

art history

NEWSLETTER OF THE ART HISTORY DEPARTMENT
AT EMORY UNIVERSITY

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Greetings in this 58th year of Art History at Emory



Art History faculty

Greetings from the new chair of Art History! The past year has been a remarkable one. The many faculty achievements and milestones include Walter Melion's election to the American Academy of Arts and Sciences. Linda Armstrong, a member of the Visual Arts faculty, retired in spring 2023. Her retirement marks the end of an era, and the beginning of a new one for Visual Arts at Emory, with the addition of two new faculty and the relocation of the program to Film Studies. We also mark the sad passing of two members of our extended community: **Catherine Caesar 05PhD**, an unforgettable graduate alumna, and Diane Kempler, a core member of the Visual Arts faculty for many years. Looking to the future, I am excited to announce the establishment of the first endowed chair in the Art History Department, thanks to a generous contribution from **Rosa Tarbutton Sumter 89C**.

I am pleased to feature the student activities sponsored by both long-standing and new donors. Brand new this year are the awards for experiential learning made possible by a donation from Olga and Alex Blavatnik. The Blavatnik awards join the prize for projects involving art and science established by Marc Ernststoff.

Let me close by signaling the appointment of **Andrew Sears 11C**, as the assistant curator of European painting at the National Gallery in Washington. In celebrating Andrew's achievement, I recognize those of so many of our students, past and present.

With warmest wishes for the holiday season,

C. Jean Campbell
Professor and Chair



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Students Awarded Ernstoff Prize

The Marc Ernstoff Prize in Art History supports undergraduate learning opportunities that foster connections between the visual arts and the sciences. This year's winners were **Caitlin Elizabeth Burns 23C** (Art History and Architectural Studies minor), who used the funds for summer study in the Career Discovery Program, Harvard Graduate School of Design; and **Margaret Greene 23C** (Art History and Classics), to support her summer's work with American Excavations Samothrace. ■

Margaret Greene 23C, Undergraduate Program

During the summer of 2023, the Marc Ernstoff Prize in Art History afforded me the opportunity to work with the American Excavations Samothrace team for a second season. Our goal was to excavate within the Sanctuary of the Great Gods in an area east of the Hieron, a major cult building. During the seven weeks we spent on the island, I split my time between excavating and working with the architecture team. We sought to investigate and uncover the structures of two main rooms within the gate. I worked primarily in a trench adjacent to a rubble wall that appeared to be a later addition to the gate, but more work will have to be done in later seasons to confirm this. As research questions were answered and trenches were closed, I moved down to excavations east of the Hieron. I was very excited at the chance to work in both areas of focus for this season – each presented its own unique challenges and questions.

While digging and expertizing were exciting enough on their own, I also had the chance to explore the island. On days off, we would take trips to Χώρα, a town with restaurants and shops, hike up the Phonias river to see stunning waterfalls, or cool off with a swim in the sea. I was thankful for the chance to hone my archeological skills and to learn more about the unique features of the Sanctuary of the Great Gods through the Marc Ernstoff Prize. ■



Elena Ghitan and Margaret Greene (yellow headscarf) excavating in a trench at the West Gate

Caitlin Elizabeth Burns 23C, Undergraduate Program

This past summer I attended Design Discovery 2023 at the Harvard Graduate School of Design. This enriching opportunity was made possible by the generous support from the Marc Ernstoff Prize in Art History. For this I am immensely grateful to Dr. Ernstoff and my advisor, Dr. Christina Crawford. My goal was to test my abilities in design and architectural rendering while also better understanding the requirements for graduate programs. Another bonus was the ability to craft a portfolio for graduate applications. I am happy to report all of these expectations were met!



Caitlin Burns at her desk after her final review

Design Discovery 2023 is a three-week, discipline-focused program. I chose architecture as my discipline and was placed in a studio run by a recent Harvard graduate. Our project was to create an “accessory commons” meant for community usage. I was assigned to a site in East Boston called Eastie Farm, and I spent the rest of the week creating a spatial collage that represented the site.

Week two started with our first pin-up, where members of each studio presented their projects. We spent time learning practical architecture skills like collaging, drafting, and modeling coupled with a conceptual understanding of the built environment.

The rest of the program was dedicated to preparing and presenting my final project, a design for a greenhouse. Because Boston's weather is so cold, I thought a greenhouse could be utilized as a year-round community garden. I created plans, sections, and elevations as well as a physical model.

This program helped me in myriad ways; understanding what I need for graduate studies; discerning qualities for employment; and understanding design from a conceptual perspective. I now feel more confident and empowered to apply for graduate programs. ■



Inaugural Undergraduate Blavatnik Prizes Awarded

Through a generous donation from Olga and Alex Blavatnik, The Blavatnik Fund for Experiential Learning was established to expand and enhance learning and research opportunities for undergraduate students. Eligible students applied for funding that could be used for a variety of experiences, from local events to research travel. Eleven Art History majors, minors, and Architectural Studies minors received support for summer projects through this newly established fund. ■



Audra Buffington 24C traveled to Sicily prior to attending an Emory Chemistry department study abroad program in Sienna. She visited several sites that related to her internship in the Parsons Conservation Lab at the Carlos Museum as well as her Art History classes.

Jada Chambers 23C traveled to the eternal city of Rome where she visited the Porta Maggiore, a gate erected by the emperor Claudius as part of one of the longest aqueducts in central Rome. She sketched beneath the shade of a large oak tree where she met a student from Sapienza University who invited her to eat at the student cantina and practice her Italian.



Alyssa Colen 25C attended the Harvard Graduate School of Design Discovery Program specializing in Architecture. Colen's project "September Summers" focused on using pre-existing conditions to create a community space to provide cooling in summer and shelter in winter.



Julia Danko 24C attended the Harvard Graduate School of Design Discovery Program. Danko chose the Landscape Architecture (LA) focus and was quickly assigned a workstation in Gund Hall where she felt like a professional designer. Lessons and field trips equipped Danko with the skills

to develop her own "intervention" or mini-LA project for a local Boston site.

Elise Etrheim 23C completed a ten-week internship with the Museum of Fine Arts, Boston (MFA) under the thoughtful mentorship of two staff conservators, Eve Mayberger and Linsly Boyer. Etrheim's primary focus was the annual maintenance of the museum's thirty-two outdoor sculptures, a task which taught her about degradation pathways and condition risks for objects made of steel, enamel, stone, fiberglass, and bronze.

Elena Ghitan 23C spent seven weeks on the Greek island of Samothrace as a member of the American Excavations Samothrace team. By the end of the season, she was confident in her ability to identify types of pottery and recognize soil changes and what they might mean, while also gaining a greater understanding of Greek antiquity.



Fanting (Kasey) Gu 24C researched her senior honors thesis on the Wu School of Art, an art school in Suzhou, China founded during the Ming Dynasty (1300s – 1400s). Gu traveled to the Suzhou City Library to inspect the water and ink paintings archive and visited

with the director of the Five Peaks Garden, the subject of many of the landscapes she researched at the library.

Eleanor Ma 24C conducted honors research at the Getty Research Institute (GRI) on the Guerrilla Girls, the anonymous group of feminist artists devoted to fighting sexism and racism in the art world. The GRI Special Collections Reading Room houses the Guerrilla Girls archive. Ma was able to inspect group internal correspondence, including memos and letters exchanged among members, meeting minutes and personal thoughts and operational methods.



Hattie Poston 24C traveled to Greece for two months under the guidance of Professor Andrew Ward to visit ancient sites and museums in Athens, Mykonos, Delphi, Corinth and Delos. Poston then joined an archaeological field school in Asprovalta, where she participated in the excavation of Argilos run by the University of Montréal and cemented her

interest in archaeology.



Lonnie Reid 23C participated in the American Excavations at Samothrace archaeological season. He spent seven weeks within the Sanctuary of the Great Gods to determine whether there was activity on the eastern hill of the Heiron and the ancient city.

Tsan-Ann (Robin) Yang 23C Summer Institute in Environmental Design, University of California at Berkeley (awarded but did not travel).

