

# art history

NEWSLETTER OF THE ART HISTORY DEPARTMENT  
AT EMORY UNIVERSITY

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## Letter from the Chair

Greetings in this 59<sup>th</sup> year of Art History at Emory



*Art History faculty*

This past year has been one of renewal and expansion for the Art History Department. With three successful searches for new and visiting faculty completed, we are thrilled to welcome new colleagues to the department: Dr. Pinyan Zhu (East Asian Art), André Patrão (Architectural Studies), and Dr. Giovanni Lovisetto (Greek Art and Architecture). With all the new bodies, the spaces in Carlos Hall are bursting at the seams. A full renovation remains on the horizon but we are happy to have a new set of doors to secure the building. The main office, the Visual Resources Library, and several faculty offices also received facelifts, thanks to the perseverance of our ADA, Blanche Barnett. Signal moments for the faculty included the publication of three new monographs, Dr. Merrill's Whistler exhibition at the Carlos Museum, and Dr. Gagliardi's teaching award from Association for African Studies. Meanwhile our students continue to impress us with their energy. Thanks to the continued generosity of Dr. Marc Ernstoff,

two of our undergraduate majors, Lilith Ragsdale and Jackie Hampton, received awards to pursue their studies in different areas where art and science overlap. Two of our graduate students, Chelsy Monie and Nathan Goldberg, were likewise aided in the initial stages of their dissertation research with travel monies from the Abrams and Lyman funds, while Emily Whitehead became the second of our graduate students to receive a major fellowship at the Center for Advanced Study in the Visual Arts to complete her dissertation. I hope you enjoy reading all the news in the pages that follow!

With warmest wishes for the holidays,

C. Jean Campbell  
Professor and Chair



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# Ernstoff Prize Awarded to Undergraduate Students

The Marc Ernstoff Prize in Art History supports undergraduate learning opportunities that foster connections between the visual arts and sciences. This year's winners were **Lilith Ragsdale 26C** to support a summer internship in the conservation lab of the Brooklyn Museum; and **Jackie Hampton 26C** to underwrite expenses related to a summer research project on building restorations in Christchurch, New Zealand. ■

## Lilith Ragsdale 26C, Undergraduate Program



*Lilith Ragsdale dusting the surface of First Harvest in the Wilderness by Asher B. Durand*

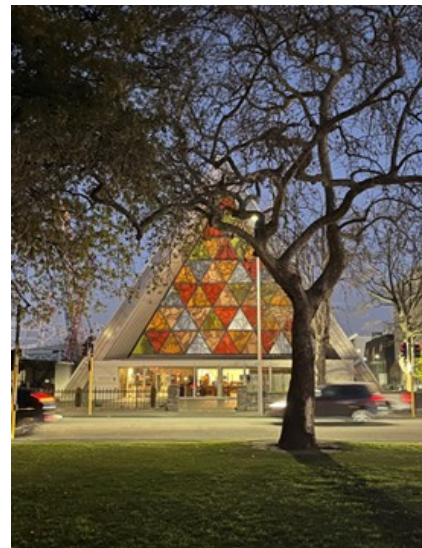
Over the summer of 2024, the Marc Ernstoff Prize in Art History allowed me to intern in the Conservation Laboratory of the Brooklyn Museum. Along with developing my technical skills in art conservation, this experience has been invaluable for the development of my future career, allowing me to work with professional conservators as well as graduate and undergraduate students studying conservation.

The conservation laboratory at the Brooklyn Museum contains objects, paper, and paintings laboratories, and I was able to rotate through all three. In the objects lab, I had the opportunity to assist with small- and large-scale cleanings. I also toned samples of Japanese tissue-paper with watercolor to temporarily disguise a loss in an Aztec stone sculpture in preparation for the reinstallation of the American galleries. In the paper lab, I assisted on a long-term project identifying photographs belonging to a collection from the Sackler Center for Feminist Art. In the paintings lab, I was able to work on frames, removing old hardware and modifications such as acidic backing-boards, and replacing them with more stable materials. I also dusted the surfaces of the paintings with cosmetic sponges, fitted and inserted Optifine plexiglass glazing, and completed minor inpainting.

I would like to thank Dr. Marc Ernstoff and the faculty of the Art History department, without whom none of this would have been possible. This summer has been one of growth beyond my expectations. ■

## Jackie Hampton 26C, Undergraduate Program

This past summer I traveled to Christchurch, New Zealand, supported by the Marc Ernstoff Prize in Art History, to conduct independent research on the city's recovery from a devastating series of earthquakes in 2010 and 2011. Through interviews with local experts, I investigated how the Canterbury Earthquake Recovery Authority (CERA), a cohort of government officials, architects, urban planners, and engineers tasked with the design of the city's new blueprint, had disregarded community input and designed for the interests of corporate investors and insurance companies. While CERA focused on constructing massive "anchor projects" like a sports arena and a conference center, residents struggled, in some cases for years, to receive the insurance money they needed to repair their damaged homes or relocate. CERA's blueprint also called for the demolition of important historical buildings like the Christchurch Town Hall, whose concert hall has been praised as a feat of audio engineering and whose design has been emulated across the globe. My podcast exposes the processes that led to such dysfunctional leadership but also explores the outpouring of community support and creative expressions that came from residents in the years following the earthquakes. In conclusion, I tie my research back to the city of Atlanta by discussing how losing a city's architectural archive is connected to our sense of place and community. If you are interested in learning more, [you can listen to the episode here](#). ■



*The Cardboard Cathedral, a temporary structure that replaced the iconic Christchurch Cathedral during its reconstruction*



# Emory Art History Welcomes New Faculty

C. Jean Campbell

This Fall the Art History Department welcomed two new faculty members: **Dr. Pinyan Zhu** and **Dr. Giovanni Lovisetto**. Although they work in different fields, both Dr. Zhu and Dr. Lovisetto will contribute to the growth, across multiple disciplines and departments, of the study of art as material culture. ■

Dr. Pinyan Zhu



Dr. Pinyan Zhu

**D**r. Zhu, who received her PhD from the University of Kansas in 2022, comes to Emory as Assistant Professor of East Asian Art after a two-year stint as a faculty member in the School of Art at Kent State University. Her arrival, as our first specialist in the art of East Asia, is a watershed moment in the department's history as we expand into new areas of research and teaching. Dr. Zhu's research, which draws on interdisciplinary studies of art history, ecocriticism, religion, landscape, and gender, focuses on the visual culture of Buddhism in China from the seventh to the eighth centuries. Her dissertation, which she is now developing into a book, focused on the cliff-carved cave-shrines at the Longmen Grottoes in central China. Her publications to date include one on women's burial practices at Longmen and another on the politics of modern conservation of historical artifacts in China. Her teaching interests include Buddhist art, East Asian art and material culture, and eco-critical art history in East Asia. With Dr. Zhu's arrival, we expect new and strengthened connections with other Emory College units, including the Department of Russian and East Asian Languages and Cultures and the Department of Religion. ■

Dr. Giovanni Lovisetto

**D**r. Lovisetto, who received his PhD from Columbia University in 2024, comes to Emory as Visiting Assistant Professor of Greek Art and Architecture. His dissertation, "Cultures of Bondage: Bodily Constraint in Ancient Greece," examines visual and textual representations of bound bodies in ancient Greek culture, offering insights into their societal and ideological implications. Dr. Lovisetto's research spans Greek art and archaeology, Greek literature, Mesopotamian art, Classical reception, and queer and affect theory. In 2022, he contributed to the exhibition *She Who Wrote: Enheduanna and Women of Mesopotamia, ca. 3400-2000 B.C.* at The Morgan Library & Museum. Other scholarly works include conference papers and articles on topics ranging from the hauntological and political implications of using 3D-printing technologies to reconstruct monuments destroyed by ISIS in Syria to representations of non-normative bodies in ancient and contemporary art. Since arriving at Emory, Dr. Lovisetto has taught the introductory survey of Greek Art and Architecture and co-taught (with Dr. O'Neil) a seminar around the Carlos Museum's Fall 2024 exhibition, *Picture Worlds: Greek, Maya, and Moche Pottery*. We look forward to his future offerings. ■



Dr. Giovanni Lovisetto



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## Recasting Antiquity: Whistler, Tanagra, & the Female Form

Linda Merrill

The American artist James McNeill Whistler (1834–1903) was, for his time, so insistently modern that scholars tend to relate his art to Kandinsky and Rothko rather than Greece and Rome. *Recasting Antiquity: Whistler, Tanagra, and the Female Form*, an exhibition that took place at the Carlos Museum between February and May 2024, cast our gaze in the other direction, allowing us to consider Whistler's art from the new perspective afforded by antiquity.

Co-curated by Ruth Allen, Curator of Greek and Roman Art at the Carlos, and Linda Merrill, Teaching Professor in Art History, *Recasting Antiquity* originated with a single object in the Carlos collection, a Hellenistic terracotta statuette representing a young woman in voluminous drapery, tightly wrapped around her body and even enveloping her hands, making her useless for anything but showing off her finery. It is a characteristic example of the type of figurine known as a “Tanagra,” a generic term deriving from the ancient city in central Greece where thousands of the terracottas were unearthed in the latter 1870s. Dating to the third and fourth centuries BCE, the figurines were brand new to the nineteenth century. Small in scale and informal in style, they typically represent ordinary mortals rather than gods and heroes, making them easy to appreciate.

