Letter from the Chair
Greetings in this 47th year of Art History at Emory

In China this summer, as one of the faculty participants in a tour of universities and research institutions sponsored by Emory’s Halle Institute, I had the opportunity to meet several newly accepted Chinese students who told me that they were planning to take courses in art history and possibly major or minor in the discipline. When I asked them how they came to be interested in the history of art, they told me that they had studied painting and calligraphy from a young age, that they accept as a matter of course that the visual arts are central to their cultural patrimony, and that they assume that studying the history of art at Emory will provide insights into Western society through culture.

This is surely true. I then explained what makes our department distinctive among peer institutions: namely, the breadth and depth of our offerings in a number of subfields, not least Ancient (Egyptian, Greek, Roman, and Ancient American), Medieval/Renaissance/Baroque (Anglo-Norman, French, Italian, and Northern), and Modern/Contemporary (European primarily), as well as in a wide spectrum of media (painting, sculpture, stained glass, and the graphic arts). In addition, we are exceptional in that our faculty include architectural historians in all these subfields (Bonna Wescoat in Ancient, Sarah McPhee in Baroque, and Judith Rohrer in Modern). I heard myself waxing lyrically, and the students kindly responded with enthusiasm (in English far better than my neophyte Mandarin).

And now from Atlanta, I have exciting news to report, especially as regards the department’s global reach and its offerings in contemporary art. Let me start with the latter: we have a brilliant new scholar on board—Molly Warnock—who has joined us as our contemporary art specialist. Trained at Johns Hopkins University, Warnock specializes in 20th-century modernism and in contemporary European, North American, and Brazilian art. Her monograph, Thought by Painting: Simon Hantaï, a French version of which has just been published by Gallimard, is under consideration at Yale University Press. In addition, she is the primary author of Simon Hantaï, an exhibition catalogue issued by the Galerie Jean Fournier, Paris, and the Paul Kasmin Gallery, New York. She has also published two catalogue essays, two exhibition previews, two feature articles (in Paper Monument and Artforum), and one further article in the journal Les Cahiers du Musée national d’art moderne. Between 2010 and 2012, she was an American Council of Learned Societies–Mellon New Faculty Fellow at the University of
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Chicago and, prior to this, she was Postdoctoral Research Fellow in Art and Archaeology at Princeton University between 2008 and 2010. Before completing the dissertation, she held a prestigious CHEST Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art and, in addition, has been Foreign Scholar in Residence at the École Normale Supérieure in Paris. She has two monographs in progress: After Matière: The Paper Cut-Outs and New Paradigms of Painting and The Invention of Theory. We are extremely pleased to have Molly Warnock as our new colleague.

As many of you know, our distinguished scholar of African Art, Sidney Kasfir, retired at the end of the 2010-2011 academic year. Kasfir remains very active in the field, of course, and now divides her time between Kenya, Uganda, and the US. This year, we request for a position in African contemporary art was approved by the college, and we are currently searching for a scholar at the assistant professor rank whose research focus either on North Africa or Sub-Saharan Africa. Since whomever we hire will be joining the university’s world-renowned community of Africanists, the department is collaborating closely with the Institute for African Studies, whose director, Clifton Criss, has kindly agreed to sit on the search committee (chaired by Gay Robins). Searches generally take a full academic year: they are demanding and labor intensive, but also very gratifying. Once the top candidates have been short-listed, they will be invited to visit the department, to give a lecture and to interact with faculty, staff, and graduate students.

And another piece of very good news: our request for a lecturer, to replace Dorothy Fletcher—our beloved senior lecturer, who will be retiring at the close of the 2012-2013 academic year—has been approved, and this search likewise has commenced (chaired by Judith Rohrer). For many years, Fletcher has organized the department’s very successful year-long introductory survey, which extends from prehistoric to contemporary art. Many of the students who take one or both of these courses (Art History 101 and 102) go on to major or minor in Art History, or at least to enroll in further courses at the 200, 300, or 400 level. When I was a faculty member at Johns Hopkins, one person took the full-term survey (Ancient to Late Medieval), and another taught the spring-term sequel (Renaissance to Contemporary)—often I was this person.

Here are things quite different, and—I would venture to say—saner: the introductory course is communitarian; every member of the department teaches lectures in their area of expertise. This means that students learn from the leading scholars in the various subfields being surveyed. Further, this method of organization ensures that Art History 101 and 102 are integral to the curricular life of our department. Fletcher has largely been responsible for orchestrating the introductory course and keeping it fresh and lively. Moreover, she directs the Teaching Assistant Training and orchestrating the introductory course and keeping it fresh and lively. Moreover, she directs the Teaching Assistant Training and ensures that they liaise with faculty in devising section topics that correlate to the week’s lectures and reading. The lecturer for whom we are currently searching will be expected to have a more complete and thorough version readied for the 45th anniversary of our founding. I asked John Howett to jot down some of his recollections of the early days of the department and he obliged, shortly before he passed away in 2009. I also asked retired professors Clark Poling and Dorinda Evans to send me any memories they might want to share for what it was like to study Art History in the late 1960s, 1970s, and early 1980s. A review of the Emory Wheel over that period also has provided great insight. Needless to say, it is impossible here to record the history as it is taking shape—I am hoping to do this some day.

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While preparing the departmental self-study in 2006 during my tenure as chair, I became aware that we were lacking a comprehensive history of Art History at Emory. Approaching the 45th anniversary of our founding, I asked John Howett to jot down some of his recollections of the early days of the department and he obliged, shortly before he passed away in 2009. I also asked retired professors Clark Poling and Dorinda Evans to send me any memories they might want to share for what it was like to study Art History in the late 1960s, 1970s, and early 1980s. A review of the Emory Wheel over that period also has provided great insight. Needless to say, it is impossible here to record the history as it is taking shape—I am hoping to have a more complete and thorough version readied for the 50th anniversary in 2016. It is my hope that this first installment will stimulate some of you to recall your own days in the department and send them my way along with any corrections that you may find necessary to my account (visichelmemoeda).
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office, Art History moved into a refined house at 1297 Clifton Road, formerly the residence of the family of Rebecca Stone, who is currently professor of art of the ancient Americas in the department. John Howell recalled that “the living room became the lecture hall, the dining room the office, the kitchen the slide collection, and the upstairs bedrooms were the faculty offices.” Smaller classes were also held upstairs. In that first year, courses were offered in Ancient Greek and Roman Art, Early Christian and Byzantine Art, Western Medieval Art, Painting and Architecture of the 16th–18th Centuries, and Modern Painting, as well as a two-quarter introductory History of Art. There was also a methods seminar required for the seven initial majors.