Aviva Wright 26C attended the Harvard Graduate School of Design Discovery Program where she chose the Architecture track. Wright designed a library with a focus on public vs. private spaces within the building and created a model for her final presentation. She especially learned to appreciate the intersection between precision and creativity that architecture provides. ■



Why I Give

Olga Blavatnik

I have always been a lover of arts and raised my kids in a cultural environment, taking them to museums, shows, and symphonies any chance I could. When my daughter started at Emory University, she often called me to talk about her art history classes, and I was overjoyed when she declared as an art history major. Never having taken a proper art history course, I learned with her, falling in love with all periods of art all over again. As a family, we have always been passionate about traveling the world and experiencing art firsthand. Last summer, my daughter had an incredible opportunity through the Art History department to live in Rome for a few weeks and learn about the legendary city. She will forever be grateful for that opportunity, which is all thanks to the great work of the department. By giving to the department, I want to give other students the same chances to travel abroad and benefit from the amazing opportunities Emory's Art History Department has to offer. ■



Olga Blavatnik

Rosa Tarbutton Sumter Professorship in Art History



Rosa Tarbutton Sumter

Emory Art History is thrilled to announce that **Rosa Tarbutton Sumter** 89C, BA in History and Art History, along with her husband Neal, have established an Endowed Professorship in American Art and/or Architecture. President Gregory L. Fennes's Faculty Eminence Initiative, with its 2:1 match, "was a catalyst that inspired me to follow through on something I'd wanted to do for a long time," she said. Since it was launched in late March 2023, the initiative has resulted in ten new professorships, with seven more in the pipeline.

Art remains a passion for Sumter, who currently serves on Emory's Board of Trustees. "I'm grateful to Emory and the Art History Department for the wonderful education and for the incredible professors who taught me," she said. "The skills you learn in a liberal arts education equip you for life and for any career you choose to pursue...I stumbled upon art history as a student, and I fell in love with it" she recalled. "It became my major and a big part of my life."

Rosa Tarbutton Sumter is a third-generation Emory alumna and native of Sandersville, Georgia. After an eight-year career in marketing at Norfolk Southern Corporation, she retired to become a full-time mother and an active community volunteer and philanthropist. Among her volunteer roles was serving as chair of the annual fund at Trinity School and the Schenck School. She also has served as a volunteer for Holy Innocents' Episcopal School and the Galloway School. Sumter is a member of the board of directors of the Sandersville Railroad Company, her family's 125-year-old railroad. A member of the Emory College Alumni Board since 2013, she previously served on its Development Committee and as an "All in a Day" ambassador. ■



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Claudia Swan on "Dutch Colonial Imaginary"

Annie Maloney, 23PhD

On March 16, 2023, Claudia Swan, Inaugural Mark Steinberg Weil Professor of Art History at Washington University, delivered an endowed lecture entitled "A Material History of the Dutch Colonial Imaginary." Swan's important monograph, *Rarities of These Lands. Art, Trade, and Diplomacy in the Dutch Republic* (Princeton University Press, 2021), provides

fascinating new proposals for visualizing the material culture of consumption in the Dutch Republic to demonstrate how objects synonymous with the Netherlands today—such as tulips—began as exotic imports that eventually transformed into "rarities of these [Dutch] lands," proving that "trade and taste were patently intertwined." In her lecture, Swan explored the ways in which Dutch artists and collectors used Blackness to signify Dutch identity. For example, Dutch cabinets that held a collector's most prized possessions were often built with ebony wood imported from the island of Mauritius. The wood was harvested by African slaves, who were also described as "living ebony."

The morning after her lecture Swan hosted a Graduate Colloquium on the topic "Black in Blaeu: Mapping Race in the Dutch Republic." During the symposium students learned about the Dutch cartographer Willem Blaeu and studied his 1635 map of Africa. They discussed how African people were often placed along the frames of Blaeu's maps to display goods from the continent, in the same way that ebony was used to frame art and exotic goods in Dutch homes.

Swan's lecture and colloquium coincided with the class I taught as a Mellon Public Humanities Teaching Fellow, Global Baroque Art & The Digital Humanities. In the course we examined Baroque art and architecture in its global context, considering how artistic styles and practices spread to and from the "four corners of the world." Her lecture became a touchstone for the class and provided a valuable example for the students as they completed their final digital projects, which are available on Emory's [ScholarBlogs](#) site. ■



Sarah McPhee, Claudia Swan, and Annie Maloney

Elise Archias Delivers Heath Lecture

Todd Cronan

Elise Archias, Associate Professor of Art History, University of Illinois, Chicago presented the Heath Lecture in Modern & Contemporary Art. "Damage and Unity in Melvin Edwards's Sculpture" addressed Edwards's 1960s work, including the *Lynch Fragments* and *The Lifted X*, which make overt references to anti-Black violence in the history of the United States. Through a series of close examinations of Edwards's work, Archias sought to understand the nature of Edwards's complex achievement, one that draws together realism and abstraction in a manner that complicates contemporary narratives of how art and politics function today. According to Archias, these works use abstraction to make proposals about what a trustworthy unifying social form might consist of and feel like. As Archias writes, "Into a language of discarded industrial machine parts, Edwards seems to have incorporated mid-century debates about whether 'damage' or 'folk culture' should define African American identity. Edwards's sutured organs seem to acknowledge suffering, fragmentation, and breakage, but at the same time, privilege the ideal of working through trauma, rather than a performance of dissolution." In a seminar discussion, Archias presented new research on the abstract paintings of Joan Mitchell, whose work she sees as maintaining a strong interest in the body at the moment when every form of material difference was threatening to be dissolved in the pictorial field, a field that bears a metaphorical relation to the expanding reach of global capitalism. ■



Elise Archias and Todd Cronan



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Linda Armstrong Retires

Sarah McPhee

This past year saw the retirement of Linda Armstrong, a much beloved teacher in Emory's Visual Arts program for nearly thirty years, during which time she contributed to, shaped, and oversaw numerous iterations of the Visual Arts. Most of us know Linda as the generous, creative, and effective teacher of generations of Emory's fledgling artists. But those who have visited the Visual Arts Gallery at Emory or the Sandler Hudson Gallery in Atlanta also know her important and fascinating work as a professional artist. Linda's main focus as an artist working outside Emory is on environmental issues and the southern landscape. Over the years, her "Mycological Meanderings" have resulted in exhibitions that put mushrooms at center stage by casting them in bronze or imprinting the intricate tracery of their caps on paper.

At Emory, Linda taught a broad range of classes, from Foundation in Art Practices to various levels of painting, drawing, sculpture, and printmaking. It was Linda's initiative to bring the Charles Brand press out of storage and to use it to develop the first printmaking course offered at Emory and the first print studio. Her teaching file is filled with letters describing the real difference she has made in students's lives. These include the reflections of one of her students, now Assistant Professor of Visual Arts at UC San Diego, who said, "Linda has been a generous mentor, a critical thinker, and a role model who aligns her art practice with her philosophies and values." We are grateful to have had Linda as a member of our community for so long. She will be missed. ■



Dana Haugaard and Linda Armstrong



Linda Armstrong

Howett Travel: Boston

Lisa Lee

Co-taught by Lisa Lee and Nathan Goldberg, the undergraduate seminar Landmark Exhibitions examined defining and/or controversial exhibitions ranging from *Primitivism in 20th-Century Art* to *Black Male*. The seminar culminated in two exciting events. The first was a conversation with the independent curator, Kate Nesin, a member of the curatorial team that mounted the exhibition *Philip Guston Now* at the Museum of Fine Arts, Boston. Nesin spoke to the students about the controversy surrounding the exhibition's delay, the team's intensive community engagement, and specific curatorial decisions regarding the organization of the show. The second event was a Howett Travel-funded day-long field trip to the Institute of Contemporary Art, Boston, to view its mid-career survey of Simone Leigh. Students were privileged to hear from Eva Respini, chief curator of the ICA, as well as from Anni Pullagura 10C, the exhibition's curatorial assistant. After hearing from the curators, the seminar participants spent time in the galleries, viewing and discussing Leigh's work, taking up questions of monumentality, process, and materiality. ■



Seminar participants visit the Institute of Contemporary Art, Boston

Howett Travel: Swan House

Eric Varner



Students visiting the Swan House

Profs. McPhee and Varner's Roman Gardens and Landscapes seminar enjoyed a field trip to Atlanta's Swan House at the Atlanta History Center. Swan House, built in 1924-28 for Edward and Emily Inman, was designed by local Atlanta architect, Philip Trammell Schutze, a Fellow at the American Academy in Rome, 1915-16. Students

were excited to be able to study the notable quotations in both architecture and garden design of ancient and early modern Italian landscaped gardens and villas in Schutze's landmark Atlanta work, made possible in part by the John Howett Travel Fund. ■

