitled “Modernity, Iconoclasm, and Anticolonialism—Other Statue Histories.” I would like to thank the Art History Department for their nomination, as well as the organizers of MASHA for their flexibility in reformatting the 2021 symposium for the constraints of the pandemic and for making this year’s gathering such a rewarding, generative experience. ■



Intaglio with Portrait of Aurelian, ca. 260–280 CE. Roman, Amethyst; Malibu, J. Paul Getty Museum.
Photo: J. Paul Getty Museum

Lovis Corinth XI

Walter Melion

Organized by Walter Melion and co-sponsored by the Art History Department and Chicago's Newberry Library, the international colloquium "Customized Books in Early Modern Europe, 1400-1700" took place in hybrid format—on site at Emory's Convocation Hall and, for the European participants, remotely via Zoom—between October 14th and 16th, 2021. The colloquium was the eleventh such event to be funded by the department's Lovis Corinth Endowment, established by Corinth's daughter-in-law to promote advanced research on topics in Northern European Art.

The presentations centered on illustrated books produced in the Low Countries in the fifteenth to seventeenth centuries, especially incunabula (books published before 1500) and post-incunabula (books published between 1500-1540). Art historians, codicologists, and historians of the book have increasingly come to recognize that printed books, like other categories of book, such as codices, were 'permeable' rather than 'fixed' objects. Just as the material form and constituent parts of manuscripts were manipulable, printed books could also be adapted to need or use, their format altered to fit a wide spectrum of functions, in response to contingent circumstances of all kinds.

As bibliographers have amply documented, early modern printers and publishers often produced variable copies of the books they promulgated. The kinds of variation explored during the colloquium involve alterations to the physical structure of the book—through insertion or interpolation, subtraction or deletion, adjustments in the ordering of folios or quires, and amendments of image or text. The co-moderators, Melion and Christopher Fletcher, will edit the papers for publication as a volume in the series *Intersections: Studies on Early Modern Culture* (forthcoming in 2022). ■



Corinth XI participants

Finding Baroque Rome

Abbey Hafer, PhD Candidate



Abbey Hafer studying a print by Alessandro Specchi

In August 2021, with the support of the Art History Department's Abrams Family Foundation Graduate Travel Fellowship, I was able to visit a stunning private collection of prints integral to my dissertation, "Etching Architecture: The Intersection of Paper and Practice in the Printed Works of Alessandro Specchi (1666-1729)." The collection of Vincent J. Buonanno in Providence, Rhode Island, contains numerous prints and printed books from early modern Italy, including a robust collection of etchings by Specchi, a talented printmaker and architect active around the turn of the eighteenth-century in Rome.

Among the objects that I had the opportunity to study closely were an impressive, multi-plate view of the Porto di Ripetta, a curving port built by Specchi in c. 1703 (since destroyed), and incredible *vedute* of Santa Maria Maggiore and Saint Peter's Basilica. I also examined a beautiful volume of images of architectural ornament from the most famous buildings of early modern Rome, the *Studio d'Architettura Civile* (Rome: 1702). Turning the pages of this volume, the viewer is transported to the early modern city, where one can marvel at Michelangelo's *Palazzo dei Conservatori* on the Capitoline Hill and take in the *Palazzo Barberini*, replete with ornamental bees from the family crest.

Both of these works feature heavily in my dissertation, which seeks to understand Specchi's printed output. This research not only contributes to scholarship on an understudied but important etcher, but also sheds light on practices of architectural education by examining the involvement of printer-publishers and individual etchers within the processes and discourses surrounding architectural pedagogy. Specchi's involvement in the development and dissemination of architectural theory through printed projects and his own training and practice as an architect make him an essential figure for understanding architectural pedagogy in the late Baroque period. ■

Each/Other at the Carlos Museum

Megan E. O'Neil



Michael C. Carlos Museum installation of *Each/Other* featuring *Blanket Stories* by Marie Watt (foreground) and *Every One* (background) by Cannupa Hanska Luger

In late September, the Carlos Museum opened *Each/Other: Marie Watt and Cannupa Hanska Luger*, an exhibition featuring two Indigenous artists whose work centers on socially engaged collaboration. Both artists use collaboration to involve others, often the general public, in the creation of their artworks, making them invested in community and in topics addressed in the works. As the artists have said, “You are now an accomplice. You are now a collaborator. You are now invested. That creates an empathy path, a way for us to embrace one another.”

Marie Watt, a citizen of the Seneca Nation who also has German-Scots ancestry, engages in two forms of collaboration. For her sewing circles, she “sets the table,” inviting people to come together to sew, and they generally end up sharing stories and building community. Watt held several sewing circles at Emory after the exhibition opening; students, faculty, staff, museum docents, and the general public attended. We sewed words together inspired by the poetry of Joy Harjo (Muscogee Nation). One student told me, “I don’t really have any stories to tell,” but then proceeded to talk about her childhood, allowing us a chance to get to know each other and build community beyond

the classroom. We’ll soon see how Watt incorporates our stitches into new artworks. Earlier this year, Watt invited participants to contribute blankets for a new *Blanket Stories* sculpture that is in the exhibition. Several blankets and stories came from the Emory community, and after the opening, one family visited their grandmother’s blanket as a way to honor her, telling her story and theirs.

Cannupa Hanska Luger is a citizen of the Three Affiliated Tribes (Mandan, Hidatsa, and Arikara) of the Fort Berthold Reservation and has Lakota and European ancestry. Luger engages in collaboration by using social media to invite people to submit contributions. For *Every One*, which calls attention to the crisis of Missing and Murdered Indigenous Peoples, Luger asked people to create clay beads; these come together to form a large, beaded curtain on which Luger interpreted the photograph *Sister*, by Kali Spitzer (Kaska Dena and Jewish). Seeing this piece from afar, the image comes into view, but up close, one sees signs of the many different hands that made them, a reminder of their labor in remembering the missing and murdered individuals whom this piece commemorates. Also on view are costumes for *Sweet Land*, an opera for which Luger was co-director and

costume designer, and shields for the *Mirror Shield Project*, formed by many people to defend the Water Protectors protesting the Dakota Access Pipeline. In another piece, the Mandan Warrior Twins protect Nature from a serpent-like creature made up of tires, oil drums, and ammunition cans and incite us to help protect Nature from harmful, polluting forces.

Both artists worked together to create a new piece, *Each/Other*, a monumental she-wolf whose pelt is made up of 800 embroidered bandanas contributed by people across the world, including from Emory.

The exhibition, originating at the Denver Art Museum (DAM), was curated by John Lukavic. As Faculty Curator, I had the privilege of bringing it to Emory. We faced some challenges, since our special exhibition galleries are smaller than those at DAM. Our solution, to install pieces in the Greek and Roman Galleries and the Americas Galleries within the museum and in the Emory Student Center, allowed us to open the exhibition to the larger museum and campus. The artworks activate those spaces and hopefully will inspire more people to visit the exhibition. We also worked in collaboration to develop and install our version of the exhibition. Every single department in the museum contributed, as did undergraduate interns Matowacipi Horse and Sojourner Hunt and the exhibition's Community Advisory Council. We also met with students, staff, and faculty to brainstorm ideas for interdisciplinary

programming and community engagement. Together, these efforts helped generate ideas and build community. Hosting this exhibition integrates with and amplifies the work of the Native American and Indigenous Studies Initiative and offers more opportunities to think about how museums can be places of dialogue and inquiry related to diversity, equity, and inclusion, and sites for social and institutional transformation. ■



Artist Marie Watt (right) engages in conversation with students during a sewing circle on the Emory quad, October 2021



Artist Cannupa Hanska Luger, citizen of the Three Affiliated Tribes (Mandan, Hidatsa, and Arikara). Photo by Brendan Ko



Artist Marie Watt, citizen of the Seneca Nation. Photo by Sam Gehrke

Emory University acknowledges the Muscogee (Creek) people who lived, worked, produced knowledge on, and nurtured the land where Emory's Oxford and Atlanta campuses are now located. In 1821, fifteen years before Emory's founding, the Muscogee were forced to relinquish this land. We recognize the sustained oppression, land dispossession, and involuntary removals of the Muscogee and Cherokee peoples from Georgia and the Southeast. Emory seeks to honor the Muscogee Nation and other Indigenous caretakers of this land by humbly seeking knowledge of their histories and committing to respectful stewardship of the land.

