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NEWSLETTER OF THE DEPARTMENT OF ART HISTORY
AT EMORY UNIVERSITY

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Greetings in this 57th year of Art History at Emory



Art History faculty



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Greetings from Carlos Hall. I am happy to report that the past year has brought some normalcy to campus. Students and professors alike are keenly aware of what we have regained—the energy, spontaneity, and excitement of in-person classes. We are taking steps to keep one another healthy and on balance, we are doing fairly well.

This has been a year of achievement, of change, and of loss. In July, Henry Kim joined the Emory community as the new Director of the Michael C. Carlos Museum. In August, Bonna Wescoat

began a three-year leave to take up her post as the new Director of the American School of Classical Studies at Athens, and in the same month we welcomed Andrew Farinholt Ward who will be with us for the next three years as Visiting Assistant Professor of Greek Art and Architecture. We join the Department of African American Studies in mourning the death of Professor Michael Harris, who taught a generation of Emory students in classes on African American Art.

Over the course of the past year, architects were hired, and design largely

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set for a new lecture hall and Visual Resources and Digital/Spatial Lab in the space formerly occupied by the Visual Resources Library. We are hopeful that construction will begin in the new year. In June, our Visual Resources Librarian, Chris Sawula, departed; we are currently searching for his successor.

In May, we graduated twenty-six Art History majors and minors and awarded our first Ernstoff prizes, generously endowed by Marc S. Ernstoff. At graduation we hooded and celebrated five PhDs, and this fall we welcomed four new graduate students to the department in fields from ancient to modern.

With COVID restrictions lifted, we were, once again, able to travel. The summer saw graduate students headed for Europe supported by the Abrams Family Foundation and the Tom Lyman Endowed Fund. This fall, the John Howett Travel Fund enabled students in an undergraduate seminar on “Americans in Paris,” taught by Linda Merrill, to visit two exhibitions at the National Gallery of Art, and the Mellon Pathways grant supported travel for students, led by Susan Gagliardi, to visit the Dallas Museum of Art and the Kimbell Art Museum.

We gladly returned to a full program of lectures and colloquia presented in-person and in hybrid format. In November we heard from Iraqi American artist Michael Rakowitz, who presented the lecture “The Invisible Enemy Should not Exist” in the “Monuments and Memorials” series, and in December, art historian Byron Hamann delivered the endowed lecture, “At the Butterfly House.” In February, Lisa Lee co-organized the lecture of artist Glenn Ligon on the “I Am A Man” social protests in Memphis in 1968, as part of the series “Race, Social Justice, and Contemporary African American Art.”

In April, Walter Melion convened Corinth Colloquium XII on the subject of “The Portrayal of Mixed and Compound Emotions in the Visual and Literary Arts of Northern Europe, 1500-1700.” Twenty-six scholars from Europe and the United States gathered for three days of talks and others, from points distant, joined online.

Also in April, Visiting Assistant Professor of Greek Art, Katherine Harrington, gave the lecture, “Spinning Tales: Images of Women, the Athenian Textile Industry, and the ‘Invisibility’ of Female Labor”; Dana Cuff, Director of cityLAB and Professor of Architecture and Urban Design at UCLA delivered the Heath Lecture on “Spatial Justice: Rethinking the Architecture of Social Housing”; and Christina Crawford presented her new book, *Spatial Revolution: Architecture and Planning in the Early Soviet Union*, at a lively event in Ackerman Hall. Masud Olufani, our first Emory Arts Fellow, held an open studio exhibition of his work entitled “Dream Life of the Indigo Children,” and our own visual artist Dana Haugaard organized the popular “Create Your Own Culture,” Emory’s Art Punk DIY Fest.



Students studying on the Carlos Hall staircase

This fall we hosted two major scholarly events: the third triennial Lovis Corinth Colloquium in German Modernism, organized by Christina Crawford and Lisa Lee, and “Egyptology in Dialogue,” an international conference organized by Rune Nyord and our postdoctoral research fellow, Reinert Skumsnes. In addition, we co-sponsored the presentation of Rune Nyord’s new book, *Seeing Perfection: Ancient Egyptian Images beyond Representation*, and heard Reinert Skumsnes’s lecture, “A Case Study on the Turin Satiric-Erotic Papyrus: Historical Bodies, Mundane Resistance and Alternative Worlds.”

As ever, we are immensely grateful for the strong support of our alumni and friends, and 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); and Brian Winterfeldt (Dr. Gay Robins Art History Scholarship Endowment). This year we are also delighted to thank the Blavatnik family, who have made a generous gift to the department to support experiential learning opportunities for our students.

I send warm wishes for a joyous holiday season. Stay well and stay in touch! ■

Sarah C. McPhee

Sarah C. McPhee

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

Henry Kim Named Carlos Museum Director

Eric Varner

Emory welcomed the new Associate Vice Provost and Director for the Michael C. Carlos Museum in August, Henry S. Kim. An expert in ancient Greek numismatics, Kim received his AB in Classical Archaeology from Harvard, and his M.Phil, also in Classical Archaeology, from Oxford. Kim served as Project Director for the Redevelopment Project of the Ashmolean Museum at Oxford, and most recently as the founding Director and CEO of the Aga Kahn Museum in Toronto. Kim is eager to work closely with Emory faculty and students and continue the Carlos's close relationship with the Art History Department. ■



Dr. Henry S. Kim, Associate Vice Provost and Director of the Carlos Museum

Wescoat Appointed ASCSA Director



Dr. Bonna Daix Wescoat. Photo: Abi Green

The American School of Classical Studies at Athens appointed our own Bonna Daix Wescoat as the new Director of the ASCSA for a three-year term beginning July 1, 2022. Dr. Wescoat also serves as the Samuel Dobbs Professor of Art History and Director of Excavations in the Sanctuary of the Great Gods, Samothrace. Professor Mark Lawall, Chair of the Managing Committee of the American School, stated, "We are confident that Bonna's scholarly and administrative experience in Greece, Turkey, and the United States will provide strong leadership and a continuing commitment to the excellence that has characterized the School throughout its 140-year history." ■

Andrew Farinholt Ward Joins Faculty

For the next three years while Bonna Wescoat serves as Director of the ASCSA, Andrew Farinholt Ward will serve as Visiting Assistant Professor of Greek Art and Architecture. Dr. Farinholt Ward holds a BA in Art History and Ancient Studies from Columbia University and a PhD in Art History and Archaeology from the Institute of Fine Arts, New York University. He is a specialist of the art, architecture, and archaeology of sacred spaces in the ancient Mediterranean. He is currently supervising fieldwork in sacred contexts at Selinunte in Sicily and with the American Excavations Samothrace project. ■



Andrew Farinholt Ward in Selinunte

Ernstoff Awards Prizes Focused on Visual Arts and the Sciences

Sarah McPhee



Faculty, students, staff, and Dr. Marc Ernstoff celebrate the Ernstoff prize recipients

On 27 April 2022, we were thrilled to welcome Dr. Marc Ernstoff, Medical Officer and Branch Chief for ImmunoOncology at the National Cancer Institute, back to Emory and the Art History Department from which he graduated in 1974. In 2019, Dr. Ernstoff established a generous endowment in our department to support learning opportunities that foster connections between the visual arts and the sciences. The pandemic prevented our students from traveling, but with restrictions lifted this year we were delighted to inaugurate the prize. Dr. Ernstoff joined us to present the first Ernstoff prizes to two undergraduates: Isabelle Bracewell and Elise Williams. Bracewell used her prize to create a native-wood table designed in the spirit of the Arts & Crafts Movement for the atrium of the Math and Science Building, and Williams traveled to Rome to continue her investigation of Roman children's tombs, the subject of her senior thesis, studying them in their original find spots and in museum collections. At the presentation ceremony, Dr. Ernstoff delivered inspiring remarks, which he has generously allowed us to reprint here. We are deeply grateful to Marc Ernstoff for providing our

students with these transformative experiences. His generous endowment ensures that these opportunities will continue to be offered each year. ■



Isabelle Bracewell



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On the Intersection of Art and Science: Looking Forward

Remarks by Marc S. Ernstoff, MD, at the 2022 Ernstoff Prize Ceremony

What is common between Artists and Scientists? One commonality is that both artists and scientists seek to help us understand the material, organic and metaphysical universes through their creativity and knowledge.

The artist and scientist both depend on precedents, and as Isaac Newton would write in 1675, "If I see further, it is by standing on the shoulder of Giants."

As historians of art, or science, or world events, we seek to identify those giants, the greater and lesser ones, and the events around them so to provide insight into our world and give meaning to our lives.

In some manner, we are all historians, and the journey of a historian, whether professional or amateur, is to detail our common experiences and in so doing provide the foundation for our humanity.

At the start of my journey in 1970, our country was embroiled in an unpopular war and would witness the dirty tricks of high-stake politics. While I would ultimately choose a career in medicine, I sought to understand the how and why we got to this place and found comfort in studying history. Art history was a window into the world, religion, and science as perceived through the eyes and imagination of artists. It is not surprising that the art revolutions of the late 19th and early 20th centuries, as exemplified by Impressionism and Cubism, coincided with the scientific revolutions of Evolution and Relativity, bringing new and "truer" insight into our world hitherto hidden from us by ignorance. Studying the works of artists like Goya and Picasso and their depictions of the atrocities of war, and of portrayals of the civil rights struggle



Elise Williams at the Bocca della Verità (Mouth of Truth), Rome

by artists like Elizabeth Catlett and others personalized the devastation of war and discrimination, reinforcing for me our need for tolerance and compassion.

The events of our time seem eerily similar to those of half a century ago. We face serious challenges and will need to remain vigilant to protect our planet from climate change, to protect our health from new illnesses, and to protect our freedoms from fear. The study of history, of Art History, is powerful, and through this enterprise we can find a path forward for ourselves and civilization.

To enhance a more robust undergraduate experience I sought to provide a small award to help you with your studies and your research. Through your efforts, imagination, and creativity further insights into the beauty of our world and of our humanity will be advanced.

To close, I am reminded of the Bellman's map from the 1874 poem "Hunting of the Snark" by Lewis Carroll.

Other maps are such shapes, with their islands and capes!
But we've got our brave Captain to thank
(So the crew would protest) "that he's bought *us* the best-
A perfect and absolute blank!"

You are, indeed, in control of your life and can draw the map of the future and plot your own path so that tomorrow will be better than today.

I wish you Godspeed. ■



Elise Williams, Dr. Marc Ernstoff, and Isabelle Bracewell

Dana Cuff Delivers Heath Lecture on Spatial Justice

Christina Crawford



Christina Crawford and Dana Cuff

University of California at Los Angeles Professor Dana Cuff, historian and architect, delivered the 2022 Heath Lecture in Modern and Contemporary Art. Dr. Cuff's visit complemented two contemporaneous Art History courses focused on modern and contemporary housing: Christina Crawford's seminar "Mining the Archive: Atlanta's New Deal Public Housing" and her "Contemporary Architecture" undergraduate course.

