Letter from the Chair
Greetings in this 50th year of Art History at Emory

After a 14-month sabbatical, largely spent in Chicago and The Netherlands, I’m pleased to be back at Emory, where my second three-year term as chair of the Art History Department has just begun. My colleagues and I are very grateful to Sarah McPhee, Winship Distinguished Research Professor Emerita, for her excellent stewardship of the department during academic year 2014–2015. Sarah will become departmental chair again in 2018, after my current term expires. In the meantime, she has resumed her duties as director of graduate studies. Sarah and I owe thanks to our friend and colleague Eric Varner, who agreed to serve as DGS while Sarah chaired the department.

I thought you might like to hear what I’ve been doing during my time away. First, a bit of background information. I was a Mellon-NEH Fellow at the Newberry Library from July 1, 2014, to June 30, 2015, then a Brill Fellow at the Scaliger Institute of Leiden University from July 1, 2015, until the end of August. During the last academic year, I simultaneously held the Franqui Chair at the Catholic Universities of Leuven and Louvain-la-Neuve in Belgium (the former is a Flemish-language institution; the latter is its Francophone counterpart). Founded in 1887, the Newberry Library is one of the world’s great repositories of early modern books and manuscripts (15th through 18th centuries), and its Center for Renaissance Studies is world-renowned.

The Scaliger Institute, named after Joseph Justus Scaliger, professor of classical history and ancient languages at Leiden University between 1593 and 1609, was established to facilitate scholarship on early modern art and culture in Europe, Asia, and the Middle East. The Franqui Chair, funded by Franqui Foundation, is awarded to one professor annually at each of the major Belgian universities. I considered myself lucky to have been granted a joint appointment at the Katholieke Universiteit Leuven and the Université Catholique Louvain-la-Neuve.

So what was I up to? At the Newberry Library, I wrote several chapters of a book-length monograph on the Flemish Jesuit apologist, preacher, pedagogue, and emblemator Jan David, SJ (1545–1613). Many of David’s publications center on printed images, generally designed and engraved under his guidance by members of Philip Galle’s Antwerp workshop, most notably Philip’s sons, Theodore (1570/71–1633) and Cornelis I (1576–1650). David, who ministered mainly within the Jesuit Belgian Province, authored numerous anti-Lutheran, –Mennonite, and –Calvinist tracts and treatises, and he also composed four...
Letter from the Chair continued from page 1

of the order’s earliest and most innovative emblem book. (The emblem book, an early 17th-century invention, consists of a jointly visual and verbal apparatus: generally, a motto, a picture, and an epigrammatic commentary—in which the texts read the image, and, conversely, the image reads the texts.) Both genres of book at this time are often characterized by extensive reflections on what an image is and what sorts of moral and spiritual effects it can produce. Indeed, David’s thoughts about images, expressed both verbally and pictorially, are so cogent and consistent, as well as subtly inflected, that they deserve to be treated, in my view, as an overarching image theory. My book, titled Image Veridaica: The Visual Form, Function, and Argument of Joannes David, ‘s Latin Emblem Books, examines David’s understanding of the form, function, and meaning of the visual image, asking how he explored its potentialities as an instrument of self-knowledge and soul formation.

Emory University’s Department of Special Collections preserves almost all of Jan David’s apologetic works in Dutch. I spent two months in Leiden researching what he has to say about images in these Dutch-language publications, which provide important companions to the image theory set forth in his emblem books.

As Franchi quasi, I gave a piec[e] of publis[hing] on David’s image theory and on related topics to audiences consisting of faculty, graduate students, and undergraduates. The lectures also were open to the general public. The post-lecture discussions, conducted in French, Flemish, and English, were very helpful to me. I’m especially grateful to the members of GEMCA (Group for Early Modern Cultural Analysis) for their many insights and close attention to my work.

So, 14 happy, memorable, revivifying months that will animate me. I’m especially grateful to the members of GEMCA (Group for Early Modern Cultural Analysis) for their many insights and close attention to my work.

I had always been interested in design and various creative fields, but I didn’t find my true passion until the Understanding Architecture Program. I realized my sophomore year that architecture was my calling. I was encouraged to attend the Career Discovery program and the minor facilitated getting the right education, so I’m grateful.
B-Side Modernism: Turning Over a New Leaf

While the last 50 years of literary scholarship on modernism have resulted in some vital realignments of the canon, expanding and challenging earlier visions of what modernism is and should be, Emory’s Raymond Danowski Poetry Library presented a very specific kind of opportunity and challenge. Danowski’s synoptic ambition—to collect literally all poetry in English published in the 20th century, including the independent journals, short-run chapbooks, and broadsides that gave Modernism its distinctive energy—gathers the many materials out of which our accounts of the century have been made, but offers them without the influence of a shaping hand. We see in the shapesness of “everything” a provocation to investigate the divergences between canonical accounts of Modernism, and to ask, what else might Modernism have been?

The many moving parts of the B-Side Modernism project were geared toward two primary objectives: (1) increasing visibility and access to the Danowski, what is probably the single largest collection of 20th-century poetry in English; and (2) deepening our knowledge of Modernist literary production through the study of previously underexplored works available in the collection.

With these aims in mind, B-Side Modernism involved a number of building blocks to complete the whole: a fellowship competition to identify poets and scholars well-suited to explore the Danowski collection, a special issue of monsite.org to feature essays by the fellows on their work in the archive; an online exhibit to accompany the special issue; a conference gathering original work by the fellows, as well as new considerations of the collection and the fellows’ findings by established scholars and poets. In the end, the participation of two distinguished scholars of modern and contemporary American literature, who volunteered to be readers and judges for a fellowship competition to visit the Danowski Library. We also began working with MARBL librarians and Danowski curator Kevin Young on the B-Side exhibition, which was on view from January through March 2015. The B-Side conference, held in January, consisted of four panels over two days, along with two public seminar sessions to allow for open discussion and question and answer. Participants included the four monsite.org fellows, along with Virginia Jackson (University of California, Irvine), Joshua Kopstein (Brinon University), Michael Chafe (Case Western Reserve University), Evan Shoket (Rutgers University), Dorothy Wang (Williams College), Oren Izenberg (University of California, Irvine), Walter Benn Michaels (University of Illinois, Chicago), Seth Perlow (Oklahoma State University), and Michael Robbins (Montclair State University).