Mellon Fellows' Projects

The Materiality of Ancient Andean Bones

Brooke Luukkala, Graduate Program

I began my Mellon Fellowship with a quest to define what *Chavín* meant in the context of the Carlos Museum's collection of carved bone artifacts, and now this project has been expanded to consider a wider corpus of such objects believed to have come from the pre-Columbian Andes. These works (which include bone spatulas, needles, flutes, and tubes) share two main characteristics: a presumed place of origin in what is today Peru and their material substrate. Consequently, while the present study began with answering the question "What is a *Chavín* bone?" It now seeks to gather data on the species of animals represented across a subset of ancient Andean bones in the Emory collection, the methods of carving, and the composition of their applied pigments to better understand these objects.

Key elements of this research include an investigation of species represented using Peptide Mass Fingerprinting (PMF), a method of cleaving proteins from specific sites in collagen extracted from ethnographic materials and identifying them through Matrix Assisted Laser Desorption/Ionization Time of Flight Mass Spectrometry (MALDI). While the micro-sampling of the bones has been done in-house, all cleaving and MALDI analysis has been outsourced to conservation scientist Daniel

P. Kirby. Dr. Kirby successfully determined the species of animals represented in the Carlos collection. Further analysis of the pigments applied to some of the bones conducted using ultraviolet light to evaluate areas of application invisible to the naked eye as well as x-ray fluorescence (XRF) to determine elemental composition. Finally, analysis of the techniques used to carve the bones has been done using a digital microscope.

It is my hope that the combination of all these methods will help to elucidate patterns that speak to the varied artistic practices and ritual beliefs surrounding carved bone in the ancient Andes. This is with the belief that materials matter, and the artists who crafted these works were intimately familiar with both the living creatures themselves and the function of the objects fashioned from their skeletons. ■



Non-*Chavín* bone needle in the shape of a hand.
Photo: B. Luukkala, K. Wright. Michael C. Carlos Museum

Investigating Design Details in Eames Chairs

Anna McKittrick, PhD Candidate



Charles and Ray Eames, Eames Office, Detail of a DCM (dining chair metal), High Museum of Art

As a 2021 Mellon Fellow in Object-Centered Curatorial Research, I have had the opportunity to study mid-twentieth century chairs designed by the Office of Charles and Ray Eames. Under the supervision of Monica Obniski, Curator of Decorative Arts and Design at the High Museum of Art, I have worked closely with four related chairs. The four chairs are early Eames forays into furniture design, made from molded plywood, metal, and fiberglass. The High's collection includes a representative sample of chair

designs developed by the Eames Office in the late 1940s and early 50s: a plywood lounge chair with a plywood base, a plywood side chair with a metal base, a wire mesh side chair on a rocking base, and a fiberglass side chair on a metal base. The plywood chair designs were released in 1946 and were first manufactured by the Evans Products Company and later by the Herman Miller Furniture Company. The wire chairs and fiberglass chairs were initially released in 1951 and were produced by Herman Miller. Since all of these chairs are mass-produced objects, the relevant research questions are different from those that would be asked of bespoke pieces.

These designs have been in continuous, or near-continuous, production at Herman Miller for decades. Through the years, changes have been made to the manufacturing process, so it is possible to assign each chair both a design date and an approximate production date. I have been looking closely at these design details, ones we know were periodically altered, to give the chairs approximate production dates. These details are also of particular interest for my dissertation project, which includes a close analysis of mid-century American furniture designs, to explore how they suggest a particular approach to modern art. ■

Study of Greco-Egyptian Deity Hermanubis Statuette

Chris Askew, Graduate Program

As a 2021 recipient of the Mellon Fellowship in Object-Centered Curatorial Research, I had the pleasure of working with the Michael C. Carlos Museum staff to analyze a bronze statuette of the Greco-Egyptian deity Hermanubis (c. 2nd century CE). The museum acquired the statuette in 1999 from an auction at Sotheby's. Documentary evidence shows that real estate developer and art collector Ian Woodner acquired the object from *Münzen und Medaillen* auction house around 1959. The artifact remained for decades in his private collection in New York City. Upon Woodner's death in 1990, the artifact was sold to Sotheby's where it was later purchased by the Carlos Museum.

Working with the Carlos Museum's chief conservator Renée Stein and assistant conservator Kaitlyn Wright, I performed several physical analyses in order to identify and document the statuette's medium, construction, and state of preservation. These tests included x-ray fluorescent analysis (XRF), x-ray powder diffraction (XRD), UV fluorescent analysis, and endoscope analysis. Based on the findings of these analyses, we were able to conclude that the statuette is composed of bronze, with the alloy being made up of copper, tin, lead, silver, and other trace metals. Both physical analyses and comparisons



Hermanubis statuette, bronze, ca. 2nd Century, CE, Michael C. Carlos Museum

of older photographs have revealed that the statuette's shoulder has been reconstructed using modern materials. This fact is visible from the statuette's interior. These previously unknown details have contributed to our understanding of the artifact's manufacture and its subsequent history over the last few decades.

In addition to working with the Carlos Museum's conservation staff, I also consulted outside scholars to better understand the artifact. I first contacted Dr. Carol Mattusch for her expertise in the study of Greek and Roman bronze sculpture. She has provided invaluable insight into the construction and technical execution of the bronze statuette. I also consulted with Dr. Molly Swetnam-Burland whose expertise on Roman "Egyptomania" has influenced my interpretation of the Hermanubis statuette, particularly concerning its context and reception. As I move forward with my research, I plan to contact curators at several museums around the country in order to discuss similarities between the Carlos's Hermanubis and other medium-sized bronze statuettes. The

final product of my research will be a digital exhibition that will discuss the object's manufacture, conservation, and possible archaeological context. ■

Mellon Curatorial Seminars

Developed through a partnership between the Art History Department and the High Museum of Art and sponsored by the Mellon Fellowship in Object-Centered Curatorial Research, a virtual curatorial seminar series convened for students in the late fall of 2020. Panelists included Julie Mehretu, Artist, Christine Y. King, Curator of Contemporary Art, Los Angeles County Museum of Art, and Rujeko Hockley, Assistant Curator at the Whitney Museum of American

Art. A second seminar invited Laura Hoptman, a former curator at the Museum of Modern Art, New York and currently the Executive Director of The Drawing Center in SoHo. Hoptman presented a seminar entitled "The Artist and the Institution: Live Curating with Laura Hoptman." During these sessions, Mellon fellows and other graduate students in attendance gained valuable knowledge of curatorial practices and practical advice on future curatorial careers. ■

Theo Eshetu Delivers the Heath Lecture in Modern and Contemporary Art

Margaret Nagawa, Graduate Program

Berlin-based video artist, Theo Eshetu, made an appearance via Zoom on April 12, 2021 to give the Heath Lecture in Modern and Contemporary Art and visit Dr. Lisa Lee's Spring 2021 seminar, "Monuments, Antimonuments, Countermountains." Eshetu's lecture and class discussion focused on his multi-screen video installation, *The Return of the Axum Obelisk* (2009). The lecture drew audiences from Emory, as well as Europe and Africa.

The Return of the Axum Obelisk responds to the repatriation of a twenty-four-meter tall Axumite funerary stele looted by Benito Mussolini's forces during Italy's occupation of Ethiopia (1936-1941). The monument was installed in Rome in 1937 as a symbol of colonial conquest and finally restored to its original home in Axum, northern Ethiopia, to scenes of triumphal celebration in September 2008.

In the nearly twenty-seven-minute video, a kaleidoscope of color and black-and-white footage plays on a loop across fifteen hefty 28-inch TV monitors to a soundtrack blending atmospheric soundscapes and construction-site noises with musical samples ranging from Ethiopian choir hymns to European orchestral works.