With the conviction that it was essential for students of the history of art to have some hands-on experience with the making of visual art, a noncredit studio course in basic design was taught by a graphic artist on the faculty of the Atlanta School of Art (which eventually would become the Atlanta College of Art). The following year, an advanced course in painting and drawing was introduced, but there was insufficient space in the ad hoc garage studio on Haywood Drive, and arrangements were made in 1968 for Emory students to take courses at the Atlanta School of Art.

By 1971, 162 Emory students took advantage of this exchange, taking advanced classes in painting, sculpture, printmaking, graphic design, and photography. Students also were able to take courses at Georgia State, but once the department settled into Annex B in the 1970s, studio space allowed for classes in painting, design, photography, pottery, and weaving at Emory. By 1978 these were all credit/noncredit courses.

John Howell joined the department in its second year as an assistant professor, coming from Notre Dame, where he had been curator of the art gallery. He taught courses in early Renaissance painting, the area of his doctorate from the University of Chicago, and northern Renaissance art. Thomas Lyman came the following year—1967—as an associate professor to replace Anthony Cutler, who went on to a distinguished career at Penn State University. Lyman had a PhD from Chicago with a specialty in Romanesque art and architecture. In this same year Dorothy Fletcher, whose husband was on the faculty of the German department, began teaching as a temporary, part-time discussion section leader in the Art History survey.

Recalling those early years, Fletcher uses the words “small, lively, lantern slides, funky, politically active.” One gets the sense that a spirit of idealism and community service prevailed in a campus environment that was not particularly hospitable to the arts. The late 1960s and early 1970s were, at Emory as well as around the country, “heady” (Fletcher’s word) years of political confrontation and turmoil. Departmental students and faculty were active in the upheavals that flowed from the civil rights movement and the Vietnam War. Howett also was key in the Art History department moved into new quarters in “Annex B,” a much-larger “sprawling” space with room for studios. The annex was a long, wooden barracks built in World War II to train army officers and recently vacated by the School of Nursing. The white clapboard building, with the two-by-four framing visible in places, was far less glamorous than the several designs for a campus Fine Arts Building that had been put forward through the years with no success; however, says Poling, “bright primary colors were applied strategically on the interior; large, artist-designed posters hung; and Robert Indiana’s emblematic design for the word art was painted on the outside door.”

In 1973 Clark Poling, with a recent PhD from Columbia, joined the faculty to lend stability to the Modern field. Poling recalls the “spirit of jovial comradeship and active involvement in the arts community” when he arrived. He was convinced to come to Emory because of the links to the High Museum and the opportunities for curatorial collaboration there. During his first years at Emory, Poling organized two major exhibitions there: “Rashau,” and “Contemporary Art in Atlanta Collections.” He later would curate an exhibition of contemporary California art and bring to Atlanta an exhibition on Kadinsky that he had curated for the Guggenheim Museum. When Poling arrived, the department had grown to 34 majors, with 12 graduating, throughout the 1970s and early 1980s, the norm was 25 to 30 majors. In fall 1970, the Art History department moved into new quarters in “Annex B,” a much-larger “sprawling” space with room for studios. The annex was a long, wooden barracks built in World War II to train army officers and recently vacated by the School of Nursing. The white clapboard building, with the two-by-four framing visible in places, was far less glamorous than the several designs for a campus Fine Arts Building that had been put forward through the years with no success; however, says Poling, “bright primary colors were applied strategically on the interior; large, artist-designed posters hung; and Robert Indiana’s emblematic design for the word art was painted on the outside door.”

In 1972 Howell and Karl Nickel—an assistant professor in 19th- and 20th-century painting who had joined the faculty the year before—mounted a major exhibition at the High titled “The Modern Image,” a collaboration that brought critical acclaim and attention to the arts at Emory as well as Atlanta. Nickel, like his predecessor in the Modern field, Larry Homolka, was only briefly at Emory; both men left to complete work on their dissertations. Bruce Chambers taught American Art of the 19th and 20th centuries in the early 1970s. In 1973 Clark Poling, with a recent PhD from Columbia, joined the faculty to lend stability to the Modern field. Poling recalls the “spirit of jovial comradeship and active involvement in the arts community” when he arrived. He was convinced to come to Emory because of the links to the High Museum and the opportunities for curatorial collaboration there. During his first years at Emory, Poling organized two major exhibitions there: “Rashau,” and “Contemporary Art in Atlanta Collections.” He later would curate an exhibition of contemporary California art and bring to Atlanta an exhibition on Kadinsky that he had curated for the Guggenheim Museum. When Poling arrived, the department had grown to 34 majors, with 12 graduating, throughout the 1970s and early 1980s, the norm was 25 to 30 majors. In fall 1970, the Art History department moved into new quarters in “Annex B,” a much-larger “sprawling” space with room for studios. The annex was a long, wooden barracks built in World War II to train army officers and recently vacated by the School of Nursing. The white clapboard building, with the two-by-four framing visible in places, was far less glamorous than the several designs for a campus Fine Arts Building that had been put forward through the years with no success; however, says Poling, “bright primary colors were applied strategically on the interior; large, artist-designed posters hung; and Robert Indiana’s emblematic design for the word art was painted on the outside door.”

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In 1972, on the occasion of a symposium sponsored by the student group Ventures in Dialogue and Action (Susan Turner, an art history major, was its president), students and faculty painted a version of Buckminster Fuller’s Dymaxion ArtOcean map on the side of the building facing the new Woodruff Library plaza (see photo 3). For the opening of the symposium, “Experiments in TRANSFORMING the Environment,” for which Fuller was the keynote speaker, Howell recalled that “Fierer and others had a...
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6thud and, when he returned, a huge tree limb had fallen through chair in his office to consult with the secretary; there was a large in the slide room for general use: a nice box of kleenex would have we frequently had colds. John kept at least one roll of toilet paper and piped steam heat made so much noise when it started up that in," she recalls a rather scruffy environment: “The old furnace department. Coming at a time when Annex B had been “broken Portrait Gallery, was the first tenure-track woman to join the Evans. For the first time all five regular faculty members have PhDs the faculty was “given added luster by the appointment of Dorinda Lyman had worked as a model for the building.” It should be noted that prior to arriving in Atlanta, off his shirt and sunbathed while reading student papers behind the building and Clifton Road. Bird feeders installed by the nurs classes, inspired—no doubt—by Yves Klein’s living paintbrush. It was] great fun!”

rock band playing on the Woodruff platform, with the Fuller map overlooking the festivities that included a free vegetarian stew . . . It was great fun!”