Around the time of their excavation, a fashion for the figurines amounted to a craze in England and the United

States. Whistler was inspired by the “new” antiquities to create the series of lithographs and other works on paper depicting nude and lightly draped models that came to be called “Tanagras” because of their aesthetic affinities with the Hellenistic figurines. *Recasting Antiquity*, the first exhibition to explore this phase of Whistler's career, tested the truth of that association by displaying some thirty of the artist's prints and pastels alongside important examples of ancient figurines on loan from the incomparable collection of the Louvre Museum in Paris. The exhibition was accompanied by a digital catalogue, which is freely available [here](#). ■



Visitors at the Recasting Antiquity exhibition opening  
Photography by CatMax

## Picture Worlds: Greek, Maya, and Moche Pottery

Megan O'Neil

Appearing at the Carlos Museum in Fall 2024 was the exhibition *Picture Worlds: Greek, Maya, and Moche Pottery*. Emory Art History professor Megan E. O'Neil co-curated the exhibition with David Saunders, associate curator of antiquities at the Getty Villa. Among the many cultures that have produced painted pottery, the Greeks in the Mediterranean, the Maya in Mesoamerica, and the Moche of northern Peru stand out for their terracotta vessels enlivened with narrative imagery that provided a means of storytelling and social engagement. By juxtaposing Greek, Maya, and Moche traditions, this exhibition invites conversation about the ways in which three unrelated cultures visualized their society and foundational narratives through their pottery.

The exhibition is organized into thematic sections. “Makers and Users” explores the artisans who crafted these vessels and the individuals who used them. “Stories and Images”



Co-curator David Saunders  
Photography by CatMax

dives into their painted narratives of epic adventures and divine deeds. “Handling Narrative” addresses the ways in which holding and moving these vessels animated the painted narratives. An illustrated catalog, edited by O'Neil and Saunders, accompanies the exhibition.

Complementing the ceramics is a dedicated room displaying oil paintings by five contemporary Maya artists from the highlands of Guatemala to the south of where the

Maya pottery in the exhibition originates. These paintings are part of a modern artistic tradition developed by Maya artists in the 1930s but are connected to the creation of painted pottery, wall murals, and books by Maya artists in earlier times. They too are “picture worlds,” narrating stories about spirituality, ceremonies, and ancestors, as well as immigration, Indigenous rights, and celebration of Indigenous identity. ■



## Van den Hoek Delivers Endowed Lecture

Eric Varner

On 19 October 2023 the Art History Department welcomed Annewies van den Hoek to Emory, where she delivered an Endowed Lecture, “The Apostolic Founders of Early Christian Rome.” Her talk explored the surprising early persistence of St. Paul in the late Antique city. A past president of the International Catacombs Society, van den Hoek enjoyed an illustrious career at the Harvard Divinity School where she taught Jewish and Early Christian Greek and was a Research Fellow at the Harvard Museum of the Near East. She has also been keenly involved in the field of marble studies and involved with ASMOSIA, the Association for the Study of Marble and Other Stones in Antiquity and in our own marble testing at the Michael C. Carlos Museum. Following her talk, van den Hoek offered a seminar, together with her husband, John Herrmann, Jr., former curator of Greek and Roman art at the Boston Museum of Fine Arts, based on their co-authored article, “Chasing the Emperor: Philo in the Horti of Rome” which analyzed the first hand accounts of the imperial gardens in Rome by the Hellenistic Jewish philosopher, Philo of Alexandria.

Van den Hoek and Herrmann were also able to visit the Carlos Museum’s Parsons Conservation Lab and investigate a late antique pyxis with graduate students Tori Burk and Tyler Holman as part of their Mellon Curatorial Fellowships in Object-Centered Research. ■



Renée Stein, Tyler Holman, Tori Burke, John Herrmann, Eric Varner, and Annewies van den Hoek in the Parsons Conservation Lab

## Sharon Hayes: “The Time is Now”

Lisa Lee



Lisa Lee and artist Sharon Hayes

In the works of American multimedia artist Sharon Hayes, moments of past political speech (official or agitational) erupt in the present as spurs to think about the future of political action. As such, this speech is anachronistic and out of place, a necessary disruption to the smooth flow of time and to narratives of progress. Hayes’s acts of re-speaking historical texts (like Ronald Reagan’s State of the Union addresses or the transcripts of Patty Hearst and the Symbionese Liberation Army’s audiotapes) produce an alienation effect, wherein the past and the present, the original speaker and the contemporary one, are critically misaligned. Even when the text is not drawn from the archives, but penned by the artist herself, no singular voice emerges. In 2007, Hayes delivered the first of her “Love” addresses amidst the lunch rush in midtown Manhattan. Her words veered from the whispered confidences to an absent lover to the bold-faced type of newspaper headlines. This heteroglossia internal to the texts is amplified in the *Love Addresses* performed by a group, such as those staged for the 2008 Democratic and Republican National Conventions. In such cases, the chorus of voices is never quite in sync, producing a collective that maintains contingency and individuality at its core.

We invited Hayes to deliver the 2024 David Heath Lecture in Modern and Contemporary Art. The event greatly enhanced the undergraduate and graduate seminar, *Monuments, Antimonuments, Countermonuments*, taught by Lisa Lee. Hayes’s lecture reminded us that, alongside our debates regarding the future of America’s built monuments, we should engage broader questions about the conditions of publicness and the possibilities for political transformation. ■



## Why We Give

Lawrence M. Kaufman (77C) and Ana Aguilera Kaufman

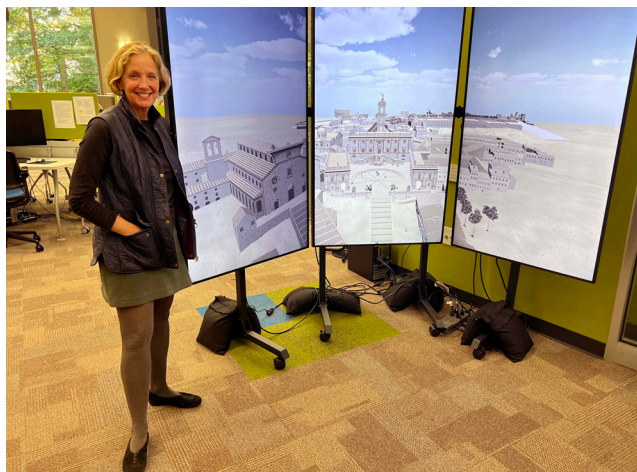
The Department of Art History is where our daughters, **Jasmine 08C** and **Ruby 15BBA** enjoyed their favorite Emory classes. Jasmine majored in Art History and was deeply influenced by her Professors Sarah McPhee and Walter Melion. After Emory, she attended Penn Law School, where she stated in her application essay: “When analyzing a piece of art, you must examine the disparate elements to construct the work’s argument, just as a lawyer does when developing a legal case.” Jasmine is currently an entertainment attorney at Ziffren Brittenham LLP in Los Angeles. She owes much of her success to the foundation she received at Emory’s Art History Department. Ruby is a Sustainability Strategy Manager at Deloitte in New York City. We are indebted to the Art History Department for the stellar education that they provided and for the love of art that they inspired in our daughters. ■



## Envisioning Baroque Rome

Sarah McPhee

Baroque Rome is on view, its streets, squares and gardens fully navigable, at the Emory Center for Digital Scholarship. This digital humanities project marries the 17<sup>th</sup>-century technology of etching and engraving with the 21<sup>st</sup>-century gaming platform Unity to recapture Rome ca. 1676, from the Piazza del Popolo to St. Peter’s, the Forum and Colosseum to the Lateran. The fruit of a decade of collaboration, this virtual Rome continues to grow thanks to the hard work of the ECDS team and the many students compelled by its learning potential. Some model individual structures and clad them in the etched lines of prints, others research the sounds of the city from horses’ hooves to opera, and still others identify the native birds, vines, and trees. Pass by any weekday from 11-1 for a quick stroll through Rome or visit [baroquerome.org](http://baroquerome.org). ■



Sarah McPhee and Envisioning Baroque Rome at the Emory Center for Digital Scholarship

## Rome Study Abroad

Eric Varner



Study abroad students in Rome

Summer 2024 was another banner year for the Art History Study Abroad Program in Rome. The program hosted seventeen wonderful undergraduates. Chris Askew excelled in his role as Program Assistant and ensured that everything ran smoothly. In addition to our usual visits to Rome’s museums and major monuments and field trips to Hadrian’s Villa and Ostia, we explored a fascinating exhibition at the Scuderie del Quirinale, *Napoli Ottocento*, that featured some amazing material from Pompeii, Vesuvius, and the Bay of Naples. We also visited a small exhibition at the Palazzo Caffarelli of the Musei Capitolini, *Filippo e Filippino Lippi. Ingego e bizzarrie nell’arte del Rinascimento*. The show included exquisite drawings by both father and son on loan from the Uffizi in Florence and the Istituto Centrale per la Grafica in Rome, and Filippino’s *Annunciation* from the Musei Civici in S. Gimignano. Culinary investigations included pizza from La Montecarlo and Wanted, and gelato from S. Crispino. ■



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# Art & the Difficulty of Expressing the Truth