Annie Maloney Presents at 53rd Annual Middle Atlantic Symposium in the History of Art

Annie Maloney, 23PhD

In March 2023, I traveled to Washington, D.C. to present my dissertation research at the Middle Atlantic Symposium in the History of Art. MASHA, organized by the University of Maryland and the Center for Advanced Study in the Visual Arts, invites graduate student speakers from universities across the Southeast to deliver papers at its biennial symposium. The symposium began at the University of Maryland on Friday, March 3, with the George Levine Lecture delivered by Paul Chaat Smith, a citizen of the Comanche Nation and Curator at the Smithsonian's National Museum of the American Indian. In his lecture, "Weaponizing Nostalgia: Notes on the Absence and Presence of Indians in American Life," Chaat Smith investigated the presence of the image of the "American Indian" in American culture and the ways in which images of indigenous peoples have been co-opted to create a sense of nostalgia for a past that never truly existed. On

March 4, at the National Gallery of Art students delivered presentations that provided a glimpse into the diverse and exciting dissertations being written across the country, such as imperialist narratives in twentieth-century Japanese prints and questions of how to display the work of artists sympathetic to the "Lost Cause" in Virginia. In my presentation, "Saving Roman Painting: The Antiquarian Reproductions of Pietro Santi Bartoli (1635–1700)," I examined the ways in which the early modern artist Pietro Santi Bartoli advanced the study of ancient frescoes and mosaics and made them viable models for contemporary painters. The encouragement I received during



Annie Maloney, 23PhD

conversations with other presenters, members of the Center, and faculty at the University of Maryland fueled my efforts to complete my dissertation in the summer of 2023. I would like to thank the organizers of the symposium and the Art History Department for nominating me. ■

Walter Melion Elected to AAAS

Walter Melion was honored to be elected to the 2023 class of the American Academy of Arts and Sciences. The AAAS is one of the oldest and most distinguished learned societies in the United States. It was founded in 1780 during the American Revolution by John Adams, John Hancock, James Bowdoin, and others. Benjamin Franklin was one of the first fellows. Congratulations, Professor Melion! ■

Walter Melion signs the Book of Members at the AAAS induction ceremony, September 30, 2023



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Lyman Summer Travel

IfeOluwa Nihinlola, Graduate Program

This summer, with the help of the Lyman Travel Fellowship, I deepened my research into Yoruba masquerades through a multiday visit with Professor Henry John Drewal in Amherst, Massachusetts, and study of papers, images, and recordings in Washington, D.C., where he and Margaret Thompson Drewal deposited their materials at the Smithsonian Institution National Museum of African Art (NMAfA).



IfeOluwa Nihinlola

Professor Drewal is a doyen in the study of Yoruba masquerade practices of southern Nigeria, especially

the genre of masquerade known as Gelede, and he has mentored numerous scholars, including Dr. Bolaji Campbell, another distinguished scholar of Yoruba masquerades whom I met at the Art Institute of Chicago in January 2023. Over four days, I talked with Professor Drewal in his Amherst residence about my interests in Yoruba masquerades and spent time perusing his archive of books and papers. Visiting Professor Drewal yielded ideas for potential study as I fine-tune my research focus.

At NMAfA, I surveyed the slides and audiotapes from the 1970s and 1980s that now comprise the Henry John Drewal and Margaret Thompson Drewal Collection and are housed within NMAfA's Eliot Elisofon Photographic Archives. My interest in the photos in the Drewals's archive pertains to the *seriate* nature of the gestures and practices they record. This follows the model for viewing photographic archives in and as series, rather than focusing on single images, offered by feminist scholar of visual art and contemporary culture Tina Campt in *Listening to Images* (2017). These summer visits strengthened the foundation for developing my dissertation, and I am eager to return to NMAfA again soon in order to spend time with the audio and video archives, which were not available for viewing when I was in DC. ■

Abrams Summer Travel to Rome

Christopher Askew, PhD Candidate

As a 2023 Abrams Summer Travel Award recipient, I traveled to Rome to conduct research for my dissertation and to attend the American Academy in Rome's 100th annual Classical Summer School Program. The topic of my dissertation concerns the appearance and proliferation of Roman Imperial female portraits on engraved gemstones. I visited various museums in Rome to photograph engraved gemstones and sculpted portraits of women connected with the imperial household from the age of Augustus to the time of Constantine the Great, spanning nearly 400 years. This research trip allowed me to consider questions surrounding the interconnectivity of marble portraiture with portraits carved into semi-precious gemstones, a class of objects strongly associated with the private realm of life and imbued with both personal and political meaning. Furthermore, this research trip provided an opportunity to photograph objects that are not easily accessible online. These images will be used for my dissertation figure list and catalogue as my research progresses.



Chris Askew at the Roman Colosseum

growth of the city of Rome from its beginnings on the Palatine Hill in the Iron Age to its transformation in Late Antiquity through on-site visits to archaeological sites and museums. In addition to visiting well-known sites, like the Roman Forum and the Colosseum, the program also took participants to sites outside of the city, like the painted Etruscan tombs of Tarquinia and the imperial dining grotto at Sperlonga, which can be difficult to access. These trips were supplemented by guest lectures from

scholars of diverse expertise (archaeology, art history, epigraphy, political history, etc.) to present the evolution of Rome from a village to an imperial capital city in the most comprehensive manner possible. Moreover, I had the opportunity to use resources from the American Academy in Rome's world-class library to further my inquiry into my dissertation topic.

Overall, the summer of 2023 proved to be an incredible opportunity to learn about my field of study from the artifacts and monuments of the ancient city itself and to be educated by renowned scholars. I am grateful to the Abrams Family Foundation for making this rewarding research trip possible. ■



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Sears Named Assistant Curator at National Gallery

Elizabeth Pastan

Emory faculty who worked with Dr. Andrew Sears 11C (Art History Major with High Honors) were not surprised to learn that he has been named the new assistant curator of Northern European paintings at the National Gallery of Art in Washington, D.C., one of the most influential new appointments in the field. ([See official announcement here.](#)) As an undergraduate, Sears was an unusually thoughtful student, who showed an exceptional commitment to developing original insights and to crafting his prose. For his part, Andrew remembers that “Emory was unlike most other places to study art history” because of the level of faculty engagement. He still recalls appreciatively how much time Emory faculty spent exchanging ideas with their undergraduate students.

Up until his appointment, Dr. Sears had lived abroad for eight years, largely based in London, Berlin, and—most recently—Switzerland. His extended European residency began while he was writing his doctoral thesis; he received the David E. Finley Fellowship from the Center for the Study of the Visual Arts (CASVA), 2018-2021, and this allowed him to undertake sustained research involving trade routes, archives, and reliquaries for his dissertation, “Economies of the Sacred: St. Ursula’s Reliquaries and the Making of the Market” (Berkeley, 2021). His research involved material that he first encountered while completing his Emory art history Honors thesis which I had the pleasure of supervising,



Andrew Sears and Elizabeth Pastan at the Bode Museum in 2017

ing, on a medieval head reliquary of St. Yrieix in the Metropolitan Museum of Art in New York. Since completing his doctoral dissertation, Sears has held a postdoctoral fellowship at the University of Bern in Switzerland, where his doctoral advisor Dr. Beate Fricke is now based. He admits to experiencing some culture shock in returning to the US after working for several years in German-speaking academic communities.

Sears had always combined his art historical studies with work in museums, and this includes internships at the Carlos Museum, the High Museum, the MET and Cloisters Summer Program, and the Dallas Museum of Art, as well as fellowships at the Bode Museum in Berlin and the Bern Historical Museum.

Sears’s goals as a curator connect to the National Gallery’s current plan to rehang the galleries in the museum’s West Building, which up until now have been divided by medium, date, and so-called national school. The larger reinstallation strategy involves hangings that encourage comparisons between works of different schools and that incorporate different media.

In addition, Sears is tasked with proposing exhibitions and acquisitions that broaden understanding of the period and how/why it is relevant today. With his strong background in medieval art, Sears seeks to open up traditional categories such as “Northern Renaissance,” a process that he began during his coursework at Emory. ■

Study Abroad in Rome

Eric Varner

Summer 2023 was a banner year for Art History in Rome. The summer study abroad program hosted 15 outstanding undergraduates from both the Oxford and Druid Hills campuses. Allie Zigomalas served as our excellent Program Assistant and organized a first-ever field trip to Capri which everyone greatly enjoyed. We visited the exhibition *Vita Dulcis*, a collaboration between the artist Francesco Vezzoli and Stephan Verger, director of the Museo Nazionale Romano. The show featured Vezzoli’s sculpture, video clips, and dozens of ancient Roman sculptures from the storerooms of the Museo Nazionale Romano.