Eshetu gathered the moving images from four sources. The video opens with a colorful narrative painting portraying fifteen sequential scenes, one per TV screen, from the Axum Empire's foundational legend of the Queen of Sheba. Three minutes into the video, he introduces black-and-white archival footage from the Istituto Luce at Cinecittà in Rome filmed for propaganda purposes during the Mussolini era. Eshetu combines the archival footage with reused black-and-white images from *Blood Is Not Fresh Water* (1997), a documentary he made of his grandfather, the historian and diplomat, Tekle-Tsadik Mekouria.



Axum Obelisk, 2011
Photo: Brent Wolff

Finally, Eshetu includes video footage he shot during the dismantling, transporting, and reinstallation of the Axum obelisk in Rome and Axum. The new images flicker between construction scenes, Ethiopian Orthodox Church ceremonies, and enthusiastic crowds, signifying the monument's transition from a symbol of personal power to one of popular reunification.

Eshetu explores time by employing multiplication, repetition, juxtaposition, and mirroring of moving images to advance his argument that the past and future of the obelisk are inextricably interconnected. At the end of the lecture, Eshetu concluded that in *The Return of the Axum Obelisk*, he wanted to "be able to represent something that goes beyond post-colonial thinking and address a unified world, not as an ideology or doctrine, but as a condition that helps us understand relationships beyond a post-colonial

narrative."

By blacking out fourteen screens in the work's final scene and leaving an illuminated lamp against a dark background on a single central screen, the work offers an electronic and sculptural space for continuing interpretations of the Axum obelisk's repatriation.

Video has been Eshetu's primary medium since the early 1980s. His work has appeared in the Shanghai Biennale and Dak'Art among other international biennials. Museum collections also hold his installations, such as the Tate Britain in England and the Smithsonian National Museum of African Art in Washington, D.C. More recently, the Museum of Modern Art (MoMA) in New York acquired his early large-scale installation, the twenty-screen *Till Death Us Do Part* (1982-1987). It is on display in the current exhibition, *The Sum of All Parts*. ■

Art Circles Discussions at the Nexus Between Art and Social Justice

Margaret Nagawa, Graduate Program and Zimra Chickering, Undergraduate Program



Do Ho Suh, *Home Within Home Within Home Within Home Within Home*, Forgemind Archimedia, Flickr, 2014

In the summer of 2020, Faith Kim (21C) and Margaret Nagawa (3rd year Ph.D. student) initiated monthly Art Circles under the guidance of Prof. Susan Elizabeth Gagliardi. Small groups of six to eight participants meet in a virtual (Zoom) space to take on challenging discussion topics in open, non-hierarchical exchange of ideas through the medium of art, poetry, music, and other forms of artistic expression. Each participant brings an example of an artwork to contribute to the discussion topic announced in advance. We wrapped up the spring semester of Art Circles in May 2021 with a discussion celebrating Asian American and Pacific Islanders' (AAPI) contributions to contemporary

culture, including Do Ho Suh's *Home Within Home Within Home Within Home Within Home*, Hsieh Teh-Ching's *Outdoor Piece*, and Cathy Park Hong's book *Minor Feelings: An Asian American Reckoning*. Cross-cultural and multimedia engagement are critical for our analysis of each monthly theme. Art Circles provide a structured yet informal and non-judgmental space that fosters imaginative and productive dialogue while encouraging tolerance and respect for differing views.

The Art Circle initiative is continuing to evolve and build momentum into the 2021-22 academic year. During the Fall semester, students Zimra Chickering, Apala Bhowmick, and Gabi Kim joined the organizing team. Since its inception, the Art Circles have hosted 186 distinct participants, including undergraduate and graduate students, professors, and staff within the Emory University community. We have also attracted participants from other institutions such as the University of North Carolina in Greensboro, the University of Miami in Florida, and the University of Vermont in Burlington. Feedback from participants continues to be positive with high retention across professional paths and expansion of the number of groups to two or three per month. We continually welcome new participants and invite you to email us so we can warmly welcome you. ■

Dana Haugaard Exhibits Work

The Swan Coach House Gallery and the Forward Arts Foundation presented the exhibition *That breeze just keeps blowing over me* by Dana Haugaard, Lecturer, Visual Arts Department and recipient of the 2021 Edge Award. Haugaard's exhibition presents portraits of people and their "sense memories." Haugaard creates these portraits through the use of color, line, shape and a drawing machine that he built--an Audiograph-- that translates sound into marks on a surface. The sound transcribed by the Audiograph was sourced from recordings of people recalling stories that were formative to their sense of self, as well as the sensations that accompany these stories. The resulting portraits are abstract and ambiguous markers that a person was present and a memory was shared. ■



Dana Haugaard's exhibition *That breeze just keeps blowing over me* on view at the Swan Coach House Gallery

Samothrace Field Season Report

Bonna Daix Wescoat

Because of the pandemic, we again postponed our full excavation field season. However, a small team went to the site for a brief study and research season that was very successful. We assisted our Greek colleagues in completing the anastylosis (partial reconstruction) of the Dedication of Philip III and Alexander IV and the Hall of Choral Dancers for the new display in the Archaeological Museum of Samothrace, cleaning blocks of the Nike Monument for display, providing information for object labels for the new museum installations, and organizing the new storage facilities.

In conjunction with our project to publish the western region of the Sanctuary, Sam Holzman, with Miltos Kyliandreas, continued work on the architectural reconstruction of the Stoa. For the Nike Monument, Mekayla May (20C) and Bonna Wescoat reviewed all of the stone material collected in the area, while Andrew Farinholt Ward crafted 3D photogrammetric models of the fragments that might contribute to our understanding of the architecture. Alexandros Laftsidis completed the analysis of the pottery found in the area of the Nike Monument.

A great success of the season was the opportunity for our conservators, Brittany Dinneen (MCCM), Michael Morris, and Elli Mantzana to work collaboratively on major site management plans, focusing on priorities and protocols for future work in the Sanctuary. We discussed with the Ephor the plan for remediating storm surge in the Central Ravine, implementing Phase II of the Site Management Plan, and stabilizing the southwest foundations of the Hall of Choral Dancers and the adjacent retaining wall.

As part of our commitment to the longer history of the region, Byzantinist Fotini Kondyli examined pottery related to the major post-antique monuments, including the Byzantine fort on the Lower Terrace, the Byzantine industrial complex on the Intermediate Terrace, and the late antique rooms and fortifications on the Stoa plateau, providing excellent chronological indicators for the continued vitality of the region during the 10th-15th centuries. Miltiadis Kyliandreas made an

inventory of the marble blocks that had been collected from around the island, including the especially impressive remains of Byzantine church in the area of the port town, Kamariotissa.

To complete the NEH-funded collaborative research grant, Ellen Archie and Ashley Eckhardt (21PhD) created an on-line exhibition of finds from the Stoa Plateau <https://bit.ly/3Hap7dd>, while Chris Sawula, Susan Ludi Blevins (13PhD), Phil Katz, and Sam Holzman improved the texts for the western region of the interactive map. ■



2021 Samothrace Team

Getty Connecting Art Histories

Bonna Daix Wescoat

The Getty Connecting Art Histories program, unable to travel in 2021, held an excellent series of seminars, including: **Feb 26** | "New Studies in Historical Geography and Geoarchaeology of the Romanian Black Sea Coast," by Anca Dan and Alfred Vespremeanu Stroe. **March 26** | "Moments of Greek Architecture Recorded on Romania's Black Sea Coast," by Monica Mărgineanu Cârstoiu, introduced by Letitia Nistor. **May 7** | "The Sacred Area from Histria & The Temple of Aphrodite at Histria," by Iulian Bîrzescu and Adam Rabinowitz. **Sept 24** | "The Temple of the Pontic Mother of Gods at Dionysopolis," by Marina Koleva, Nikolay Sharankov, and Daniela Stoyanova. **Oct 22** | "Ainos," by Sait Basaran and Anca Dan. **Nov 19** | "Between Macedonia and Thrace – Monumental Funerary Architecture in Early Hellenistic Callatis, on the Western Black Sea," by Maria-Magdalena Stefan, introduced by Anca Dan. ■



Completing the anastylosis of the Dedication of Philip II and Alexander IV



Visit us at arthistory.emory.edu.