Todd Cronan

Emory hosted the Lovis Corinth Colloquium “Art & the Difficulty of Expressing the Truth” on April 26-27 with fourteen speakers from around the world. The title of the Colloquium, drawn from Bertolt Brecht’s 1935 “Five Difficulties of Writing the Truth,” set the tone for the talks which engaged art and politics in Germany, Belgium, Denmark, and Sweden. The subjects of the talks ranged from writers (Emile Verhaeren, Henrik Pontoppidan, Anna Seghers), painting (Henry van de Velde, James Ensor, Wilhelm Hammershoi, Max Beckmann), photography (the Bechers), film (Chantal Akerman), philosophy (Heidegger) and exhibition (*documenta 15*). By chance, the event coincided with living politics on campus. The day before the event, April 25, twenty-eight people were arrested on campus as part of the protests against Israel’s war in Gaza. The actions of the previous week forced a campus lockdown for the duration of the Colloquium. While the speakers delivered their talks—looking out on the quad filled with

## Corinth Colloquium XIII

Walter Melion



*Corinth Colloquium XIII participants*

Lovis Corinth Colloquium XIII: “The Affective and Hermeneutic Functions of the Mindful Picture” took place at the Emory Conference Center and Convocation Hall between September 26 and 28. The twenty-four speakers examined paintings, drawings, prints, as well as architectural sculpture, that use pictorial contrivances to call attention to their representational status. How and why this was done, and to what effects, were the central questions posed throughout the conference, the proceedings of which will be edited for publication in the series *Intersections* (Brill). The presenters came mainly from Europe and North America. ■



*Participants in the “Art & the Difficulty of Expressing the Truth” colloquium, Fourth Tri-Annual Lovis Corinth Colloquium on German Modernism*

police officers—we were acutely aware that our talks on historical expressions of art and politics were shadowed by real life politics happening all around us. ■

## Cultural Cooperation with Hellenic Republic



*Lina Mendoni, Greek Minister of Culture, and her assistant meet with Prof. Andrew Ward at Carlos Hall*

## Travel to Providence

Sarah McPhee

On November 8-9, seven students in the seminar *Imago Urbis: Representations of the City of Rome* made a two-day trip to Providence, Rhode Island to study maps, prints, and rare books in the collection of Vincent J. Buonanno. The collection is well-known to scholars of early modern Rome for its breadth, depth, and extraordinary high quality. Students in the class were able to examine 16<sup>th</sup>-century maps by Étienne Dupérac and Antonio Tempesta, 17<sup>th</sup>-century maps by Giovanni Battista Falda and Lievin Cruyl, the printed plates of Giambattista Nolli's 1748 ichnographic plan of Rome, and Giuseppe Vasi's enormous



Maddie Magiota, Andee Koo, and Audrey Lin examining Falda's 1667 map of Rome

panorama of Rome from the Janiculum, first published in 1763. Rare books were pulled from their sleeves and opened on tables, among them Antonio Bosio's *Roma Sotteranea* (1632) and Fioravante Martinelli's *Roma ricercata* (1658) with illustrations by Dominique Barrière. Students were able to compare two copies of the 17<sup>th</sup>-century *Villa Pamphilia*, one in the familiar black ink of etching, the other brilliantly illuminated in reds, greens, blues and gold leaf. After savoring hundreds of individual prints, they turned to the work of Giambattista Piranesi, purposely saved for last. Students turned the pages of Consul Joseph Smith's volumes of the *Antichità Romane* purchased directly from Piranesi at his shop in 18<sup>th</sup>-century Rome, they examined the extraordinary images of the *Vedute*, the *Carceri*, the *Campus Martius*, and the *Magnificenza*. Buonanno handed them Piranesi's rapid sketch drawings of workshop assistants and prancing figures that later appear in his prints, and Lievin Cruyl's miniatures in ink on vellum of the piazzas of Rome. He sounded the depths of his collection, some in curated stacks, one image building on another, recording rivalry, response, innovation. He answered questions, recounted tales of the hunt for elusive titles, and the joys of improbable finds. Thanks to Vincent Buonanno and to the John Howett Travel Seminar Fund, Emory students were transported to the Eternal City through intensive immersion in the finest examples of its works of art on paper. ■

## Travel to Boston

Emily Edison, Graduate Program

The undergraduate seminar *The Sculpture's Body*, co-taught by Lisa Lee and Emily Edison, concluded its semester-long investigation of modern and contemporary sculptural practices with a Howett Travel-funded day-long group excursion to view the exhibition *Tau Lewis: Spirit Level* at the Institute of Contemporary Art (ICA), Boston. Through the lens of the body – from its classical ideal, its abstraction, its parts and interior, or the body of the sculptor or viewer – students in the seminar engaged in a thematic overview of sculptural techniques and theory. Starting with Rodin and moving through present day, the seminar closed with a discussion of the works of Simone Leigh and Rose B. Simpson, two contemporary artists whose practices reflect a broader return to the large-scale figurative body. Tau Lewis was a close friend of Leigh's and also worked in a monumental, figurative method. The exhibition allowed us to build on the semester's engagement with the body and serves as an exciting way for students to study the sculptures directly. Lewis' practice is one that embodies healing, trauma, and labor, transforming recycled materials into massive figural assemblages.

*Tau Lewis: Spirit Level* is the young artist's first solo museum exhibition in the U.S., for which she created a new body of work. As part of the day's activities, the seminar participants had the opportunity to meet with Jeffrey De Blois, Mannion Family Curator of the ICA. ■



Students attending the *Tau Lewis: Spirit Level* exhibition at the Institute of Contemporary Art, Boston



## Abrams Graduate Travel Fellowship

Chelsy Monie, PhD Candidate

This summer, as the recipient of the 2024 Abrams Family Foundation Graduate Travel Fellowship, I was able to conduct research at The Fowler Museum at UCLA and archival research at The Bancroft Library at the University of California, Berkeley. My travels enabled me to make exciting progress on my dissertation focused on the historical Yorùbá wood-carving artist, Thomas Ona Odulate.

At the Fowler, I was supported by Dr. Erica Jones, Curator of African Art, and Dr. Carlee Forbes, Mellon Curatorial Fellow, who generously discussed my findings with me, granted me access to select sculptures attributed to Odulate, and shared relevant data and object files in the museum database. I also collaborated with Christian de Brer, Director of Conservation, to examine technical elements, such as paints and dyes, in several sculptures.

My work with Christian was informed by technical research I conducted in spring 2024 at the Michael C. Carlos Museum at Emory in collaboration with Renée Stein, Direc-



Christian de Brer uses a portable X-ray fluorescence spectrometer on a sculpture attributed to Odulate

tor of Conservation and Chief Conservator, and Brittany Dolph Dineen, Assistant Conservator of Objects. Studying objects with conservation specialists has enabled me to gain greater insight into Odulate's sculptures and interrogate how the artist has been, and continues to be, situated historically and geographically.

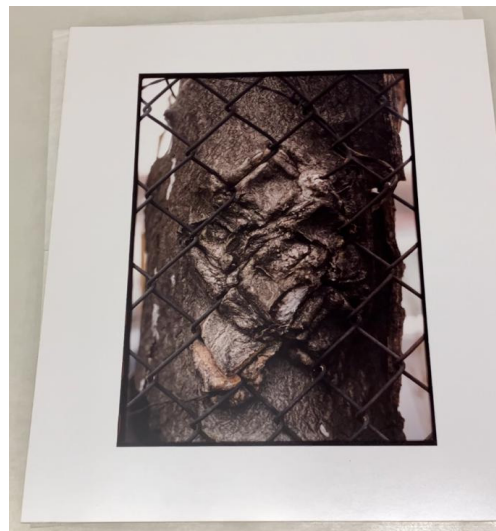
The archival papers of the American anthropologist, William Bascom, at The Bancroft Library allowed me to deepen my knowledge about Nigeria in the twentieth century and also familiarize myself with early debates regarding the collection and circulation of African art. My research at various institutions has provoked questions about the

attribution and authenticity of one sculpture attributed to Odulate in the Carlos Museum collection. Close observation of sculptures, technical analysis, and engagement with archives have proven to be valuable methods for attending to a historical African artist with nuance and specificity. I am grateful for the support of the Abrams Foundation which has allowed me to broaden my research. ■

## Lyman Sponsored Travel to New York & Philadelphia

J. Nathan Goldberg, PhD Candidate

As the recipient of the 2024 Lyman Summer Graduate Travel Fellowship, I visited New York and Philadelphia to conduct research for my dissertation. My research examines the work of the New York-based American artist Zoe Leonard. The first monograph on Leonard's practice, my project focuses on her photobooks from the 1990s to the present. During the summer of 2024, I visited the Whitney Museum of American Art in New York and the Philadelphia Museum of Art to view a wider collection of works from Leonard's practice. These trips enabled me to survey her photographs of nature, which reflect her early experimentation with image series, prior to the publication of her



Zoe Leonard, *Tree and Fence (detail)*, 2000.  
Photo: N. Goldberg

first photobook. While Leonard's early photographs of nature largely depict violence against animals, her later *Tree and Fence* series uses sequence to depict an unfolding relationship between the human and natural world across images. *Tree and Fence* anticipates the artist's later use of sequence in her photobooks to situate individual photographs within an overarching formal and narrative structure.