Cuff's evening public lecture, "Spatial Justice: Rethinking

the Architecture of Social Housing," drew architecture enthusiasts from Emory and Georgia Tech campuses. Dr. Cuff presented the work of cityLAB, the research and design center she founded at UCLA in 2006. Her talk focused on cityLAB's "housing first" experimental research project that aims to prove that affordable, well-designed neighborhoods are attainable foundations for equitable cities today. The image-rich talk presented the sustainable, high-performance, low-cost housing prototypes that cityLAB has designed for infill sites in Los Angeles ranging from backyards to schoolyards. She also shared the material and policy results of the research, including a full-scale demonstration house built on the UCLA campus, and California State legislation, co-authored by Dr. Cuff, that opened 8.1 million single-family lots for secondary rental units.

Dr. Cuff exemplifies the profile of scholar-practitioner that the Heath Lecture celebrates. She engages spatial justice and cultural studies of architecture as a teacher, scholar, practitioner, and activist. Her leadership in urban innovation is widely recognized both in the U.S. and abroad. Cuff's cityLAB represented the U.S. at the 2010 Venice Architecture Biennale and was named one of the top four urban think tanks in the country by *Architect Magazine*. ■

Emory Students Establish New Historical Markers

Brooke Luukkala, PhD Candidate

This October, two years of research and persistence culminated in the installation of two Georgia Historical Society markers at notable sites in the history of American public housing. One marker was erected at the site of Techwood Homes, built for white Atlantans, and the other at University Homes, built for Black Atlantans, in the early 1930s. Both products of forced segregation under Jim Crow laws in the Interwar Period, the two projects were the first federally funded public housing projects in the United States and models for future projects.

The idea for the markers came out of an archival-based seminar taught by Christina E. Crawford in the spring of 2018. Although it was Dr. Crawford's work in the Charles F. Palmer Papers in Emory University's Rose Library that led her to recover the stories behind both Techwood and University Homes, these were expanded upon by Emory graduate students Kelsey Fritz (History) and Brooke Luukkala (Art History), respectively. Although the two markers were initially envisioned as separate entities, it was agreed upon that identical markers would be



Christina Crawford and Brooke Luukkala at the dedication

erected at the site of each housing project to unite them in perpetuity.

The dedication ceremonies for the markers were held on the same afternoon, and began at the remaining cupola building of Techwood Homes with a small collection of speakers from the Atlanta City Council, the Georgia Historical Society, and the Atlanta Housing Authority. At the ceremony, Dr. Crawford spoke on the many positives and negatives that the projects stood for in the history of American public housing and read the Techwood marker aloud for the crowd. The party then progressed to University Homes, where a larger audience gathered before the project's remaining Roosevelt Hall.

In attendance at the dedication for the University Homes marker was Atlanta mayor Andre Dickens, followed by a collection of speakers that included representatives from the Georgia Historical Society, the Atlanta City Council, and the Atlanta Housing Authority, in addition to former residents of the University Homes housing project. ■



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Michael Rakowitz delivers "Monuments and Memorials" Lecture

Lisa Lee

In November 2021, the Iraqi-American artist Michael Rakowitz delivered the third installment in the "Monuments and Memorials" lecture series. Co-organized by Susan Elizabeth Gagliardi, Lisa Lee, and Linda Merrill, the series features the work of scholars and artists who adopt critical and generative perspectives in relation to the commemorative landscape in the United States and across the world. Supported by the Art History department, the Michael C. Carlos Museum, the Hightower Fund, the Fox Center for Humanistic Inquiry, the department of Middle Eastern and South Asian Studies, and the History department of Emory University, Rakowitz's lecture garnered broad interest.

Rakowitz's work makes palpable the ways in which monuments are not bound to specific places and times. Rather, they are subject to multiple and conflicting ideological overlays, to geographical displacement, to dispersal in the form of replicas and photographic reproductions, to fragmentation and destruction. Between 2018 and 2020, a polychrome sculpture by Rakowitz stood upon the Fourth Plinth in London's Trafalgar Square. It took the form of a full-scale reconstruction of the Assyrian winged deity Lamassu, hulking limestone sculptures of which stood guard over the gates of Ninevah since circa 700 BCE. Rakowitz's sculptural surrogate brought back, in altered form, the Lamassu statue that the Islamic State performatively defaced in 2015. At the same time, it called out to its brethren housed in the British Museum since 1851.

Straddling the ancient and the contemporary, the monumental and the ephemeral, the spiritual and the

quotidian, Rakowitz's Lamassu wore a polychrome mantle made from over ten thousand cans of date syrup. A key Iraqi export and a staple of its cuisine, date syrup has been subject to embargoes and economic sanctions. This political and economic context is a crucial dimension of *The invisible enemy should not exist*, the ongoing project to which Rakowitz's Lamassu belongs. The outsized ambition of the project is to remake every looted, destroyed, or "lost" Iraqi

artifact since the US-led invasion in 2003. His medium of choice is ephemeral, ranging from Arab-language newspapers to the brightly colored packaging of Middle Eastern foodstuffs like date syrup. This dark, viscous, sweet substance flows like a connective thread through much of Rakowitz's work, which is as likely to take the form of a cooking workshop

or an import-export business as of a pedestaled sculpture.

Politically and poetically charged, this nexus of projects and interventions impresses upon us how monuments might be of and for the present, and not just of the past.

Following upon his public webinar, Rakowitz engaged the department's graduate students in a discussion about the repatriation of cultural artifacts. His own response to museums as beneficiaries of colonialism can be seen in *The Ballad of Special Ops Cody*, 2017, a stop-motion video set in the Oriental Institute of the University of Chicago. As its protagonist, a US infantry action figure, moves among the Mesopotamian votive statues in the collection of the Oriental Institute, we hear his inner monologue: "Why are you here?" he asks, searchingly. "Don't you all want to go home?" ■



Michael Rakowitz, *The invisible enemy should not exist*
Photo: Gautier DeBlonde, Courtesy of Mayor of London

Lovis Corinth Colloquium XII

Walter Melion

The twelfth in our ongoing series of Lovis Corinth Colloquia on Northern Art took place in Spring 2022. These colloquia always center on a topic; this year's was "*Motus mixti et compositi: The Portrayal of Mixed and Compound Emotions in the Visual and Literary Arts of Northern Europe: 1500 – 1700.*" Co-organized by Walter Melion (Asa Griggs Candler Professor of Art History) and Karl Enenkel (Director, Neo-latin Institute, Universität Münster), the colloquium, as the title makes evident, examined how mixed or composite emotions were represented, both in text and image, in early modern Europe. The participants came from multiple disciplinary perspectives: art history, classics, literary history, philosophy, and religious studies. The key questions variously addressed were: How and why were the emotions construed as labile and shifting, and how were the transitions from emotion to emotion monitored, measured, or, in the case of the mimetic arts, represented? Melion and

Enenkel are now editing the twenty-five presentations for publication by Brill in the distinguished series *Intersections: Interdisciplinary Studies in Early Modern Culture*. ■



Corinth XII participants

Third Triennial Lovis Corinth Colloquium in German Modernism: Space + Place

Christina E. Crawford

The international colloquium "Space and Place in German Modernism," organized by Christina E. Crawford and Lisa Lee and sponsored by the Art History Department, took place in Emory's Convocation Hall on October 20-21, 2022. This meeting was the third such triennial event on German Modernism funded by the department's Lovis Corinth Endowment that was established by Corinth's daughter-in-law to promote advanced research on topics in Northern European art. The papers presented various modes in which architectural, cinematic, sculptural space, and place specificity manifested in 20th and 21st-century German art. On the first day, speakers Christine Mehring (University of Chicago) and Jeffrey Saletnik (Indiana University) focused on émigré German-American artist Josef Albers's postwar abstraction in domestic and commercial contexts. The second day of the colloquium was split into two sessions, the first of which



Lovis Corinth Colloquium in German Modernism participants

pertained to architecturally scaled interventions. Robin Schuldenfrei (The Courtauld Institute of Art, University of London) examined how the phenomenological experience of modern architecture intersects with its prevailing ideologies, while S.E. Eisterer (Princeton University) explored a memoir of Austrian architect Margarete Schütte-Lihotzky as a critical historical document that exemplifies the spatialization of dissent. The final panel turned to art's role in contemporary Germany. Peter Chametzky (University of South Carolina) discussed sculptural works by contemporary artists from a variety of ethnicities that work to destabilize notions of the German population's homogeneity and rootedness in place, and Kevina King (University of Massachusetts, Amherst) presented works of Black German film that conceptualize and represent Black German resistance. The co-moderators, Crawford and Lee, assisted by Emory Art History graduate student Nathan Goldberg, will edit the papers for a volume to be published by Brill (forthcoming in 2023). ■

Byron Hamann: Nahua Ambassadors

Elizabeth Pastan

In December, Dr. Byron Hamann of The Ohio State University gave a lecture entitled “At the Butterfly House: Nahua Ambassadors in the Ruins of Rome, 1529,” an account of the visit of four Nahua ambassadors from Central Mexico to papal Rome. They find Rome in ruins. The ambassadors’ journey took place eight years after the 1521 conquest of Mexico-Tenochtitlan, and only two years after the equally devastating 1527 Sack of Rome. In his engaged description of what the ambassadors saw, Hamann drew attention to the connected histories of these distant cities and their shared literary representations of these devastations. As even this bare-bones description of Hamann’s lecture suggests, he is a post-disciplinary scholar. Indeed, he was hosted by three faculty members in the department, Walter Melion (Northern European), Megan O’Neil (Ancient Americas), and Elizabeth Pastan (Medieval), whose fall Materiality seminar read his study reexamining Velázquez’s *Las Meninas* from the perspective of the material objects within it, which were created by Amerindian subjects of the Spanish Crown. Through the portrayals of these objects, Hamann addressed the geographic imaginary of the colonized world and the New World laborers who created them.

The next day, Hamann gave a stimulating Mellon Curatorial Seminar on a different aspect of his interests, the *Lienzo de Tlaxcala*, a very large cloth painted c. 1552 that treats the defeat of the Aztec Empire in multiple individual scenes. He devoted his presentation to remediations of this now lost artifact. ■



Head of philosopher from Raphael's School of Athens (1510-1511), defaced in the sack of Rome of 1527.

Why I Give

Carlyn Romeyn, 81PhD



Carlyn Romeyn

As a child who always loved going to school, I have great affection for the institutions I have attended and am especially grateful for scholarships, fellowships and travel stipends awarded to me. Without such gifts, I would not have spent a transformative academic year in Florence, during the epic flood of ‘66, nor would I have gained experience in facilitating travel-study programs for my own students. Because of the generosity of those who value and support education and the arts, I have been privileged to combine my art history studies with travel, living out my dream of a mobile classroom and teaching in situ. At Emory, Professors John Howett and Tom Lyman were especially helpful in advising and guiding me throughout my doctoral program. Both were inspiring teachers, and as my dissertation director, Dr. Howett provided valuable and wise counsel. Both were mentors whose scholarship, support, and kindness I will always revere. After their passing, travel funds were established in their names, and it is those two programs which I am pleased to support. I cannot imagine my life and fulfilling teaching career without the generous, enriching opportunities given to me. It brings me joy to honor the legacy of these two bright lights who helped illuminate and clarify my professional path. By “giving back” and “paying forward,” it is my hope that Emory’s deserving art students will benefit from such assistance and encouragement in their individual pursuits of knowledge and enrichment. ■

Mellon Pathways Career Trek Program

Claudia Konings, Undergraduate Program (Anthropology and Classical Civilizations)

During the spring semester of 2022, I had the opportunity to visit the Dallas Museum of Art (DMA) and the Kimbell Art Museum with Emory Art History Department faculty members Drs. Susan Elizabeth Gagliardi and Linda Merrill through Emory's Mellon Pathways Career Trek program. We attended the opening of the Kimbell's major international loan exhibition *The Language of Beauty in African Art*, and we met with a number of museum professionals from several departments, including curatorial, conservation, and education.