From the Vantage of the Victory

Bonna Daix Wescoat and Philip J. Katz



Students analyzing and recording blocks of the Stoa in a blockfield on the Stoa Terrace, © American Excavations Samothrace

The virtual symposium, “From the Vantage of the Victory: The Sanctuary of the Great Gods and the Island of Samothrace,” held on April 15–16, 2021, marked the culmination of the NEH-supported research project centered on the Nike of Samothrace and the area of the sanctuary which was once her home. The symposium featured 18 scholars from eight different academic and cultural institutions presenting the results of nearly five years of research. They were joined by nearly 200 members of the public hailing from 13 different countries.

Since 2016, American Excavations Samothrace’s research and excavation program has been generously supported by a Collaborative Research Grant from the National Endowment for the Humanities. The work carried out over the past five years has reshaped our understanding of the Sanctuary of the Great Gods, providing new insights into how buildings like the Nike Monument, Stoa, and Theater were designed and built; how finds illuminate our understanding of the area; how ancient visitors may have interacted with the sanctuary’s built and natural environments; and how modern scholars can best visualize and present the sanctuary to diverse audiences.

The first day of the symposium was led by Ludovic Laugier, curator of Greek sculpture at the Louvre. As the Michael C. Carlos Museum’s Laszlo Excalibur lecturer, Laugier presented the results of the Louvre’s 2014 restoration and redisplay of the Nike, as well as ongoing research on the ram of the prow on which she stood. The

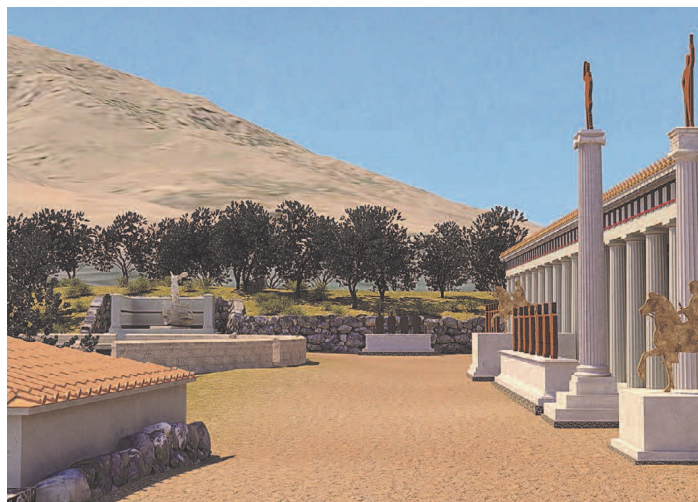
afternoon sessions further explored the Nike by examining her original context in the sanctuary. Speakers included team members Susan Ludi Blevins, Andrew Farinholt Ward, Madeleine Glennon, Samuel Holzman, Alexandros Laftsidis, Claire Seidler, William Size, and Bonna D. Wescoat.

Day two of the symposium widened the lens with a pair of keynote lectures. Dimitris Matsas, retired ephor of the 19th Ephorate of Prehistoric and Classical Antiquities, Komotini, brought the Samothracian Great Gods into dialogue with the religious landscape of the entire island. Chryssa Karadima, Director of the Ephorate of Antiquities of Rhodopi, gave an illuminating summary of recent excavations in the ancient city east of the sanctuary, a largely unexplored area that holds enormous promise for future work. The remainder of the sessions focused on recent research across the entire western area of the site, with presentations from Ellen Archie, Arya Basu, Ian Burr, Andrew Farinholt Ward, Madeleine Glennon, Amy Sowder Koch, Jessica Paga, Michael Page, and Maggie Popkin.

The American Excavations Samothrace team extends its sincere thanks to the co-sponsors, the National Endowment for the Humanities and the Michael C. Carlos Museum at Emory University, and to all the participants and attendees who helped to make the symposium a success.

If you missed any part of the webinar, the recordings are available thanks to the Michael C. Carlos Museum.

- Symposium, Day 1: <https://bit.ly/3q8BikS>
- Symposium, Day 2: <https://bit.ly/3q9GlkW> ■



3D model reconstruction of the Stoa Terrace from the north, with views of the Stoa and Nike Monument, © American Excavations Samothrace

ArtsLab: Arts Studio

Rizky Etika, 19C (Art History)

Since the fall of 2020, I have been the Rosemary Magee Arts Fellow at Emory Arts. Emory Arts encourages Fellows to begin a personal project that spans the length of the program. While the scope of the project can range widely, the project should aim to improve the arts experience on campus.

When I was an Emory undergraduate, I along with other leaders of student arts organizations witnessed a demand for expanding access to the visual arts on campus. As an art history student, I met many students who wanted to explore these avenues but faced financial and physical roadblocks. As the Arts Fellow, I had the opportunity to return to these issues and use my personal project to create a dedicated visual arts studio on campus.

I spent the school year surveying students and conducting research to create a proposal. I consulted a myriad of professionals, including Dana Haugaard and Linda Armstrong in Visual Arts and others at peer institutions. Dana contributed the name of the studio: ArtsLab. Robin Horton, the manager of TechLab, also provided invaluable guidance as we designed ArtsLab to include a shop selling art supplies and tools at cost.

With the help of my colleagues at Emory Arts, we formed a partnership with Emory Libraries and Student Digital Life (SDL) to submit the proposal to the college's administration. Because of our partnership, I proposed a visual arts studio that would fall under the MAKEmory program in SDL, joining TechLab and MediaLab. Emory Libraries also generously offered a home to ArtsLab inside the Computing Center at Cox Hall.

Ultimately, we received approval and funding from the college. Thanks to support from my project manager, Maggie Beker; our supervisor, Kevin Karnes, Associate Dean for the Arts; the team from Libraries and SDL; and countless others, we were able to soft-open ArtsLab on September 7, 2021. ■

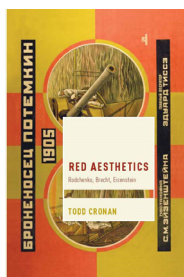


Students participate in a paper making workshop, a collaboration with ArtsLab, TechLab, and Emory Libraries Conservation Lab

Faculty News

Jean Campbell is enjoying a leave funded by the Guggenheim Foundation for the duration of this academic year. She is currently immersed in the final stage of writing and revision for her book on Pisanello and imitative practice in fifteenth-century Italy. Her other major project for the year is the development of a practice-based course called “Reading a Book/Making Painting” based on Cennino Cennini’s treatise on painting (c. 1400). This past spring saw the publication of the article “Eternal Ink: Giorgio Vasari and Francesco Petrarca Remembering Simone Martini,” in the volume *Petrarch and his Legacies*. In November Dr. Campbell will present “Buried Secrets and Florentine Source Texts from Lorenzo Ghiberti to Giorgio Vasari,” a piece from an ongoing project to re-read the classic “source texts” of Renaissance art history, to the Friends of the Medici Archive Project (Florence). Having finished a two-year stint as the coordinator of the Art History Honors Program in the spring, Dr. Campbell is currently supervising the completion of two PhD dissertations, the first dealing with frames as media of devotion and Paolo Veneziano’s altarpieces, and the second examining the practice of copying as promoted in the printed drawing books associated with the seventeenth-century Emilian painter Guercino. Finally, her service to the larger field of Art History continues, and includes, most visibly, membership on the advisory board of the National Committee for the History of Art.

Christina E. Crawford was a Getty/ACLS Postdoctoral Fellow in the History of Art for the 2020-21 academic year. She worked on her second project, Atlanta Housing Interplay: Expanding the Interwar Housing Map (www.atlhousing.org), a project that was also awarded a research and development grant from the Graham Foundation for Advanced Studies in the Fine Arts. Crawford is part of the inaugural cohort of the Digital Monograph Writers Workshop, supported by the Andrew W. Mellon Foundation, which will offer significant conceptual and logistical support for Atlanta Housing Interplay’s dissemination over the next two years. Crawford’s first monograph, *Spatial Revolution: Architecture and Planning in the Early Soviet Union* will be released by Cornell University Press in Spring 2022. The book received a Millard Meiss Publication Fund grant from the College Art Association and a Digital Publishing in the Humanities/TOME subsidy from Emory University. Finally, *Detroit-Moscow-Detroit: Soviet-American Architectural Exchanges, 1917-1945*, a co-edited book with colleagues Claire Zimmerman (University of Michigan) and Jean-Louis Cohen (Institute of Fine Arts NYU) is forthcoming in 2023. Crawford delivered numerous conference papers in 2020-21, including one at the “Rethinking Socialist Space in the Twentieth Century” symposium at St. Antony’s College, University of Oxford, UK. Crawford serves as 2021 President of the Society of Historians of Eastern European, Eurasian and Russian Art and Architecture.