My museum visits supported the transition from the prospectus stage of the PhD program to writing the first two chapters of my dissertation. I am grateful to the Emory Art History graduate committee and the Lyman Travel Fund for making these trips possible. ■



## Mellon Fellow Travels to Guatemala

Samantha LaValliere, Graduate Student

Pushing my way between the crowded market stands at Chichicastenango, it was hard to imagine an equivalent gathering of bodies, goods, and life at the empty ruins of Tikal. As a recipient of the Mellon Fellowship in Object-Centered Curatorial Research, I traveled to Guatemala this summer to learn more about an Early Classic blackware vessel housed at the Michael C. Carlos Museum. The vessel was likely made in the Peten, a ruin-speckled jungle in the north of the country that borders both Mexico and Belize. While the exact provenance of the vessel is uncertain, I was fortunate to be able to visit three Early Classic sites that would have been producing similar work: Tikal, Uaxactun, and Yaxha.

At Tikal, I tested the limits of my Spanish in a meeting with archaeologist Dr. Esteban Leopoldo Gonzalez Heredia. He was kind enough to let me peek at blackware fragments stored in the lab on site. I also met Fernando Madrid,



View from the top of Temple 2 at Tikal, Guatemala. Photo: S. LaValliere

a tour guide raised around Tikal who was affectionately nicknamed “El Profesor” by his colleagues. Keeping abreast of archaeological discoveries and brushing elbows with archaeologists across the Peten, Fernando was an invaluable resource in learning more about both the modern and ancient history of the region.

In addition to a variety of museums and archaeological sites across the country, the trip included a pilgrimage to several contemporary centers of Maya culture for deeper engagement with the living Maya world. Chichicastenango was a highlight among these, as was my visit to the patron spirit Maximon. Perhaps it's just the clouds of burning copal, but Guatemala has a way of forcing sensory experience to the forefront

of consciousness. It had that effect on me as I sought to deepen my engagement with material culture there this summer. ■

## Mellon Study of Early Modern Drawings

Audrey Lin, Graduate Student

At first glance, this collection of early modern European drawings seemed unrelated to me: a fountain with a dragon, an ornate stage set, a vessel embellished with grotesque motifs, a figure receiving weapons from a goddess. These drawings were among a group of thirty-eight works on paper purchased by the Emory Art History Department in 1970 from art historian Paul L. Grigaut's estate. The drawings varied in quality and subject matter, and, upon their transfer to the Carlos Museum in 1981, lay forgotten in storage. As the recipient of a Mellon Graduate Fellowship in Object-Centered Curatorial Research, I first traveled to the University of Michigan in Ann Arbor, where Grigaut had served as the associate director of the university's art museum to find out more.

At the University of Michigan, I spent three days among boxes of documents, sorting through photographs, newspaper articles, obituaries, correspondence, and inventory lists concerning Grigaut's estate. As I leafed through the pages, I began to understand that Grigaut's personal collection was motivated by his profound interest in American and European decorative art history. A month later, I took a trip to New York City, home to some of the most incredible early modern decorative drawings and prints. There, I had the chance to visit the collections at the

Metropolitan Museum of Art and at the Morgan Library.

As I began to understand Grigaut's scholarly interests and the history of the decorative and applied arts, it slowly dawned on me that the drawings at Emory indeed tell a collective narrative. They weave a story of how a design could be transferred, from artist to object and from object to artist, through the medium of paper. These drawings were inventions for and copies after designs made by sculptures, painters, silversmiths, scenographers, and printmakers alike. As my travels throughout the summer continued to take me to various museums of early modern art, I noticed everywhere echoes of the drawings at the Carlos Museum: in oil paintings, in frescoes, in ceramics, in glass and silver vessels, in architecture, and in furniture. After this summer, I am one step closer to untangling this web of inventions enabled by the medium of paper. ■



Audrey Lin at the Morgan Library Drawing Study Center

## Mellon Funds Graduate Travel to London

Chelsy Monie, PhD Candidate

In October of this year, I used Mellon funds to travel to England and Scotland to conduct object-centered and archival research at various institutions. I forged important networks with graduate students, museum professionals, and scholars. My travels allowed me to make valuable and energizing progress on my dissertation.

At the British Museum and the Wellcome Collection in London, I examined sculptures attributed to the historical Yorùbá woodcarving artist, Thomas Ona Odulate, and consulted relevant object files and auction registries. My research focus on Odulate's personhood and experiences echoes current efforts in African art history to consider new possibilities for thinking about an individual African artist with nuance and specificity.

My time in Scotland grew out of an encounter with Dr. Kate Cowcher at the Arts Council of the African Studies Association (ACASA) triennial conference in August 2024. Dr. Cowcher is a Lecturer in Art History at the University of St. Andrews. After seeing my presentation at ACASA, Dr. Cowcher generously invited me to present my paper to graduate students and scholars at St. Andrews.

I cultivated an exciting itinerary of travel in Scotland to compliment my presentation at St. Andrews. In Glasgow and Edinburgh, I consulted city archives to gain greater information about the circulation and collection of African art, including sculptures attributed to Odulate, in Scotland during the twentieth century. I am eager to develop the insights and findings from my archival research into a dissertation chapter. Finally, my presentation at St. Andrews was well received by an engaging and thoughtful audience. I am grateful to Dr. Cowcher, as well as the faculty and graduate students at St. Andrews for their supportive and warm welcome. ■



Monie examining a sculpture attributed to the Yorùbá artist Thomas Ona Odulate at the British Museum

## Mellon Sponsors Research Trip to Texas

J. Nathan Goldberg, PhD Candidate



Nathan Goldberg, standing in front of a Donald Judd untitled work in concrete (1980-84). The Chinati Foundation, Marfa, TX.

As a recipient of 2024 Mellon Travel Funds, I traveled to Marfa, Texas to conduct research for my dissertation on the work of the New York-based American artist Zoe Leonard. During the week of October 28, I attended the first installation of Leonard's *Al Río/To the River* (2016-2022) in the Americas at The Chinati Foundation. The artist's six-year photographic documentation of the natural, colonial, and surveillance environments of the US-Mexico borderland alongside the Rio Grande/Río Bravo is the centerpiece of my dissertation's third chapter. Seeing Leonard's installation allowed me to compare it with the alternative circulation of *Al Río* as a photobook. Although scholars have largely attended to the thematic concerns of the artist's work, this focus has precluded a sustained examination of the distinction between, and the distinct meanings manifested by, these two dominant presentational formats across all of her major photographic series. Examining *Al Río*'s installation in-person enabled me to better understand its specificity. Where the photobook format of the project is a reproducible object, the installation is a site-specific work. The iteration of *Al Río* presented in Marfa responds to its exhibition space. Like the Rio Grande/Río Bravo, Leonard's image sequence courses across walls and flows around corners at The Chinati Foundation.

After presenting on *Al Río* at the SECAC 2024 conference on October 24, my visit to Marfa the following week provided the in-person study required to develop my conference paper into the third chapter of my dissertation. I am grateful to the Mellon Foundation for making this trip possible. ■

## American Excavations Samothrace

Bonna Wescoat



*American Excavations Samothrace 2024 team photo on the Hieron*

On Samothrace, we conducted the last season of our current permit with very interesting results, including further uncovering the dozens of cuttings for *stelai* at the newly discovered West Gate. Clearly a place of high communication, it must be the Sacred Gate connecting the sanctuary to the city. Within the sanctuary, Emory PhD candidate **Miltiades Kyliandreas**, working with Emory undergrad **Dylan Plemper** and alum **Margaret Greene 23C**, confirmed the existence of an unusual structure with large plaster moldings to the east of the Hieron. On the western side of the Sanctuary, Emory alum **Mekayla May 20C** working on the Stoa Plateau

found more of the high-quality Attic painted pottery that was first found there in the 1960s and early '70s. Supervisor of Excavations **Andrew Farinholt Ward** undertook the challenging excavation of Space K, finding its floor level on the last day of excavation. Emory PhD candidate **Ellen Archie** worked as registrar. Emory's **Brittany Dinneen** continued to lead the conservation team; **Michael Page** and alums **Jared Gingrich 22C** and **Grace Regnier 24C** worked on the geospatial team.

We were joined by excellent colleagues and students from several other institutions, including the Institute of Fine Arts, Princeton University, Case Western Reserve University, Brown University, Western Ontario University, Free University Brussels, Cardiff University, and the Universities of Ioannina, Maryland College Park, Missouri, North Carolina-Chapel Hill, Notre Dame, and Pennsylvania.