A number of graduate students also made their way to the eternal city for research, including Audrey Lin, Chris Askew, Tori Burke, and Tyler Holman. The group organized a research trip to Turin to the Museo Egizio,



Study abroad students at the Roman Colosseum

Museo d’Antichà, Musei Reali, and Palazzo Madama. We also managed to squeeze in delicious *aperitivi* at the historic Caffè Barrati e Milano. ■

Mellon Fellowship Events

2022-23 was an exciting year for the Mellon Fellows, past and present. All were invited to participate in a Curatorial Seminar at the High Museum of Art with Laure de Margerie, Director of the French Sculpture Census, who described efforts to document French sculpture in American public collections. A Curatorial Seminar luncheon, highlighting the work of artist Thornton Dial, convened a discussion with conservators Kristen Gillette, Assistant Objects Conservator, The Art Institute of Chicago; Paula Hayman, Collections Manager and Registrar, Wiregrass Museum of Art; and Katherine Jentleson, Merrie and Dan Boone Curator of Folk and Self-Taught Art, High Museum of Art to talk about their conservation of Dial's work in the High's collection.

This year's Mellon Graduate Symposium featured a keynote lecture by Anne Dunlop, the Herald Chair of Fine Arts at the University of Melbourne. Dr. Dunlop's lecture, entitled "Ambrogio Lorenzetti's Mongols," focused on images of "Mongols," especially rulers like Ghengis Khan, in fourteenth-century Italy. The lecture culminated with a discussion of an Ambrogio Lorenzetti fresco of the Franciscan Martyrs, where the gruesome imagery of beheading is paired incongruously with the splendidly attired court of an unidentified ruler of the East. ■



Anne Dunlop and Jean Campbell

Mellon/High Museum Year-Long Fellowship

Haley Jones, PhD Candidate

As a Mellon Embedded Curatorial Fellow, I worked in the curatorial department of the High Museum from fall 2022 through spring 2023. I assisted Lauren Tate Baeza, the Fred and Rita Richman Curator of African Art, and participated in a wide variety of curatorial projects.

In the fall, I contributed research and label writing for three Dahomey *appliqué* banners installed between the African and the Folk and Self-Taught Art galleries, a project begun by a previous High Museum fellow and recent addition to the Emory Art History department, Nyaradzai Mahachi.

In the spring, I researched South African artist Ezrom Legae in preparation for a forthcoming exhibition focused on Legae's drawings. I wrote an object-centered research paper to be published digitally by the High, which discussed a face mask identified as Chokwe, and directed my Mellon conservation funds toward the restoration of the mask. Finally, I organized an installation for display



Siwa Mgoboza, Lauren Tate Baeza, Haley Jones, and Senzeni Marasela

in the permanent galleries in May 2024, entitled *Celebrating Three Decades of Democracy: South African Works on Paper*. This installation will commemorate the thirtieth anniversary of apartheid ending.

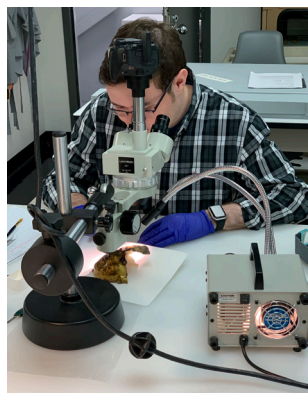
As part of my fellowship, I was able to travel internationally during two separate trips with Baeza in spring 2023. In February, I attended the fifteenth Sharjah Biennial in Sharjah, United Arab Emirates, which featured contemporary art with a special emphasis on indigenous artists, women artists, and artists from the global South. Upon returning, I wrote a [Medium](#) article for the High reviewing the biennial. In June, I traveled to South Africa to attend a retrospective exhibition of the art of Sydney Kumalo and Ezrom Legae at Strauss & Co. in Johannesburg, as well as the annual National Arts Festival in Makhanda, Eastern Cape. ■

Mellon Fellow Studies Roman-Period Mask

Tyler Holman, Graduate Program

As a 2023 Mellon Fellow in Object-Centered Curatorial Research, I studied a Roman-period Egyptian gilded mummy mask that entered the Carlos Museum in 2018. The mask was displayed for the first time as part of the *Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection* exhibition earlier this year and had not been subject to intensive research prior to my project.

Working with Michael C. Carlos Museum curator Dr. Melinda Hartwig, Chief Conservator Renée Stein, and my advisor, Dr. Eric Varner, I sought to understand how the mask was made and how it would have functioned in antiquity. In May, Dr. Lorelei Corcoran, director of the Institute of Egyptian Art & Archaeology at the University of Memphis, also visited Emory to examine the mask with me.



Tyler Holman at the MCCM conservation lab

This mask likely came from a site in Egypt's Fayum Oasis, Hawara, where many similar gilded masks were excavated there in the 19th and early 20th centuries. These are often referred to as cartonnage masks and were made by molding a *papier-mâché*-like substance. In fact, this mask is a hybrid type: although it has a cartonnage base, its features are sculpted in a layer of plaster, making this mask a true hybrid of Egyptian and Roman artistic techniques.

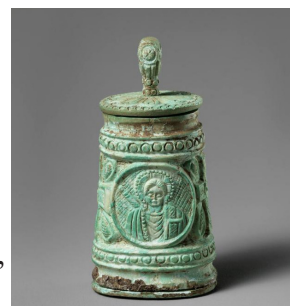
For the socio-historical component of my research, I decided to approach the mask phenomenologically: scholars have long suggested that during the Roman period, mummy masks became interfaces for interaction between the living and the dead, and it therefore seemed appropriate to consider how the original viewing conditions would have affected that experience. To do this, I recreated lighting conditions that approximate those in ancient tombs and captured the experiment on video.

The results seem to confirm accounts of ancient authors which refer to the striking animacy of gold surfaces and inlaid eyes when paired with firelight. Aside from these direct results, this project has enabled me to solidify my research interests so that I now have a clearer idea of the form my dissertation research is expected to take as I continue to study the intersection of Roman and Egyptian arts and culture. ■

Mellon Study of a Byzantine Pyxis

Tori Burke, Graduate Program

I undertook my Mellon research to study an unusual object in the Carlos Museum's collection of Greek and Roman Art. Advised by curator Dr. Ruth Allen, I selected a Byzantine vessel, often referred to as a *pyxis*, with a representation of Christ, dated between the 6th and 8th centuries CE. Its surface is covered throughout in a green-tinted substance that makes the object appear to be patinated bronze, though it is clear on further observation it is not composed of metal but an organic material.



Byzantine pyxis from the Carlos Museum

Working with Renée Stein, Chief Conservator at the Carlos Museum, the *pyxis*'s material composition was explored using x-ray fluorescence technology. This technique clarified that the *pyxis* was primarily made of calcium—present in both ivory and bone—and that the green-tinted surface reflected the presence of copper. The conservation scientist Dr. Daniel P. Kirby performed peptide mass fingerprinting on a sample of material which identified the organic material as cattle bone. Most known early Christian *pyxides* are ivory.

To further analyze the copper-containing surface material, Joy Mazurek, Associate Scientist at the Getty Conservation Institute, assisted us with gas chromatography–mass spectrometry and Fourier-transform infrared spectroscopy testing. These methods can be used to identify substances used to bind applied pigment to surfaces, thus allowing us to determine if the green coating was applied as a paint. Results suggested the presence of a drying oil, a substance that could have been a binder if pigment is present or may reflect anointing oil content.

During summer, I travelled to the Louvre and Bibliothèque nationale in Paris and the Vatican Museums in Rome to view other examples of early Christian and Byzantine *pyxides* and ivory and bone objects of a similar date. Additionally, I studied the appearance of Christ, saints, and donor figures as roundel portraits (called the *imago clipeata* type) both in museum collections and within church sites and funerary spaces.

In my travels, it became clear that vessels employed for liturgical purposes or personal use at sacred sites often display roundel portraits of sacred figures. The *pyxis*'s iconography is highly unusual, suggesting that its study may provide critical insight into the *pyxis*'s function. I hope to answer these questions as we continue to delve into the object's background through technical analysis. ■

American Excavations Samothrace

Bonna Wescoat

We had a wonderful 2023 season on Samothrace. Excavating in an area of suspected building activity east of the Hieron, we found quantities of large plaster architectural moldings and remains of a plaster floor. How they connect is a question for next year's investigation.