My favorite moment of the trip was seeing a helmet mask identified as Senufo on display at the DMA.

The focused exhibition *Not Visible to the Naked Eye: Inside a Senufo Helmet Mask* featured a single object and detailed the collaborative work of conservators, curators, art historians, and medical specialists. The helmet mask displayed at the DMA is identified as a Komo mask from West Africa. The mask resembled a creature with multiple horns and a crocodile-like

mouth. It looked to have a wooden base hidden underneath layers of crusty matter. The exhibition resulted from the



Students visit the Dallas Museum of Art

combined efforts of conservators at the DMA and Emory's Michael C. Carlos Museum—Fran Baas, Renée Stein, and Brittany Dolph Dinneen—as well as Dr. Roslyn Walker, Senior Curator of the Arts of Africa at the DMA, Dr. Gagliardi, and Drs. Matthew A. Lewis and Todd Soesbe, Assistant Professors of Radiology The University of Texas Southwestern Medical School.

I had never seen a helmet mask in person, and I was curious about the kinds of materials used to make it.

The exhibition showed museumgoers several CT scans of the object, revealing

layers of different materials, including cowrie shells, glass, metal, wood, and animal horns. The scans even showed a small lizard skeleton in one of the horns. I enjoyed seeing the intersections of science and art in the exhibition since it illustrated the value of an interdisciplinary education. ■

Howett Student Travel to National Gallery of Art

Linda Merrill

Thanks to the John Howett Fund for undergraduate seminar travel, the students in Linda Merrill's "Americans in Paris" course spent a "dreamlike day," as one of them described it, in Washington, DC. The seminar, which explores the late-nineteenth-century phenomenon of Americans pursuing their artistic training abroad, was partially designed around *The Woman in White: Joanna Hiffernan and James McNeill Whistler*. The show overlapped with *Sargent & Spain*, an exhibition of paintings by a second leading expatriate painter. The Emory students spoke with Charles Brock, the National Gallery curator who worked on *The Woman in White*, about the challenges of organizing an exhibition around a model who remains a mystery. Although she appears in several of Whistler's finest works and assumed an important role in his life (even raising the illegitimate child he had with another woman), not a single photograph of Hiffernan survives, and the date of her death was uncertain until revealed by research for this exhibition. The Sargent show, which gathers works created on the artist's many working holidays in Spain, is considerably larger and more straightforward, although it, too, illuminates aspects of the artist's life and career never previously explored in depth. Sarah Cash of

the National Gallery, who co-curated the exhibition with Sargent scholars Richard Ormond and Elaine Kilmurray, led the students through the show and gave them glimpses behind the scenes as she told them about the delight and the drudgery of organizing an exhibition on that scale. Afterward, the group crossed the National Mall to the Freer Gallery of Art to visit Whistler's Peacock Room and see the other American works on view, including several of Sargent's genre scenes. The seminar students were thrilled to see paintings in person they had only studied on screen, and to evaluate art exhibitions in the way they had learned to analyze secondary scholarship. ■



Linda Merrill (center) and students at the National Gallery

Classical Gems at the Michael C. Carlos Museum

Eric Varner



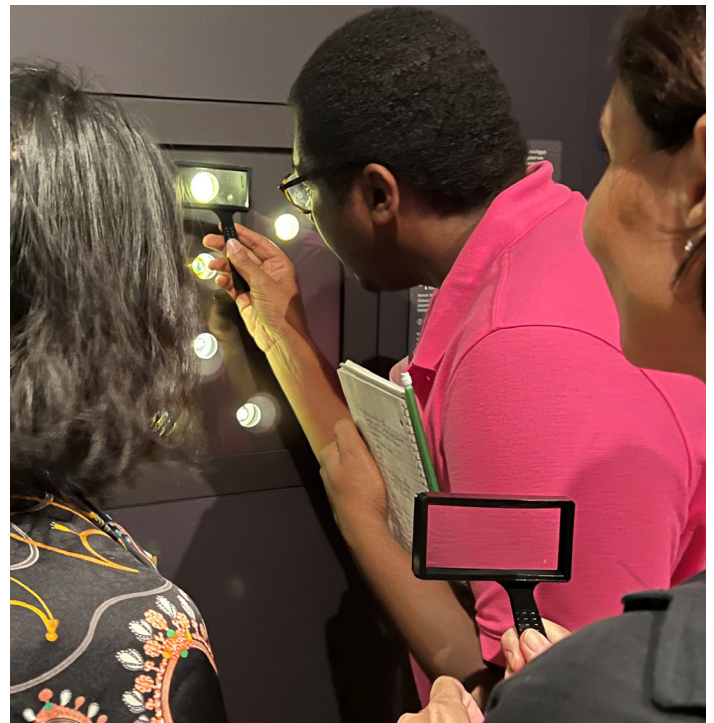
*Intaglio Gem depicting a Bust of Galene, Roman, late 1st Century BCE
Photo: Bruce M. White, 2021*

Making an Impression: The Art and Craft of Ancient Engraved Gemstones opened in August at the Michael C. Carlos Museum. This extraordinary exhibition, the brainchild of Dr. Ruth Allen, Curator of Greek and Roman Art, is the first of its kind in terms of its technologically advanced display and design. The show features a number of important loans from The Metropolitan Museum of Art, the Museum of Fine Arts, Boston, and the University of Pennsylvania Museum of Archaeology and Anthropology, but the bulk of gems on display are from the Carlos's own extensive collection of ancient cameos and intaglios. The exhibition spans the Hellenistic and Roman periods and explores issues of materials and materiality, production, artists, and gems as signets, amulets and ornament.

Eric Varner was excited to teach a joint undergraduate and graduate seminar in conjunction with the show that took advantage of the rich educational programming organized by Ruth Allen and Elizabeth Hornor, Associate Museum Director for Public Programs at the Carlos Museum. Featured speakers include Kenneth Lapatin, curator of antiquities at the J. Paul Getty Museum; Lisbet Thoresen, an independent researcher on gem archaeology; and Rachel Patt, a recent Emory Art History Ph.D., and currently a Mary Seeger O'Boyle Research Fellow at the Seeger Center for Hellenic Studies at Princeton University. AntiquiTea presentations were also scheduled with current graduate student Christopher Askew, as well as Eric Varner. Students worked closely with individual gems in the exhibition throughout the semester, as well as gems in storage at the Carlos. Chavdar Chushev, a master gem engraver, offered gem carving workshops, including one exclusively for students in the seminar. ■



Tyler Holman and master gem engraver Chavdar Chushev



Graduate students Audrey Lin, Christopher Askew, and Ketty Mora examining ancient gems on display in Making an Impression

Lyman Graduate Travel Fellowship Report

Ellen Archie, PhD Candidate

This summer, I traveled to northern Greece to conduct research through the Lyman Graduate Travel Fellowship. My dissertation, “Entangling Dionysos: Abundance Decoration in 4th-2nd centuries BCE Northern Greece,” explores how and why decoration and decorative objects are meaningful in peoples’ lives. During this period, imagery associated with the ancient Greek god Dionysos appeared in private houses and later in tombs when their owners died. Imagery associated with the god adorns handheld objects, like cups and terracotta figurines, and appeared on jewelry, on furniture, and in mosaics throughout northern Greece. Just as today, when a dining room might be decorated with certain objects to convey the values, interests, and identity of the owner, these ancient objects reveal important aspirations of those who lived and died with them.

I traveled to archeological museums and sites at Amphipolis, Kavala, and Olynthos to see some of these objects and to contextualize them in the settings where they were used. At Amphipolis, I was able to see some of the chamber tombs where these objects were found along with the remains of the deceased. At the Archaeological Museums of Amphipolis and Kavala, I saw the assemblages of different media found in such tombs—bronze couches, terracotta lamps, silver cups, gold jewelry—and how the decorations on this material engaged with and activated each other within a space. Olynthos is an ancient city that was conquered by King Philip II of Macedon, father of Alexander the Great, in 348 BCE. Citizens fled or

were captured, and the city was largely vacated, meaning that today it is possible to wander up and down the ancient streets lined by the foundations of ancient houses and shops. Some of these houses preserve pebble mosaic floors, the most spectacular of which were often found in the dining rooms used for drinking parties. In these rooms, Dionysos and his retinue, along with exotic animals and mythic heroes, roam along the floors, enveloped in registers of vegetative motifs celebrating the generosity and abundance of the owner and the relationships forged in these spaces.



Pebble mosaic of the hero Bellerophon riding Pegasus, Olynthos 432-348 BCE

The Emory Art History Department has created webs of communities for me through research and scholarship, friends and mentors. I am grateful that through the Lyman Graduate Travel Fellowship I was not only able to study Dionysiac imagery, media, and sites, but to be part of the larger web of Emory Art History friends, alumni, and scholars. ■

Abrams Summer Travel Report

Annie Maloney, PhD Candidate

This past summer, with the help of the Abrams Family Foundation Graduate Travel Fellowship, I was able to complete research that is critical to my dissertation, “Saving Roman Painting: The Antiquarian Reproductions of Pietro Santi Bartoli (1635-1700).” My dissertation is an examination of how one seventeenth-century artist was able to study and record ancient Roman frescoes before they were destroyed by careless excavators or the passage of time. Because of Pietro Santi Bartoli’s watercolors and etchings, many ancient paintings were not only saved, but went on to serve as inspiration for painters working in palaces across Rome.

Over a two-month stay in Rome, I retraced Bartoli’s footsteps in the streets and archives of the city. I explored the Domus Aurea and the Tomb of the Nasonii to compare Bartoli’s vibrant watercolors to the original frescoes, noting



Annie Maloney in Herculaneum

how carefully Bartoli recorded what he saw to bring the fading frescoes back to life. At sites like Herculaneum, Hadrian’s Villa, and Ostia, I studied further examples of ancient frescoes.