The long, wide corridor of Annex B, Poling recalls, “was panned with four-by-eight sheets of plywood covered with burlap and painted white to create a gallery. This was used for works from the departmental collection, studio art class exhibitions, and traveling displays . . . Most arresting as material for exhibitions in this space, perhaps, were the life-size, nude body printings (self-portraits of the student artists) that were done for Mollie Michala’s classes, inspired—no doubt—by Yves Klein’s living paintbrush works” (see photo 4).

Poling further notes that in the “more-sylvan environment” of those years, “there was an area of second-growth forest between the building and Clifton Road. Bird feeders installed by the nursing school were still clinging to the window sills, and Tom took off his shirt and sunbathed while reading student papers behind the building.” It should be noted that prior to arriving in Atlanta, Lyman had worked as a model for Playboy and was featured in the ad campaign “What kind of man reads Playboy?” In September 1978, according to the 1978–1979 annual report, the faculty was “given added luster by the appointment of Dorinda Evans. For the first time all five regular faculty members have PhDs and impressive publication records.” Evans, whose specialty was American Art and who had served as a curator at the National Portrait Gallery, was the first tenure-track woman to join the department. Coming at a time when Annex B had been “broken in,” she recalls a rather scruffy environment: “The old furnace and piped steam heat made so much noise when it started up that John used to announce ‘All Aboard!’” to us. It sounded like a ship leaving dock. You could feel the chill wind through the cracks, and we frequently had colds. John kept at least one roll of toilet paper in the slide room for general use: a nice box of kleenex had been located out of place.

Once, she recounts, “on a stormy day, Tom got out of the chair in his office to consult with the secretary; there was a large thud and, when he returned, a huge tree limb had fallen through the roof and onto his chair.” Cockroaches became the pets of the department. Bonna Wescoat, who arrived in 1982 from Kenyon College, as an assistant professor of Ancient Art, returned after a summer break to find that roaches had eaten away at the glue on the bindings of her volumes on Samothrace. At one point, a home- less dachshund had a litter of puppies under Annex B, and the department adopted them, leaving milk and food near the nest. As the puppies were individually given away, the mother would wail over their loss, until she too was adopted and removed.

Jett Lowe, who was the “official slide photographer” for the department as a student during these years, recalls the stifling conditions in the slide room and classrooms in the 1970s. By 1978 there was real concern that the conditions in the building were causing students to avoid Art History classes (except for the large lecture classes, which had to be capped at 200 students per semes- ter) and were delivered in the recently opened White Hall class- rooms). “Only the most vaunted students are willing to risk colds or heat exhaustion in the pursuit of wisdom. Faculty members cannot work in their offices during long periods of malfunction,” wrote Lyman in his annual report that year. Paint kept peeling; windows were painted shut; blackout curtains were battered from long use and had grown completely translucent. It had been announced that the department was in line for relocation, but the department harbored no illusions about imminent relief.

It must be said, however, that despite (or perhaps because of) the shack-like physical conditions, the spirit of the department and the interaction among faculty, students, and staff seems to have been wonderfully convivial. While doctors in Art History were still granted through the ILA, the department had instituted a master’s degree in 1977. 1978, and there was a group of graduate stu- dents who now made the department their home, working closely with the undergradu- ates who also found the environment there a welcome haven from the increasing “pre-ism”—pre-med, pre-law, and so forth—that was overtaking the rest of the campus. Laurel Wemett, who worked as the departmental secretary while pursuing her MA, remembers that there was “always a lot of laughter and good humor . . . [and that it was] a unique environment” despite the linoleum floors. Jett Lowe, too, retains “many a warm and fuzzy feeling” for the place.

There is so much to recount that has not yet been said. The intellectual life of the department was, from 1977 on, enhanced by the Art History Endowed Lectures, which began with Leo Steinberg on Michelangelo that year. The Endowed Lectures have con- tinued, bringing prominent art historians to campus with enough time for informal contact with the students and faculty. In 1976 the internship program was instituted, allowing students to gain valuable practical experience in such places as the High Museum, the Atlanta Historical Society, the Georgia State Preservation Com- mission, and art galleries in the Atlanta area.

In summer 1970, the department conducted its first Summer Abroad program, with Creely, Howett, and Nickel teaching a two-month seminar in London, Amsterdam, Brussels, Paris, Venice, Florence, Rome, and environs. Drawing on Lyman’s experiences as a travel agent while a graduate student, this was the first Study Abroad program at Emory, and it continues to this day. During one especially memorable summer, shortly after Poling’s arrival, the students went “abroad” to New York with Poling and Howett, visiting galleries, museums, and artists’ studios. Poling also drew upon his New York connections in planning the artistic events related to the symposium “Intellecct and Imagination,” which com- memorated the 50th anniversary of Phu Beta Kappa at Emory in 1979. On that occasion he brought the environmental sculptor George Trakas to Emory to create two sculptural works in the campus landscape (one of which, “Source Route,” remains today). As I write this, it is almost Halloween, so I will close with accounts of the departmental Halloween parties of the early 1980s, organized by Dorinda Evans to bring graduate students and faculty together in a festive way. Of the first party, she says: “We all came as a work of art. John came as Michelangelo’s Moses, with two bumps from a glove on his head; Dorothy, wearing curlers, and Bill [her husband] were Duane Hanson sculptures; Clark was a Kandinsky; I was the St. Gaudens’ bronze memorial to Henry Adam’s wife “Clover”; Tom was a Picasso with his face split into two faces; I forget what Bonna was, but it involved a sheet.”

Fletcher remembers another of these parties where “Bill Creely came as the Peplos Kore, with her missing arm simply tucked inside his sleeve. Another faculty member came as a slide. Bill and I scuttled across the floor in a refrigerator box fashioned into Bran- cusi’s Kiss” (see photo 5). In recent years, the Visual Resources staff in the department has revived the Halloween party (see photo 6). We still know how to have fun! The next installment of this history will resume with planning for the move into new quarters in Carlos Hall and the establish- ment of the Emory Museum of Art and Archaeology. Please send your reminiscences to be included in the tale. 
Recent Work in the Sanctuary of the Great Gods on Samothrace

Although archaeological investigations in the Sanctuary of the Great Gods on Samothrace have been in progress since the 1860s, 2012 marked a new partnership between Emory and the Institute of Fine Arts of New York University, with my taking over as director of excavations. Although much of the sanctuary has been excavated, work is far from finished. This year we embarked on a five-year program of architectural research centered on the western-side monuments, as well as a comprehensive investigation into the area south of the Sacred Way, in advance of setting out new tourist paths.

Current Work on the Western Hill
This summer we focused on the western side of the sanctuary, a region rich in dedications and dining facilities. Our work centered on an elegant banquet hall, with dining chambers to either side of a central pavilion bearing an Ionic temple-front façade. Thanks to an inscription seen in the 19th century but now lost, we know a woman from the city of Miletus dedicated the building, but who she was remains a mystery.