Todd Cronan has been on leave for 2021, which allowed him to complete two books: *Red Aesthetics: Rodchenko, Brecht, Eisenstein* (2021) and *Nothing Permanent: Modern Architecture in California* (2023). He is currently completing a guidebook to the films of Charles and Ray Eames (SUNY) and a luxury edition of Minor White's photographic daybooks, entitled *Memorable Fancies* (Princeton Univ. Press). He has a few new

essays including a catalog essay on Van Gogh's approach to the canvas edge for the upcoming Van Gogh exhibition *Through Vincent's Eyes: Van Gogh and His Sources* (2022); "Endlessness: A Genealogy" for *Plat Journal* (2021); "Secrets of the Material: Contingency and Normativity in Adolf Loos," for *Umení* (2021); "Getting Over the Bauhaus," at the Philosophical Salon (2021); and a review of Frantz Fanon's Political Writings for the *Los Angeles Review of Books* (2021). Prof. Cronan continues to edit nonsite.org which published two recent issues on legal theory, "The Nineteenth Century (Part Three)," and "Deneocolonializing?"

Susan Elizabeth Gagliardi continued to advance "Mapping Senufo: Art, Evidence, and the Production of Knowledge," the in-progress, born-digital publication project that she initiated and now co-directs with Constantine Petridis of the Art Institute of Chicago. She presented the project virtually to audiences at Amherst College, Binghamton University, and Pennsylvania State University, and Petridis and she published an article on the project in the journal *History in Africa*. Gagliardi shared research informing her in-press book currently entitled *Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural 'Frontier'* with online audiences at Columbia University and the University of California, Los Angeles, as well as at the June 2021 Arts Council of the African Studies Association conference and the September 2021 Art Bio Matters convening. Gagliardi also continues to pursue research on the methods, ethics, and politics of knowledge production. In October of 2021, her talk "How Do We Know? Rethinking Approaches to the Arts of Africa" featured in New Conversations on African Art, a University of Iowa Stanley Museum of Art multiday online symposium. During the same month, she and Petridis co-convoked African Art and Evidence, an international colloquium hosted online by the Clark Art Institute, and she presented in-progress work on the ethics of recording in an online workshop of the University of Michigan's Department of Anthropology. In addition, Gagliardi remains committed to imagining new possibilities for teaching at the undergraduate and graduate levels. She also holds a 2021–2022 Emory Center for Faculty Development and Excellence Teaching Fellowship for her project to align best research-based approaches to mental wellbeing with courses in the humanities.

Lisa Lee continues to make progress on her manuscript on Thomas Hirschhorn's early work, tentatively titled *Thomas Hirschhorn Between Art and Design*. Her essay, "Thomas Hirschhorn and the Incommensurable Gesture," will appear in the exhibition catalogue accompanying the exhibition, *Thomas Hirschhorn: The Purple*

Line, at the *Museo nazionale delle arti del XXI secolo*, Rome (October 2021-March 2022). Together with colleagues in the department, and in conjunction with a course she has developed on the topic of "Monuments, Antimonuments, Countermonuments," she initiated a series of lectures devoted to this pressing topic. The pandemic has necessitated greater familiarity and comfort with online formats for content delivery. For the first time, then, she engaged in conversations broadcast on *Instalive* ("Isa Genzken and Germanness," hosted by the Busch-Reisinger Museum) and delivered a video essay ("Isa Genzken at Neugerriemschneider").

Sarah McPhee was on sabbatical leave during the academic year 2020-2021. She continued work on her book manuscript on the life and work of the seventeenth-century etcher Giovanni Battista Falda and on her digital humanities project [Envisioning Baroque Rome](http://envisioningbaroque.rome). She published the article "The Stratigraphy of Poetic Landscape at the Esquiline Villa," in the edited volume *Landscape and the Visual Hermeneutics of Place, 1500 – 1700*, Brill 2021, and participated in the roundtable discussion of Artemisia Gentileschi at the annual meeting of the Renaissance Society in April. This fall, McPhee contributed the essay: "Costanza Piccolomini: Marble and Flesh" to the catalogue accompanying the exhibition, *Lo Sfregio: Ilaria Sagaria/Gian Lorenzo Bernini (The Slashing: Ilaria Sagaria/Gian Lorenzo Bernini)*, which opened at the Uffizi (Florence) in November and was timed to coincide with the International Day for the Elimination of Violence Against Women. In the spring, McPhee will teach her course "Envisioning Baroque Rome" on the architecture and urbanism of the seventeenth-century city, using her digital humanities project.

Walter Melion published six articles and two edited volumes, *Quid est secretum: Visual Representation of Secrets in Early Modern Europe, 1500-1700* and *Landscape and the Visual Hermeneutics of Place, 1500-1700*. He presented at the annual meetings of the College Art Association and the Renaissance Society of America, lectured at the Newberry Library, and gave papers at two international conferences, "Space, Time, and Experience in the European Eschatological Imagination, 1400-1800" and "Paper Religion: Affordances and Uses in Christian Practices, 1400-1800." With Celeste Brusati, under the auspices of the Historians of Netherlandish Art, he recorded his first podcast, "Karel van Mander's Grondt and Samuel van Hoogstraten's Inleyding: Art Theory, Artisanal Practice, and Writing about the Visual Arts in the Sixteenth- and Seventeenth-Century Low Countries." He was elected President of the Historians of Netherlandish Art for a four-year term which started in January 2021. As series editor of Brill's Studies on Art, Art History, and Intellectual History, he saw eight monographs into print; he also launched the series *Northern Lights*, a new series of monographs on Northern art, published by Lund Humphries. His recently completed book on Karel van Mander's *Grondt der edel vry schilderconst* (Foundation of the Noble, Free Art of Painting) is forthcoming from the Getty Research Institute.

Faculty News

Linda Merrill, Senior Lecturer, continues to oversee the introductory art history courses, Art I Culture I Context I and II, which attract students from across the university. Last year, when the courses were entirely online, enrollments were the highest in a decade. The two new concentrations within the major, Museums and Visual Arts, are also proving popular with students. Dr. Merrill is writing an extended analysis and history of James McNeill Whistler's "Ten O'Clock" Lecture (1885).

Rune Nyord spent much of his time this year planning and executing online courses. His study of the stela of Nebetitef in the Michael C. Carlos Museum appeared in the *Journal of Egyptian Archaeology*, while other articles and book chapters published this year dealt with the interpretation of funerary texts, developments in the funerary culture of the Middle Kingdom, and current approaches to Egyptian healing practices. A book review was published in the *Journal of Near Eastern Studies*, and the first articles under his editorship of the history of Egyptology section of the online UCLA *Encyclopedia of Egyptology* appeared in the summer of 2021. A scheduled small-scale "book tour" to California ended up taking the form of Zoom lectures on topics connected to his new book *Seeing Perfection: Ancient Egyptian Images beyond Representation* at the Bowers Museum and the University of California, Berkeley. Also online, Nyord spoke at the Carlos Museum about his work on the Stela of Nebetitef, gave a theoretical seminar at the Polish Academy of Sciences, and presented a guest lecture at a summer school in Egyptian art at the University of Munich. Over the summer of 2021, he studied inscribed bronzes at the Michael C. Carlos Museum and initiated a new object-centered project there, a study of three painted, early second millennium BCE coffins from Asyut in Middle Egypt.