I also spent many wonderful hours in the Roman State Archive, the Vatican Library, and the Biblioteca Corsiniana. Through legal documents, handwritten letters, excavation licenses, and unpublished manuscripts, I was able to reconstruct Bartoli’s career and the lives of his family and collaborators in Rome. I also found evidence that Bartoli’s reproductions were central to the study of ancient painting among antiquarians across Europe. Finally, the time I spent in Rome included meeting several

colleagues and archivists who provided their expertise and encouragement. Because of this generous travel fellowship, I will be able to finish my dissertation in 2023 and begin my post-graduate career supported by the network of scholars I met on my travels. ■

Emory Art History in Rome

Eric Varner

This is the first time since 2019 that we have been able to provide the newsletter with information on the Art History Summer Study Abroad Program in Rome, and what a pleasure it is! This year we had thirteen excellent students from both the Druid Hills and Oxford campuses. Annie Maloney served as a superb Program Assistant and organized an optional field trip to Herculaneum for the students, a first for the program. Our weather challenges were not the cold and rainy summer days of 2019, but rather an unusually early and relentless heatwave. This year the program partnered with Accent Global for housing, ticketing and transportation. We were very pleased with how well they facilitated our Rome experience. The program continued its tradition



Scary Wolf and Twins by Francesco Bigi and Domenico Parodi, c. 1707 (Genoa, Museo di Strada Nuova, Palazzo Rosso)

of picnics at the Temple of Venus and Roma in Rome and the *Piazza D'Oro* at Hadrian's Villa in Tivoli. We also visited the special exhibition on the Genoese Baroque at the Scuderie del Quirinale, *Superbarocco. Arte a Genova da Rubens a Magnasco*. The show was fascinating and beautifully mounted and showcased important paintings by Rubens, Van Dyck, Grechetto, and Magnasco. It also featured some impressive works of sculpture, including a *Helen and Paris* by the French sculptor Pierre Puget, c. 1670 (Genoa, Museo di Architettura e Scultura Ligura di Sant'Agostino), and the affectionately named *Scary Wolf and Twins* by Francesco Bigi and Domenico Parodi, c. 1707 (Genoa, Museo di Strada Nuova, Palazzo Rosso). ■

Views from Rome



Eric Varner teaching students about Roman portraiture in the Vatican Museums



Study abroad students at the Roman Colosseum



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Mellon Fellow Studies Artist Iba Ndiaye

Margaret Nagawa, PhD Candidate

The Senegal-born, France-based artist Iba Ndiaye (1928–2008) filled his sketchbooks with notes about the art he encountered and innumerable drawings he made during museum visits in Europe and the USA. As a Mellon Fellow, I am researching one of Ndiaye’s sketchbooks now in the collection of the High Museum. In a 2000 interview, Ndiaye stated, “Drawing, for me, is the foundation of all work, the means of acquiring the necessary tools, without which nothing holds up.” I approach the sketchbook by asking the questions: What are “the necessary tools” Ndiaye was attempting to acquire through drawing, and why? What function does this sketchbook serve? To answer these questions, I examined each page of the book, and in 2022, I traveled to several cities and museums holding some of Ndiaye’s sources and serving as landmark moments in his formation as an artist.

Working with the High Museum’s Fred and Rita Richman Curator of African art, Lauren Tate Baeza, and the conservator Snow Fain, we conducted a physical analysis of the sketchbook to identify its overall state of preservation, the type of paper it contained, and the drawing materials Ndiaye used. In over seventy pages of remarkable freehand drawings and notes executed in pen and ink, the artist captures the volumetric play of light on three-dimensional forms and records object data presented on museum labels. On the first page, he notes the luxurious colors used for the costume in Giovanni Emo’s portrait, attributed to Giovanni



Iba Ndiaye, *Untitled Sketchbook*, 1993
Courtesy of High Museum of Art

Bellini and held in the collection of the National Gallery of Art in Washington, DC. Another page lists four works of classical African art without drawing them. Ndiaye includes collectors’ names, medium, and inventory numbers, capturing information as one might imagine it would have appeared on an object label at the Smithsonian National Museum of African Art (NMAfA). The sketchbook also reflects Ndiaye’s awareness of the artistic potency of a range of art techniques and art histories on display in museum objects and labels.

During the summer of 2022, my advisor Dr. Susan Elizabeth Gagliardi and I traveled to Saint Louis and Dakar in Senegal and to Paris to visit sites where Ndiaye lived and worked. We talked with a private collector in Dakar and viewed some of Ndiaye’s paintings and drawings; consulted documents at the Archives Nationales du Senegal from the time of Ndiaye’s role as an art professor at the École de Dakar; and visited museums he frequented in Paris. Dr. Karen Milbourne, the curator of African art at the NMAfA, provided me access to a sculpture Ndiaye might have seen and the artist’s files in the museum’s Warren M. Robbins Library. A combined examination of the places Ndiaye went and what he chose to draw is helping me understand his aim of gathering diverse visual and textual information, and the role the sketchbook in the High Museum’s collection played in his artmaking. ■

Mellon Curatorial Seminars and Workshop

Mellon Fellows from 2020 and 2021 participated this year in several curatorial seminars and workshops with distinguished speakers. High Museum of Art Kress Fellow Ali Yusuff gave a “Conversation Pieces” presentation, and Iraqi American artist Michael Rakowitz led fellows and graduate students in a seminar “Who Belongs to an Artwork?” Fellows also participated in a virtual studio visit with Atlanta artist Gerald Lovell, and Byron Hamann, Associate Professor at The Ohio State University, gave a curatorial seminar entitled “Tracing Paper, Lithographs, Light: The Remediations of a Lost Mesoamerican *Lienzo*.”

The Strategy and Art Museums Leadership Workshop series was led again by Dr. Amanda Hellman, then

Curator of African Art at the Carlos Museum, Dr. Giacomo Negro, Professor of Organization and Management at the Goizueta Business School, and Dr. Michael Shapiro, former Director of the High Museum of Art. The workshop explored four central topics: internal partnerships, external audiences and partnerships, organizational change, and new forms of art museums. Timely issues including diversity, race, white supremacy, inclusion, and equity were addressed through readings and discussions. Participants also had a conversation with Dean Sobel, Associate Professor of the Practice of Art History and Museum Studies at the University of Denver and founding director of the Clyfford Still Museum. ■

Egyptology in Dialogue

Reinert Skumsnes, Postdoctoral Research Fellow

Organized by Reinert Skumsnes, Rune Nyord, Leire Olabarria and Camilla Di Biase-Dyson, and hosted by the Art History Department and the Michael C. Carlos Museum, the conference “Egyptology in Dialogue: Historical Bodies in Relations of Comparisons and Negotiations” took place in Ackerman Hall on November 3rd and 4th, 2022. The event was funded by the University of Oslo and the Norwegian Research Council, through Skumsnes’s postdoctoral project *Egyptology, Feminist Theory and Alternative Worlds: Body/Sex/Gender in New Kingdom Egypt, and their Affective Environments*.

Explicit discussion and theorization of the body in Egyptology remain rare. Egyptologists have traditionally privileged narrow cultural-historical approaches, focusing on textual, visual or archaeological details instead of taking part in broader theoretical discussions.

This conference brought together an international team of scholars in a collaborative effort to investigate historical bodies in relations of comparisons and negotiations, to engage in dialogue beyond disciplinary boundaries. It took the form of a two-day workshop and included public keynote lectures by archaeologist Oliver Harris and anthropologist Matei Candea.

The presentations centered on how four specific concepts—body worlds, relations, comparisons and



Egyptology in Dialogue participants

negotiations—can be useful tools for thinking through patterns (similarity), change and variation (difference) in the ancient Egyptian cultural output. Topics ranged from non-elite bodies in ancient Egypt, semantic perspectives on the nude/naked body in ancient Egyptian texts, the stereotyping of difference and disability in Middle Kingdom Egypt, menstrual flows and pollutive femininity at Deir el-Medina, to alternative body worlds in ancient Egyptian healing texts, bodily comparison in constructions of the ancient Egyptian afterlife, Egyptian image-body concepts across comparatist discourses, and body knowledge and embodied cognition. The organizers will edit select papers for publication in a special issue of the journal *Interdisciplinary Egyptology* (forthcoming in 2023). ■

Art Circles as a Future for Engagement

Zimra Chickering, Undergraduate Program

The current Art Circles organizing board is made up of Zimra Chickering (24C), Isabel Packard (24C), Sydney Barish (24C), and Wittika Chaplet (23C). Our work focuses on the same core values that were laid out at our founding in 2020. We observe these guiding principles by maintaining a non-hierarchical space, choosing pertinent monthly topics, providing equal space and time for all ideas, making sure the Art Circles are student-led and student-generated, encouraging viewpoint diversity in all discussions, and ultimately promoting a wide range of artworks, artists, mediums, places, and times.

This semester, we are focused on engaging even more undergraduate students and staff, as these groups have been underrepresented in past discussions. Additionally, we are



Art Circle participants at the April 2022 discussion, "Art and Technology."

excited to generate monthly theme ideas that feel relevant to the sensitive conversations happening in the present moment, such as our September Art Circle theme “Bodies and Autonomy.”

As conversations surrounding art continue to evolve and change, so do Art Circles. This year we are transitioning to being fully in-person, so each discussion will be hosted on the Academic Quad. This new discussion setting is a wonderful

opportunity to foster a more intimate, non-hierarchical community between all Art Circle participants; we hope the simple act of reading the facial expressions and body language of our fellow participants, to a fuller extent, will allow Art Circle programming to fulfill its goals of equity and diversity in conversation even further. ■

American Excavations Samothrace Returns to the Field

Bonna Daix Wescoat

After a hiatus of two years, it was wonderful to have the full team of American Excavations Samothrace back in the field this summer. We continued excavation in the central and western areas of the Sanctuary of the Great Gods under the leadership of Andrew Farinholt Ward. Along the central ravine, the team persevered through boulder-strewn earth to reach an important section of the Roman channel wall, confirming that the ancient water course was further to the west than the current channel. We were able to make better sense of the enigmatic Space K in the area of the dining rooms. Miltos Kyliandreas excavated what he dubbed “the cutest little trench,” which although small in scale was large in significance, allowing us to understand the sequence of walls in this region.

Further investigation in front of the Stoa revealed that Monument Base VII was over 12 meters long. This type of base often held life-size bronze statues representing family groups, and on the last day of excavation, we found a bronze pinky-finger belonging to one such figure. In the theater, we located several sections of beautifully preserved piping in the

diazoma (a passageway connecting the wedges of seating) and confirmed the plan of the theater we had hypothesized in the 2019 season. Emory excavators included Claire Seidler, Carson Greene, Margaret Greene, and Elise Williams.

In an exciting new initiative, we expanded our inquiry outside the Sanctuary, with two goals in mind: to understand how the land between the city and sanctuary was used in antiquity, and to locate the original passage visitors followed between the ancient city and the sanctuary. Under the direction of Dimitris Matsas with Amanda Ball and Leah Neiman, we conducted an intensive field survey of the 29,500 m² region between the city wall and sanctuary. The coordinated effort to examine and collect artifacts within the seven-week field season was truly impressive, as was the team effort, led by registrars Ellen Archie and Mekayla May, to catalogue and store the material. We relied on our topographers, including Jared Gingrich, to map the major features of the area. Our pottery experts helped to define this first glimpse into the life of the inhabitants from the 5th century BCE to the recent past.



American Excavations Samothrace 2022 team in front of the Hieron's restored porch



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Sam Holzman led the architectural investigation of the section of fortification wall facing the sanctuary, starting with cleaning the area of the West Gate, followed by photogrammetric documentation. While we investigated three possible passages from the city to the sanctuary, the West Gate has emerged as the chief contender because of the many stelai cuttings for the display of stone inscriptions that lined its walls.

On our conservation team, we were especially fortunate to have Brittany Dinneen and Kaitlyn Wright, as well as former intern Isabel Schneider, from the Parsons Conservation Lab of the Carlos Museum. They helped prepare objects for display in the new museum installation, worked on excavated material, and collaborated on site management projects with conservators Elli Mantzana and Michael Morris.