This summer, the Archaeological Museum of Samothrace reopened with great celebration. Our team provided most of the graphic material that now accompanies the displays. Currently, co-curators Bonna Wescoat, Ellen Archie, and Rebecca Salem, with the help of Dimitris Matsas and Maggie Popkin, are preparing the exhibition *Imag(in)ing Samothrace: From Homer to the HoloLens*, which will open in the Makriyannis Wing of the American School of Classical Studies on February 20, 2025. It will accompany the symposium, "Three-Dimensional Experiences of Ancient Environments." ■

## Getty Connecting Art Histories

Bonna Wescoat

In June we held the final travel seminar of the Getty Connecting Art Histories Program, "[Beyond the Northern Aegean](#)." This year's research area centered on the Thracian part of modern Turkey, Sea of Marmara, and ancient Aiolis. Starting in Istanbul, we traveled to Tekirdağ and Edirne, then down to the mouth of the Evros River and Ainos/Enez, and across to the island of Imbros/Gökçeada. Along the southern coast of the Marmara Sea, we visited ancient Parion, Daskyleion, Cyzikus, and the Bandırma Museum. We spent a wonderful day on the island of Proconnessos/Marmara, with its ancient and modern marble quarries. Returning to the Aegean coast we stopped at Troy, Alexandria Troas and its huge granite quarries, the temple of Apollo Smitheus, and the ancient city of Assos, described by William Martin Leake as "the most perfect idea of a Greek city that anywhere exists." Trips to the islands of Tenedos/Bozcaada and Lesbos and then the vast site of Aigai completed our investigation of Aiolis. We finished with our colleagues at their excavations at Magnesia and Teos. We now plan an edited volume centered on architectural interactions in the regions of the ancient

world that operated beyond the Aegean, bringing together the participants in the seminar and the many colleagues who generously shared their expertise at the sites we visited in Romania, Bulgaria, Greece, and Turkey. ■



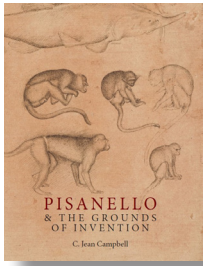
*Getty Connecting Art Histories: Beyond the Northern Aegean 2024 travel seminar at the aqueduct on Lesbos*



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## Faculty News



**C. Jean Campbell** is currently in her second year as chair of the Art History department. This past year she saw the publication of a book that has been long in the works: *Pisanello and the Grounds of Invention* (Harvey Miller/Brepols). In March 2024, she delivered a lecture on tempering as an active principle of image-making in Pisanello's work at the colloquium honoring

the work of Hans Belting hosted by the Bibliotheca Hertziana of the Max Planck Institute for Art History in Rome, Italy. In June, Dr. Campbell presented her new book to an enthusiastic audience attending the book fair at the congress, "Matter Materiality," convened in Lyon, France by the Comité International d'histoire de l'art (CIHA). In Lyon, she also participated as a speaker/discussant on the panel "Dead Matter and Animated Materials in Early Modern Art," where she spoke on the material, bodily, and practical grounds of invention. Dr. Campbell continues to serve on the board of the National Committee for the History of Art (NCHA), which will host the 2028 CIHA Congress in Washington D.C., this time on the theme of sovereignty. Along with Dr. Caroline Fowler (Clark Art Institute), she is organizing the first of a series of panels on sovereignty and the arts leading up to the annual conference of the College Art Association.

**Christina E. Crawford** published "From *hof* to homes: Interwar housing exchange between Vienna and Atlanta" (*The Journal of Architecture*), an article co-written with her former postdoctoral researcher, Alessandro Porotto. The material comes from her current book project, *Model Housing: Atlanta and the Foundation of American Public Housing Architecture*, an architectural history of America's first completed—racially segregated—federally-funded public housing. Crawford continues to contribute to scholarly conversations about the ongoing war in Ukraine through presentations of her historical research on early Soviet Kharkiv, including two public talks in Lviv, Ukraine (at the Center for Urban History and the Kharkiv School of Architecture); a symposium on Ukrainian postwar reconstruction at the University of Michigan; and a lecture for the Kultura course at the Ukrainian Institute London. She also gave a related invited lecture at Duke University entitled "Entanglements in American-Soviet Architecture and Urbanism." Crawford continues work with colleagues from University of Bonn (Germany) and the Emory Center for Digital Scholarship on "Unearthing Atlanta's Past: Learning Urban History with Collaborative Digital Projects," a project funded by the Halle Institute for Global Research. In Spring 2025, serving as local co-chair, Crawford will welcome international colleagues to Atlanta for the Society of Architectural Historians 78<sup>th</sup> Annual International Conference.

**Todd Cronan** completed the introduction and editorial work for photographer Minor White's unpublished manuscript *Memorable Fancies* (Princeton University Press, forthcoming early 2025). He

gave talks on *Nothing Permanent* at the University of Melbourne, Princeton University, the MAK Center (Los Angeles), and two for the Society of Architectural Historians. He published essays on aesthetic judgment for *Modern Fiction Studies*, on historicism for *The Brooklyn Rail*, on the film *Fair Play* for *Jacobin*, co-wrote an article for *The Nation* on how race relates to curating African Art, and co-wrote an essay for *The Chronicle of Higher Education* on the class politics of museums based on a cancelled exhibition at the Santa Barbara Museum of Art. He also gave talks on Anna Seghers (at Emory) and Christa Wolf (at a forum in Brooklyn), did a podcast on Frantz Fanon and one on *Nothing Permanent* for Modernist Radio, and chaired the Corinth Symposium "Art and the Difficulty of Expressing the Truth" at Emory in April. He is a founder and the editor-in-chief of [nonsite.org](http://nonsite.org) and sits on the executive board of the Friends of the Schindler House.

**Susan Elizabeth Gagliardi** spent the 2023-2024 academic year in residence at the Getty Research Institute in Los Angeles, California, working on *Mapping Senufo: Art, Evidence, and the Production of Knowledge*, an in-progress, collaborative born-digital publication project she co-directs with Constantine Petridis of the Art Institute of Chicago. Gagliardi's commitment to art history combined with her attention to wellbeing in the practice of art history yielded invitations in 2024 to contribute to a Getty-sponsored workshop on the future of art history curricula and to serve a five-year appointment on *Getty Research Journal's* editorial advisory committee. Along with Blanche Barnett and Chelsy Monie from Emory's Art History department and colleagues at the University of Witwatersrand in Johannesburg, South Africa, Gagliardi continues to learn with the #JustAndEquitableNow: Reimagining Arts and Humanities in Our Universities team. In August, Gagliardi was honored with the 2021-2024 ACASA (Arts Council of the African Studies Association) Distinguished Teaching Award for Teaching Excellence. Gagliardi was promoted to full professor in September 2024.

### Susan Gagliardi receives Distinguished Teaching Award from ACASA



Emory PhD alumna Haley Jones, Prof. Susan Elizabeth Gagliardi, and Emory graduate student Chelsy Monie at the Arts Council of the African Studies Association meeting in Chicago, August 2024.

## Faculty News

**Lisa Lee** completed final revisions on the manuscript for her second monographic study, *Hirschhorn's Dilemma: Between Graphic Design and Art* (MIT Press, forthcoming September 2025). Having brought this years-long research and writing project to conclusion (or nearly so), Lee delighted in a more compact and exploratory task: she ventured into the field of contemporary Korean painting, writing a catalogue essay for the High Museum's upcoming exhibition of the work of Kim Chong Hak. Finally, Lee collaborated with the Carlos Museum to exhibit *Songs from the Compost*, a video by the Lithuanian artist Eglė Budvytytė. Budvytytė's week-long artist residency at Emory included a public lecture, as well as visits with classes in the departments of Art History, Philosophy, Music, Film and Media Studies, and Dance.

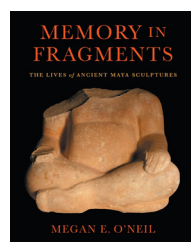
**Sarah McPhee** spent the academic year 2023-24 on leave following the completion of six years as Chair of the Art History Department. She had a post-chair leave in the fall and held a University Research Committee grant in the spring, both in support of work on her monograph on Giovanni Battista Falda and her related digital humanities project, *Envisioning Baroque Rome*. In fall 2023, she presented the paper "Mapping Papal Rome: From Two to Three Dimensions," at the Sixteenth Century Studies conference in Baltimore, and in the spring, she worked with the *Envisioning Baroque Rome* team to publish the current build of the project and to mount an exhibition of it in ECDS (on view from early March 2024). Concurrently, she organized a study day with presentations by all members of the team, held in the Jones Room of the Woodruff Library on March 21, 2024. In August, she traveled to Stockholm to study a series of little-known drawings by Giovanni Battista Falda, which shed significant light on his early career and collaborations with other artists. She is delighted to be back in the classroom and is co-teaching a new undergrad/grad seminar, *Imago Urbis: Representations of the City of Rome*, in the Rose Library this fall.

**Walter Melion** published 11 articles or book chapters, including "Trompe-l'oeil Mirrors of the Soul in Jan David, S.J.'s *Duodecim specula* (Twelve Mirrors) of 1610" (*Journal of Jesuit Studies*), "Meditating the Unbearable in a Fifteenth-Century Netherlandish Manuscript Prayerbook with Printed Images," in *Vernacular Books and their Readers in the Early Age of Print (c. 1450-1600)*, and "The Prayer of Joshua and the Dial of Ahaz: Paratactic Scriptural Illustration in the Lempereur, Vorsterman, and Van Liesveldt Bibles," in *Manipulating the Sun: Picturing Astronomical Miracles from the Bible in the Early Modern Era*. He co-edited and published the volumes *Customised Books in Early Modern Europe and the Americas, 1400-1700* (Brill) and *Je révisé les images...: Genèse, structure et postérité des Evangelica historiae imagines de Jerónimo Nadal* (École française de Rome). He also published an open-access revised edition of the exhibition catalogue *Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt*. He gave numerous invited and conference lectures, including "Cor Iesu / cor amantis: The Picturing Heart in Early Jesuit Emblem Books," at Université Paris 1 Panthéon, Sorbonne: Institut d'Art et d'archéologie,

where he also attended a day-long colloquium in his honor. In addition to being inducted into the American Academy of Arts and Sciences and winning the Roland Bainton Prize of the Sixteenth Century Society for his recent book, *Karel van Mander and His "Foundation of the Noble, Free Art of Painting"* (Brill), he was the recipient of *Imago and Contemplatio in Literature and the Visual Arts: Festschrift for Walter S. Melion* (Brill). In September 2024, he convened Lovis Corinth Colloquium XIII: "The Affective and Hermeneutic Functions of the Mindful Picture, 1400-1700."