Site Management and Conservation
Training students in conservation is a key component of the program on Samothrace. This summer, students worked on a wide variety of objects in advance of the planned renovation of the archaeological museum. We also worked with our Greek colleagues to maintain and conserve the site by investigating the area south of the Sacred Way.

Looking Forward to 2013: The Nike Precinct
Finally, we spent some time during the 2012 season getting ready for 2013, when we will conduct a comprehensive study of the precinct that was home to Winged Victory. Our efforts will coincide with the Louvre’s plans to clean and restore the famous statue, and we look forward to working together.

Samatha Owens (Art History Major) on Her Visit to Samothrace as a SIRE Student

This summer, as a participant in the SIRE Program (Scholarly Inquiry and Research at Emory), I practiced art conservation on the Greek island of Samothrace, home to the Sanctuary of the Great Gods. Applying what I have learned working in the Carlos Museum to a real-world dig was a formative experience. I participated in the entire process of excavation, beginning with the removal, cleaning, and recording of objects and ending with the development of preventative and protective measures. I am working to produce a management plan for the Nike Precinct, a wide variety of objects in advance of the proposed renovation of the archaeological museum.

Using a camera set at eye height, we can trace the path of the initiate. Several of these video clips can be seen on YouTube or at samothrace.emory.edu. This summer, students worked on a wide variety of objects in advance of the planned renovation of the archaeological museum. We also worked with our Greek colleagues to maintain and conserve the site by investigating the area south of the Sacred Way.

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Three-Dimensional Modeling
Although even today the sanctuary has the unmistakable aura of sacred ground, the steep torrents that frame it have taken their toll, eroding the landscape and obscuring the ancient buildings. It is difficult for the visitor and the scholar to visualize the rich interaction of architecture and topography that originally shaped the pilgrim’s passage during initiation. To explore the deft manner in which buildings were placed to screen or reveal areas of the sanctuary as the pilgrim descended into the heart of the sacred space, we have built a 3-D digital model of the sanctuary. Using a camera set at eye height, we can trace the path of the initiate. Several of these video clips can be seen on YouTube or at samothrace.emory.edu.

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This immeasurable valuable experience has expanded my ideas of the many applications of art conservation in the field.
my research, and extremely knowledgeable about the departmental archives in which I worked. She helped me find all the photos, drawings, and tomb records that I needed and encouraged me to be involved in different departmental projects, all the while checking in constantly to make sure that I was devoting enough time to my own research.

I worked on a variety of research projects in addition to my own research, most of which dealt with objects in the collection. In addition to researching heart scarabs, I organized and documented 23rd Dynasty statues, moved various facsimile drawings, and located didactic images for the “Dawn of Egypt” show.

These projects helped me learn about departmental resources and familiarized me with objects in the permanent collection. Throughout the year, my involvement in preparing and monitoring objects during the reconstruction of the Costume Institute taught me a great deal about the conservation and collecting of apparel. Helping with research for and installation of the “Dawn of Egypt” show, under the direction of Diana Patch, gave me a better grasp of how a large loan show comes together and of all the different elements that must be organized in order to bring an exhibition project to fruition.

Members of the department were always eager to help me make connections with other people working in the field and invited me to lunches and talks with visiting scholars. The head of the department, Dorothea Arnold, went so far as to arrange a meeting with Friederike Kampf-Seyfried, the director of the Ägyptisches Museum in Berlin and noted scholar in the field of Theban tombs, which have proved a central resource for my dissertation. These photographs and drawings, made by the museum’s collection of facsimile drawings and archival photos of Theban tombs, which have proved a central resource for my dissertation, were immensely helpful, as were all of these resources provided details of tomb decoration that is now lost or damaged. These materials were immensely helpful, as were all of the other experiences and people that made the year so productive and enjoyable.

The defining elements of my experience at the Met occurred within the Egyptian Department. All the curators and staff immediately treated me as part of the department. I was invited to all the other experiences and people that made the year so productive and enjoyable. These events and encouraged to participate when members of the department gave talks and informal discussions about their research. My advisor, Marsha Hill, was warm and accessible, interested in

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**Rebecca Stone Curates the Exhibition “For I am the black jaguar: Visionary Experience in Ancient American Art” CARLOS MUSEUM, SEPTEMBER 8, 2012-JANUARY 5, 2013**

“I began to experience dying. I knew that it was my ego dying and that my mind was emptying out. Soon there were no thoughts left, only consciousness. My body was now on a barge floating down a river known as the River of Letting Go. My body was dead, but I remained in it.”

—Anonymous

*Figures living and dead, flying through space, sitting in meditation, transforming from a human into a tiny praying mantis or the world’s largest fish, the whale shark—the third floor of the Michael C. Carlos Museum this fall is full of these intentionally bizarre images only loosely based in the human figure.*

*For I am the black jaguar*’s Visionary Experience in Ancient American Art has been quite popular, with a record-breaking crowd of more than 100 people attending the gallery talk by Stone on September 12.

How shamans experience themselves in trance, from transforming into animals to levitating, and how visions are variously achieved, from meditation to music to ingesting sacred substances, is explored in three of the four third-floor galleries. The last gallery is being used to store the rest of the ancient American collection as it is being reinstalled on the first floor and will open January 26, 2013. It is a big year, full of inter disciplinary programs for the public, students, and children.

Students from all levels of the program in Art History have contributed to the *“Black Jaguar”* design, didactic, and programs, and especially to the creation of a website that can be found at http://scholarblogs.emory.edu (Emory’s new Wordpress site). For example, Meghan Tiemeyer carefully traced the flying Nasca shaman seen here; Kira Jones spearheaded the website; and undergraduate Honor’s student Sarah Parks has identified this interspecies mediating shaman effigy as representing Kleinfelder’s Syndrome elevated to a divine role.

The show parallels in many ways Stone’s recent book *The Jaguar Within: Shamanic Trance in Ancient Central and South American Art*.
Cynthia Hahn delivered the Art History Department’s Endowed Lecture, “The Crown of Thorns: Mockery, Royalty, Piety,” on November 6. A diverse crowd of undergraduates from Emory, Georgia State, Agnes Scott, and Georgia Tech attended, along with gradu- ate students and faculty in Art History and other areas of Medieval Studies. The lec- ture was followed by a lively colloquium the next day titled, “It’s Alive! The Cross as a Performative Object in the Middle Ages.”

Hahn, who was named the Gutnár K. Bosch Professor of Art History at Florida State-Tallahassee in 2001, moved to Hunter College and the Graduate Center of the City University of New York in 2006.