Now that we are back to full strength, we look forward to more exciting seasons on the island of Samothrace. ■

Getty Connecting Art Histories

Bonna Daix Wescoat

After a hiatus of two years, the Getty Connecting Art Histories program, “Beyond the Northern Aegean,” is gathering once more. We will hold a symposium at the American School of Classical Studies at Athens, February 9-11, 2023, entitled, “Beyond the Northern Aegean: Architectural Interactions with Thrace and the Black Sea Regions in the Hellenistic Period.” ■

At Work in Samothrace



Trench Supervisor Giulia Coppola excavating within trench CRav2, where new sections of the Central Ravine's ancient lining have been discovered



Art history graduate students Miltiadis Kyllindreas and Claire Seidler, and William & Mary archaeological assistant Isabel Pereira-Lopez, excavating on the Stoa plateau



Recent Emory College graduate and Ernstoff Prize recipient Elise Williams uncovering the foundations of a monumental statue base on the Stoa plateau

Open Studio with Masud Olufani

Dana Haugaard

Masud Olufani welcomed the public into his studio at the end of the Spring 2022 semester to showcase the work and research he completed during his time as one of the inaugural Emory Arts Fellows. He was joined by the poetry fellow Maya Marshall, and the two led a roundtable discussion about their work.

In his artist statement, Masud describes the work *Dream Life of the Indigo Children* as a series of mixed media works that derive their inspiration from the Gullah Geechee communities of the South Carolina and Georgia Sea Islands. Their objects draw on a rich cultural heritage of the Gullah people, centering their complex and evocative communal practices as an enduring example of constructive resilience. The color blue is an echoing thematic element within the work, referencing not only the cultivation of the indigo plant prevalent among enslaved populations on the Sea Islands, but also the association of the color among West African communities with a “coolness” of being or right moral action. It also has resonances within the African American community, where blue is often linked to the relaxed, laid-back elements



Open Studio with Masud Olufani, Visual Arts Building

of jazz music and culture reflected in the tonal recordings of *Kind of Blue* and *Birth of the Cool* by Miles Davis. Working in collaboration with writer and editor Maya Marshall, the resonating power of the work is heightened by the oscillating energy between Marshall’s haunting, evocative poetry and the objects, creating a sacred space for reflection and conversation.

During his fellowship, Masud taught two courses that employed the practice of art as a mechanism for community building. His students engaged in semester-long research-based projects using interviews, community site visits, and other methods of investigation that resulted in video, audio, and performance-based artistic work. ■

Race, Social Justice, and Contemporary African American Art

Lisa Lee

In 1968, after two garbage collectors were crushed to death by malfunctioning equipment, 1,300 of their fellow sanitation workers went on strike in Memphis, TN. The protestors bore placards that read, “I AM A MAN,” asserting unequivocally their right to economic equality and social justice. Twenty years later, the iconic sign from the Sanitation Strike would form the basis for Glenn Ligon’s painting, *Untitled (I am a Man)*. In his thoughtful presentation for the “Race, Social Justice, and Contemporary African American Art” lecture series (co-sponsored by the Fox Center for Humanistic Inquiry, the James Weldon Johnson Institute for the Study of Race and Difference, and the Art History Department), Ligon spoke about this and other text-based works. Drawing their content from literary sources like Zora Neale Hurston’s *How It Feels to Be Colored Me* and Ralph Ellison’s *Invisible Man*, Ligon’s text paintings are in excess of their cited materials. In them, themes of African American



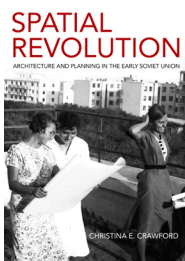
Glenn Ligon
Photo: Paul Mpagi Sepuya

identity are made palpable in dense fields of marks that trouble legibility and fixity. Challenging the apparent opposition between the lush materiality of painterly abstraction and the cool asceticism of conceptual and text-based work, Ligon’s canvases are as beautiful as they are incisive. The artist discussed recent paintings in the *Stranger* series, which draw from James Baldwin’s 1953 essay, “Stranger in a Village.” Baldwin’s essay recounts his experience of racism in a small Swiss village, whose residents had never before encountered a Black person. In Ligon’s hands, Baldwin’s words come in and out of focus, rendered in oil stick and coal dust—the latter a waste product of the coal industry. Glinting in the light, the coal dust both draws and deflects the gaze,

drawing attention to the ways in which we, as individuals and as a society, see—or fail to see—Blackness. Walter Melion, Director of the Fox Center; Kimberly Wallace-Sanders of African American Studies; and Lisa Lee of Art History served as discussants. ■

Faculty News

Jean Campbell has returned to campus in Fall 2022, after a year's leave. During the year she completed the manuscript for the book *Pisanello's Parerga: Imitative Practice and Invention in 15th Century Italy*. At the same time Dr. Campbell oversaw the successful completion of two PhD dissertations, one on Paolo Veneziano's altarpieces, by Dr. John Witty; and another on the printed drawing books of the seventeenth-century Italian painter Guercino by Dr. Kimberly Schrimsher. She also supervised an honors thesis on Sophonisba Anguissola's Marian paintings, by Emma Lazerson. Dr. Campbell is currently working on several papers, one on model books, workshop drawings as records of devotional practice in Europe circa 1400, and another on temporality and the practice of drawing on parchment. In December Dr. Campbell will present a paper on the historiography of Florentine "source texts" from Lorenzo Ghiberti to Giorgio Vasari, for the Friends of the Medici Archive Project (Florence). Finally, her service to the larger field of Art History continues. She joined the editorial board of the new Brepols series "Performing the Past," and continues to work on the advisory board of the National Committee for the History of Art.

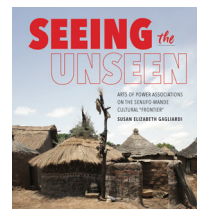


Christina E. Crawford published *Spatial Revolution: Architecture and Planning in the Early Soviet Union* (Cornell University Press, 2022) in February. The book received a Millard Meiss Publication Fund grant from the College Art Association and funding from Emory's Digital Publishing in the Humanities/TOME initiative to provide a free Open Access version. Crawford gave numerous lectures on the book, including at the Courtauld

Institute of Art; University of London; University of Cambridge; Central Saint Martins University; and the University of Illinois at Urbana-Champaign. She continues to work on her new research, *Atlanta Housing Interplay: Expanding the Interwar Housing Map* (www.atlhousing.org), a project that was awarded a 2021 grant from the Graham Foundation for Advanced Studies in the Fine Arts. With graduate student assistance, Crawford submitted successful applications to the Georgia Historical Society for historical markers at the first two federally funded public housing projects in the US, Techwood and University Homes in Atlanta. The dedication ceremonies featured partners from Emory's Rose Library, Atlanta Housing Authority, and Mayor Andre Dickens. Crawford's first scholarly article for the project, "Black Community Building: New Deal Programmatic Advocacy at Atlanta's University Homes," was published in the *Journal of the Society of Architectural Historians* in June 2022. To push the project forward, Crawford is part of the Digital Monograph Writers Workshop at the Fox Center, supported by the Andrew W. Mellon Foundation. Finally, *Detroit-Moscow-Detroit: Soviet-American Architectural Exchanges, 1917-1945*, a book co-edited with colleagues Claire Zimmerman (University of Michigan) and

Jean-Louis Cohen (NYU) will be published with MIT Press in 2023. Crawford serves as 2022 Outgoing President of the Society of Historians of Eastern European, Eurasian and Russian Art and Architecture (SHERA).

Todd Cronan, after ten years (!), completed his book *Nothing Permanent: Modern Architecture in California*, which is appearing in the spring of 2023 with The University of Minnesota Press. He is also working on two other projects, *Information Machines: A Guide to the Films of Charles and Ray Eames* (SUNY Press) and an edition of Minor White's photographic daybooks, *Memorable Fancies* (Princeton Univ. Press, 2023). He has a few new essays including "Antidiscrimination and the End of Marxism: The Roots of Contemporary Politics in Cold War Theory and Culture," the opening essay in *The Conformist Rebellion: Marxist Critiques of the Contemporary Left*, and "Zadie Smith Finds Her Way to Class" for *The Los Angeles Review of Books*. Prof. Cronan continues to edit nonsite.org, which published four recent issues on "New Views on Modern Architecture at Mid-Century" (#40), "Art/Race/Theory/Practice" (#39), and two issues on the subject of "Contemporary Art and the Professional Managerial Class" (#37 and #38). He is currently teaching a course on Cézanne inspired in part by the recent retrospective at the Art Institute of Chicago.



Susan Elizabeth Gagliardi finalized *Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural "Frontier,"* (Indiana University Press, 2022). Gagliardi also continues to advance *Mapping Senufo: Art, Evidence, and the Production of Knowledge*, an in-progress, collaborative,

born-digital publication project. In December of 2022, Gagliardi completed her research residency for work on *Mapping Senufo* at the Camargo Foundation in Cassis, France. In early October of 2022, the Courtauld Institute of Art in London and Central European University in Vienna hosted Gagliardi's lectures on the project. With colleagues at Emory and other institutions within the United States and abroad, Gagliardi is working to foster more just, equitable, and human-centered approaches to teaching, learning, and research. In spring 2022, she and a team of scholars based at Emory and the University of the Witwatersrand (Wits) in Johannesburg, South Africa, received an Emory-Wits Collaborative Research Grant for the project "#JustAndEquitableNow: Reimagining Arts and Humanities in Our Universities." During the same semester, she completed an Emory Center for Faculty Development and Excellence (CFDE) Teaching Fellowship focused on ways to align best research-based approaches for mental wellbeing with course design. In autumn 2022, Gagliardi organized a CFDE-funded academic learning community on the same topic. Gagliardi seeks other opportunities to support students at all stages in realizing their goals. Over the summer, Gagliardi traveled with Emory PhD student Margaret Nagawa to Dakar, Senegal, and Paris, France, as part of Nagawa's Mellon Fellowship in Object-

Faculty News

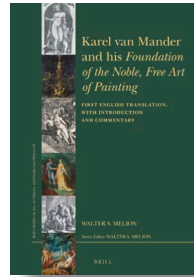
Centered Curatorial Research. Gagliardi also served as a mentor for an undergraduate student from another institution participating in the Laney Graduate School's Summer Opportunity for Academic Research (SOAR) program. SOAR brings to Emory's campus students from historically underrepresented backgrounds with the aim of preparing the students for graduate school.

Dana Haugaard has been working in the studio investigating ways of documenting memories and sensations. Dana is showing his new work with the Memphis, Tennessee, painter Hamlett Dobbins in a two-person show at Whitespace Gallery in Atlanta. The work for this show, titled *An Old Desire*, continues to utilize the Audiograph machine, a self-built drawing machine that makes marks based on audio input, to create a record of memories spoken, specifically early sense memories. Sense memories are how a body tells the history of itself in space. The works in this show are documents that capture the richness and nuance of a memory and the visceral sensations that it conjures. Our minds and bodies log past sensations in an ineffable, untranslatable code. The stories we tell of these memories can never fully communicate the vivid feelings that exist within. These paintings are an attempt to use color, line, shape, and the Audiograph drawing machine to translate the language that we are able to use to describe a memory or a past sensation into a record that can act as a physical placeholder for something that is ephemeral, but real. This work was on view at Whitespace Gallery from September 30–November 22.