**Linda Merrill**, Teaching Professor, continues to oversee the introductory art history courses and serve as Director of Undergraduate Studies. Last year she co-curated, with Dr. Ruth Allen, Curator of Greek and Roman Art at the Michael C. Carlos Museum, *Recasting Antiquity: Whistler, Tanagra, and the Female Form*, which opened in February and closed in May 2024. In conjunction with the exhibition at the Carlos, Dr. Merrill presented a public lecture, "London Models: Whistler and the Misses Pettigrew," which explored the biographies of the three sisters who posed for so many Victorian painters that they became celebrities in their own right; and co-organized a scholarly colloquium, "Classical Drapery & Dress Reform: Fashioning the Female Figure," which took place at the museum in March. Dr. Merrill also taught *Deconstructing the Exhibition*, a first-year seminar that examined the curatorial decisions, design considerations, and art-historical assumptions that underlay the organization and presentation of *Recasting Antiquity*. Dr. Merrill is currently completing a book project on James McNeill Whistler's 1885 lecture-manifesto, the "Ten O'Clock."

**Rune Nyord** enjoyed stepping into his new role as Director of the interdepartmental Ancient Mediterranean Studies Program. He published papers on the use of ritual masks in Middle Kingdom Egypt, on the close connections between statues and bodies in ancient Egyptian thought and experience, and on the role of the intestines in iconography and hieroglyphic writing. Two books were prepared for publication in early 2025, the monograph *Yearning for Immortality: The European Invention of the Ancient Egyptian Afterlife* and a co-edited volume of proceedings from the 2022 Emory conference "Egyptology in Dialogue." He gave the keynote lecture at the workshop "Making History – How Science Influences Collective Memory" (Freie University Berlin), a lecture at the Research Centre for History and Culture (Beijing Normal University/United International College), and presented locally at the Fox Center for Humanistic Inquiry and in the Georgia chapter of the American Research Center in Egypt. He is on leave in the fall to get a new book project underway focusing on new ways of viewing and reading the ancient Egyptian "Book of the Dead."



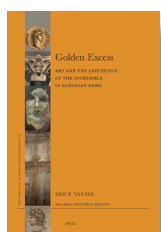
**Megan O'Neil**, who was promoted to Associate Professor with tenure, published several books in 2024, including her monograph, *Memory in Fragments: The Lives of Ancient Maya Sculptures* (University of Texas Press). Addressing multiple archaeological sites, this book studies

## Faculty News

modifications to sculptures such as breakage, recarving, reuse, and burial and conceptualizes them through inquiries into materiality, memory, and the potency and agency ascribed to the monuments. She is the co-editor of two new volumes, for which she authored several essays: *Collecting Mesoamerican Art before 1940* (Getty Research Institute) and *Picture Worlds: Storytelling on Greek, Moche, and Maya Pottery*, which accompanies the exhibition she co-curated with David Saunders for the Getty Villa and Emory's Michael C. Carlos Museum. She also co-authored (with Mary Miller) the essay "Stendahl Art Galleries in Europe: Expanding the Market for Pre-Hispanic Art at Mid-Century" (*Journal for Art Market Studies*). This academic year, Professor O'Neil gave papers at Columbia University, Fox Center for Humanistic Inquiry, Getty Research Institute, and University of Texas at Austin.

**Elizabeth Pastan** enjoyed a rewarding summer of travel and conference presentations abroad. These include: the invited lecture, delivered in French at the Centre d'études supérieures de civilisation médiévale of the University of Poitiers, "*Une donation controversée au chantier de la cathédrale de Paris : les prostituées ont-elles offert une verrière à Notre Dame?*" This was followed by a presentation at the "Congrès du Comité International d'Histoire de l'Art" (CIHA) in Lyon, France entitled "Engaging the Eastern Rose Window of Laon Cathedral." Next up was an invited paper delivered at the International Medieval Congress in Leeds, England, "When the Bloom is off the Rose: Managing the Collapse of a Rose Window." Her travels concluded with a presentation at the International Colloquium of the Corpus Vitrearum, in Erfurt, Germany, "Seeing and Not Seeing the Transept Rose Window," jointly delivered with her Swiss colleague Dr. Brigitte Kurmann-Schwarz. Closer to home, she gave a Zoom lecture to over 100 participants for the American Friends of Chartres in their Jubilee series on the rose windows of Chartres Cathedral. These presentations stem from different aspects of the book she is preparing on early rose windows, *How to Read a Rose*.

**Renée Stein** contributed a chapter to *Cultural Heritage Conservation for Early Learners: Outreach and Engagement with the Next Generation* (Routledge, 2024). For the Annual Meeting of the American Institute for Conservation, she co-authored a poster on the treatment of two contemporary *thangka* paintings. A co-authored study on the use of agarose gel to desalinate limestone will appear in the *Journal of the American Institute for Conservation*. With collaborators in Emory's Physics Department, Stein continues research on polymers and nanoparticles used in conservation. With colleague Brittany Dinneen, she taught a new course on the Preservation of Cultural Sites.



**Eric Varner's** Neronian magnum opus is, at long last, going to be brought to light by Brill: *Golden Excess: Art and the Aesthetics of the Incredible* (Brill's *Studies on Art, Art History and Intellectual History* 76). The book encompasses over 30 years of research on Nero, and, as the back of the book claims, is the first to offer a

full art historical synthesis for Nero's remarkable principate. An outsized and innovative artistic program emerges that rivals the cultural achievements of Rome's first emperor Augustus. Neronian Rome witnessed an astonishing efflorescence in the arts whose lasting effects still resonate.

**Bonna Daix Wescoat** continues to direct the American School of Classical Studies at Athens, North America's largest overseas research center. She has overseen the development of programmatic collaborations with numerous museums, universities, and government departments to support North American scholars and strengthen our position as international intellectual leaders. *Ex officio*, she serves on the Board of the Fulbright Foundation of Greece. She continues to lead two major research collaborations, American Excavations Samothrace and the Getty Connecting Art Histories Program, "Beyond the Northern Aegean." New initiatives include the Samothrace Lidar Project, an international collaboration to create an integrated diachronic record of the natural and built terrain of the island in areas of ancient activity. The exhibition, *Imag(in)ing Samothrace: From Homer to the HoloLens*, will open in the ASCSA's Makriyannis Wing on February 20, 2025, with the accompanying symposium, "Three-Dimensional Experiences of Ancient Environments." While several submitted articles remain in the pipeline, the co-edited volume, *Northern Aegean Architectural Networks* (Wisconsin) should be out soon. Wescoat recently presented "From City to Sanctuary on Samothrace," to the Athens Greek Religion Seminar at the Swedish Institute at Athens. She will give the Annual "Pallas Athena" Lecture at the National and Kapodistrian University and a seminar at the Scuola Normale Superiore, Pisa this fall. ■



Spring 2024 Art History 470 pottery workshop, Greek Vase Painting at the Carlos, taught by Ana Vizurraga

# Undergraduate News

## Honors in Art History 2024

Four students earned Art History degrees with honors this year: **Laney Castle**, High Honors in Art History, for “From Enchantresses to Exemplars: The Changing Roles of Sirens in Greek and Medieval Artistic and Literary Traditions” (written under the direction of Elizabeth Pastan and Andrew Farinholt Ward); **Zimra Chickering**, Highest Honors in Art History, for “Reception History, Archival Research, and Embodied Experiences: Approaches to Food-based Relational Artwork” (Lisa Lee); **Jacob Gibbs**, Highest Honors in Art History, for “The ‘William Rubin Kota’: Fabrication or Proof of African Art’s Influence on European Modernism?” (Susan Gagliardi); and **Fangting Gu**, Honors in Art History, for “‘Authenticity’ and Literati Rock Installations: Wu School Painting and Modern Suzhou Literati Gardens” (Andrew Farinholt Ward and Guangchen Chen).

## Art History Prizes

The Dorothy Fletcher Paper Prize recognizes outstanding research papers in art history. This year two students shared first prize: **Harrison Helms 24C**, for “Domenico Lenzi’s *Specchio Umano* as a Public Exemplum: Grain Merchants, Charity, and Florentine Identity,” written for C. Jean Campbell’s Art in the Age of Dante; and **Grace Regnier 24C**, for “Alexandrian Necropoli in Conversation with the Living,” written for Andrew Farinholt Ward’s Ancient City. Second prize went to **Fangting Gu 24C**, for “A Traditional Chinese Garden or a Twenty-first Century Park?” written for Todd Cronan’s graduate seminar Methodology in Art History Research.