Young, also Atticus Haygood Professor of English and Creative Writing at Emory, organized a reading by local poets in conjunction with the conference.

Fifth Lovis Corinth Colloquium: Pictures and Love

The 23 participants included specialists of European, Islamic, and Asian art: Henry Luttikhuizen (Calvin College), Hoshaw Lu (Linden University), Edward Wouk (University of Manchester), Eila Stronsk (Utrecht University), Joshua Mostow (University of British Columbia), Margit Thutner (University of East Anglia), Wiete de Boer (Miami University), Joseph Chorpenning (St. Joseph’s University), Jonathan Unglaub (Brandeis University), Ursula Hartinger, Lisa Rosenfeld (University of Illinois, Urbana-Champaign), M. A. (Thia) Westein (University of Amsterdam), Dawn Odell, (Leeds & Clark University), Joost van der Awer (Royal Museum of Fine Arts, Brussels), Stephanie Dickey (Queen’s University), H. Perry Chapman (University of Delaware), Natasha Seaman (Rhode Island College), Kishwar Rizvi (Yale University), and H. Rodney Nevitt Jr. (University of Houston). Convened October 29–31 in the Reception Hall of the Michael C. Carlos Museum, the colloquium was well attended, with every paper followed by spirited discussion. The conference conveners will edit the revised papers for publication by Brill Press in the series Intersections: Interdisciplinary Studies in Modern Culture.
Investigations Conducted in the Sanctuary of the Great Gods on Samothrace, 2015

This summer was a year of transitions for us on Samothrace. After decades under the direction of the 19th Ephorate of Prehistoric and Classical Antiquities, Komotini, we have moved to the newly formed Evros Ephoria of Antiquities based in Alexandroupolis. Our colleague of more than 30 years, Dimitris Matsas, has retired, but fortunately he will stay on to complete the museum renovation. The museum’s closure for renovation allowed for a very fine temporary exhibition of Samothranacian antiquities, Samothrace: the Mysteries of the Great Gods, at the Acropolis Museum in Athens, which opened in June and will remain on display until December 2015. A second Samothracian exhibition, The Winged Victory of Samothrace: Rediscovering a Masterpiece, was displayed at the Louvre in the spring of 2015, in conjunction with the rennovation of the cleaned Nike. In both exhibitions, our animations of the 3-D-reconstructed Sanctuary were on display.

With the museum closed, we focused our work on field projects within the sanctuary (photo above right). Under the guidance of geologist William Szé (Environmental Sciences), we completed color coding the plan of each building according to its lithic materials, with Joanna Mundy (Art History, Laney Graduate School) supervising the production of the plans (below left). With the support of the Wiener Foundation, we brought a team of geomorphologists (right) to examine the terrain model (below right). Ashley Eckhardt (Art History, Laney Graduate School) took high-resolution aerial photographs of the seasonal torrents that run through the Sanctuary. Michael Page (Environmental Sciences) took high-resolution aerial photographs of the riverbeds and Hieron for our 3-D model, while Abi Green (Emory College of Arts and Sciences) and Ellie Studdard (Emory College) to survey the monuments surrounding the Nike (Western Hill), supported by the National Endowment for the Humanities, and in partnership with the Université de Bordeaux to explore Thasos, Samothrace, and architectural networks of the northern Aegean, supported by the Partnership University Fund. Support from the National Geographic Society will allow us to make key improvements to our 3-D digital model, with its animations following the passage of the pilgrim.

With thanks to our 2014–2015 sponsors:

- Malcolm Hewett Wiener Foundation
- National Geographic Society
- Nicholas Pizzaro
- James R. McCredie
- Emory College of Arts and Sciences
- Laney Graduate School
- Office of the Provost
- Michael C. Carlos Museum

Carlos Museum Receives Gift of ‘Lyman Madonna’

On January 9, 2015, Sophia Lyman, the youngest of the six children of Tom and Mollie Lyman, called Elizabeth Pastan about a medieval sculpture in their Chicago home that she wished to donate to the Carlos Museum. The Lyman family’s collective memory is that this work of art was in their Chicago home in the late 1950s, and that it is French, dating to the early 13th century.

The immediate provenance of the Lyman family piece offers clues to its medieval context. Tom and Mollie Lyman were founding members of the arts programs at Emory and traveled frequently to France. Mollie was a beloved member of the visual arts faculty, while Tom was an eminent and widely admired medieval art historian, who tragically passed away more than 20 years ago at age 65. Given the significant ties between the family and Emory, it is a gift that the Michael C. Carlos Museum was delighted to accept, despite the fact that the museum does not focus on collecting medieval art. Catherine Howett Smith, the Carlos Museum associate director who grew up with the Lyman children, recalled her response when Pastan contacted her. “This is so exciting! It would be wonderful to have a piece,” she said.

Indeed, Emory is lucky to have the Lyman Madonna. Such statues came to occupy a central niche in the medieval imaginary of the 11th-14th centuries. Even in its fragmentary state, the Lyman Madonna still intrigues. The devotional and intercessory role of sculpture is well attested, as the tale of the statue of the Virgin that came alive in response to the earnest pleas of the cleric Theophilus. The Virgin then retrieved his soul from the Faustian bargain, before returning to the altar where her simulacrum awaited, ready to guide the prayers of the next penitent.

The condition of the fragile, approximately 3-foot-high sculpture also offers opportunities for further study. Surviving medieval sculpture in wood is relatively rare, and this one has traces of polychromy that hint at its original condition. To date, Pastan’s graduate seminar on Medieval Materiality has been able to view the work with Carlos conservator Renée Stein, and it may well become the focus of a Mellon Foundation Fellowship in Object-Centered Research.

Both Chase and Daniel’s (photo, top right) interest in architecture was spurred early on in their Emory careers by professor Judy Rohrer.

Julianne Cheng (Art History, Laney Graduate School) and Hannah Snuggs (SC) made considerable headway in identifying the 2,400 blocks belonging to the Stoai, which will be the principle focus of next year’s field season.