Megan E. O'Neil had a productive year, despite the challenges of the pandemic. She published one essay about Teotihuacan and Maya art and advanced other publications. In Spring 2022, Reaktion Books will release *The Ancient Maya*, which examines how the ancient Maya have been perceived and portrayed over time. She received a CFDE Scholarly Writing and Publishing Grant to advance progress on another book, *The Lives of Ancient Maya Sculptures*. She also submitted essays to Getty Publications for *Collecting Mesoamerican Art before 1940*, which she is co-editing, and gave online talks for Yale University, Society for American Archaeology, Texas State University, and the Getty Research Institute. Professor O'Neil worked to innovate her online teaching. Her Mesoamerican art course participated in the Latino Youth Leadership Conference, for which her students researched Carlos Museum objects and made videos for middle school students, allowing the Emory students to envision broader communities and impacts beyond the classroom. She also designed a new course, co-taught with graduate student Alexandra Zigomalas, to coincide with the 500-year anniversary of the fall of Tenochtitlan, the capital of the Aztec Empire, to raise awareness about this anniversary and discuss the impacts of European colonialism in

the Americas. As Faculty Curator, she worked on the exhibition *Each/Other: Marie Watt and Cannupa Hanska Luger*, originating at the Denver Art Museum; began planning for *Picture-Worlds: Maya, Moche and Athenian Vase-Painting*, co-curated with David Saunders at the Getty Villa; and held an "In This Moment" conversation with artist Gala Porras-Kim. She also has worked to support Native American and Indigenous students and to help Emory become more transparent about its history, especially through the Emory President's "Task Force for Untold Stories and Disenfranchised Populations" and the symposium, "In the Wake of Slavery and Dispossession: Emory, Racism and the Journey towards Restorative Justice."

Elizabeth Pastan was able to present at online conferences. These included the Leeds Virtual International Medieval Congress, speaking on the subject, "Did the prostitutes give a stained-glass window to Notre-Dame of Paris?" and in Basel, Switzerland speaking (ironically) about the rose window of Lausanne Cathedral. Closer to home, she gave a Great Works seminar to a lively and enthusiastic group at the Fox Center for Humanistic Inquiry entitled, "Going Goth: New Assessments of Gothic Architecture." Pastan also greatly enjoyed participating in the year-long Mellon faculty seminar on 21st-century Labor with colleagues across campus. Her online courses were enriched by tie-ins with outside events. Her fall course on Gothic Architecture benefitted from a series of online events on the restorations at Notre-Dame of Paris. Her spring course on Islamic art was complemented by the *Wondrous Worlds: Islam Across Time and Space* exhibit at the Carlos Museum <https://bit.ly/2ZR23iG>, and the exhibit *Bestowing Beauty: Masterpieces from Persian Lands* at the High Museum of Art <https://bit.ly/3EKfzno>. The extended quarantine also gave her the opportunity to prepare six articles, all related to her book-in-progress on rose windows. Of these, two are slated to appear soon: "Returning to Panofsky's Gothic Architecture" and "Scholasticism: a window on his Method and Approach," for *Folia Historiae Artium*, and "It ought to be Mary: on themes in the western rose window of Notre-Dame of Paris," for *Different Visions: Visualizing Gender and Sexuality in the Middle Ages* in honor of Rachel Dressler.

Renée Stein continues to expand collaboration with Eastern Michigan University's Archaeological Chemistry Lab, publishing a co-authored article on the analysis of dyes on textiles from ancient Peru. Having concluded two terms on the American Institute for Conservation's Education and Training Committee, she now serves on the AIC Nominating Committee. She is also part of a task force focusing on the state of conservation education as part of the Held in Trust initiative funded by the National Endowment for Humanities.

NEWS

Eric Varner published “Destructive Aesthetics: Artistic Agency and the Mutilation of Portraits in Ancient Rome,” in Øvind Fuglerud, Kjersti Larsen, and Marina Prusac-Lindhagen, ed., *Negotiating Memory From the Romans to the Twenty-First Century. Damnatio Memoriae* (Routledge). In March Varner delivered a lecture “Cancel Culture in Antiquity: Confronting the Monumental Legacy of Rome’s ‘Bad’ Emperors,” for the Iconoclasm in the Premodern World Seminar Series at the University of Southern California’s Dornsife Center for The Premodern World.

Bonna Wescoat’s Samothrace team had an excellent session at the Archaeological Institute of America’s Annual 2021 meeting, which was held virtually; the NEH-Carlos Museum sponsored symposium, “From the Vantage of the Victory,” was also a great virtual success. Wescoat enjoyed speaking on Samothrace as the Harry C. Rutledge Memorial Lecturer in Archaeology for the University of Tennessee, Knoxville, and in person this fall to the School of Architecture at Notre Dame. Although excavation was postponed, the small 2021 study season on Samothrace offered an excellent opportunity to further research and work with Greek colleagues on the reinstallation of the Archaeological Museum.

This fall, Wescoat moved to the other half of our building on the quad to become the Interim Director of the Michael C. Carlos Museum. While remaining part of Emory, she will take up a three-year appointment as the Director of the American School of Classical Studies at Athens, Greece, in July 2022. ■



Students listening to Prof. Elizabeth Pastan explain the iconography of the Annunciation Greek Orthodox Cathedral

Undergraduate News

Dorothy Fletcher Paper Prize

The Dorothy Fletcher Paper Prize recognizes outstanding research papers in art history. This year two winners emerged from an unusually abundant set of submissions: “Greenbelt, Maryland, as an Experiment in Socialism,” by **Nick Pehrson** (Architectural Studies minor), written for Christina Crawford’s Architect & the City; and “Revisiting Winslow Homer’s Guardian Dyad” by **Daniel Meek** (Political Science and Art History double major), written for Linda Merrill’s Winslow Homer seminar. Nick will begin his junior year at Emory in the fall; Daniel graduated in May with plans to attend law school.

Honors in Art History 2021

Faith Kim was awarded High Honors in Art History for “Monumental Interplays: How Virtual Encounters Affect Understandings of the Voortrekker Monument and Freedom Park in South Africa,” written under the supervision of Prof. Susan Elizabeth Gagliardi. **Tiera Ndlovu** received Highest Honors in Art History for “An Image of Society: Exploring Race and Power in the Ervin Yarborough and Claude Culbreath Photograph Collection,” written under the supervision of Prof. Susan Elizabeth Gagliardi. **Jessie Shen** received High Honors in Art History for “In Light of Chan Buddhism: Zhang Huan’s Solo Endurance Performances in Beijing East Village,” written under the direction of Prof. Lisa Lee.

Class of 2021

Maryah Amin is working as a commercial banking analyst with J. P. Morgan in New York and plans to apply to law school in a few years. **Anna Connolly** is working for AT&T, doing data analytics out of Alpharetta, and plans to eventually pursue a career in art conservation. **Faith Kim** entered a two-year Master of Social Work program at the University of Pennsylvania with support from the Charles E. Shepard Scholarship for Graduate Studies, presented by Emory University. **Lexie Liu** is enrolled at Columbia University, completing a one-year master’s program in Global Thought. **Olivia McKnight** is pursuing an MA in Museum Studies at Syracuse University. **Daniel Meek**, who double majored in Art History and Political Science, started as a litigation paralegal at Kirkland & Ellis in Chicago and intends on applying to law school next year. Still, one of his favorite pastimes is trips to the Art Institute of Chicago with family and friends. **Marin Pollak** is helping doctors run clinical trials as a Clinical Research Coordinator in the GI Oncology group at UCSF Medical Center. After two years in that position, she plans to apply to medical school. **Adeja Sterling** was awarded the Harriet Griffin Fellowship at the Institute of Fine Arts, where she is pursuing a master’s degree. ■

Undergraduate Alumni News

Adefolakunmi Adenugba 16C graduated from Sotheby's Institute of Art and staged her thesis exhibition at end of summer 2021. She is now Assistant Director and Assistant to Partner at the James Cohan Gallery in New York City.

Emily Tahirih Dean 19C I began my undergraduate journey at Emory as a pre-med student and biology major. During my junior year, when I had completed all the pre-med prerequisite courses and was studying for the MCAT, I decided to take an architectural history class for what was then my minor in Art History. Unexpectedly, I was so inspired by that class in Italian Baroque architecture with Dr. Sarah McPhee that I started to feel torn about my decision to go into medicine. That summer, I decided to take the Introduction to Architecture summer studio at Columbia University to learn more about what it means to be in the academic world of architecture. The summer studio helped to make it clear that architecture was where I was supposed to be. Thus, upon returning to Emory, I changed my major and graduated in 2019 with a BA in Art History and a minor in Architectural Studies. Four years earlier, I would never have suspected that this was the path I would take.