The Blavatnik Fund for Experiential Learning, a one-time gift from the family of an Art History student, provided funds for **Zimra Chickering 24C** to conduct research in New York City for her honors project; for **Sarah Hao 27C** to join Prof. Varner’s summer course in Rome; and for **Grace Regnier 24C**, **Andee Koo 24C**, and **Sonya Doubledee 26C** to travel to Samothrace or Selinunte to participate in archaeological excavations.

The Marc Ernstoff Prize in Art History supports undergraduate learning opportunities, particularly those fostering connections between the visual arts and the sciences. This year’s awards went to **Jackie Hampton 26C** to underwrite expenses related to a summer research project on building restorations in Christchurch, New Zealand; and to **Lilith Ragsdale 26C** to support an internship in the conservation lab of the Brooklyn Museum (p. 2).



Honors Symposium students Ivan Zhu, Jacob Gibbs, Zimra Chickering, Prof. Elizabeth Pastan, Fangting Gu, and Laney Castle

## Class of 2024

**Chris Cardenas** (QSS/Architectural Studies major) studied abroad over the summer. **Laney Castle** (Art History major, Museums Concentration) is farming in Ecuador with World Wide Opportunities on Organic Farms. **Zimra Chickering** (Art History major, Museums Concentration) studied in Poland before beginning an MA program in Food Studies at New York University, with a focus on Food Culture, Media, and Social Analysis. **Julia Danko** (Art History minor) spent the summer bike-packing in Scotland; in December, she will begin a job in construction management that combines her interests in architecture and engineering. **Daryn Dusansky** (Art History & International Studies majors) has a full-time internship in political organizing and lobbying with Mercury Public Affairs in New York City. **Eve Evans** (Art History major) is working as a Sales Associate in Women’s Apparel at Nordstrom for foundational experience as she seeks out buyer development training programs. **Jacob Gibbs** (History/Art History and Economics majors) is at Columbia University Law School. **Kitty Graham** (Architectural Studies minor) plans to become certified in CBCT, a medical imaging technique, before going on to graduate school. **Fangting (Kacey) Gu** (Art History major) plans to take a gap year in China (probably working as an NGO intern or an Innovative Education camp facilitator) before going to law school. **Allison Marino** (Business & Architectural Studies majors) is teaching at Walden Early Learning Center in Atlanta. **Rhea Mishra** (Art History & Business majors) is a marketing association at Invesco, New York. **Isabelle Myers** (Art History major) has joined the Peace Corps. **Chunjin Park** (Biology & Architectural Studies) is an anesthesia technician at Northwestern Medicine in Geneva, Illinois. After a summer curatorial internship at the Carlos Museum, **Hattie Poston** (Art History major) will attend the Emory School of Law. **Charles Wilson** (Art History minor) is at the University of Oregon in Eugene for a master’s degree in electrochemistry. **Ivan Zhu** (Art History minor) is taking a gap year before attending graduate school in Art History.

## Alumnae

**Emma Lazerson 22C** completed an MA at Case Western and is now at Boston University working toward her PhD in Art History. **Tiera Ndlovu 21C** has been working at the Norton Museum of Art, West Palm Beach, Florida, since June 2021, assisting with curatorial and research efforts across the American and Contemporary departments. ■





## Graduate Student News

**Ellen Archie** held the Doreen Canaday Spitzer Fellowship at the American School of Classical Studies at Athens this past year. In July, she participated in the Center for Curatorial Leadership Mellon Foundation Seminar in New York on museum practices. As a member of the American Excavations Samothrace team, she studied the Hieron architectural sculpture, a project that also took her to Vienna in March. She is currently co-curating with Bonna Wescoat and Rebecca Salem the exhibition *Imag(in)ing Samothrace: From Homer to the HoloLens* to be held at the Makriyannis Wing of ASCSA in Athens this coming Spring.

**Christopher Askew** conducted dissertation research and served as a TA for Classical Mythology in the spring of 2024 for the Classics Department. Over the summer, he served as the program assistant for the Art History Department's study abroad course in Rome and took part in an excavation at Selinunte in southern Sicily.

**Raquel Belden** successfully completed her doctoral examinations in the spring of 2024. During this time, she worked as the graduate assistant for the Lovis Corinth Colloquium on German Modernism and delivered three lectures on modern art in the introductory art history course, Art I Culture I Context II. Belden defended her dissertation prospectus in the fall.

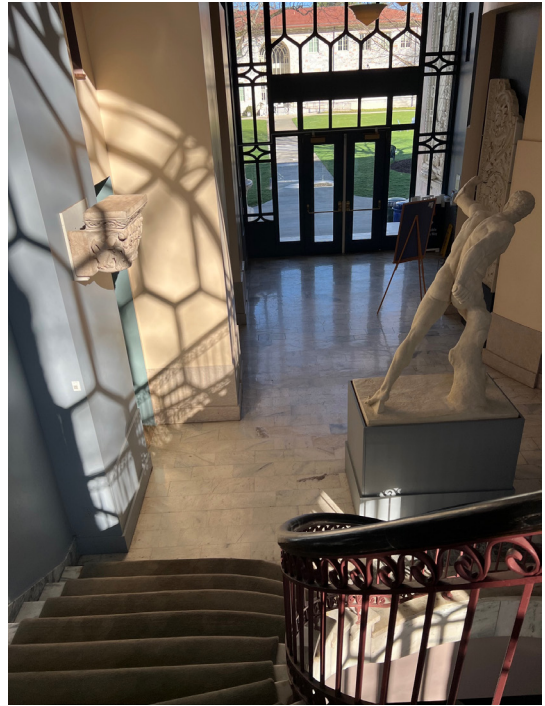
**Tori Burke** presented her paper "A Generation of Vipers: The Physiologus, the Woman-Serpent, and the Viper's Lesson" at the Feminist Art History Conference in Fall 2023, which focused on a late Roman consular diptych produced for a Christian and its relationship with gender construction. She also presented her paper, "*Jesus Hominum Salvator* as a Bilingual Symbol: An Icon Painting of the IHS Monogram in Fifteenth-Century Venetian Occupied Crete," at the Georgia Medieval Conference in 2023. Tori passed her comprehensive exams in Fall 2024.



**Alexandra Butterfield** spent the summer in the Netherlands, completing an intensive Dutch language course at Leiden University. She also traveled to Belgium and Germany in connection with her project, "Books in Their Hands: The Absence of Books in Fifteenth-Century Birth of the

Virgin Images," which has been accepted for publication in a forthcoming Brepols volume.

**Emma de Jong** was awarded a two-year curatorial fellowship by the American Friends of Capodimonte. In September 2023 she moved to Naples, Italy, to work at the Museo e Real Bosco di Capodimonte. As part of the museum's digitization project, she spent her first year cataloging the Dutch and Flemish prints in the 18<sup>th</sup>-century Carlo Firmian print collection. She was invited to publish an introduction to this collection on the [Codart](#) website. She also wrote a catalogue essay for the exhibition *Art and War in the Renaissance: The Battle of Pavia Tapestries*, which is currently on view in San Francisco and will be traveling to Houston in the spring. During her second fellowship year she intends to do more in-depth research into the Firmian collection.



Carlos Hall

**Nathan Goldberg** passed his comprehensive exams and successfully defended his dissertation prospectus, "Zoe Leonard: Photography, History, and the Spaces of Global Capitalism." Goldberg also travelled to San Francisco, Chicago, Texas, New York, and Philadelphia to conduct dissertation research and served as a graduate assistant for the spring 2024 Lovis Corinth Colloquium, "Art & the Difficulty of Expressing the Truth."

**Tyler Holman** completed his doctoral examinations and defended his dissertation prospectus in 2024. He also gave three lectures on Ancient Egypt as part of the Fall 2024 Art History 101 class. In April, he presented a paper, "The Archaeology of Light: Encountering the Dead in Roman Egypt," at the American Research Center in Egypt (ARCE) conference in Pittsburgh, and in November, he will co-present "Investigating the Presence of Orpiment on a Tanagra-Type Figure" at the 12<sup>th</sup> International Polychromy Round Table at the Getty in Los Angeles, co-authored with Ruth Allen, Ella Andrews, Renée Stein (Michael C. Carlos Museum) and Flavia Fiorillo (Fitzwilliam Museum).



**Miltiadis Kyliandreas** published a contribution entitled "Mastery & Money in Movement: The Benefaction of the Stoa of Attalos in Athens" in *Architectural Histories*. In June 2024, he participated in the "Beyond the Northern Aegean" travel seminar sponsored by the Getty Foundation and visited Greek colonies in northwestern Turkey. He was also awarded the Harry Bikakis Fellowship (American School of Classical Studies at Athens) to join

the American Excavations Samothrace team this past summer; he supervised a trench in the area east of the Hieron building in the Sanctuary of the Great Gods.

## NEWS

## Graduate Student News

**Audrey Lin** completed her qualifying paper titled “An Early Modern Garden Party: Flavio Chigi’s Banquet at the Four Fountains (1668)” this summer. She also travelled to Detroit and New York for her Mellon Graduate Fellowship in Object-Centered Curatorial Research. In the fall, Audrey is co-teaching the course Italian Baroque Architecture with her advisor, Dr. Sarah McPhee.