The groundwork laid this season will be of great value as we embark on two major projects in 2016: the publication of the monuments surrounding the Nike (Western Hill), supported by the National Endowment for the Humanities, and in partnership with the Université de Bordeaux to explore Thasos, Samothrace, and architectural networks of the northern Aegean, supported by the
Class Examines What Goes into Making Art

Foundations in Art Practices is a two-course sequence that provides a corollary “hands on” experience that complements the two survey courses offered by the Art History Department. Developed over the last two years, ARTHIST 112—the developments from the later Renaissance through the present. Professors Linda Armstrong and Kerry Moore, both practicing artists, draw from their own experience as well as from extensive research to provide undergraduate art history majors and minors with insight into the materials and skills.” As students gain observational skills, they often begin to see their world differently, and are then capable of thinking about it differently. Students are encouraged at the beginning level to integrate seeing and thinking, and learn as they advance how perceptual tools can function as instruments of analysis and expression. As another student put it, “We travel through time and paint/draw like cavemen and medieval painters...”

By participating in material making, we develop a craftsmanship mindset and are able to look at artwork from the creator’s point of view.”

Early Modern Romans ‘Spared and Parried’ Using Book Text and Images as Weapons

Evelyn Lincoln, professor of art and architectural history and Italian studies at Brown University, visited the department on February 19 and 20, 2015, to deliver the second Art History Endowed Lecture of the academic year. Her lecture, “Publication Anxiety in Early Modern Rome,” traced the genealogies of a range of specific printed images to show the ways that composition, quotation, and allusion functioned well beyond the accompanying text of the printed book. In Lincoln’s lively account of 16th-century Roman book publishing, authors and publishers sparred and parried, with printed illustrations and assaulted addenda as their weapons. The lecture coincided with the publication of Lincoln’s new book, Brilli...
Yearlong Academic Visit a Time of Pleasant Memories

Jian Li

Time passes so quickly. I still remember my arrival just one year ago as visiting scholar to the Emory Art History department. Now that I’ve returned home to Nanjing, China, I feel quite nostalgic about my time at Emory.

As a teacher at the Art Institute of Nanjing University, I was honored to meet Professor Walter Melion two years ago during his lecture tour of Nanjing and Hangzhou. His lectures left a deep impression on us. And, of course, I’m grateful to him for the invitation to visit Emory. Visiting the department was great in so many ways. Along with Professor Melion, Professors Sarah McPhee and Todd Cronan, and departmental administrators Lisa Holmes and Kathleen Carroll made every effort to offer assistance and help me acclimatize to a new place and culture. Professor McPhee and Ms. Holmes attempted to facilitate my various research projects, and they helped me to solve practical problems as well.

My research focuses on contemporary art theory and aesthetics from the vantage point of cultural studies. During my visit, I worked specifically on recent adaptations of Chinese literary classics from text to image and more generally on how this process of adaptation relates to larger processes of social transformation. In addition to completing this research project, I also met many scholars whose expertise in various fields ultimately proved pertinent to my own work, sometimes in ways I hadn’t foreseen or even expected. I also learned a lot about local conditions and customs in the United States, and experienced many aspects of American culture firsthand. In particular, I found the friendly enthusiasm of the American people very compelling. Both at home in Atlanta and at work in the department, I really harvested a lot this year.

The year brought home to me the benefits of mutual cooperation between our two departments. I sincerely hope we can cooperate even more closely over the next few years. Here in Nanjing, I look forward to welcoming future visiting scholars and students from the Emory Art History department.

Senufo: Art and Identity in West Africa Exhibition
Travels from Cleveland to St. Louis and Montpellier

Susan Gagliardi

The Cleveland Museum of Art (CMA) celebrated the opening of Senufo: Art and Identity in West Africa at the museum on February 22, 2015. The international loan exhibition of more than 150 objects traveled to the Saint Louis Art Museum in June 2015 and opened at the Musée Fabre in Montpellier, France, in November. “With their one-two punch of physical beauty and formal power, the carved wooden figures, helmets, and masks energizing the [CMA’s] exhibition will knock you out, even though you won’t know exactly what hit you,” Lee Rosenbaum wrote in the Wall Street Journal.

The exhibition reflects a three-year collaboration between CMA Curator of African Art Constantine Petridis and Assistant Professor of Art History Susan Elizabeth Gagliardi. Gagliardi served as curatorial adviser to the project and wrote Senufo Unbound: Dynamics of Art and Identity in West Africa (2015), the book published in conjunction with the show. Petridis created the object checklist and conceived of an exhibition based on Gagliardi’s thesis.

The book and exhibition draw on materials from the late 19th century to the present, including previously unpublished letters, photographs, and objects. In Senufo Unbound, Gagliardi traces the emergence of the term Senufo in reports of French officials in the late 19th century, when the French government seized cities and captured local political rivals as part of its colonization efforts in the region. She explores a mid-20th-century convergence of French Catholic missionaries, a Swiss art dealer, and an iconoclastic movement in northern Côte d’Ivoire that coincided with an exodus of iconic objects from Africa to Europe and North America. She also examines the presence and absence in communities identified as Senufo (poro), an institution at the core of certain constructions of Senufo identity and a great patron for the arts.

Gagliardi’s book and the exhibition move beyond attribution of the arts to distinct cultural or ethnic groups and offer expanded views of arts and identities within a dynamic region. Both also insist that understanding of any work cannot rely on generic descriptions of types but rather requires information about specific contexts of production, use, and circulation. At an April 2015 colloquium that Petridis and Gagliardi convened at the CMA, prominent Africanist art historians, graduate students, and under-graduate students met to discuss the thesis of Senufo Unbound, its application to museum display, and its broader implications for the field of African art history.

Petridis and Gagliardi continue to collaborate. They are developing Mapping Senufo, a digital publication currently sponsored by the Emory Center for Digital Scholarship. In July 2015, they accepted invitations to join a team of experts who will develop an online catalogue of objects in the collections of the Musée des Civilisations, Côte d’Ivoire’s national museum in Abidjan.
Mellon Fellowship Projects on Wynn Bullock and Johanna Grawunder

Catherine Barth, PhD candidate

With this project, I was asked also to consider the current state of the piece, which had some small flaws, including cracks in the Perspex and accretions on the mirror. I traveled to San Francisco to meet with the artist and speak with her about Specchio d’Italia. We spoke about the piece I was researching and how it represents fundamental elements of her design philosophy. This interview, along with my notes about the piece, has been made available to the High for use by curators and future researchers.