As her two presentations at Emory sug- gest, Hahn’s best known for her founda- tional work in visual hagiography, most recently exemplified by her publication Strange Beauty: Origins and Issues in the Making of Medieval Reliquaries 400–Circa 1204. Although early scholarly assess- ments of the medieval cult of the saints had regarded it either confessionally as a focus of Catholic devotion or cynically as evidence of outseted and superstitious practices, Hahn was able to contribute to a contextual approach that sought to under- stand medieval religious practices through works of art.

Thus, a characteristic study of hers, “The Voices of the Saints,” took up the common assumption that a body part reliquary always embodies the nature of the relic contained within, whether a head, foot, or hand. Hahn demonstrated persuasively that many arm reliquaries were used to augment blessings and other gestural performances during the divine office and not only contained the relics of more than one saint, but also contained more than one appendage. She thereby contributed to a less literal-minded understanding of these reliquaries and how they functioned performatively.

She accomplished a similar feat in publications such as “Perrogamento et Nonnus: The Illustrated Life of Edward, King and Martyr.” Drawing upon the illustrated hagiographical text of the early English martyr, St. Edmund, which is now in the Pierpont Morgan Library in New York, Hahn examined how the visual celebration of his cult both renewed and reinterpreted the saint by recasting the East Anglian martyr as a national saint, modeling his life on scenes drawn from the life of Christ, and selecting miracles emphasizing his efficacy to pilgrims. This libellus thereby aggrandized the site where his relics were contained and extolled its potential benefits to donors and visitors. In the course of her study, she defiantly nuanced the meaning of Edmund’s kingship, referring not only to his position as temporal head of state but also to the community of saints in heaven and the paradoxical notion of glory achieved through humility. As such, she has contributed more than any other medieval scholar of her generation to an understanding of the anthropology of medieval art.

Elizabeth Pastan

Cecily Boles with the three Edward Weston photographs she is currently studying at the High Museum

Cecily Boles (Art History, Graduate Program) Reports on Her Curatorial Research Projects at the High Museum

During the past five months, I have had the exciting opportunity to research works at the High Museum of Art through a Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research. This fellowship allows me to work closely with the High’s curatorial staff in two different departments, strengthening my research in early modern European sculpture, as well as exposing me to the field of early-20th-century photography. I am investigating the terracotta portrait bust of Antoine-René de Voyer d’Argenson (1722–1787), known as the Marquis de Paulmy, with David Brenneman, director of collections and exhibitions and Frances B. Bunzl Family Curator of European Art. I also am working on three photographic prints—by Edward Weston through a Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research. This fellowship allows me to work closely with the High’s curatorial staff in two different departments, strengthening my research in early modern European sculpture, as well as exposing me to the field of early-20th-century photography. I am investigating the terracotta portrait bust of Antoine-René de Voyer d’Argenson (1722–1787), known as the Marquis de Paulmy, with David Brenneman, director of collections and exhibitions and Frances B. Bunzl Family Curator of European Art. I also am working on three photographic prints—by Edward Weston—by the High’s curatorial team.

My investigation of Edward Weston’s three prints focuses on issues of conservation and the photographer’s changing printing techniques. The High’s Palladium print, Palma Cuernavaca (1925), has a slightly orange coloring different from Weston’s other palladium prints. We will be working with Michael C. Carlos conserva- tors Renée Stein and Kate Etre to determine if this coloration was intended by Weston or if the color is changing over time. These three prints support an important artistic shift in Weston’s career. He increasingly explored the modernist possibilities in photography and changed his photographic medium from his early platinum or palladium prints to glossy gelatin silver prints. The print Shells of a rain-making finch that could represent another artistic shift in Weston’s career. Finding comparanda to contextualize this print will be crucial to confirming this hypoth- esis. In December I will travel to Phoenix to investigate the collec- tions held by the Center for Creative Photography as well as the larger collections in southern California. The Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research is providing a valuable opportunity to attain the professional exposure I seek in order to advance my chosen career. I am excited to continue learning from and working directly with the High’s curatorial team.

D

Haley Steed 10C

Accepted into the Medieval History Program at University of York

Since graduation I have been working as an art abstractive at BBBCO Publishing in Mau- sukhant, where I read art, architecture, and archaeology journals and write abstracts for the articles to appear in art databases. If you ever conduct a search on Art & Architecture Complete, Art Full Text, Art Abstracts, or Art Index, there is a chance that I wrote the abstract you will find.

I have been interested in pursuing a mas-
ter’s degree in medieval history or archaeol- ogy since I finished my undergraduate degree. I took a class in archaeological methodology when I studied abroad at the University of St-Andrews, and I became very interested in what archaeology can reveal about everyday life in the past. I have enjoyed reading a lot of archaeology journals at my office, and I decided it was time to pursue a degree so that I could learn more and participate in primary research rather than just reading about it. I applied for several medieval history and medieval archaeology programs, but I decided to attend the University of York. Even though many medieval history programs offer the chance to study medieval history from an archaeological perspective, I wanted a program with a more anthropological focus than most. The University of York program is also particularly strong in the archaeology of buildings and cultural heritage management, which are also of interest to me. Attending there also provides the opportunity to work with the cathedral of York Minister and other nearby medieval buildings and sites.
Sophia Dean 12C
Describes her Trip to Costa Rica as the 2012 John Howett Prize Recipient

Thanks to the John Howett Prize, I spent the second half of May 2012 exploring Costa Rica in search of ancient American art and the flora and fauna that inspired it. I traveled with my father, and I was glad for that since the capital city of San Juan can be unsettling at times. I spent a few days combing through the National Museum, Gold Museum, and Jade Museums in San Juan and then decided to head out to the countryside in search of flora and fauna. We started toward Arenal and its famed volcano and lake.

The goal of my trip, aside from seeing the ancient pieces housed in the museums, was to find glimpses of the ancient world that inspired the artists of earlier centuries and millennia. I couldn’t know for sure what Costa Rica used to be like, but I got a good idea while exploring different parts of the country: the grass was the brightest green I had ever seen; there were a hundred leaf textures to discern in every square mile of the jungle; the clouds consumed mountain tops and made travel terrifying and otherworldly; the cows and bulls were strong but sweet; thanks to their free grazing over steep hillsides and the kind, relaxed, “live and let live” culture of the country; howler monkeys sang me to sleep. Beyond these observations, the butterflies were at least a foot wide; dragonflies landed amably on my knee; roads joined us for dinner under the table; and lizards made homes in the bathtub. After experiencing different corners of the country from Arenal to the open jungle on the outskirts of Río Abajo (one of the many national parks), to the Pacific shore at Playa Buena Vista and every small town, city, plant, and animal in between, I can share one memory that encompasses how I view Costa Rica.