Lisa Lee was on leave in spring 2022, during which she was a Clark Fellow at the Clark Art Institute in Williamstown, Massachusetts. This afforded her precious time to complete her manuscript, titled *Groundwork: Thomas Hirschhorn Between Graphic Design and Art, 1984-1994*. At the Clark, she previewed materials from the manuscript in a public lecture, "Thomas Hirschhorn: Communication, Circulation, and the City," and in a seminar discussion with members of the Clark and Williams communities. She conducted a research trip to Hirschhorn's Paris studio in June 2022 to revisit and verify the materials addressed in the manuscript. She hosted the artist Michael Rakowitz for a public webinar and a curatorial seminar in the "Monuments and Memorials" series and served as a respondent for Glenn Ligon's webinar in the "Race, Social Justice, and Contemporary African-American Art" lecture series.

Sarah McPhee served the Art History department as chair for a fifth year in 2021-22. In November, she was elected to the Board of Trustees of AMIAS, the Association of Members of the Institute for Advanced Study, for a three-year term. In the spring, she gave three lectures: "The Esquiline Villa of Cardinal Nerli" at the New College Conference on Medieval & Renaissance Studies; "Bernini, Costanza, and the Chigi," a lecture delivered in conjunction with the exhibition, *Bernini and the Roman Baroque: Masterpieces from the Palazzo Chigi*, at the Museum of Fine Arts, St. Petersburg, Florida; and "Bernini: Metamorphosis in Marble" at the School

of the Arts, University of West Georgia. She continues work on her book manuscript on the seventeenth-century etcher Giovanni Battista Falda and on her digital humanities project [Envisioning Baroque Rome](#). She is delighted to report that she was able to return to Rome this summer, for the first time since 2019. While there she worked in the archives and visited monuments in the company of her graduate advisees. In the spring, McPhee will co-teach, with Eric Varner, a new undergraduate/graduate seminar on "Roman Gardens and Landscapes."

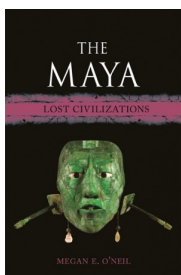


Walter Melion published five major articles and two edited volumes in 2021-2022, and presented at ten conferences worldwide. He is currently President of the Historians of Netherlandish Art and board member of the Print Council of America. A revised digital edition of his catalogue *Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt* is due to be published in 2022. His monograph and critical edition of Karel van Mander's art theoretical poem, *Foundation of the Noble, Free Art of Painting* (1604) has just been published by Brill.

Linda Merrill continues to oversee the introductory art history courses "Art | Culture | Context I and II," which attract students from across the university. This fall she taught a seminar exploring the expatriate experience of Americans in Paris in the late nineteenth century and took her students to Washington, D.C., to see exhibitions of works by John Singer Sargent and James McNeill Whistler at the National Gallery of Art. The class also crossed the National Mall to see the Whistler collections at the Freer Gallery of Art, where Merrill formerly served as Curator of American Art. She is also developing an exhibition for the Carlos Museum on the Victorian taste for Tanagra figurines with Dr. Ruth Allen, Curator of Greek and Roman Art.

Rune Nyord gave several conference papers and guest lectures in Europe and the United States, including keynote lectures at the conferences "Bodies in Ancient Egypt: Subjects, Objects, Media" (University of Münster) and "Imagining the Sky: The Zodiac and Related Astral Imagery in the Ancient World" (Freie University Berlin). He received a Collaborative Research Grant from the Halle Institute for Global Research along with co-PI Prof. Dr. Ludwig Morenz at the University of Bonn for a project entitled "Hermeneutics of Death: Methodological Challenges and Opportunities in Translating Egyptian Funerary Texts." The project brings together Emory Egyptologists from the Art History Department, Oxford College, and the Michael C. Carlos Museum with colleagues and students from Bonn for a series of discussions to result in a small exhibition and an edited volume. With colleagues from Munich and Würzburg, he launched the new monograph series *Beiträge zur Ikonographie und Dekoration Ägyptens* [Contributions to Egyptian Iconography and Decoration], the first two volumes of which—both dealing with

aspects of temple decoration of the Graeco-Roman period—appeared last year, with a third volume in print. During the summer, he visited several museum collections in the United Kingdom with PhD candidate Emily Whitehead to study funerary models for her Mellon Fellowship in Object-Centered Curatorial Research. Rune Nyord is spending the academic year 2022/23 on sabbatical in Washington, DC, as Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts of the National Gallery of Art to work on his book project on interpretations of ancient Egyptian funerary culture.



Megan O'Neil's book *The Maya* was released by Reaktion Books in summer 2022. This book explores how the ancient Maya civilization has been perceived, portrayed, and exploited over five centuries in the Americas, Europe, and beyond. Taking in scientific literature, visual arts, architecture, world's fairs and Indigenous activism, she looks at the decipherment of

Maya inscriptions, Maya museum exhibitions and artists' responses, and contemporary Maya people's engagements with their ancestral past, to explore the history and legacy of the ancient Maya. In addition, *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection* (LACMA and DelMonico Books-Prestel) has just appeared, for which she is contributor and co-editor. She is the co-editor of two forthcoming volumes, in which she also has essays: *Materiality, Sense, and Meaning in Pre-Columbian Art* (Archaeopress) and *Collecting Mesoamerican Art before 1940* (Getty Publications). She also is co-curating, with David Saunders, a new exhibition, *Picture-Worlds: Maya, Moche and Athenian Vase-Painting*, which will be at the Getty Villa and the Michael C. Carlos Museum at Emory University in 2024. Dr. O'Neil just finished a draft of her book manuscript, *Memory in Fragments: The Lives of Ancient Maya Sculptures*, which examines ancient Maya practices of sculptural creation, resetting, destruction, burning, and burial. She is on sabbatical for the academic year 2022-2023 at the Getty Research Institute in Los Angeles, CA, where she is writing a book about the 20th-century market for pre-Hispanic art.

Elizabeth Pastan oversaw four articles related to her book on rose windows in two publications on the stained glass of Notre-Dame of Paris, in a discussion of Lausanne's famous *Imago Mundi* rose window, and an investigation of the historiography of the window type in Panofsky's *Gothic Architecture and Scholasticism*. She participated in Zoom conferences in Basel, Leeds, and Wesleyan. She was the Fox Center's Distinguished Speaker in January, delivering a talk (via Zoom) at the Fox Center Response Forum entitled, "What's in a name? A rose by any other name would smell as sweet," focusing on the windows' indebtedness to medieval rota (or wheel-shaped) diagrams. She also spoke on "Challenges & Methods of On-site work in Lausanne," to Emory's Architecture Club in March. Last May, Pastan gave her first in-person paper at a conference at Princeton and looks forward to more such gatherings for the Society of Architectural Historians in Montréal

and the Medieval Studies conference in Kalamazoo in the coming year. Overall, it was a busy year, with Pastan's work on three external tenure and promotion assessments and participation in four Emory doctoral theses. Among the latter was the August graduation of Dr. Mary Grace Dupree, whose dissertation Pastan co-directed, entitled, "Faces of David: Late Antique and Medieval David Cycles in East and West," an ambitious investigation through art-historical case studies of the biblical figure sacred to both Jews and Christians.

Renée Stein continues to collaborate with students and faculty at Emory and other universities to accomplish materials research. Her co-authored papers on the use of agarose gel systems for desalination have been accepted for publication. She currently serves on the American Institute for Conservation's Nominating Committee and is part of a task force focusing on that state of conservation education as part of the NEH-funded *Held in Trust* initiative.

Eric Varner's "Martyr or Monster? Contesting Nero's Memory in Rome" appeared in M. De Marre and R.K. Bohla, eds., *Making and Unmaking Memory in the Ancient World* (Routledge 2022), and he contributed an essay on Roman Imperial portrait gems to the digital catalogue for the exhibition, *Making an Impression: The Art and Craft of Ancient Engraved Gemstones*, curated by Dr. Ruth Allen of the Michael C. Carlos Museum. Varner was also delighted to be able to deliver the first in-person AntiquiTEA since the pandemic at the Carlos in conjunction with the exhibition.

Andrew Farinholt Ward, a classical art historian and archaeologist, joins the department after holding teaching positions at Indiana University and William & Mary. A specialist in Greek sacred architecture and ritual, Dr. Farinholt Ward has worked with Emory undergraduates and graduate students since 2015 through the American Excavations Samothrace project and its investigation of the famed Sanctuary of the Great Gods. This past summer saw the full return of the project to the island of Samothrace after reduced seasons due to the COVID pandemic. As described elsewhere in this year's bulletin, many new discoveries were made, and Emory students had the opportunity to engage with art and architecture through a variety of disciplinary lenses. Dr. Farinholt Ward's principal research, though, is on the island of Sicily, long a crossroads of the ancient Mediterranean. For over a decade he has served as the Field Director for the American-Italian excavations in the main urban sanctuary of Selinunte, the site of a Greek colony in the island's southwest, one of the best preserved ancient Greek archaeological sites anywhere in the Mediterranean. Excavation this past summer uncovered crucial evidence for early colonial religion and the construction of several monumental temples, thanks to the work of a multinational team that brought together students and faculty from American, British, Italian, and Greek universities. This year Farinholt Ward will offer a range of surveys and specialized seminars on Greek art, architecture, and the materiality of ancient religion. His door is always open for members of the Emory community and alumni alike.

Faculty News

Bonna Wescoat served as the interim director of the Michael C. Carlos Museum during an exciting year of exhibitions and programs. In July of this year, Wescoat took a partial leave of absence from Emory to serve as the director of the American School of Classical Studies at Athens (<https://www.ascsa.edu.gr/>). She delivered papers at the conference, “Beyond Macedonia: the multifaceted Hellenistic *Oikoumene* Reconsidered,” held in Vergina/Aigai in June, and the “16th Trends in Classics International Conference: Memory, Ritual, and Identity in Greece and Rome,” held at Aristotle University in Thessaloniki in September. She continues to work with her Emory graduate students as well as lead American Excavations Samothrace, whose excellent team includes several current and former Emory students and faculty. Excavation, research, and publication are moving forward, with articles recently published, in press, and in preparation. Highlights include W. Size, B. D. Wescoat, M. C. Page. “New Petrologic and Geochemical Methods to Determine Local Provenance of non-Marble Building Stone Used in the Sanctuary of the Great Gods, Samothrace, Greece,” *ASMOSIA XII Proceedings*, Izmir, Turkey; and A. Farinholt Ward, J. Paga, and B. D. Wescoat, “Architecture, Water, and the Sacred in the Sanctuary of the Great Gods on Samothrace, Greece,” in *Water and Sacred Architecture*, Routledge, forthcoming. We presented papers in the “Surveying Aegean Thrace Workshop,” with the University of Thrace, and at the “Hermogenes and Hellenistic-Roman Temple Building in Greece and Asia Minor Symposium” at the University of Pennsylvania. ■

Undergraduate News

Honors in Art History 2022

Four students earned Art History degrees with honors this year: **Alexandre Dalle**, High Honors in Art History, for “Poussin and the Vernacular: A Humanist Canvas” (Profs. Walter Melion and Elizabeth Pastan); **Emma Lazerson**, High Honors in Art History, for “Performance and Imitation: The Devotional Images of Sofonisba Anguissola” (Prof. C. Jean Campbell); **Hannah Marier**, High Honors in Art History, for “The Origins of Pilleus” (Prof. Bonna Wescoat); and **Elise Williams**, Highest Honors in Art History, for “The Art Work of Tragedy: Roman Children’s Funerary Altars with Portraits” (Prof. Eric Varner).