After completing these two projects for the 2014 Fellowship in Object-Centered Curatorial Research, I was inspired to continue research on Bullock, thinking about not only his Color Light Abstractions but his entire body of work. I also wanted to look into the work of photographers with whom Bullock had studied or communicated. I expressed this interest to Brett Abbott at the High, noting that continued research on their vast collections of American photography would be relevant for my dissertation. In June 2015, I learned that I had been awarded a Predoctoral Gradu ate Research Fellowship at the High to continue this research. The one-year fellowship extends from September 2015 to 2016. I will complete research travel and have funds to bring photographers and conservators to the museum to examine prints from its collection. In addition, the museum is organizing a Friends of Photography talk around my project, where I will present my research to the group’s Atlanta members. The fellowship opportunity that will have an invaluable impact on my dissertation research, and I look forward to the year ahead.

William Wetmore Story’s Medea Meditating the Death of Her Children in the High Museum

Kira Kathaleen Jones, PhD Candidate

A s one of the 2014 Mellon Graduate Curatorial Fellows in object-based research at the High Museum of Art, I was privileged to work on two fascinating projects with the curators, conservators, and staff at the High as well as Emory’s own Renee Stein. The first of these projects, under the direction of the High’s American Art Curator Stephanie Heyde, focused on the marble sculptures of 19th-century artist William Wetmore Story. Story was active in Rome from the 1850s until his death in 1896, by which point he had established himself as one of the foremost artists, scholars, and men of letters among the expatriate community in Rome.

Story was fascinated by the ancient world and devoted much of his ideal sculpture to powerful women of Greek and Roman mythology. I chose Story’s 1856 Hero Searching for Leander and 1864 Medea Meditating on the Death of Her Children as my primary research projects, since they respectively represent both the innovative research projects, since they respectively represent both the ancient works by which he was inspired.

With research trips to the museums of Washington, D.C., Rome, and London as well as the Story family paper collection at the Harry Ransom Center in Austin, TX, that I was able to prove that Story was more involved in the Roman archaeological scene than anyone had suspected, and that he referenced a number of prominent works in both Hero and Medea. He was not merely copying ancient masterpieces, however. Hero references Musaeus, Ovid, and Marlowe as well as the Juno Ludovisi and Algardi’s Torchbearer from the Palazzo Altemps in Rome. It is ultimately a creative, original work that engages the viewer on multiple levels.

My second project, in partnership with the High’s curatorial department, focused on the High’s collection of African Art. Carol Thompson, went back approximately 1,500 years to the Nok region of Nigeria. At the time of my fellowship, the High received a gift that had been identified as a Nok terra-cotta statue. Unfortunately, the statue had no record of archaeological provenance, and as the art market is flooded with counterfeit Nok pieces, Dr. Thompson and I resolved to figure out once and for all whether the High’s piece was authentic. Under the expert direction of the AAC’s Michelle Savant and Renee Stein, we first undertook a physical examination of the statue with the aid of a black light and determined that there were no overtly suspicious repairs or modern adhesives. With the gracious assistance of John Malko, a physicist at Grady...
STUDENT REPORT

Mellon Fellow Studies Acanthus Relief in Rome

Laura Somenzi, PhD candidate

Measuring the acanthus scroll in Rome

For my primary project at the High, a painting by Giovanni Francesco da Rimini, I needed to see a related painting housed in the Pinacoteca Comunale in Bologna. Unfortunately, a notice on the museum website informed me that several of the galleries were closed. In a bit of a panic, I contacted the director, Franco Faranda, who set a date for Dr. Campbell and me to visit. When we arrived at the museum, his secretary led us inside but apologized that Dr. Faranda had just stepped out and was not answering his phone. The lights were off and the AC was down. It did not seem promising. We did not have to wait long, however, and when Dr. Faranda arrived, he graciously guided us through the semi-illuminated galleries, past glorious works by Parmigianino, Carracci, and Vittore da Bologna. We spent several hours taking in scrumptious details (a snapped string on an angel’s lute in a painting by Il Francia) and were in high spirits by the time we were back outside, walking down via Zamboni (probably in the wrong direction). The next few months of the summer took me to Germany and France, where I saw panels by Giovanni Franceschi in a private collection, the Louvre, and the Tézé museum in Le Mans.

For my second project, I worked with the coordinator of the collection at the Museo del Tempio della Vittoria, Verónica Perusina, to examine firsthand several portraits of women sculpted in 17th-century Rome. Although the majority of these portraits remain in their original context in funerary chapels and on the walls of Roman churches, three busts are now held in US museums. I began my research with the study of portraits of Anna Colonna Barberini at the Albright-Knox Art Gallery in Buffalo, Leda Deti Aldobrandini at the Metropolitan Museum of New York City, and Maria Cerri Capranica at the J. Paul Getty Museum in Los Angeles. Currently, I am living in Rome to visit approximately two hundred 17th-century churches that remain open and accessible to the public. My goal is to compile a catalog of sculpted funerary portraits of women in Baroque Rome—at present the catalog includes 48 busts of 44 individual women.

My dissertation analyzes the conventions used to portray women according to their position in society. The women in my study were princesses, queens, mothers of popes, members of Roman church monasteries, bankers’ wives, and nuns, and the representational style of their portraits is tied to their social standing. Portraits of women who died young, for example, having borne few or no children, were often idealized and emphasized their family’s wealth but purposely de-emphasize the expression of their individual character. The portrait of Maria Cerri depicts the youthful beauty of a woman who died at age 25, leaving in her dress behind. Her luxurious costume makes apparent her family’s affluence; she wears a rich lace collar over a sumptuous brocade gown complemented by a large cameo suspended from a jeweled necklace and an elaborate string of beads wrapped around her sash. Whereas a wife’s personality and individual actions were often overshadowed by those of her husband, widows were accorded more financial and personal independence and thus left traces of their lives and actions in archives as well as artistic commissions. Portraits of widows often convey their unique personalities. Take the case of Felice Zacchia Rondinini, who had nine children, became the head of her family after her husband’s death, and was appointed by Alexander VII as translator for Queen Christina of Sweden. Her plain widow’s weeds direct the viewer’s gaze to her face. Her sagging skin and wrinkles attest to her venerable age, and her penetrating gaze suggests that she is both intelligent and discerning. The Roman archives provide essential data that can be analyzed to the form and function of women’s portraits. Wills and testamentary documents reveal how women wanted their dowries and estates to be distributed, who their children were and the order of their births, where they wished their funerary chapels to be situated and how they were to be decorated. With the help of such documents, I hope to correlate funerary portraits with the circumstances of their subjects’ lives and deaths, showing how and why women wished to be commemorated in the ways they were. For instance, the inventory of Felice’s house, taken at her death, reveals that the majority of the artwork in the family palace was displayed not in her rooms, but in the rooms of her son, Cardinal Rondinini. Only three paintings hung in her suite—Christ Bearing the Cross, Christ the Man of Sorrows, and the Madonna of the Immaculate Conception with Saints Rosco and Sebastian—and this relatively sparse selection accords with the simplicity and piety evident in her portrait.