**Brooke Luukkala** continues to make progress on her dissertation, tentatively titled “From shells & bones to teeth & stones: Reconstructing human-animal relationships in the Early Horizon (1400-400 BCE).” Over the summer she wrote an essay for the Yale Center for British Art on a Mexica sculpture with an especially interesting history. The essay is featured alongside a two-part public art project hosted by the Yale Center for British Art by artist Ken Gonzales-Day. This fall, Brooke is teaching a course on the Ancient South & Central Andes.

**Iain MacKay** passed his doctoral exams and accepted a two-year fellowship at the University of Groningen in the Netherlands, beginning January 2025. He also taught a four-week course at the High Museum in connection with the exhibition *Examining a Changing World: Dutch Art in a Global Age*.

**Chelsy Monie** conducted object-centered and archival research at the Fowler Museum at UCLA, in Los Angeles; the Bancroft Library in Berkeley, California; the British Museum and Wellcome Collection in London, U.K.; and the Hunterian Museum and Mitchell Library in Glasgow, Scotland. Chelsy presented her ongoing dissertation research at the 8<sup>th</sup> Annual Lagos Studies Association (LSA) conference in Lagos, Nigeria; the Arts Council of the African Studies Association (ACASA) triennial symposium in Chicago; and at the University of St. Andrews in Scotland.

**Ketty Mora** completed her qualifying paper this spring, entitled “Unveiling Correggio’s *Venus with a Satyr*.” This summer, Mora took part in the Emory Italian Studies Summer Abroad Program in Bologna, serving as a Program Assistant, and gave a lecture titled “*Mangiare con gli Occhi* (To Eat with One’s Eyes),” which covered the presence of food in the art of early modern Italy.

**Margaret Nagawa** spent the spring semester in Uganda conducting dissertation research on the intersection of sculpture and literature. She taught two courses in exhibition histories at the Margaret Trowell School of Industrial and Fine Arts, Makerere University. Nagawa also presented a conference paper on the 2025 Nasher Prize Laureate Otobong Nkanga at the “Nasher Prize Graduate Symposium” in February 2024.



**Haley Pierce** completed her research assistantship at The Metropolitan Museum of Art, where she worked on the exhibition *Manet/Degas*. She was appointed Assistant Curator of European Art at the Eskenazi Museum of Art, Indiana University, where she is curating the upcoming exhibition, *Blanche Hoschedé-Monet in the Light*, scheduled for February 14-June 15, 2025.



**Elise Schlecht** received a grant from the Calouste Gulbenkian Foundation which enabled her to travel to Armenia for research. After a productive summer documenting and analyzing late Soviet housing development in Armenia, Elise has begun working as an editor for *ArmArch*, the digital encyclopedia of

Armenian modernist architecture. She has also been invited by Yerevan State University’s Department of Anthropology to conduct ethnographic research on human relationships with the Soviet and post-Soviet infrastructure of Sevan marz in early 2025.

**Emily Whitehead** presented her research on Middle Kingdom coffins at the Oxford University Summer School on Ancient Egyptian and Sudanese Art. She was invited to chair two sessions at “Current Research in Egyptology.” In addition, she was awarded the 2024-2027 David E. Finley Fellowship at the Center for Advanced Study and is currently a visiting researcher at the University of Liverpool, traveling to archives and museums for her dissertation.

**Alexandra Zigomalas** was awarded the Emory Writing Center Fellowship for the 2024-2025 academic year. She also received a competitive professional development grant from the Laney Graduate School in support of her dissertation, “Bernini’s England: The Artistic Exchange between London and Rome, 1625-1700.” This grant allowed her to continue her archival research in Italy and the United Kingdom. ■

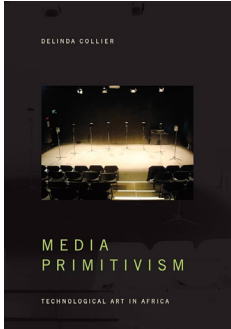
## Congratulations to our PhD Graduates!



2023/24 PhD graduates and advisors: Susan Elizabeth Gagliardi, Haley Jones, Annie Maloney, and Eric Varner.  
Not pictured: Anna McKittrick and Courtney Rawlings.

# Graduate Alumni News

**Angi Elsea Bourgeois 03PhD** is entering her 7<sup>th</sup> year as Dean of the College of Architecture, Art & Design at Mississippi State University. This year, she has added an additional administrative role, interim Dean of the Graduate School, to her plate. In this interim role, she will assist the Provost and Executive Vice President in determining the future leadership model for the Graduate School. She was also very pleased to have the chance to meet with Eric Varner during a recent trip to Rome.



**Delinda Collier 10PhD**, Interim Dean of Graduate Studies and Associate Professor of Art History, Theory, and Criticism at the School of the Art Institute of Chicago, received the Arnold Robin Outstanding Publication Award for a single author publication for her book *Media Primitivism: Technological Art in Africa* (Duke, 2020) from the Arts Council of the African Studies Association (ACASA). This award was presented during ACASA's 19<sup>th</sup> Triennial Symposium in August 2024.

**Rachel Foulk 11PhD** was invited to speak in the Lennox Lecture Series at Trinity University in conjunction with the exhibition *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii* at the San Antonio Museum of Art. She presented "Patron's Tomb: Landscape, Family, and Legacy in Roman Art." Foulk's article on the Tomb of Patron has been accepted for publication in the journal *Word & Image*. In February 2024, she co-chaired (with Anthony F. Mangieri) a session at CAA called "Love Conquers All: Visualizing Love in Ancient Art." At Ferris State University, where she is Professor of Art History, Foulk organized and co-curated the exhibition *Gwen Frostic: Art & Nature in Michigan* in 2023. In 2024, she published *The Public Art Collective: A Guidebook to Public Art in Big Rapids, Michigan* with Roxanne Cullen and Carrie Weis. Foulk currently serves as President-elect of the board of directors at Artworks, the community arts and humanities center in Big Rapids.

**Cody Houseman 22PhD** continues in his role as Visiting Assistant Professor of Art History and Curatorial Studies at Clark Atlanta University, now serving also as an advisor after securing a grant renewal for the growing program and student scholarships. Over Summer 2024, he served as a faculty mentor at Princeton University's Research, Equity, Archives, Curation and History (REACH) Program. In addition to teaching, he now is preparing manuscripts for his first book on ancient Roman cinerary urns and articles on Roman coins and sculpture.



**Peri Klemm 03PhD** returned to Ethiopia this past spring while on sabbatical from California State University, Northridge to make a film on an Oromo women's ritual, *Atete*.

**Jennifer Lee 03PhD** was promoted to Professor of Art History at the Herron School of Art and Design at Indiana University, Indianapolis. Dr. Lee also serves as the Associate Dean for Academic Affairs.

**Anthony F. Mangieri 08PhD** was promoted to Professor of Art History at Salve Regina University. In January 2024, he published an article in the *American Journal of Archaeology* entitled "Heroics of Dress: *Exekias* and Ornament in Greek Vase-Painting," which he dedicated to Bonna Wescoat. His article on "The Unmanly Behind: Queer Phenomenology and the Male Body in Athenian Vase-Painting" has been accepted for publication in a collected volume. At CAA's annual conference, he co-chaired (with Rachel Foulk) a session called "Love Conquers All: Visualizing Love in Ancient Art" and presented a paper called "A Night at the Museum and the Museum's Visit to Campus" in a session on community engagement in art history curricula. In the Fall, Mangieri curated an exhibition at his university's art gallery called *Fashion and Longing: Gilded Age Dress in New England*, which borrowed historic dress from the late 19<sup>th</sup>-century from the University of Rhode Island's Historic Textile and Costume Collection.



**Kelin Michael 23PhD** was appointed the LUCE/Getty Curatorial Fellow at the Grunwald Center for the Graphic Arts in UCLA's Hammer Museum, where she began work in mid-October. She also co-curated an exhibition during her 2021-2022 internship at the Getty Museum, titled *The Book of Marvels: Wonder and Fear in the Middle Ages*.

Kelin contributed to the accompanying publication, titled *The Book of Marvels: A Medieval Guide to the Globe*. Kelin served as a project manager for the exhibition [Lumen: The Art and Science of Light](#). It is part of Southern California's PST ART: Art & Science Collide initiative, the theme of which this year is Art and Science.

**Annie Shanley 15PhD**, Associate Registrar and Provenance Researcher at the Michael C. Carlos Museum, was awarded the 2024 Emory University Award of Distinction, recognizing employees for their outstanding contributions to the Emory community. It is the highest award available for staff. Among her notable accomplishments is the return of an Assyrian ivory to the government of Iraq following her research that revealed the piece had been looted from the Iraq Museum, Baghdad in 2003. Shanley helped transfer title of five antiquities to the Italian Republic, two of which remain on long term loan to the Carlos. She also facilitated the return of three objects to Greece, which led to the signing of a long-term agreement of cultural cooperation between Emory University and the Hellenic Ministry of Culture (see p. 7).

**Sarahh Scher 10PhD's** paper "Gender, Clothing, and the Unknown Body: Elisions and Lacunae in Moche Art" was presented at the Dumbarton Oaks Pre-Columbian Symposium "Moche Media: Making Meaning Across Materials and Communities on the North Coast of Peru," held October 4-5 in Washington, D.C. ■



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## Welcome 2024 PhD Cohort!



Welcome to our 2024 Graduate Cohort: Hyunjeong Seol (Ancient Egypt), Joseph Rowley (Northern Renaissance), and Bukunmi Bifarin (African).

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