We returned to San Juan at the end of the trip, and I made another visit to the National Museum. It has a wonderful butterfly garden, lots of information on the history of the modern country and several rooms of ancient art. When I emerged from the galleries on the roof, I noticed a small courtyard. Approaching it, I realized there were at least five types of butterflies, countless insects, several on the roof, I noticed a small courtyard. Approaching it, I realized there were at least five types of butterflies, countless insects, several around flora and fauna.

Humans may have tried to control them, or inherit their spirits, but they knew they were not the ones making the rules. For as beautiful and bountiful as Costa Rica is, it is as terrible and powerful. There was no winning against weather, or animals, or plants; there was only joining them, loving them, becoming them. That is why so many humans share experiences of becoming animals makes sense, because what else could you hope to become but one of those beautiful, terrible animals that rules the jungle with ease while we humans huddle under shelters, trying and failing to keep dry and warm? Though many of the ancient artistic rituals are lost in Costa Rica and have been replaced by other artisans, inspired by the Spanish conquest, the country itself still answers the ever-burning question of “why” centuries later.

The John Howett Prize has been made possible by a generous gift from Ellen Albert 79C, an Art History alumna, in memory of a beloved professor.

I sat in on two classes: a course on museum history and one on Egyptian archaeology and epigraphy. Epigraphy is the practice of recording and publishing a monument, and it is crucial to the study of Egyptian art. You can’t always go to Egypt to look at something in situ. The class was team-taught by Egyptology department professors, who presented different approaches to epigraphy and its development since the 1822 decipherment of hieroglyphs. This was pretty cool, but even better was the museum history course, which used the Rijksmuseum van Oudheden extensively. Class would begin with a lecture on the history of a particular Dutch antiquities collection, and following a break we would walk over to the museum to see the objects in question. It is easy to talk about museum history as a general concept, tracing developments from curiosity cabinets of gem stones and bits of classical statuary to imperialist programs of object acquisition in occupied territories. This is a relatively familiar narrative. Class would cover the stories of specific objects and collections into the Dutch national framework and then put students in front of those objects. Though at Emory we make a conscious effort to use the Carlos Museum as an aspect of teaching art, I had never been part of a class that endeavored so faithfully to integrate theory with practice. This had particular relevance to my dissertation, but it was also gratifying and fun.

As classes wound down in April, I was able to indulge my train fanaticism by planning research trips to multiple Egyptian collections. It is possible to take trains anywhere in Europe so long as you don’t mind transferring. To reach Vienna from Amsterdam by train, I had to change in Utrecht and Frankfurt. It took 12 hours. I can’t think of any place I’d rather spend 12 hours than on a train. There’s a nostalgic thing there, since trains are considered so comforting, so efficient. I also enjoyed the train time; it was an opportunity to recapture something vaguely cinematic by sitting in the café car drinking Coke Light and staring out the window at green hills dotted with clustered beige villages. But taking a train is also making a journey. And many European trains have plugs, so I could charge my Dell to get some work done. On a train from Vienna to Munich, I discovered that the OBB, or Austrian Federal Railway, offers free Internet. So does Thalys, the high-speed network that zooms from Rotterdam to Paris in 2.5 hours. I am not prone to motion sickness, but Thalys was so fast that I felt a little queasy and, to be honest, the Internet didn’t work very well.

Participating in the exchange gave me all sorts of opportunities to view Egyptian art for my dissertation. Even better, I also had the chance to visit the Damien Hirst retrospective at Tate Modern, and in Vienna to check out the Secession building and the Klimt installations, including his Egyptianizing Modern, and in Vienna to check out the Secession building and the Klimt installations, including his Egyptianizing

Rachel Kreiter playing (and losing) a game on a street in the Western Canal Belt on Queen’s Day, April 30, 2012, in Amsterdam.

Rachel Kreiter
Reminisces about Spring Term in the Netherlands and the Dutch Railroads

Do you like trains? I love trains. The primary national Dutch train service, Nederlandse Spoorwegen (NS), is my favorite thing about Holland. Blue and yellow double-decker trains run frequently and efficiently. It is about an hour’s journey from Amsterdam to Den Haag and another half hour or so to Rotterdam. Last year the NS introduced the OV-chipkaart, a rechargeable pass that allows passengers to use public transportation throughout the Netherlands—including NS trains and trams in certain cities—by touching the OV card to a reader when boarding and again when exiting. The card reader will display the amount, in euros, deducted from the passenger’s account. If you forget to check out, you will accrue fines. The first three months you had an OV card, I was late to everything due to having to run back to the station to check out. But there came a point in time when checking out just became second nature.

I was fortunate to spend six months in the Netherlands in 2012 as a part of Art History’s exchange program with the University of Leiden. About halfway between Rotterdam and Amsterdam on the train, Leiden is a major European center for Egyptology, boasting a fine department at the school and a collection of Egyptian art at the Rijksmuseum van Oudheden, the national antiquities museum. As I began the dissertation process, I felt it was necessary to visit and conduct research in collections abroad. The art history department was able to provide me with that opportunity. At Leiden,
T

he Mellon-Funded Graduate Fellow-
ship in Object-Based Curatorial Research gave me the opportunity closely to examine two works of art within the High Museum of Art’s permanent collection: Tilman Riemenschneider’s 1503 linden-wood sculpture St. Andrew and Benjamin West’s 1802 painting Aretusa. Each object involved a unique set of questions and concerns that I addressed through research and close collaboration with High Museum curators David Brenneman, director of collections and exhibitions, and Frances B. Bunzl Family Curator of European Art, and Stephanie Heydt, Margaret Frances B. Bunzl Family Curator of European Art, and Larry Shutts of the Atlanta Museum and Larry Shutts of the Atlanta

In my work on Tilman Riemenschnei-
der’s St. Andrew, I focused on questions of attribution, workshop practices, historical context, and whether or not the sculpture was originally polychrome. In September I traveled to Berlin and consulted with Julian Chapuis, director of the sculpture collection and museum of Byzantine art, at the Bode Museum. Chapuis and I closely examined a number of Riemenschneider sculptures in detail, comparing and discussing with the assistance of the art’s location was unknown. I re-established part of the painting’s early history through references to Arethusa in 17th-century catalogues of West’s work and in the 1802 Royal Academy Exhibition catalogue. In my research, I considered West’s choice of a relatively rare mythological subject and situated the painting within the context of West’s career as history painter.

A small hole in the lower portion of Arethusa’s right leg was visible before it could be exhibited. During a meeting with Heydt and Shutts at the conservation lab, we examined the painting under UV light and discussed the method by which the hole would be repaired. Several influential museum patrons were in attendance, and I gave a brief talk on the Arethusa as part of the meeting.