Ultimately, I am committed to the historical recovery of women’s lives as revealed in their sculpted portraits. Admission to Roman churches is free; traveling to and living in Rome is not. I am therefore very grateful for the research support of the Abrams Family Foundation and the Art History department.
John Howett Fellowship Recipient Reports on Her Visit to the United Arab Emirates

Amina Sarah Khan 16C

Three years ago I enrolled in a 300-level seminar on Islamic Art with Dr. Amanda Rogers in the Art History department. When I entered the course, I had no knowledge of Islamic art and absolutely no conception of the art being made in the Islamic world today. Throughout the semester, I became intrigued by contemporary art coming out of the Middle East and North Africa, and the ways such art comments on the political, social, and economic history of these regions. This course, in many ways, defined my academic trajectory at Emory. Through the John Howett Fellowship for Advanced Study in Art History, I was able to travel to the United Arab Emirates and Qatar to see firsthand what Middle Eastern and North African artists are creating now and to access primary sources that will aid me as I begin to research themes of exile and displacement in contemporary Islamic art.

While in the United Arab Emirates, I visited many of the major galleries that have been established in Dubai over the last decade. The art scene in the city is very young and still growing. The spaces ranged from highly corporate galleries in the Dubai International Finance Center, which showed regional art alongside works by Damien Hurst and Jeff Koons, to less formal galleries in Dubai’s historic district, Bastakiya, where art is arranged in courtyards built between building and maintaining world class museums and galleries, allowed me to see the best of Middle Eastern contemporary art alongside classical treasures, creating a context for understanding Middle Eastern art that is simply unachievable anywhere else. Visiting the Middle East provided me with invaluable insights into the diverse, nuanced production of contemporary art. Dubai, for example, is a place where 92 percent of the population consists of expatriates and migrant workers—people who have left their homes, some by choice, some by force of external circumstances. With the help of the John Howett Fellowship for Advanced Study in Art History, I was able to explore how displacement is represented in much contemporary art of the region. This will be the topic of the honors thesis I plan to write during my senior year at Emory. I am very grateful to Lawrence and Laura Regan for sponsoring this incredible experience.

Jean Campbell Uses Howett Travel Fund to Take Students to Met

Last year, the Howett Travel Fund was expended in a day trip to the Metropolitan Museum of Art in New York for students in Jean Campbell’s senior seminar, Painted Chambers. The main destination was the reconstructed 15th-century studiolo (little study) from the Montefeltro palace in Gubbins, with its elaborate wood inlay decorations. Being in a Renaissance chamber, even one transplanted to the middle of New York, allowed students to understand the ways in which the Decorations of Domestic spaces were orchestrated to shape and entertain their inhabitants, sometimes in surprising ways. The caged pagan tucked away inside a cabinet—all meticulously rendered in perspective—was a real show stopper. Beyond exploring the imaginations of the Gubbio studiolo and visiting a similarly absorbing frescoed chamber from an ancient Roman Villa at Boscoreale, the seminar members took advantage of the day at the Met to view the riches in the Egyptian galleries and to remember their course work on emigration in their art, it was illuminating to hear their thoughts on exile and displacement. Many local artists, as they pointed out, leave the Middle East to study art in the United States or Europe, and rarely return to their country of origin.

On one of my last days I made a short day trip to Doha, Qatar, to contextualize what I had learned about contemporary Islamic art by viewing that country’s celebrated collection of traditional Islamic art. I visited the Museum of Islamic Art as well as several of the galleries and public art works supported by the government in its efforts to maintain traditional cultural forms. Just as contemporary Middle Eastern art represents a diversity of experiences, so too do the traditional works exhibited in the Museum of Islamic Art, designed by I. M. Pei to draw on both classical and contemporary models. Works of public art distributed throughout the city of Doha and its environs make it an unbelievable destination for a daylong art tour. In Qatar, the dedication to building and maintaining world class museums and galleries, allowed me to see the best of Middle Eastern contemporary art alongside classical treasures, creating a context for understanding Middle Eastern art that is simply unachievable anywhere else.

Viewing Rogier van der Weyden’s Newly Restored Escorial Crucifixion

Elliott Wise, PhD candidate

I was able to present work from my dissertation at the Renaissance Society of America in Berlin this spring and then attend a landmark exhibition at the Prado Museum in Madrid, thanks to Personal Development Support research money from the Laney Graduate School and support from the Tom Lyman Fund for Graduate Research and Travel and the Altmann Family Foundation Fellowship. Rogier van der Weyden and the Kingdoms of the Iberian Peninsula featured two of the four paintings I am studying in my dissertation: Rogier’s Escorial Crucifixion and the Minifiores Triptych of the Virgin.

The Carthusian provenance of the Crucifixion, its typological references to the Old Testament tabernacle, and its reverberations with the writings of Jan van Ruuswoude are particularly important to my argument regarding early Netherlandish painting to Middle Dutch mysticism. This monumental panel had been under restoration for three years, and it was a remarkable experience to see it without the paint loss and terrible damage that has so often sidelined this important painting to the margins of scholarly discourse. As much of my dissertation depends on close visual analysis, it was critical for me to spend a good deal of time standing in front of the newly refurbished Crucifixion taking notes.