Left to right: Honors presenters Elise Williams, Hannah Marier, Emma Lazerson, Alexandre Dalle, and Isabelle Bracewell

Remembering Michael Harris

Michael D. Harris, Associate Professor Emeritus of Art History in the department of African American Studies, died July 11, 2022. Harris was as well known for his accomplishments in the visual arts as his academic study of African and African American art. While at Emory, he published *Colored Pictures: Race and Visual Representation*, which dealt with the construction of Black identity through racial imagery and with the response from Black artists whose work uses and subverts those stereotypical tropes. ■



Dr. Michael D. Harris

NEWS

Undergraduate News

Art History Prizes

The Dorothy Fletcher Paper Prize recognizes outstanding research papers in art history. This year two winners emerged from an abundant set of submissions: “Defining the American Theater: From Chicago to Atlanta,” written by **Zimra Chickering**, an Art History with Museums Concentration major, for Prof. Christina Crawford; and “Radiant Imagery: Christ as Amber,” written by **Alexandre Dalle**, an Art History major, for Prof. Elizabeth Pastan.

After two years of pandemic postponement, we were finally able to award the Marc Ernstoff Prize in Art History, which supports undergraduate learning opportunities that foster connections between the visual arts and the sciences. The inaugural awards went to **Isabelle Bracewell**, a senior Art History major, for a native-wood table she is designing for the main atrium of the Math and Science Center; and to **Elise Williams**, a senior Art History with Museums Concentration major, for a visit to Rome to document the ancient children’s altars that were the subject of her honors thesis. Marc Ernstoff himself presented these prizes and got to the know the winners at a dinner held afterward in their honor (see pp. 4-5).

Class of 2022

Frances Aldana (History/Art History Joint Major) heads to Dallas to join PMG, a company that specializes in marketing and advertising.

Nicholas Attai (Art History) has a full-time position at Sotheby’s in New York.

Alexandre Dalle (Art History) plans on a career in art appraisal.

Coco Dong (BBA/Art History) begins a career in Hong Kong as a finance professional working in the JP Morgan Global Markets Division, and hoping eventually to pursue an advanced degree that combines art, data science, and finance.



Sojourner Hunt (Middle Eastern & South Asian Studies/Art History minor), was one of four Emory College students to win the Robert T. Jones Jr. Scholarship in 2022. Sojourner will spend the 2022-23 academic year at St. Andrew’s University in Scotland, pursuing a master’s degree in Museum and Heritage Studies.

Emma Lazerson (Art History with Museums Concentration & Creative Writing) begins a Master’s program in art history at Case Western Reserve University in Cleveland, with hopes of eventually completing a PhD. A Fox Center Honors Fellow, Emma was named a Woman of Excellence by Emory’s Center for Women, and graduated as a member of the honors societies Phi Eta Sigma, Omicron Delta Kappa, Eta Sigma Phi, and Phi Beta Kappa.

Kelsey Perry (Biology & Art History with Visual Arts

Concentration) will work as a medical assistant in an Atlanta clinic while she applies to Physician Assistant programs. She graduated as a member of Phi Beta Kappa.

Elyse Toder (Computer Science & Art History with Visual Arts Concentration) will pursue a Master of Engineering at Cornell Tech, hoping to end up in a career that employs both art and technology.



Elise Williams (Art History & Classics) participated in the Samothrace excavation before heading to Rome to continue her prize-winning research on ancient children’s altars; after a gap year, she will apply to PhD programs in Roman art and archaeology. Elise was inducted into ODK (the honor society Omicron Delta Kappa) and was a semifinalist for a Fulbright grant. In the Classics Department, she received the Bing Award for Summer Study, the Society for Classical Studies Outstanding Achievement Award, and the Sufian-Passamano Classical Civilization Prize.

Junheng Xu (QSS/Art History) will pursue a Master’s degree in Computational Finance at Carnegie Mellon University.

Kelyu Yu (Economics & Art History) will attend law school at the University of Pennsylvania. ■

Srikureja Returns to Emory



Karuna Srikureja 17C met for lunch with Art History students to discuss her work as an Interpretive Specialist for Asian Art at the Denver Art Museum. After graduating from Emory with Highest Honors in Art History, Karuna earned an MA from the School of Oriental and African Studies in London before returning to the U.S. to pursue a career in museum education. ■

Graduate Student News

Ellen Archie wrote catalogue entries for the *Making an Impression* exhibit on Greco-Roman gemstones at the Carlos Museum. In early 2022, Ellen conducted research for her dissertation with a Lyman Graduate Travel Fellowship at sites and archaeological museums in Amphipolis, Kavala, and Olynthos, Greece. In Summer 2022, she worked as registrar processing excavation and surface survey material for the American Excavations Samothrace team. This fall, she returns to Greece to conduct dissertation research as the recipient of the Anna C. and Oliver C. Colburn Fellowship from the Archaeological Institute of America and the American School of Classical Studies at Athens.

Christopher Askew co-taught the Spring Roman Art survey with his advisor Dr. Varner. During his teaching experience, he gave lectures on the ancient wall paintings of Pompeii and on ancient Roman engraved gems, and he gave several museum tours on Roman artifacts in the Carlos Museum. Additionally, Chris conducted research at the Walters Art Museum and at several museums in Rome as part of his Andrew W. Mellon Fellowship in Object-Centered Curatorial Research, which focuses on a second century CE Roman statuette depicting the Greco-Egyptian god Hermanubis.

Raquel Belden began research for her qualifying paper, tentatively titled “Intentionality, Art History, and Cézanne.” In January of 2022, she joined the board of the open-access journal *nonsite.org* as a copyeditor. Raquel also recently contributed a public history piece to Dr. Christina Crawford’s Atlanta Housing Interplay project, titled “Uncle Sam Meets Uncle Remus: Federally Funded Art for Atlanta’s Techwood Homes.”

Emma de Jong is an associated researcher at the Netherlands Institute for Art History (RKD). She is writing her dissertation on the use of personification in allegorical prints and morality plays (*zinnespelen*). She focuses on the period 1550-1600 and on the cities of Antwerp and Haarlem. In the fall she traveled for her dissertation research and visited Brussels, Bruges, Ghent, London, and New York. In August 2022 she presented an aspect of her research at the conference of the International Society of the History of Rhetoric. She also attended the Historians of Netherlandish Art conference in Amsterdam and The Hague and had the joy of seeing Prof. Melion and Dr. Graham Lea there. On April 15, 2022, her exhibition opened at Museum Haarlem, entitled *Dirck Volckertszn Coornhert: In Search of Truth*. The exhibition and the accompanying publication written by Emma were part of the Coornhert Year, in celebration of Coornhert’s 500th birthday.

Nathan Goldberg published “Olympic-Scale Subversion: Poster Art, Architecture, Performance, and the Afterlives of Mexico 1968,” in *Refract: An Open Access Visual Studies Journal* (4). In the summer he worked with Christina Crawford as a research assistant for Atlanta Housing Interplay, helping to publish essays written by students in her seminar, “Mining the Archive: Atlanta’s New Deal Public Housing.” During the fall semester he will be working as the graduate assistant for the Third triennial Lovis Corinth Colloquium on German Modernism.

Tyler Holman is working on his qualifying paper, which examines the contexts and functions of funerary portraiture in Roman Egypt. He also published a short article in the *Journal of the Oriental Numismatic Society* (244) entitled “A Group of Maurya Punchmarked Coins, Including Mashakas,” which built on work he began as an undergraduate.

Haley Jones spent this academic year writing her dissertation on the African art auction market. In spring 2022, she accepted the Mellon Foundation Graduate Curatorial Fellowship at the High Museum of Art for AY 2022-2023, where she now works with Fred and Rita Richman Curator of African Art, Lauren Tate Baeza. She delivered three lectures on contemporary art for the introductory art history course “Art | Culture | Context II.” Haley concluded the academic year by attending the Summer Institute for Technical Studies in Art at the Harvard Art Museums, which focused on themes of replication and authenticity.

Miltiadis Kyliandreas gave a presentation at the Emory DigiT Archaeology Day Festival, entitled “Beyond the Surface: Excavating in the Agora of Athens.” This past summer, he joined the American Excavations Samothrace team. Miltos supervised three trenches in the Sanctuary of the Great Gods and participated in the Palaeopolis Archaeological Survey of the ancient city of Samothrace. In July 2022, his paper, “Sins of a ‘Slum Fighter’: Charles Palmer & His Connections with Fascist Italy,” which was written for Dr. Crawford’s seminar, was published on the Atlanta Housing Interplay website.

Brooke Luokkala progressed to candidacy over the summer and has been busy working on her dissertation prospectus, which she defended in November of 2022. Her dissertation project will focus on materiality and Indigenous taxonomies in the Andes, with a particular focus on the relationship between Formative-period carved bone and shell. Brooke delivered the Ancient American lectures for this semester’s introductory art history survey, served as a teaching assistant for the same course, and prepared to lead docent tours for the Carlos Museum’s Ancient American galleries.

Iain MacKay collaborated closely with Atlanta’s Alliance Theatre to organize community arts events and promote the role of public humanities. He also began preparation for a two-year course of study at Groningen University in the Netherlands, working with the oeuvre of playwright, poet, painter, and theorist Willem van Nieulandt II. His summer was spent learning Dutch and refining his qualifying paper, titled “Fountains of Blood: Sanguine Devotion at Chateau de Bumois.”

Annie Maloney served as a Visiting Lecturer at Oxford College of Emory University. Annie was awarded a 2022 Mellon Summer Internship at the Michael C. Carlos Museum to produce digital catalogues for the exhibition *Making an Impression: The Art and Craft of Engraved Roman Gemstones*. In Summer 2022 Annie acted as the Program Assistant for the Art History Summer Study Abroad course. Annie remained in Rome for two months to complete dissertation research with the support of the Abrams Family Foundation Graduate Travel Fellowship. Annie has been awarded a Mellon Interventions Public Scholarship Teaching Fellowship for the 2022-2023 academic year. As part of her fellowship, she will teach the course “Global Baroque Art & the

Digital Humanities.”