The West Gate of the city wall proved a remarkable structure connecting the ancient city to the Sanctuary of the Great Gods. In uncovering the walls, we discovered cuttings that show the rooms were lined with marble inscriptions on multiple levels. They indicate that the gate was a prominent place of display, perhaps for lists recording the names of initiates.

The team this year was Emory-forward on all fronts. Undergrads and recent grads Margaret Greene, Elena Ghitan, and Lonny Reid excavated, documented, measured, photographed, and recorded the excavations. Graduate student Ellen Archie served as registrar, and Miltos Kyliadreas was trench supervisor. Alumnae of ECAS Mekayla May, Leah Neiman, and Hannah Smagh brought their experience to bear in excavation and object context, while LGS alumnae Amy Sowder Koch and Susan Ludi Blevins returned to work on material for the publication of the Stoa. Alumnus Jared Gingrich (MS EnvSci) served as topographer, along with his mentor Michael Page from ECDS and EnvSci. Conservation

was once again ably directed by Brittany Dinneen (Carlos Museum), accompanied by Mellon Fellow, Ella Andrews. Petra Creamer (MESAS) joined us to test the efficacy of magnetic gradiometry survey in the rugged Samothracian landscape, with very promising results. We missed Andrew Ward, who remained at home in Atlanta to welcome newborn Edith. ■



American Excavations Samothrace, 2023

Back on the Road: Getty Connecting Art Histories

Bonna Wescoat

The Getty Connecting Art Histories seminar, "Beyond the Northern Aegean," convenes scholars from Greece, Turkey, Bulgaria, Romania, Russia, Italy, France, Iran, Canada, and America to explore the communicative power of ancient Greek architectural design to connect the far-flung communities of the ancient Greek world. After a three-year hiatus, we once again gathered, first for a symposium in Athens in February, and then for a trip to Romania and Bulgaria in June. We traversed Romania from the forests of Transylvania, with the striking circular sacred structures of the fortified Dacian capital of Sarmizegetuza, to the museums of Bucharest and the



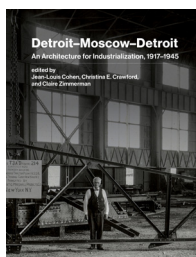
"Beyond the Northern Aegean" seminar at Adamklisi, Romania

broad Danube Delta, home to important ancient Greek settlements. Further south, we stopped along the Black Sea at Constanza (Tomis) and Mangalia (Kallatis), and then cut inland to the Tropaeum Trajani at Adamklisi before crossing into Bulgaria, where we closed the trip with an exploration of *tumuli* at Sveshtari in the region of the Thracian Getai. Art History grad student Ellen Archie participated in the

symposium and Miltos Kyliadreas in the travel seminar. We are grateful to our project coordinator Ivy Chen and to the Getty Foundation for its vision and support. For the full 2023 itinerary, visit <https://www.beyondnorthernaegean.org/> ■

Faculty News

C. Jean Campbell has taken on a two-year stint as Chair of the Art History Department. Her new book, *Pisanello and the Grounds of Invention*, is scheduled for publication in the Harvey Miller/Brepols *Renovatio Artium* series in spring 2024. This past year, she delivered a paper on the pictorial ecology of Pisanello's parchment drawings at the Annual Meeting of the Renaissance Society of America, which was held (almost on the beach) in San Juan, Puerto Rico. Dr. Campbell also contributed a paper on Cennini Cennini and the practice of reading his *Libro del Arte* to the Tuesday Ten series hosted by the Friends of the Medici Archive Project. She continues to serve on the National Committee for the History of Art. Highlights of Dr. Campbell's teaching year included the wonderful group of students in her Fall 2022 writing course: Art in the Age of Michelangelo. She also helped welcome a new cohort of graduate students by leading the Methods Seminar. The academic year was topped off with a seminar field trip to the National Gallery in Washington, D.C. with the students in her graduate seminar Drawing and Knowing.



Christina E. Crawford published *Detroit-Moscow-Detroit: An Architecture for Industrialization, 1917-1945* (MIT Press, 2023), coedited with Jean-Louis Cohen and Claire Zimmerman. She gave book talks at the Canadian Centre for Architecture, Columbia University, MIT, University of Michigan, and University of Toronto. After Cohen's untimely death, she co-edited a

collection of tributes in Columbia's *Avery Review*. Crawford and Lisa Lee look forward to the publication of *Space + Place in German Modernism* (Brill, 2024), a co-edited volume emergent from the 2022 Corinth Colloquium. Crawford's first book, *Spatial Revolution: Architecture and Planning in the Early Soviet Union*, received two 2023 prizes: the Southeast Chapter of the Society of Architectural Historians Book Award (Winner) and the University of Southern California Book Prize in Literary and Cultural Studies (Honorable Mention). She was a panelist at Harvard Ukrainian Research Institute's symposium "Rebuilding Ukraine," served as a tutor at the Kharkiv School of Architecture, and was on a scientific committee for the European Architectural History Network Conference "States in Between: Empire and Architecture in East Europe and North Eurasia." She continues work on her next book, *Model Housing: Atlanta and the Foundation of American Public Housing Architecture*, about the first two federally funded public housing projects in the US, Atlanta's University and Techwood Homes.

Todd Cronan, Professor of Art History, teaches all aspects of modern art and theory. He is the author of *Against Affective Formalism: Matisse, Bergson, Modernism* (University of Minnesota Press, 2014); *Red Aesthetics: Rodchenko, Brecht, Eisenstein* (Rowman & Littlefield, 2021); *Nothing Permanent: Modern*



Architecture in California (University of Minnesota Press, 2023); and is the editor of Minor White's *Memorable Fancies* (Princeton University Press, 2024). He is currently completing *A Guide to the Films of Charles and Ray Eames* for SUNY Press and co-writing (with Charles Palermo) a study of the films of Billy Wilder. He is a founder and the editor-in-chief of nonsite.org and sits on the executive board of the Friends of the Schindler House. He has written on art, literature, and politics for *The Nation*, *Jacobin*, *The Los Angeles Review of Books*, *Brooklyn Rail*, *Art Bulletin* and *Critical Inquiry*.

Susan Elizabeth Gagliardi focuses on identifying multiple viewpoints in the study of art and production of knowledge, and across her various projects, she questions underlying assumptions often treated as truths. From July until September 2023, Gagliardi was in residence in Stellenbosch, South Africa, with members of the #JustAndEquitableNow team at the Stellenbosch Institute for Advanced Study (STIAS), one of the premier international research institutes on the African continent. The team, composed of individuals from the University of Witwatersrand and from Emory University, includes PhD candidate Chelsy Monie and Senior Academic Department Administrator Blanche Barnett. The #JustAndEquitableNow team examines past instances of injustice and considers research-based approaches for change. The aspiration is to realize possibilities for achieving justice and equity through teaching, learning, and research. Additionally, as a Getty Scholar at the Getty Research Institute in Los Angeles during the current academic year, Gagliardi will advance *Mapping Senufo: Art, Evidence, and the Production of Knowledge*, the in-progress, born-digital publication project she initiated and now co-directs with Constantine Petridis of the Art Institute of Chicago. The *Mapping Senufo* team seeks to harness digital technologies and publication design to counter accounts presented as singularly authoritative and instead make apparent different perspectives and understandings.

Lisa Lee devoted considerable energies to university service in 2022-23. Together with Christina Crawford, and with the assistance of Nathan Goldberg, she convened a Corinth Colloquium on German Modernism devoted to the topic of Space + Place. The proceedings will be published with Brill. She served on the search committees for three Visual Arts positions. At the request of President Fennes, Lee also lent her expertise to the selection of the Twin Memorials design team. She continues to publish on Isa Genzken, contributing to the catalogue for Busch-Reisinger Museum's upcoming exhibition, *Made in Germany? Art and Identity in a Global Nation*. This past year, Lee saw her book project, *Groundwork: Thomas Hirschhorn between Graphic Design and Art*, through crucial stages of development. It will be published in Spring 2025 with the MIT Press.