While examining the Minifiores Triptych of the Virgin, I was reminded again how important it is to study art objects in person. The Minifiores Triptych is in excellent condition and has been reproduced countless times in publications. Even so, carefully inspecting this painting brought many crucial details to my attention that I had not noticed before. In addition to hosting these two works, Rogier on loan, the Prado Museum has Robert Campin’s Marriage of the Virgin in its permanent collection. This panel will be the subject of a presentation I am scheduled to give next spring at the Renaissance Society of America. I was grateful for the opportunity to study it again.
Assistant Works on Paper Curator at the Michael C. Carlos Museum Describes Recent Exhibitions

Andi McKenzie, PhD Candidate

Consisting of almost five thousand works of art, the Works on Paper collection is one of the Michael C. Carlos Museum’s largest. It is particularly strong in 16th- through 18th-century European drawings, old master prints, 19th-century photographs, American regionalist prints, and contemporary works of art. What follows is a summary of past and future Works on Paper projects, reflecting the varied nature of the collection and the exciting avenues for research it holds.

In 2014 Emory partnered with the Georgia Council for the Humanities and the Atlanta Symphony Orchestra to present a number of programs exploring the theme of “creation.” The Works on Paper gallery housed two exhibitions exploring the theme: *God Spoke the Earth: Stories of Genesis in Prints and Drawings* and *Creating Matter: Prints by Mildred Thompson*. I worked with Mellon intern and fellow art history graduate student Graham Lea on *God Spoke the Earth*. The exhibition focused on the enduring narratives of the book of Genesis and highlighted the breadth of the collection. Drawn from the permanent collections of the Carlos Museum, Pitts Theology Library, and the Stuart A. Rose Manuscript, Archive, and Rare Books Library, the exhibition included a 1493 edition of the Nuremberg Chronicle, Albrecht Dürer’s 1504 engraving, *Adam and Eve (The Fall of Man)*, a 17th-century German drawing of Jacob’s Ladder accompanied by poetic verse; and a 1940s series of watercolor illustrations created for Thomas Mann’s *Joseph and His Brothers*. Creating Matter explored African American artist Mildred Thompson’s interest in the cosmos and the creation of the world. Her work reflects a deep intellect, influenced by ancient stories, the Jungian collective unconscious, and contemporary scientific theories. A little-known and under studied artist until recently, Thompson is gaining recognition for, among other things, her vibrant and substantial body of work and her unorthodox intaglio methods.

The current exhibition, “The Waters and the Wild”: Alen MacWearney Photographs of Ireland, was made possible by two serene 2014 gifts. The exhibition includes two portfolios from the 1980s. One features photographs relating to the work of W. B. Yeats, while the other explores the insular world of Irish Travellers, a group similar but unrelated to the Roma of Eastern Europe. The exhibition also features several objects from MARBL’s Yeats collection, including correspondence between Yeats and his longtime unrequited love, the Irish nationalist and beauty Maud Gonne.

Projects scheduled for 2016 include Between the Sweet Water and the Sweat of Bees: An Exhibition of Works by Suzanne Wenger, curated by African Art Curator Amanda Hellman, and the Folger Shakespeare Library’s traveling exhibition First Folio! *The Book that Gave Us Shakespeare*. Also in 2016, the Carlos will host *Doorsway to an Enlightened World: The Tibetan Shrine from the Alice S. Kandall Collection*, during which Tibetan-born artist Gonkar Gyatso will discuss works exploring how traditional Tibetan Buddhist identity has evolved over time. A recent acquisitions show will be held in 2017, while a special exhibition titled *Through a Glass Darkly: Allegory and Faith in Netherlandish Prints 1500–1700*, curated by Walter Melion and James Clifton, will occupy the third floor galleries in 2018. Coincident with this exhibition, the Works on Paper gallery will feature *Journey of the Body: Images of Christ by Düer, Lucas, and Golzioz*. Since only a fraction of the Works on Paper collection can be exhibited each semester, the museum staff is working tirelessly to give the collection a stronger online presence. To this end, the Carlos applied for and received a grant from the Emory Center for Digital Scholarship (ECDS) to create a digital exhibition and catalogue space to house and access more than 150 prints and drawings by Belgian symbolist Félicien Rops. The comprehensive collection represents many facets of Rops’s oeuvre, from early work exploring his working-class sensibilities to satirical journalism, book frontispieces, and erotic art. It provides examples of his consistent experimentation with the printmaking medium and displays his mastery of a multitude of printmaking techniques. Emory undergraduate and Carlos intern Hannah Rose Blakeley is spearheading the curatorial efforts, which also will include a number of thematic essays relating to Rops’s work. This exciting project will pioneer web-based student exhibitions drawn from the Works on Paper collection, and we hope that it can serve as a model for other Carlos collections as well.

Spring Term Residency at Leiden University

Graham R. Lea, PhD candidate

One of the most fruitful experiences during my studies at Leiden was a class excursion to Paris with professors Caroline van Eck, Bram van Oostveldt, and Sigrid de Jong. We visited and discussed various sites and works covered throughout our seminar on 18th-century Paris, including *Théâtre de l’Odéon*, *Parc Monceau*, and *Hôtel de Salm*, among many others. A memorable stop was in front of the Louvre colonnade, where we read from Julien-David Le Roy’s iconographic experience in observing this magnifi cent architectural structure. It allowed the class to bear witness to his reflections in front of the monument he so compellingly evoked.

While much of my course work was grounded in the 18th century, I was able to build upon my interest in the 15th and 16th centuries by visiting many art collections in Northern Europe. If I wasn’t in the library at Leiden, chances are I was on a train headed somewhere in the Netherlands, Belgium, or France. Some of the meaningful collections I visited included the Rijksmuseum in Amsterdam; Museum Boijmans Van Beuningen in Rotterdam; the Mauritshuis in Den Haag; the Groninger Museum in Bruges; the Plantin-Moretus Museum, Mayer van den Bergh, and the Rockoxhuis in Antwerp; and Musée de Cluny in Paris.