Kelin Michael began her year-long graduate curatorial internship in the Manuscripts department at the J. Paul Getty Museum in September 2021. During her time at the Getty, she worked on several projects, including an interview for Smarthistory on an Ethiopian gospel book and social media outreach for the exhibition *The Fantasy of the Middle Ages* (J. Paul Getty Museum)—an online exhibition and a Spotify playlist. Kelin also contributed research for the upcoming international loan exhibition *Lumen: The Art and Science of Light, 800-1600* (J. Paul Getty Museum) and co-curated the upcoming exhibition *Marvels of the World: Wonder and Fear in the Middle Ages* (J. Paul Getty Museum) with her supervisor Beth Morrison. The exhibition will be a tandem project with the Morgan Library & Museum in New York. Kelin is delighted to be continuing her work at the Getty as a Curatorial Project Assistant through March 2023. Kelin presented work on her dissertation at the eleventh Lovis Corinth Colloquium (Emory University) with her paper “Reforming Hrabanus: Early Modern Iterations of *In honorem sanctae crucis*.” She is currently preparing the paper for publication.

Chelsy Monie was the recipient of the Delores P. Aldridge Graduate Award in the spring of 2022. Named after the first African American woman faculty member at Emory and the founding director of the first Black Studies degree granting program in the South, the award recognizes one student as “a trailblazer in the fields of race and ethnic relations and the development of African American studies.” Chelsy’s review of Joshua Cohen’s *The “Black Art” Renaissance: African Sculpture and Modernism across Continents* was published in *African Arts* (55:1). As part of her fellowship at the Newberry Library in Chicago, Chelsy presented her archival findings on The Harold Lucas Papers at “The Archive: Theory, Form, Practice” symposium.

Ketty Mora conducted research at the Vatican Library, among others, in Rome, for her qualifying paper. She is looking forward to continuing teaching in Art History 101 and further exploring her ideas in coursework.

Margaret Nagawa won the 2021 Mellon Fellowship in Object-Centered Curatorial Research to study a sketchbook by

Senegalese-French artist Iba Ndiaye (1928-2008). With her advisor Susan Elizabeth Gagliardi, Nagawa traveled to Saint Louis and Dakar in Senegal and to Paris, sites where Ndiaye lived and worked. Among other places, they visited the private collection of Bassam Chaitou containing the artist’s work, researched his role as an art professor at the *Archives Nationales du Senegal*, visited the museums he frequented in Paris, and ate at the Dupont Cafe, which he visited in 2006. In the fall of 2021, Nagawa participated in the “Colloquium on African Art and Evidence,” organized by the Research and Academic program of the Clark Art Institute. For the current academic year, Nagawa is taking a leave of absence to curate an exhibition of the recently acquired contemporary art from Africa at the Chazen Museum of Art, University of Wisconsin-Madison.

Haley Pierce is on a two-year leave of absence working as a research assistant in the European Paintings and Drawings and Prints departments at The Metropolitan Museum of Art, New York, on the upcoming exhibition *Manet/Degas*, planned in collaboration with the Musée d’Orsay, Paris.

Courtney Rawlings is completing her dissertation on Los Angeles midcentury modern architecture. She plans to defend “The Architecture of Red Los Angeles: Building Low-Cost Housing Communities in Midcentury Los Angeles,” in 2023. Most recently, Courtney completed a fellowship at Emory University’s Fox Center for Humanistic Inquiry and another at The Huntington Library in San Marino, California.

Emily Whitehead successfully defended her dissertation prospectus “Variance and Innovation in Middle Kingdom Coffins at a Time of Standardization and Homogeneity.” She presented her research several times this year: “Investigating an Intriguing Pastiche Middle Kingdom Solar Boat,” at the Annual Meeting of the American Research Center in Egypt; “I’m All Ears: Personification in Roman Egyptian Coffin Vignettes,” at the Australasian Egyptology Conference; and a public-facing presentation with Kaitlyn Wright at the Carlos Museum on her Mellon Fellowship in Object-Centered Curatorial Research. Emily was awarded the Nat C. Robertson Graduate Fellowship in Science and Society for 2022-2023, giving her the opportunity to teach in the Interdisciplinary Studies major. ■



Welcome 2022 PhD Cohort!

Welcome to our 2022 Graduate Cohort: IfeOluwa Nihinlola (African/Gagliardi), Elise Schlect (Modern Architecture/Crawford), Samantha LaValliere (Ancient Americas/O'Neil), and Audrey Lin (Baroque/McPhee)

Graduate Alumni News



Catherine Barth 21PhD completed her PhD on the American photographer Frederick Sommer in May 2021. Catherine is now working as a curatorial assistant at the Santa Barbara Museum of Art, where she is preparing exhibitions on Surrealism and on contemporary photography. She currently serves on the board of the newly established, CAA-affiliated society, Photography Network, and will be participating in the organization's second annual

symposium this fall. She is continuing research on the American photographic avant-garde, particularly on those artists located in the West.

Shelley Burian 19PhD is concluding her first year as the Lisa and Bernard Selz Curator at the George Washington University Museum/The Textile Museum with a number of activities, including taking leadership of the curatorial internship program. She curated an exhibition of Peruvian pre-Hispanic textiles in the collection of the Embassy of Perú for the embassy's exhibition space that opened in late September and presented a lecture at the embassy on ancient Andean textiles on September 28th. In October she presented research on a rare Inka wrap dress in the museum's collections at the *IX Jornadas Internacionales de Textiles Precolombinos y Amerindianos* held at the Museo delle Culture in Milan from Oct. 19-21st. She is currently writing an essay on ikat dyeing in the Americas for the catalogue that will accompany the exhibition *Global Ikat*, curated by Lee Talbot at the George Washington Textile Museum, opening in the winter of 2024.



Amy Butner 20PhD completed a second year of the Andrew W. Mellon Postdoctoral Curatorial Fellowship at The Metropolitan Museum of Art. She gave two talks presenting her three-dimensional models of ancient Egyptian tombs during the annual Met Fellows Colloquium. In Fall 2022, Amy joined The Met's excavation team in Dahshur as the registrar and will be staying on to assist with excavation materials. Amy has also been shadowing an embalmer for her research

into ancient Egyptian conceptions of death and funerary practices.

Jenny Butterworth 16PhD is currently an adjunct faculty member at Wake Technical Community College in Raleigh, NC, teaching art appreciation and art history survey courses. She recently completed an iconographic analysis of pharaonic panels decorating an early 20th-century Egyptian tent (one of only six known fully intact Egyptian tents in museum collections) for an exhibition at the Gregg Museum of Art & Design at North Carolina State Univer-

sity. The analysis will be used for docent education. In October 2022, Jenny will present the paper "Lower Nubian C-Group Figurines: Defining the Anthropomorphic Corpus" for a conference at the University of Pisa, "Clay Figurines in Context: miniatures as crucibles of Nile Valley societies in the Second Millennium BC (Egypt and Nubia)."

Amanda Hellman 13PhD was named Director of the Vanderbilt University Fine Arts Gallery.



Peri Klemm 03PhD published her book *Dressing Modern Like our Mothers. Dress, Identity and Cultural Praxis in Oromia* with Africa World Press, 2022. She also published a book chapter "Unrest and Dress: The Symbol of the Sycamore Tree in Oromo Adornment" in *Creating African Fashion Histories: Politics, Museums and Sartorial Practice*. And she wrote the chapter on African art for *Reframing Art History*, an open-access multimedia art

history textbook for Smarthistory. She is the 2022 recipient of the Teshome H. Gabriel Award in Africana Studies from the University of California, San Diego.

Sarah R. Kyle 10PhD is Professor and Chair of the Department of Art & Visual Culture at Iowa State University. She continues to research the intersections of medical tradition, humanistic enterprise, and artistic currents in illustrated botanical manuscripts produced in northern Italy. Her recent publications include, "Representation of Plants: Mediators of Body and Soul," in *A Cultural History of Plants in the Post-Classical Era (500–1400)* (Cultural Histories, Bloomsbury, 2022). This June, Kyle resumed her leadership of short-term study abroad courses, returning to Rome with a cohort of undergraduate and graduate students – the first cohort since the pandemic began.

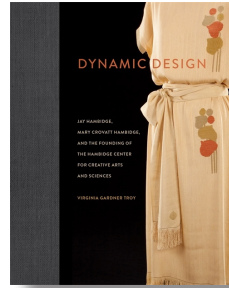
Jennifer Lyons 16PhD and her family bought a house in Ithaca and are enjoying life on a street bookended by waterfalls! Ithaca really is "gorges." Jen serves as Communications Director for her local member of the NY State Assembly and is especially proud of her office's work on climate policy. Jen is considering a run for a seat on the City of Ithaca's Common Council.

Chika Okeke-Agulu 04PhD was appointed Director of Africa World Initiative and African Studies Program at Princeton University. He was appointed 2022-23 Slade Professor of Fine Art at University of Oxford, where he will deliver the Slade Lectures during the spring semester. He was elected Fellow of the British Academy.

Rachel Patt 22PhD started a postdoctoral research fellowship at

Princeton University in September 2022. Housed in the Stanley J. Seeger '52 Center for Hellenic Studies, she is working on transforming her dissertation into a book manuscript.

Susan Todd-Raque 93MA was the curator of *We Live Among You* at Gallery 72, The City of Atlanta Office of Cultural Affairs, from September 9 to October 29, 2022. The exhibition featured sensitively created portraits of anonymous Atlantans who have mental health challenges, accompanied by their own narratives. On September 17, Todd-Raque was the moderator of a panel discussion, “Why Mental Health Care Matters,” aligned with the passing of the HB 1013 Mental Health Parity bill in Georgia. Featured panelists included representatives from the City of Atlanta’s Employee Assistance Program and from Silence the Shame, and psychologists from the Georgia Psychological Association.



Virginia Gardner Troy 97PhD published several essays in museum exhibition catalogues, including “The Zanolli Textiles: A Stylistic and Contextual Analysis,” in *Atelier Zanolli: Fashion, Fabric, Craft* at the Museum für Gestaltung, Zurich. In 2021 her essay, “L’Art précolombien, transmetteur de sens,” was included as a catalogue chapter for the exhibition *Anni et Josef Albers: L’Art et Vie*, Musée d’Art

Moderne de Paris, September 2021–January 2022 and Instituto Valenciano de Arte Moderno, February–June 2022. Her forthcoming book, *Dynamic Design: Jay Hambidge, Mary Crovatt Hambidge, and the Founding of the Hambidge Center for Creative Arts and Sciences*, with UGA Press is due January 15, 2023. ■

Congratulations to our 2022 PhD Graduates!

ASHLEY ECKHARDT | Ancient Greece, *Designing the Divine: The Construction of Cult Statues in the Second Century BCE*
 GRAHAM REDDIE LEA | Renaissance, *Silent Eloquence: The Rhetorical Pictures of Biblical History by Hendrick Goltzius and Peter Lastman*
 RACHEL CATHERINE PATT | Ancient Rome, *Meaning, Materiality, and Pothos in Late Antique Gold-Glass Portraits*
 KIMBERLY ERIN SCHRIMSHER | Baroque, *Reinventing Guercino: Prints, Pedagogy, and the Role of Imitation*
 JOHN CALVIN WITTY | Medieval, *Paolo Veneziano’s Santa Chiara Polyptych and the Media of Devotion in Fourteenth-Century Venice*



2022 PhD Graduates, from left to right: John Witty, Rachel Patt, Graham Lea, and Kimberly Schrimsher. Not pictured: Ashley Eckhardt

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Fall 2022 welcome box lunch for our graduate students

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- The Art History Endowed Lectureship Fund
- The Marc Ernstoff Prize in Art History

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