Faculty News

Sarah McPhee completed her sixth and final year as Chair of the Art History Department. She was honored to serve in the role and is proud to leave the department in robust intellectual, administrative, and financial shape having helped to secure two new faculty lines (East Asian and Architecture), the Marc S. Ernstoff Endowment for Undergraduate Learning, the Olga and Alex Blavatnik Fund for Experiential Learning, and the Rosa Tarbutton Sumter Professorship in American Art and/or Architecture. McPhee gave invited lectures at the American Association of Geographers in Denver, at Washington University in Saint Louis, and at The Netherlands Interuniversity Institute for Art History (NIKI) in Florence, Italy. She was delighted to accompany and introduce Annie Maloney at the Middle Atlantic Symposium in the History of Art at the National Gallery in D.C. this spring and to watch her defend her exceptional dissertation this summer. McPhee was awarded a University Research Fellowship to support work on her monograph on Giovanni Battista Falda and to prepare her related digital humanities project, [Envisioning Baroque Rome](#), for exhibition at the Emory Center for Digital Scholarship.

Walter Melion In addition to three major articles (in the edited volumes *New Perspectives on Abraham Bloemaert and his Workshop*, *Rethinking the Dialogue between the Verbal and the Visual*, and *Conversion Machines: Apparatus, Artifice, Body*), Walter Melion's monograph *Karel van Mander and His Foundation of the Noble, Free Art of Painting* (Leiden and Boston: Brill, 2022), which contains a complete translation of Van Mander's theoretical poem, has been awarded the 2023 Roland Bainton Prize for Art & Music of the Sixteenth Century Society. Melion is Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts, Washington, D.C., during academic year 2023-2024. In his capacity as editor of Brill's *Studies on Art, Art History, and Intellectual History*, he saw six monographs into press in 2022-2023; as editor of *Lund Humphries' Northern Lights*, a series focusing on topics in Northern art, he saw five monographs into press. He sits on numerous editorial boards in Europe and continues to serve as President of the Historians of Netherlandish Art and board member of the Print Council of America. In April 2023, he was elected Fellow of the American Academy of Arts and Sciences.

Linda Merrill was promoted to the rank of Teaching Professor. She continues to oversee the introductory art history courses and to serve as Director of Undergraduate Studies. In the Fall of 2022, she created a new seminar titled Teaching with Primary Sources; her trial run was on the topic of American expatriate artists in Paris, in which undergraduates learned to edit manuscript letters in the Archives of American Art and to catalogue a collection of miniature paintings in the Rose Library. The seminar traveled to Washington, D.C. to visit exhibitions of works by Whistler and Sargent at the National Gallery of Art. This year she is co-curating with Ruth Allen, Curator of Greek and Roman Art at the Michael C. Carlos Museum, an exhibition that opens at the Carlos in

February 2024, *Recasting Antiquity: Whistler, Tanagra, and the Female Form*.

Rune Nyord spent the academic year 2022/2023 on sabbatical in Washington, D.C. as Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts. The fellowship allowed him to finish his book manuscript on the long history of European ideas about the ancient Egyptian afterlife for the University of Chicago Press. In November 2022, he was back at Emory for a visit where he co-organized a conference entitled "Egyptology in Dialogue" and took part in a Public Scholarship Forum on his monograph *Seeing Perfection: Ancient Egyptian Images beyond Representation*. He gave conference papers at the annual meeting of the American Research Center in Egypt (Minneapolis) and the International Congress of Egyptologists (Leiden) and presented lectures in the Georgia and Philadelphia ARCE chapters, the Paragon Anniversary Lecture series in Beijing, at the Universities of Mainz and São Paulo, as well as at the Michael C. Carlos Museum and the Center for Advanced Study in the Visual Arts. He published a journal article on the use of centuries-old ritual texts on Middle Kingdom mortuary stelae as well as catalogue essays for exhibitions at the University of Kiel (Germany), Moesgaard Museum (Denmark), and the Michael C. Carlos Museum.



Megan O'Neil was a 2022-2023 Residential Scholar at the Getty Research Institute, where she worked on a book about the 20th-century market for pre-Hispanic art. *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection* (LACMA) was released in 2022. This book, for which she is contributor and co-editor, was published online in English and Spanish. In 2022, Professor O'Neil also delivered lectures

at the Getty Research Institute, Leiden University, Smithsonian Associates, the Carlos Museum, and the Museum of Fine Arts in St. Petersburg, Florida. O'Neil has multiple publications in press for 2024. The University of Texas Press will publish her book, *Memory in Fragments: The Lives of Ancient Maya Sculptures*, which examines ancient Maya practices of sculptural creation, resetting, destruction, burning, and burial. The journal *Res* will publish her essay "Sensing Touch: Haptic Experience and Object Manipulation in Ancient Maya Art." She also is the co-editor of two forthcoming volumes, for which she authored essays: *Collecting Mesoamerican Art before 1940* (Getty) and *Picture Worlds: Greek, Maya, and Moche Painted Pottery* (Getty). The latter accompanies an exhibition she is co-curating that will be at the Getty Villa and the Michael C. Carlos Museum in 2024.

Elizabeth Pastan took great pleasure in the graduations of her doctoral students, Mary Grace Dupree (co-advised with Judith Evans-Grubbs in History) in August 2022 and Kelin Michael in May 2023. Dr. Dupree worked on early medieval representations of David. Dr. Michael wrote about later copies of Hrabanus Maurus's *In Honorem Sanctae Crucis*, including a sixteenth-

Faculty News

century printed copy that is held by Pitts Library. Pastan spoke at the conference of “Architectural Historians” in Montréal, as well as at conferences in Amherst and in Kalamazoo. She traveled in France and Switzerland last summer, renewing her visual acquaintance with key examples within the book on rose windows she is writing. She was able to test out a hypothesis about the visibility of rose window compositions, an idea stimulated by Jeffrey Hamburger’s work on the *Rothschild Canticles*, but one that she first thought about in spatial terms while attending a family wedding at National Cathedral in Washington. She subsequently developed the notion of the limited visibility of rose windows in the transept arms in the medieval example of Lausanne Cathedral (“Seeing and Not Seeing the Rose window of Lausanne”). She will build on this work with conference presentations in Lyons, Leeds, and Erfurt next summer.

Renée Stein contributed a co-authored essay to the catalog for the Carlos Museum’s recent exhibition of ancient Egyptian art from the Ricard collection. She is partnering with scientists and students at Emory and at Eastern Michigan University to conduct analyses of both historic materials found on artifacts and contemporary materials used in conservation. With support from the Women of Emory Impact Circle Grant, Stein and colleagues hosted a series of STEAM workshops for teens, introducing them to the museum collection, university campus, and field of art conservation. She currently chairs the American Institute for Conservation’s Nominating Committee.

Eric Varner’s “Rethinking Recarving: Revitalizing Roman Portraits in the Third Century” finally appeared this summer in the *Acta ad Archaeologiam et Artium Historiam Pertinentia* volume 33, *New Research on Late-Antique Recycling*. The article revisits Varner’s work on recarved sculpture and positions third-century portraits as a pivotal moment in the history of reconfigured images that signal more positive and prestigious readings. The work was originally solicited for the conference on new perspectives on Late Antique recycling held at the Norwegian Institute in Rome in September of 2019.

Andrew Farinholt Ward taught courses on ancient Greek art, as well as seminars on cultural heritage law and antiquities collecting. As part of his work as Field Director for the American-Italian excavations at Selinunte, Sicily, he began a new project, *Emory Excavations Online*, with Emory’s Center for Digital Scholarship, and has co-organized a new archaeology-themed interdisciplinary research seminar at the Fox Center. Ward delivered papers at the “Annual Meeting of the Archaeological Institute of America,” the “16th Trends in Classics International Conference” in Thessaloniki, the “Annual European Association of Archaeologists” in Budapest, as well as events at the Institute of Fine Arts, New York University, and the Toledo Museum of Art. Research and publications relating to his fieldwork in Sicily and as a senior member of the American Excavations Samothrace continue, with several articles and book chapters published and in press. Highlights include “Ancient

Greek Construction Rituals, Tradition, and the Articulation of Communal Identities,” for a forthcoming De Gruyter volume titled *Memory, Ritual, and Identity in Ancient Greece and Rome*, and “Water Crossings as Structuring Elements in the Experience of Ancient Greek Sacred Space,” for a Brepols volume titled *Limiting Spaces. The Attribution of Spatial Meaning through the Creation of Boundaries*.