Because the Leiden exchange program allowed me to establish contact and familiarity with a variety of research institutions as well as develop relationships with my European colleagues, my term has provided an excellent orientation from which to consider the future of my research interests and a prospective dissertation. My Leiden semester was a truly profound and invaluable experience, and I highly recommend the program to any student considering the opportunity.
Interning in the Objects Conservation Department at the Metropolitan Museum of Art

Sarah Lindberg 16C

This summer I had the opportunity to spend eight weeks in New York as a volunteer in the Objects Conservation Department at the Metropolitan Museum of Art. As a double major in art history and biology, I am always looking for connections between art and science. Renny Steinh's course in conservation introduced me to the field's fusion of chemistry and art history, prompting me to pursue a conservation-based internship.

At the Met, I assisted Ellen Howe with research on Kongot art from the present-day Democratic Republic of the Congo. Ellen's colleagues in the Scientific Research department have spent the past several years studying accumulative sculptures known as askis. They have worked to identify materials used to create these objects, focusing on a single askis in the museum's collection. I created a Zotero Art in the Context of Contemporary Religious Politics

and compiled a list matching Latin names of plant species with local names. My background in high-up proved useful as I helped to confirm identifications of some of the plants and products used in the museum.

In addition to my research, I worked with Beth Edelstein and other department interns on hands-on projects. We dedicated most of our time to investigation of two recently acquired Japanese sculptures of the Budōsatsu. We used microscopy and X-rays to study the sculptures' construction and to look for evidence of past repairs. X-ray fluorescence allowed us to identify elements present in the surfaces of these sculptures. After examination, we began consolidating the flaking lacquered surfaces.

We took several field trips over the summer to meet conservators working in different conditions. In Central Park, we met with the team responsible for responding to vandalism and maintaining the park's public sculpture. It was interesting to see conservation techniques applied on such a large scale. I also loved visiting the American Museum of Natural History's anthropological conservation lab and learning about the history of their collections, which are focused more on research than display.

The treatment decision conservators make impact viewers' perception of art objects, and I found the factors that can influence those decisions fascinating. My summer at the Met involved many shifts in perception, from applying scientific knowledge in research and treatments to performing condition checks that involve noticing every detail of an object. The experience was incredible, and I hope to pursue graduate work in this complex field.

Fulbright Scholar in Residence María Nebolsina

My name is Maria Nebolsina, and I am from Moscow, where I obtained my specialist degree in art history from Lomonosov Moscow State University. In 2012 before entering the program in postgraduate studies at Stroganov Moscow State Art and Industry Academy, I expect to receive my Candidate degree in contemporary religious congregations and their projects to the specific requirements of these congregations and orders? My graduate thesis for Lomonosov MSU, “Francois Bormini’s Art in the Context of Contemporary Religious Congregations,” I attempted to reveal the scope and complexity of these relations by analyzing two of his major works: the Convent of San Carlo alle Quattro Fontane and the Oratorio di Filippo Neri. I also examined the role of Roman religious politics during the later Counter-Reformation. Now I intend to broaden and deepen my research by studying other congregations and religious orders for which Bormmini worked or provided advice.

Art Major Elisa Silva 98C Found Studio Practice in Caracas

Elisa Silva graduated from Emory with a double major in chemistry and art history, along with an architectural studies minor. She graduated with Honors in Art History, with a thesis on the tomb of Tutankhamun in Egypt. Elisa was awarded Harvard’s prestigious Wheelwright Prize to research public space-making strategies in the slums of Latin American cities. This work formed the basis of an itinerant exhibition that has traveled from Caracas to Tokyo and Buenos Aires and is currently on view at Florida International University in Miami. A publication of this material by Actar Publishers is expected in 2016.

Public space making has been at the heart of Elisa’s practice, as evidenced in its prize-winning plan for the Ciudad Turística Puerto Encantado, a vacation complex on the Venezuelan coast. Here, a mixed-use urban model is combined with the sustainable design of public parks and waterways, along with ample, shaded walkways, which promote pedestrian and bicycle activity and communal gathering spaces with universal access. Perhaps Enlace’s best-known project so far has been the pavement design for the rehabilitation of the Bulevar de Sabana Grande in Caracas, one of the few pedestrian public spaces in the city. Following the cues of the previous degraded paving, and extending the project to include a new plaza in front of the parish church, Enlace sought to give clear order to this boulevard while reinforcing its place in the collective memory of the city. Using recycled pavement blocks made from the older pavement along with new ones of similar stone, the firm created a complex interwoven pattern shading from gray to black that since 2013 has given character and status to this enlivened public space (see photos).

“My first introduction to architecture was Dr. Rohrer’s course on Gaudi, Frank Lloyd Wright, and Le Corbusier. At that point I was a full-on architecture major, but after the course of the semester pretty much all of my interests shifted dramatically toward architecture and art history. Dr. Rohrer encouraged me to apply to Career Discovery at Harvard the summer before my senior year, and following on that I was completely convinced that I wanted to become an architect. Elisa wrote, “I could easily have become a chemist had I not been exposed to Dr. McPhee’s course on Baroque architecture, or Dr. Rohrins’ course on the Tomb of Tutankhamun, or Dr. Patan’s course on Islamic art and architecture—and had I not participated in the Architecture Club. I was good at chemistry and earned straight A’s in every course I took, something I cannot say for my record in art history, which proved far more challenging, and required a great deal more work. But it was clearly worth the effort. I am absolutely in love with my profession and feel blessed to be able to work in a developing country with all the opportunities to be involved in very challenging and relevant urban transformations. I am especially grateful to recall that it all started with Architectural Studies at Emory in the spring of 2006.”

Urban Design (Cadie 2012) and the Venezuelan National Biennial in 2014. In 2013 Elisa was awarded Harvard’s prestigious Wheelwright Prize to research public space-making strategies in the slums of Latin American cities. This work formed the basis of an itinerant exhibition that has traveled from Caracas to Tokyo and Buenos Aires and is currently on view at Florida International University in Miami. A publication of this material by Actar Publishers is expected in 2016.

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Elisa moved to Caracas, Venezuela, where she has a long family history, to found her own studio practice, Enlace Arquitectura (www.enlacearquitectura.net), with a focus on urban design, informal settlement improvement, participatory design processes, and environmentally responsible construction methods. The firm has since won several competitions and has received recognition for its projects from the Venezuelan Biennial in Architecture and Urban Design (Cadie 2012) and the Venezuelan National Biennial in 2014. In 2013 Elisa was awarded Harvard’s prestigious Wheelwright Prize to research public space-making strategies in the slums of Latin American cities. This work formed the basis of an itinerant exhibition that has traveled from Caracas to Tokyo and Buenos Aires and is currently on view at Florida International University in Miami. A publication of this material by Actar Publishers is expected in 2016.