Directly after graduating, I found a one-year position in Tampa as an Architectural Design Intern at Klar and Klar Architects and gained a great deal of experience in the working world of architecture. I was able to refine my drafting abilities, develop my interpersonal skills, and make visits to job sites. I applied to a couple of graduate schools and eventually found myself back in Atlanta. Today, I am in my second year of the Master of Architecture program at the Georgia Tech. In addition to my architecture courses, I hold a Graduate Research Assistant position conducting research for the National Park Service's National Register of Historic Places.

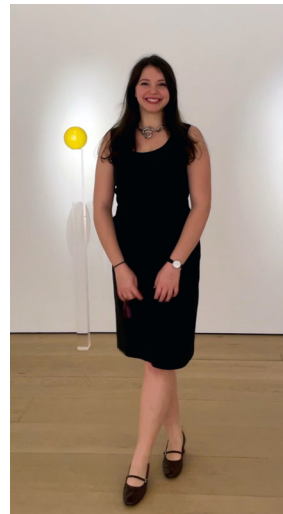
Architecture school is a very demanding place, requiring many hours of my time and attention, but I am undoubtedly the happiest and most fulfilled I have ever been.



Emily Dean

Caroline Scheving 19C entered the dual-degree master's program in art history and library science at the University of Indiana, Bloomington.

Karuna Srikureja 17C is now Associate Interpretive Specialist for Asian Art at the Denver Art Museum.



Lauren Zimmerman

Lauren Zimmerman 21C With a freshly minted degree in hand, I made my grand entrance into the niche world that is the New York art gallery scene this past September. My introduction was, one might say, fast and furious, as I worked Kavi Gupta Gallery's booth at The Armory Show. A few days later I began my artist liaison internship. I was quickly promoted to gallery assistant at Lehmann Maupin, where I have been assisting the artist liaison team in several key projects. The expectations for excellent work are accompanied by the privileges of working amongst an exceptional team managing artists

bound to leave weighty footprints in the art historical timeline. Projects I am currently working on include putting together artist PDFs (which requires researching the artist's philosophy, pulling quotes accordingly from curators and journalists pertinent to their practice, and selecting images most representative of their work), aiding in updating and reformatting artist CVs with exhibitions and press to be added to the website, and completing a large inventory checklist of the art books in the reference libraries. While my work at Lehmann Maupin is not always like that which is learned in a classroom setting, I am often reminded of the precision, eloquence, and knowledge that my professors and mentors in the Art History department at Emory demonstrated. The department's emphasis on writing skills, interdisciplinary art historical research, and ability to visually analyze works pushed me to absorb knowledge quickly, be efficient, detail-oriented, and meticulous. These skills are invaluable in the work I do at Lehmann Maupin. Beyond skills, my teachers most readily sought to relay their passion for the arts and recognize the same passion in their students. Were it not for this recognition by my former teachers and the continuous support of Dr. Sarah McPhee, I would not be where I am today. ■

Graduate Student News

Ellen Archie presented her research on Macedonian couches and their decoration in her paper "Entombed Abundance: Dionysiac Imagery on Chryselephantine Klinai from the Macedonian Court," at the Archeological Institute of America virtual conference in December 2020. In April 2021, she presented "Reflecting the Banquet: Glass from the Stoa," on the late Roman blown glass fragments found on the stoa plateau at Samothrace at the virtual conference "From the Vantage of the Victory: The Sanctuary of the Great Gods and Island of Samothrace." She also participated in the National Humanities Center's Winter Podcasting Institute and the 2020 Mellon Fellowship in Object-Centered Research Strategy and the Arts workshop series.

In Summer 2021 with Ashley Eckhardt, Ellen co-curated the digital exhibition "Finds from the Stoa Plateau in the Sanctuary of the Great Gods, Samothrace," for American Excavations Samothrace and wrote the catalogue entries on glass for the digital exhibition available at <https://bit.ly/31wajFA>. She is currently working as a Mellon Intern at the Carlos Museum and on her dissertation entitled "Entangling Dionysos: Abundance Imagery in Northern Greece."

Chris Askew The 2021 academic year has proven to be quite busy for Christopher. He completed his year-long internship in the Greek and Roman curatorial department at the Michael C. Carlos Museum where he assisted Dr. Ruth Allen with examining and documenting engraved gemstones for an upcoming exhibition. He also completed catalogue entries on several gems that will be included in the forthcoming exhibition catalogue. Additionally, Christopher completed his first year as a graduate teaching assistant, finishing the Art History 102 survey in May.

For much of the summer he remained in Atlanta to research a second century CE bronze statuette of the Greco-Egyptian god Hermanubis as the 2021 recipient of the Mellon Fellowship in Object Centered Curatorial Research and to take introductory level Italian. The fall semester will see the completion of his Mellon Fellowship and the creation of a digital exhibition to showcase the findings to the general public. Christopher looks forward to continuing his education and growing as a researcher in the department.

Emma de Jong is currently situated in The Hague (the Netherlands), where she is an associated researcher at the Netherlands Institute for Art History. She is in the process of writing her dissertation, which looks at the use of personification in allegorical prints and morality plays from sixteenth-century Antwerp and Haarlem. In April 2021 she presented her research at the digital conference of the Renaissance Society of America. She is currently preparing an exhibition at the Museum Haarlem about the works of printmaker Dirck Volckertszoon Coornhert (1522-1590), in celebration of this artist's 500th birthday.

Abbey Hafer curated an exhibition at the Michael C. Carlos Museum titled "Piranesi's Pages: Rome in Books and Print, 1756-1775" with curator Andi McKenzie. The exhibition, up February-April 2021, stemmed from research conducted during her tenure as Mellon Object-Centered Curatorial Research fellow in 2018. Hafer gave several talks associated with the exhibition, including a Works on Paper Wednesday talk for the Carlos Museum in March 2021.

In May and June 2021, Hafer participated in two opportunities centered on developing interdisciplinary and inclusive teaching practices: a graduate teaching workshop held by Emory's Institute of the Liberal Arts and Dr. Susan Gagliardi's seminar to develop a graduate course. Much of her year was spent working on her dissertation on Roman printmaker and architect Alessandro Specchi (1666-1729). In August 2021, with the support of the Art History Department's Abrams Family Foundation Graduate Travel Fellowship, she visited a stunning private collection of Specchi's prints in Providence, Rhode Island.

Haley Jones defended her dissertation prospectus, "Value and Authenticity in African Art Auctions 2000-2020," in March 2021. In April 2021, she contributed a mini lecture on the African art market to Dr. Gagliardi's portion of the introductory art history course "Art | Culture | Context II." She attended the virtual 18th Arts Council of African Studies Triennial in June 2021. She is currently developing the digital humanities research portion of her dissertation with the help of two undergraduate research assistants.

Miltiadis Kyllindreas participated in the yearly American Excavations Samothrace between July and August 2021. He did architectural research on the Stoa's foundations and entablature of the Sanctuary of the Great Gods. Miltos also recorded 156 architectural blocks located indoors and outdoors of the archaeological site. Lastly, he participated in the Athenian Agora Excavations during June 2021: He served as Trench Supervisor at the western side of the Stoa Poikile.

Brooke Luokkala successfully completed her qualifying paper entitled, "Monkey on the malacatl: Investigations into the Imagery of Aztec Spindle Whorls," in August of 2021. Brooke now plans to spend the fall semester wrapping up coursework and visiting US museum collections as a component of the 2021 Mellon Fellowship in Object-Centered Curatorial Research. Brooke's project on the Michael C. Carlos Museum's collection of so-called *Chavín* bones will first take her to the Houston Museum of Fine Arts in October where she plans to examine a set of comparative specimens. In the spring, Brooke will co-teach a class on the art of the Andes with her advisor, Megan E. O'Neil.