Bonna Wescoat currently serves as director of the American School of Classical Studies in Athens, Greece, and she continues to lead American Excavations Samothrace. This year, excavations centered on the West Gate of the City wall, and in the central sanctuary where there is evidence for yet another large building. While several publications are in the pipeline, “Architecture, Water, and the Sacred in the Sanctuary of the Great Gods on Samothrace, Greece,” co-authored with Andrew Ward and Jessica Paga, appeared this year in *Water and Sacred Architecture* (ed. A. Geva, 2023). Wescoat has presented the work of the Samothrace team to audiences from New Orleans to Thessaloniki and Ankara. Most recently, she spoke about the kinesthetic experiences surrounding initiation in the Sanctuary of the Great Gods on Samothrace at the international conference, “How to Change our Mind, to Change the World,” held at Eleusis as part of the program 2023 ΕΛΕΥΣΙΣ European Capital of Culture. ■

Congratulations to our PhD Graduates!



Spring 2023 PhD graduates and their advisors: Eric Varner, Cody Houseman, Kelin Michael, and Elizabeth Pastan

Undergraduate News

Honors in Art History 2023

Margaret Rainey Greene 23C, who double-majored in Art History and Classics, received Highest Honors for “Two Canadian collectors of ancient Egyptian art in the nineteenth century and their relationship to coffins in the Michael C. Carlos Museum,” written under the supervision of Rune Nyord. **Olivia West Willingham 23C**, an Art History major with Museums Concentration, received Honors for “Communal Space Across Time: Comparing the Architecture of Ostia Antica and Drop City,” written under the supervision of Christina Crawford and Eric Varner.

Art History Prizes

The Dorothy Fletcher Paper Prize recognizes outstanding research papers in art history. This year first prize was awarded to “Strictly Religious? An Exploration of Ancient Greek Sacrificial Practices,” written by **Meera Rajesh Sood 23C** (BBA and Art History) for Andrew Ward’s Ancient Greek Sanctuaries. Two students shared the second prize: **Caitlin Elizabeth Burns 23C** (Art History and Architectural Studies minor) for “Constructing Community: From the Theoretical Foundations of EPCOT to the Built Environment of Celebration,” written for Christina Crawford’s The Architect + the City; and **Zimra Chickering 24C** (Art History major with Museums Concentration) for “The Imagined Jew: Hyenas, Owls, and the Mutable Imagery of the Religious ‘Other,’” written for Elizabeth Pastan’s Medieval Bestiary. **Andee Koo 25C** (Art History and Chemistry) received Honorable Mention for “Contrasting the Motivations of Green Suburbs: Riverside and Levittown,” written for Christina Crawford’s Architect + the City.

Class of 2023

Caitlin Elizabeth Burns (Art History and Architectural Studies minor) attended Design Discovery, a program in the Graduate School of Design, Harvard University. **Zoë Coblin** (Art History with Museums Concentration and Mediterranean Archaeology) interned at Whitespace Gallery in Atlanta. **Alice Goddard** (Art History and Economics) served as a program assistant for the Emory Tibetan Mind–Body Sciences Summer Abroad program. **Margaret Greene** (Art History and Classics) spent the summer on Samothrace with the American Excavations team before beginning a PhD program in Egyptology at Brown University. **Li Naye** (Quantitative Sciences and Art History) returned to China to travel and

visit her family before beginning a full-time job as a software engineer in Alpharetta. **Edward Liu** (Art History with Visual Arts Concentration and Economics) entered a master’s degree program in Quantitative Economics at UCLA. **Muzhi Liu** (Political Science and Art History) entered the PhD program in Political Science at Columbia University. **Payton Malone** (Psychology and Art History) plans to attend dental school after spending some time at home in Colorado Springs. **Liv Metzger** (Anthropology–Religion and Art History) worked as a gallery assistant at the National Center for Civil and Human Rights in Atlanta. **Yifei Ren** (Art History and East Asian Studies) conducted research over the summer at the University of Chicago’s Center for the Art of East Asia before entering the master’s degree program in Art History, focusing on East Asian art and the digital humanities. **Ramandeep Singh** (Quantitative Sciences with Art History and Economics) is pursuing a career in finance, beginning in New York City with Investment Banking at Citigroup. **Adia Slaughter** (Anthropology and Art History) began full-time work in wealth management. **Bobby Wendt** (History and Art History) completed his commercial pilot’s license in June and obtained credentials as a certified flight instructor before eventually moving on to law school or graduate school. **Olivia Willingham** (Anthropology and Human Biology and Art History with Museums Concentration) worked at Camp Carlos, the Michael C. Carlos Museum’s summer camp, before beginning a job at the Atlanta Botanical Garden. **Joyce Xu** (Art History and Chemistry) began a master’s degree program in Marketing at the University of Southern California.

Alumnae

Anne Archer Dennington 92C, executive director of Flux Projects, produced *Ghost Pools* by artist Hannah Palmer, a temporary project-built memorial to two pools in East Point, GA, that became battlegrounds over integration. **Olivia Grabowsky 16C**, who was a joint History–Art History major, is working at Bonhams Auction in New York City. **Annabelle Enquist Middleton 14C**, an Art History major, is now an Associate Vice President and Senior Proposal Writer at Christie’s, New York. **Anni Pullagura 10C**, Art History major with High Honors, is an Assistant Curator at the Institute of Contemporary Art, Boston. **Caitlin Ryan 13C**, who double-majored in Art History and Anthropology, is a curatorial assistant in the Department of Photography at the Museum of Modern Art, New York, while she pursues a doctorate in Art and Archaeology at Princeton University. ■



Senior students and faculty at the graduation celebration, May 2023



Graduate Student News



Ellen Archie was awarded the Doreen Canaday Spitzer Fellowship at the American School of Classical Studies at Athens. She presented a paper at the 124th "Archaeological Institute of America Annual Meeting" entitled "The Enveloping Dionysos: Northern Greek Pebble Mosaics and the Derveni Krater." She also was a member of the Archaeological Excavations Samothrace team this year working as registrar.

Christopher Askew successfully defended his dissertation prospectus "Semi-Precious Portraits: Imaging Imperial Women on Roman Gems." Askew traveled to Rome over the summer to conduct dissertation research. He also took part in the American Academy in Rome's 100th annual Classical Summer School Program.

Raquel Belden completed her qualifying paper this summer, entitled "Sensation, Intent, and Cezanne's Practice." As part of the research for this project, Belden traveled to see collections and exhibitions of Paul Cezanne's work in Chicago and Philadelphia.

Tori Burke co-taught the course Gothic Art and Architecture with her co-advisor, Dr. Pastan, in Spring 2023. She gave two lectures on reliquaries in the medieval cathedral and manuscript production and use. Burke accepted a Mellon Graduate Fellowship in Object-Centered Curatorial Research. Her project focuses on a circa sixth to ninth-century CE Byzantine *pyxis* with representations of Christ and Mary in the collection of the Carlos Museum.



Emma de Jong spent the 2022-2023 academic year as an associated researcher at the RKD-Netherlands Institute for Art History in The Hague. There she worked on her dissertation on the use of personifications in sixteenth-century Dutch and Flemish allegorical prints.

Nathan Goldberg co-taught an undergraduate seminar entitled Landmark Exhibitions with his advisor, Dr. Lee, in the Spring 2023 semester.

Tyler Holman completed his qualifying paper, "*Exsanguis Umbra: Funerary Portraiture in Roman Egypt*." During the spring, he worked as an Andrew W. Mellon intern with Dr. Melinda Hartwig to prepare the catalog for the exhibition *Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection*. Over the summer, he undertook research for his Mellon Graduate Fellowship in Manchester, Rome, and Turin (see page 11).

Haley Jones worked as the Mellon Embedded Graduate Curatorial Fellow at the High Museum of Art during AY 2022-2023. She assisted Curator of African Art Lauren Tate Baeza with the exhibition *Bruce Onobrakpeya: The Mask and the Cross* and presented a guest lecture about this exhibition to Emory undergraduate students. She curated an upcoming May 2024 installation at the High titled *Celebrating Three Decades of*

Democracy: South African Works on Paper. She also traveled with Baeza to the fifteenth Sharjah Biennial in Sharjah, United Arab Emirates, and the South African National Arts Festival in Makhanda, South Africa.

Miltiadis Kyllindreas served as a graduate teaching associate for Art & Architecture of Ancient Greece. He also gave a presentation at the Emory DigIt Archaeology Day Festival, entitled "I See and I Remember: The Philopappos Monument in Athens & Its Contribution to a Memorial Afterlife." This past summer, he joined the American Excavations Samothrace team, and supervised a trench in the area east of the Hieron building in the Sanctuary of the Great Gods.