I am grateful to the Mellon-Funded Graduate Fellowship in Object-Based Curatorial Research for providing me with the valuable opportunity to work closely not only with the objects, their materials, and their techniques but also with local and international curators and conservators. I am certain that my experiences with St. Andrew and Arethusa in this fellowship will continue to inform my own doctoral work.
Elizabeth Pastan became president of the American Committee of the International Corpus Vitrearum this year, delivering the account of US activities and publications in medieval stained glass on the American contribution to the seven-volume glass at the annual meeting this past September held in Bordeaux, France. Among her current projects is a book on art and theory in the context of the Paris-based journal *Tel Quel* in the years 1960-1982. During the 2012-2013 academic year, she is teaching the course “Art and Monsters in Greek Art, Spring 2011” (Adviser: Bonna Wescoat, ARTHIST 470: Myths and Monsters in Greek Art, Spring 2011) and included an extended essay on the meaning of circular space and the Corinthian capital (“Coming and Going in the Sanctuary of the Great Gods, Samothrace,” in *Architecture of the Sacred: Space, Ritual, and Experience from Greece to Byzantium*). In December Wescoat travelled to Australia to lecture on the state of research on Samothrace at the University of Queensland, Australia. She also spoke at the University of Bordeaux Aquitaine, France, in a talk titled “Recalibrating Samothracian Architecture,” for the conference “Athêna l'architecture grecque au IIe s. à C.” In the spring she was the John Caskey Archaeological Institute of America (AlA) Lecturer in Eugene, Oregon, and also spoke for the AlA in Seattle, Washington. Early this fall, she delivered the inaugural lecture at the Carlos Museum, “Recent Work in the Sanctuary of the Great Gods, Samothrace,” which will become an annual celebratory event during the week of the sanctuary with the Atlanta community. She is looking forward to the new research initiative, to be based in Paris and on Samothrace, that will center on the precinct of the famous Winged Victory (Nike). She has been invited to join a commission for the restoration of the Nike at the Musée du Louvre. The Emory/Institute of Fine Arts team will collaborate with French colleagues to refine our understanding of one of the most famous statues of antiquity.

**Undergraduate News**

**Senior Honors (2012)**

- **Stephanie Gilmor High Honors for “Moholy-Nagy: Painting and Bus-Politics” (Adviser: Todd Cronan)**
- **Julie Levine (double major with English/ Creative Writing) High Honors for “A Series of Series” (Adviser: Natasha Trethewey) (Many of the poems in Levine’s honors thesis were influenced by her studies in the Art History Department.)**
- **Anda Lupazan Honors for “Creation and Deception in the Evolution of Art Forgery” (Adviser: Sarah McPhee)**
- **Melissa Mait (double major with Ancient Mediterranean Studies) Honors for “The Transformation of a Goddess: Depictions of Isis throughout the Ancient Mediterranean World” (Adviser: Gay Robins)**
- **Matthew McMurray (Art History minor/ Anthropology major) High Honors for work on the effects of adverse maternal care in socially housed rhesus macaques (Adviser: Sarah Gouzoulis)**
- **Charlotte Watts (Art History/Visual Arts joint major) Highest Honors for “We Are Francesca Woodman” (Adviser: Jason Francis, Visual Arts)**

**2012 Art History Paper Prize**

- **Erin Dunn (senior) First Place ($150) for “The Man behind Hell’s Mask: The Autobiographical Garden of Vicino Orsini at Bomarzo” (for Sarah McPhee, ARTHIST 475: The Italian Garden, Fall 2011)**
- **Rebecca Levitan (junior, Art History/Visual Arts joint major) Second Place ($100) for “The Role of the Sphinx: Charting the Greek Sphinx in Art and Literature” (for Bonna Wescoat, ARTHIST 470: Myths and Monsters in Greek Art, Spring 2011)**

**2012 John Howett Prize in Art History ($2,500)**

- **Sophia Dean (junior) Dean is interested in shamanic ritual imagery, as portrayed in precious metalwork. She therefore proposed to travel to Costa Rica for 12 days in mid-May to visit the collections of Ancient American art at museums in and around San José, to observe skilled artisans whose workshopmanship derives from that of the ancients, and to examine firsthand the tropical flora and fauna represented in the images. The John Howett Prize allowed Dean to complete a 12-day itinerary in Costa Rica. See page 14 for an account of that trip.**

**Phi Beta Kappa**

- **Rebecca Levitan Levitan was recognized for her outstanding academic work and intellectual promise (the award was made in spring 2012, when she was a junior). She also named Bonna Wescoat for her excellent teaching.**

**Visit our website at www.arthistory.emory.edu.**
Undergraduate Alumni News

1995
Saskia Benjamin, who was a double major with Latin, was named executive director of Art Reps in summer 2012.

2000
Ginnie Cook, who was also a Visual Arts minor, lives in Los Angeles, is doing freelance bookkeeping for arts nonprofits and artists, adjunct teaching (photography), making art, as well as editing a journal she founded with a friend called Material. Her husband Chris is an artist and professor of video art at Cal Arts, and they now have a two-year-old daughter.

Matthew Howard, an Architectural Studies minor and Sociology major, graduated with an MBA from Dartmouth College in 2007 and has been working for Eli Lilly & Company since graduation. Describing his work in international marketing, he says, “I visit museums all over the world and see the art that I studied at Emory. I continue to love and appreciate architecture—thanks to my mentors Judith Rohrer and Bonnie Wescott—and walk through buildings that I only saw in books before.”

2004
Bevin Bering (Dubrowksi), who was a Visual Arts minor, continues to be the executive director of the Houston Center for Photography, as well as the editor of Spot and the director of the Houston Center for the decorative arts in Miami Beach, which is affiliated with Florida Interna- tional University. His job is funded by a Mellon Foundation grant to the Wolfsonian, the museum and research center devoted to modern architecture, design, and the decorative arts in Miami Beach, which is affiliated with Florida Interna- tional University. His job is funded by a Mellon Foundation grant to the Wolf- somian. He also stays busy giving papers based on his dissertation research.

2005
Peter Citrincino, who completed a double major with History (BAMS degree) and also was an Architectural Studies minor, finished his degree in the History of Art (dissertation: “Art Nouveau Architecture in Nancy, France”) at the University of Pennsylvania in December 2011. He has just taken a three-year position as the academic programs manager at the Wolf- somian, the museum and research center devoted to modern architecture, design, and the decorative arts in Miami Beach, which is affiliated with Florida Interna- tional University. His job is funded by a Mellon Foundation grant to the Wolf- somian. He also stays busy giving papers based on his dissertation research.