Annie Maloney accepted a position as a Visiting Lecturer at Oxford College of Emory University for the 2021-2022 academic year. She teaches Art History 101 and Art History 102. In April 2021 Annie presented the paper "Bernini's 'La Predicadella Battista': an Epideictic Image" at the annual Renaissance Society of America conference. Annie also participated in the virtual Roman Archives Seminar sponsored by the University of Notre Dame in Spring 2021, led by Heather Hyde Minor and Paula Findlen. Annie was awarded a 2021 Mellon Summer Internship at the Michael C. Carlos Museum to produce digital catalogues for upcoming exhibitions *And I Must Scream* and *Making an Impression: The Art and Craft of Engraved Roman Gemstones*. In Spring 2022 Annie will serve as a co-curator of the digital exhibition *From Heaven to Earth: The Papacy and Early Modern Rome* at Pitts Theology Library along with Abbey Hafer, Alexandra Zigomalas, and Dr. Sarah Bogue. ■

Graduate Student News

Kelin Michael is currently getting ready to begin her year-long internship in the Manuscripts department at the J. Paul Getty Museum in Los Angeles. She also recently completed a one-month research fellowship at the Newberry Library in August where she worked on portions of her dissertation “Word, Image, and Copy: Hrabanus Maurus’ *In honorem sanctae crucis*, c. 810-1600 CE.” In March and February 2021, respectively, she virtually presented “Creating Print from Manuscript: Pitts Theology Library’s HRAB 1503” for Emory’s Medieval Roundtable Series and “Digitization, Funding, and (lack of) Travel: New Approaches to an Art Historical, Object-Based Dissertation during the COVID-19 Pandemic” at the 16th Annual Marco Manuscript Workshop focusing on “Immaterial Culture.” For spring semester 2021, Kelin also was accepted to and participated in the Newberry Library’s Graduate Seminar “Digital Humanities and Premodern Studies: An Introduction.” She also participated in a Mellon-funded seminar titled “Strategy and the Arts: Leadership Workshop Series 2020-2021” in November 2020.

Chelsy Monie has been selected to participate in the Newberry Library seminar, “The Archive: Theory, Form, Practice,” in the spring of 2022. Throughout a period of eight weeks, the seminar participants will meet at the Newberry Library in Chicago to explore theoretical and practical tools necessary for navigating historical and literary archives.

Emily Whitehead presented “Knotty Questions of a Middle Kingdom Solar Boat” at the 2021 University of Munich International Summer School on Ancient Egyptian Art, based on her 2020 Mellon Fellowship in Object-Centered Curatorial Research. She rose to doctoral candidacy after completing her qualifying exams in September 2021. She will continue to prepare her dissertation prospectus and co-present on the solar boat at the Michael C. Carlos Museum in the Fall.

John Witty presented research from the fourth chapter of his dissertation at the spring 2021 virtual annual meeting of the Renaissance Society of America. The co-curated exhibition that was the focus of his fellowship at The Frick Collection, *Paolo Veneziano: Art & Devotion in Fourteenth-Century Venice*, opened at the J. Paul Getty Museum in Los Angeles last July. The exhibition is accompanied by a catalog published by The Frick Collection with Paul Holberton Publishing, London. The exhibition has received positive reviews in the *Los Angeles Times* and the *Washington Post*. John traveled to LA to lead a tour of the exhibition for members of the Getty’s Paintings Council donors group in September. ■

Welcome 2021 PhD Cohort!



Front: Tori Burke (Renaissance/Melion); Back row left to right: Ketty Mora (Renaissance/Melion), Raquel Belden (Modern/Cronan), Tyler Holman (Roman/Varner), Iain MacKay (Renaissance/Melion) and Nathan Goldberg (Modern/Cronan).

Graduate Alumni News

Congratulations to our 2021 PhD Graduates!

CATHERINE ELIZABETH BARTH | Modern, *Frederick Sommer: Photography at the Limits of the Avant-Garde*

ASHLEY ANNE ECKHARDT | Ancient Greece, *Designing the Divine: The Construction of Cult Statues in the Second Century BCE*

CAITLIN GLOSSER | Modern, *Sonia Delaunay's Cross-Media Abstraction*

Flora Anthony 14PhD is currently a Visiting Assistant Professor at Kennesaw State University. She is also a national lecturer for the Archaeological Institute of America and is featured on a few relatively new documentary series, *Egypt's Unexplained Files* (2019) and *Legends of the Pharaohs* (2020). Recently she gave a talk at Davidson University titled “Foreigners as Symbols in Ancient Egyptian Tombs.” She gave this lecture again through the American Research Center in Egypt (ARCE) for the Michael C. Carlos Museum on Oct. 30, 2021.

Cecily Boles 20MA continues to work and research just outside of Rome. In May 2021, she was invited to record a lecture on women’s funerary monuments in Rome, in Italian, for Alessia Lirosi’s course on historical sources for modern history at the *Università degli Studi Niccolò Cusano*. In November 2021, Cecily will present the paper, “Maid or Matron: mixed typologies in the portrait of Virginia Primi Bonanni (d. 1649) in S. Caterina in Maganapoli, Rome,” for the Early Modern Rome 4 conference.

Shelley Burian 19PhD was named Curator of Indigenous American Textiles at the Textile Museum, George Washington University, Washington, DC.

Amy Butner 20PhD was awarded the Andrew W. Mellon Postdoctoral Curatorial Fellowship at The Metropolitan Museum of Art in New York City. She joined the Egyptology Department in Fall of 2020 where her research focuses on the gods of ancient Egypt. In April, she gave a paper titled “Re-centering Memory: Visiting Amarna Tombs” for The Metropolitan Museum of Art Virtual Spring Fellows Colloquium.

Jessica Gerschultz 12PhD has been working on several projects that examine the transregional and feminist dimensions of modern fiber art. Her research connects artists and aesthetic practices across sites in Africa, the Arab world, and Eastern Europe. Jessica published her first book *Decorative Arts of the Tunisian École: Fabrications of Modernism, Gender, and Power* (Penn State Press) in 2019. She also published essays in the *Journal of Modern Craft*, the edited volume *Under the Skin: Feminist Art and Art Histories in the Middle East and North Africa Today* (Oxford University Press), and the editorial platform of the Institute of the Present based in Bucharest (<https://institutulprezentului.ro/en/category/trips/>). She wrote catalogue texts for the exhibition *Elles font l'Abstraction* at the Centre Pompidou and Guggenheim Bilbao. Jessica is also collaborating remotely with colleagues in the Maghrib through the CAORC/Andrew W. Mellon Fellowship

program for Modern Art History. Finally, she is a lead contributor for the AMCA/Getty Foundation Connecting Art Histories project “Mapping Art Histories in the Arab World, Iran, and Turkey.”

Peri M. Klemm 03PhD, Professor of Art History, California State University, Northridge, served as President of the Arts Council of the African Studies Association (2018-2021). Over 600 attendees from 27 countries gathered remotely in June for the ACASA Triennial symposium where Professor Emerita Sidney L. Kasfir, who died in 2019, was once again honored.



Emory Alumni Peri Klemm with Sidney Kasfir at the ACASA Triennial Meeting in Ghana 2017

Chika Okeke-Agulu 04PhD was appointed Director of the Program in African Studies at Princeton University, where he has taught in the Departments of Art and Archaeology and African American Studies for the past thirteen years.

Sarahh Scher 10PhD has published two essays in edited volumes: “Destituir a los sacerdotes: La iconografía moche, la falsa ubicuidad y la creación de un canon,” in *Arte antes de la historia*, edited by Marco Curatola Petrocchi, Cécile Michaud, Joanne Pillsbury, and Lisa Trever (Lima, Peru: Pontificia Universidad Católica del Perú), and “The Achumera: Gender, Status, and the San Pedro Cactus in Moche Iconography,” in *Andean Lowlands and Coastal Foodways: Interdisciplinary Approaches to Pre-Columbian, Colonial, and Contemporary Food and Culture*, edited by John E. Staller (Cham, Switzerland: Springer Press). “From Cloth to Clay: Making Costume Permanent in Moche Ceramics” will be forthcoming in the inaugural issue of the *Art Institute Review*. She continues to teach at Emerson College and serve as the Contributing Editor for Pre-Columbian South America at Smarthistory. ■

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Art History Alumni Information Request

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

Name and graduation year _____

Address _____

Current educational/career status or other information, including memories of the department that you would like to share in 2021, our 56th year.

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

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- The John Howett Travel Fund for Advanced Undergraduate Seminars in Art History
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