Samantha LaValliere spent the summer studying the Kaqchikel Mayan language and passed her language exam in the fall. She presented a lecture as part of the Michael C. Carlos's docent training series on demystifying Mayan writing.

Iain MacKay completed his qualifying paper titled "Fountains of Blood: Sanguine Devotion at Chateau de Boumois." He also presented this work at the "Essays in the Esoteric: Magical Thinking in the Humanities" conference hosted by Indiana University. A portion of his summer was spent in the Netherlands and Belgium doing research for his prospectus, which considers elite viewing in Early Modern Antwerp.

Chelsy Monie travelled to South Africa, in July 2023 to participate in the ongoing team project #JustAndEquitableNow with support from the Stellenbosch Institute for Advanced Study (STIAS). While in residence at STIAS, the #JustAndEquitableNow team asked critical questions, invested in inter- and cross-disciplinary partnerships, and demonstrated possibilities for showing up as our whole selves by making time for self-care and rest in our academic work.



Margaret Nagawa spent her leave of absence guest curating an exhibition at the Chazen Museum of Art at the University of Wisconsin-Madison. Titled *Insistent Presence: Contemporary African Art from the Chazen Collection*, the show opened on September 5, 2023. Additionally, as part of her Mellon Fellowship in Object-Centered Curatorial Research, Nagawa conducted docent training at the High Museum of Art, presenting findings on the pocket-size sketchbook by Iba Ndiaye, a Senegal-born, France-based artist.



Haley Pierce is currently a Research Assistant in the departments of European Paintings and Drawings & Prints at The Metropolitan Museum of Art. She has been working on the exhibition *Manet/Degas* with co-curators Stephan Wolohojian and Ashley Dunn, which opened at The

Met in September 2023, and was co-organized with the Musée d'Orsay.

Graduate Student News

Elise Schlecht presented her work on obsolescence in Soviet Russian housing at the “Southern Conference for Slavic Studies,” and on architectural interpretation of Soviet and Russian film at the “North East Slavic, East European & Eurasian Studies” conference. Schlecht placed second in NESEES’s Carlos Pascual Prize competition and interviewed Ambassador Pascual on the negotiation of colonial narratives in the academic study of Eastern Europe.

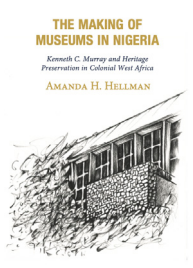
Emily Whitehead was the Nat C. Robertson Graduate Fellow in Science and Society (2022-2023), co-teaching in the Institute for Liberal Arts and designing and teaching her own course, *How We Reconstruct the Past*. She presented three conference papers: at

“Current Research in Egyptology,” at “Egyptology in dialogue: Historical bodies in relations of comparisons and negotiations” and at the “International Congress of Egyptologists.” She published a catalogue paper, “Life and the Afterlife of Objects: A Case Study,” and eighteen catalogue entries in *Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection*.

Alexandra Zigomalas presented her paper, “Bernini, Van Dyck, and Their Paragone” at the Renaissance Society of America’s annual conference in March of 2023. Zigomalas presented this paper during the *How Artists Compare* panel, which explored the different ways artists create, compete, and compare with one another. ■

Graduate Alumni News

Jessica Gerschultz 12PhD joined the faculty of the University of St Andrews’s School of Art History as Lecturer of Contemporary Art History. She was awarded a Senior Humanities Research Fellowship for the Study of the Arab World at New York University Abu Dhabi, where she will spend the academic year 2023-2024.



Amanda Hellman 13PhD completed her first year as Director of the Vanderbilt University Fine Arts Gallery and looks forward to **Rachel Kreiter 15PhD** returning stateside to join VUAG as curator. Hellman’s monograph, *The Making of Museums in Nigeria*, was published by Lexington Books in October 2023 and the cover image was drawn by **Angus Galloway 98Ox 00C**.

Cody Houseman 23PhD was appointed Visiting Assistant Professor of Art History and Curatorial Studies at Clark Atlanta University where he also teaches in the broader Atlanta University Center Art Collective.

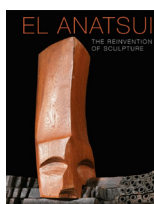
An Jiang 19PhD was awarded a 2023-2024 Getty/ACLS Postdoctoral Fellowship in the History of Art.

Peri Klemm 02PhD gave the keynote address at the “Oromo Studies Association Annual Conference,” August 2023 and received the Award of Distinction for Outstanding Scholarly Contribution from the OSA Board of Directors, 2023.

Ugochukwu-Smooth Nzewi 13PhD, The Steven and Lisa Tananbaum Curator, Department of Painting and Sculpture at the Museum of Modern Art, curated an ongoing exhibition entitled *404: Calligraphic Abstraction*.



Chika Okeke-Agulu 04PhD was elected Fellow of the British Academy in 2022. As Slade Professor of Fine Art at University of Oxford (spring 2023), he gave a six-part public lecture titled: “African Artists in the Age of the Big Man.” His latest book, *El Anatsui: The Reinvention of Sculpture* was published by Damiani



last year. At Princeton, he recently became the director of a new center, Africa World Initiative, and continues to serve as Director of the Program in African Studies. He became the Robert Schirmer Professor of Art and Archaeology and African American Studies this year.

Sunanda K Sanyal 00PhD has been awarded a Fulbright Fellowship (2023-2024) to pursue research on the history of civic statuary in Kolkata, India.

Sarahh Scher 10PhD started her own freelance indexing business, Sarahh Scher Indexing and Editing, specializing in the scholarly humanities.

Elliott Wise 16PhD was promoted to Associate Professor in the department of Comparative Arts & Letters at Brigham Young University. ■



Carlos Hall

In Memoriam

Cathy Caesar 1969-2022

Lisa Frieman 01PhD and Angi Elsea 03Phd

Emory's Art History community lost a brilliant mind, dedicated mentor, and fiercely devoted mother and friend. Our beloved colleague **Catherine Elizabeth Caesar 05PhD** passed away on November 19, 2022. Prior to pursuing her doctoral studies, Cathy received her bachelor's degree from the University of Richmond and her master's from Tulane University. As a student of Professor James Meyer, Cathy focused her research on contemporary art of the 1960s and 1970s and completed a dissertation entitled "Personae: The feminist conceptual work of Eleanor Antin and Martha Rosler, 1968–1980." More recently Cathy's scholarship focused on Lucy Lippard's writings and exhibitions on feminist conceptualism; women artists' use of journals and newspapers as exhibition spaces; and Robert Smithson's 1966 project for the Dallas-Fort Worth regional airport.



*Cathy Caesar with her children Lucas, Frances, and Grace.
Photo courtesy of Judy Caesar*

Since 2003, Cathy served as an art history professor at the University of Dallas where she poured herself into her teaching, service as department chair, and leader of legendary student trips abroad. Mothering her beautiful children Lucas, Frances, and Grace was her greatest joy.

Cathy packed a sharp intellect, a quick wit, and a deeply compassionate heart into her diminutive frame. Those of us who had the privilege of being her classmates remember how

she effortlessly drew us into a tight knit art history family. She took us to task when we needed it, nursed us when we were sick, and cheered our victories, all while carrying her Chococat wallet, twirling her hair, donning bright red lipstick, and running in three-inch heels. Cathy lived and loved big, and we were lucky to have our brief time with her. ■

Diane Kempler 1938-2023

Dana Haugaard

Diane Kempler was a respected member of both Emory and Atlanta's arts community with a career spanning over 40 years. Diane taught ceramics at Emory for 25 years, retiring when the Visual Arts Department was closed in 2014. Diane did extensive research in Asia and received a Fulbright scholarship to travel to India to research hand building potter techniques in rural villages. She returned to India sixteen times over her career. Her work was inspired by the natural world and informed by her extensive international travel. Diane showed extensively both nationally and internationally and was in the collections of many prestigious institutions, including the American Museum of Craft in New York, the Museum of Contemporary Art Georgia, as well as the City of Atlanta. Diane's large-scale bronze and granite sculpture *New Endings* was purchased by the City of Atlanta in 1996 and placed in Freedom Park near the corner of Euclid and North Avenues. ■



Diane Solomon Kempler in her studio. Photo: Billy Howard



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Welcome 2023 PhD Cohort!



Welcome to our 2023 Graduate Cohort: Emily Edison (Modern), Nyaradzai Mahachi (African), and Alexandra Butterfield (Northern Renaissance).

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

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