Kylie Quave graduated from Southern Methodist University with a PhD in Anthropology (with a focus on Archaeology). She is co-directing an excavation project in Quezco, Peru, and is currently an adjunct lecturer of Anthropology at Southern Methodist University. She writes: “I am really loving the teaching! She will be a visiting professor of Anthropology for three semesters at Beloit College in Wisconsin starting in January 2013.

2006
Bennett Hilley, who completed a double major with Spanish, received a master’s of urban planning from the University of Pennsylvania in 2011 and is currently a Presidential Management Fellow in the US Department of Housing and Urban Develop- ment through 2013.

2007
Shari Kathani, who was an Art History/ History joint major, is working in the furni- ture department at Christie’s in London.

Jessica Kreps is the associate sales director at Lehmann Maupin Gallery in New York City.

2008
Amelia Langer, who was an Art History/ History joint major, received her MA in Art History from the Institute of Fine Arts in New York City, focusing on 20th-century Latin American art. She is now living in Denver and is the curatorial projects coordinator for Platform 5280, Biennial of the Americas.

Alexia Rostov completed her MA in Art History at University of Texas and wrote a thesis on issues of narration in the woodcuts of a 15th-century German artist. She is currently living in Portland, Oregon, teaching Tai Chi, and creating woodblock prints to sell.

2009
Lauren Bernstein lives in Cincinnati, Ohio, where she is finishing up an MEd in curriculum and instruction: secondary education, with a focus on Social Studies. While she waits for a full-time position, she enjoys teaching an art history/studio arts course on weekends at a Hebrew School for high school students, focusing on Jewish Abstract Expressionists in New York City in the 1950s and 1960s.

Glennie Femiairy is pursuing a veterinary degree at Auburn University.

Kimberly Schrimsher, who was a French minor, recently completed an MA in Art History with a concentration in medi- eval Studies at the Courtauld Institute in London. She is currently working at the High Museum of Art as the special projects coordinator for Collections and Exhibitions.

2010
Desiree Gonzalez is employed in MoMA’s Education department under a Kress Art Museum Interpretation Fellowship, producing text, audio, and multimedia resources for the museum.

Nami Kim, who was a double major in Eco- nomics, completed her MA in the Fashion Studies program at Parsons New School of Design in May 2012 and is living in Chi- cago working for a vintage store while she figures out her next career step.

Chelsea Spencer, who was also an Archi- tectural Studies minor, is in the Advanced Studies Program at the Harvard University Graduate School of Design as a candidate for a Master in Design Studies degree. Her concentration area is history and philoso- phy of design.

Christina Bishop, who was an Art History/ Visual Arts joint major, is working at a daycare center, where she also painted a wall mural. She hopes to be an illustrator for a publishing house that makes educa- tional materials.

Dexter Hoffman, who was an Architectural Studies minor and Political Science major, is enrolled in Cornell Law School.

Andrew Sears is a recipient of one of Emory’s Charles Elias Shepard Scholar- ships “for a recent graduate entering an MA or PhD top-ranked program.” He is enrolled in the graduate division at Univer- sity of California–Berkeley, where he also was awarded a Mellon Fellowship that supports four years of funding, with a possible fifth.

2011
Kelly Gracia, who was an Art History/ Visual Arts joint major, has been busy as a medical assistant at a rural health clinic in Sumterville, Florida, and is interested in art therapy.

Annabel Keenan, who was a double major with Italian Studies, is currently living in Rome, Italy, and working as the supervisor and coordinator for the Curatorial Intern- ship Program at the Academy in Rome. She also works as the student affairs assistant at IES Abroad/Rome. This past summer, she was a curatorial intern writing catalogue entries for the Kress Collection at the Bellarmine Museum of Art in Fairfield, Connecticut.

Anda Lopazan, who was a French minor, is now enrolled at Boston University School of Law.

Melissa Mair, who was a double major with Ancient Mediterranean Studies, is currently in England working on an MA (with a scholarship) in History of Art (World Art Studies and Museology) at the University of East Anglia. She reports that in addition to her classes and research, she already has gone out for curry, had after- noon teas, and is involved in an ambassa- dorial capacity for the university and in art activities in the community.

Matthew McMurtry, who was an Anthro- pology major and an Art History minor, has been working in the Michigan First District as a Field Organizer for the Gary McDowell Campaign for Congress.

Anna Nelson-Daniel is working in Atlanta as an administrator in training for United Hospital/Medical Group.

Deborah Plotisky, who was an Art History/ Visual Arts joint major and a Media Stud- ies minor, is an assistant buyer at Macy’s in New York City and loving it.

Genna Scheuerell attended the Columbia Publishing Course at Columbia Univer- sity’s School of Journalism in summer 2012 and is now working in advertising at InStyle magazine.

Haley Snyder, who was an English major and Art History minor, is an assistant adverti- sing executive at BBDO, a world- wide advertising agency network. She is currently located in Minneapolis, happily defying the odds about studying the arts and being jobless.

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Flora Anthony received the Golnar Bosch travel award for 2012. “When the Gods of Egyptology and Orientalism Meet”—at the Southeastern College Art Conference at Meredith College, Durham, North Carolina, on October 20.

Jane Array received a fellowship to attend the Summer Program in Archaeology at the American University, for 2012–2013. She presented a paper at the 21st Annual Symposium on Etruscan Studies, April 2012.

Suzan Elevli gave three presentations: “The Defied Emperors and Trajan: Consolidating the Good and the Bad,” Memory Romanian Fellowship Colloquium, Austin, Texas, and “The Art of the breeze” at the Roman Imperial Past, Present, and New Responses, Fellows Colloquium, August 2012.

Devon Stewart traveled to France under the Golnar Bosch Travel Grant and presented “The Strength of Memory and the King: Symbols of Power in Modern Tunisia,” Institut national d’histoire de l’art, Paris, France, February 2012.

Jessica Gerschultz received the Gulnar Bosch Travel Assistance Grant and presented “The Strength of Chimu Culture under Inka Rule: Chimú-Inka Urups” at the Southeastern College Art Conference on October 18.

Rachel Feuk has been awarded a Faculty Research Fellowship at Ferris State for spring 2013 and fall 2013. The fellowship will provide extra time to work on a project that has developed from her dissertation research. The project is titled “A Walk through the Seasons: The Esquimalt Landscape Calendar and the Representation of Time in Imperial Rome,” and also give a paper at the annual meeting of the Archaeological Institute of America in January on aspects of this project.

Olga Vito has been appointed to the National Council on the Arts, the advisory body for the National Endowment for the Arts.
Art History Alumni Information Request

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

Name and graduation year

Address

Current educational/career status or other information, including memories of the department that you would like to share in 2013, our 48th year.

Please clip this form and mail it to Angie Brewer in the Department of Art History or email the information to angie.brewer@emory.edu.

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