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Enlace Arquitectura’s pavement design for the Bulevar Sabana Grande rehabilitation project, Caracas 2013

The project recycled some of the older pavement.

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Organized by the Smithsonian’s National Museum of African Art, African Cosmos: Stellar Art was the first major exhibition exploring the historical legacy of African cultural astronomy and its intersection with traditional and contemporary African art. The exhibition was on view at the Michael C. Carlos Museum from January 31–June 21, 2015, and included more than 80 works that consider how the sun, moon, stars, and celestial phenomena such as thunder and rainbows serve as sources of inspiration in the creation of African art. Creative in its methodology, African Cosmos tackled challenging questions and broadened the perspective of both the art and Africa. To explore further the breadth and complexity of the topic, a vast array of educational programming was developed by the Carlos, including AntiquiTÉAs, shows at Emory’s planetarium, an undergraduate research conference called “Negotiating Chronology and Geography in Museum Education,” and revealing secrets of light becomes a potential for enlightenment in works such as the Luba female figure with a quartz crystal embedded in its head. Like the moon, which reflects the light of the sun, the quartz in this figure does not produce light, but captures and reflects moonlight, offering communication with spirits of the dead and revealing secrets and memories.

Finally, South African artist Gavin Jantjes’ painting depicts three figures under a night sky, evoking the Khosans myth of a young maiden dancing upon a fire. She reached into it and threw burning coals into the night sky. Hot, glowing coals remained to form the stars and the ash that fell created a wide, shimmering pathway—the Milky Way.

Recent graduate Rachel Kreiter 15PhD was an invaluable contributor to the exhibition as an Andrew W. Mellon intern during summer 2014, curating the Egyptian solar section. Our collaboration has inspired a panel at the 2016 College Art Association Annual Conference called “Navigating Chronology and Geography in Museum Space: Africa and Egypt on Display.”

Linda Armstrong’s pedagogy currently focuses on research and development of new studio courses, from the establishment of a printmaking studio to mixing egg tempera paints and testing recipes for walnut ink for drawing. Armstrong attended the Southern Graphics Council’s Spatial Conference in 2015, where she was introduced to a spectrum of low-tech innovative printmaking techniques that are currently being adapted to the new Printmaking and Drawing courses. Collaborating with Kerry Moss on the Foundations in Art Practices courses has been primary. In preparation for FAP, Armstrong had the opportunity to work with a SRE research student in 2014. Her recent exhibitions include Gathering: Georgia Artists Selecting Georgia Artists at the Museum of Contemporary Art of Georgia in Atlanta (2013); Social and Politically Engaged Art, FITCHHR EXHIBIS at the Reesor Museum at the University of Toronto, ON (2014); and. Dry, Tempus Projects, in Tampa, FL (2014).

Jean Campbell spent the past year on a number of different projects, ongoing and new. She contributed an essay to the catalogue for the exhibition Ornament and Illusion: Carlo Crivelli of Venice, which opens in the fall of 2015 at the Isabella Stewart Gardner Museum in Boston. For the essay “Grace in the Making: Carlo Crivelli and the Techniques of Devotion” she took her museum collections in the United States and Europe and culminated in a March visit to Berlin, where she participated as both speaker and chair in the three-hour session dedicated to Crivelli at the annual meeting of the Renaissance Society of America. Earlier in the year, the joined a roundtable convened by Patricia Rubin at the Institute of Fine Arts in New York to consider the question of “Fieldwork.” She was also recently appointed to the advisory board for Dante Studies, the flag-ship journal of the Dante Society of America. Campbell’s supervision of two graduate students, Laura Somont and John White, has projects that they have undertaken for the Mellon Fellowship in Object-Centered Curatorial Research has occasioned several field trips. Their shared adventure in close looking has for set for a group visit to the National Gallery in Washington for the extraordinary exhibition of the work of the great Florentine Renaissance painter Piero di Cosimo and an exhaling day in Bologna tracking the extant and relatively humble works of local 15th-century painter of Madonnas, Giovanni Francesco da Rimini. Meanwhile, her ongoing research on the Veronese painter Pisanello and his techniques of invention took her to the splendid sites of his monumental paintings: the churches of Verona and the castle of the Gonzaga in Mantua. Undoubtedly, the big news of 2015 for Todd Cronan was the birth of his second son, Leo, in February. While the time couldn’t have been more perfect, Cronan chided a two-day Mellon-sponsored conference at the Los Angeles County Museum of Art on Photogra-phy and Philosophy in early March. In addition, he delivered talks on Veronese at Yale University, on Rodin and the户外 at the Saint Louis Art Museum, on intentionality at Yale University, on Rodchenko at the College Art Association and at the Los Angeles County Museum of Art, on the bozalek at the University of Toronto, and on Richard Neutra at the CMA and the Saint Louis Art Museum (SLAM) in February and September. In addition, she and her CMA colleague Confidentials presented the project at the CMA, SLAM, and Emory as well as at the Musée du quai Branly in Paris. With support from the Emory Center for Digital Scholarship, Gagliardi and Perrotta continue their collaboration through development of the digital publication Mapping Sacred. A dedicated team of undergraduates and research assistants has contributed significantly to the digital project. In addition, Gagliardi is working on several articles and a second book focused on the umbral and unseen dimensions of West African power associa-tions. The studies drew on 22 months of fieldwork she conducted in western Burkina Faso as well as museum-based and archival research in essay on Art History and a symposium devoted to the book published in 2013. Gagliardi published two entries in the Encyclopedia of Aesthetics, an essay on Max Ernst in the Getty Museum catalog Apocalypses 1914: Artists and the First World War and reviews in Art Bulletin, History of Photography, and Radical Philosophy. A highlight of the year was a keynote talk delivered at the Museum of Modern Art around the exhibition Mattis: Cut-Outs.

Susan Elizabeth Gagliardi welcomed the February 2015 publication of Semono Unbound: Dynamics of Art and Identity in West Africa and the publication of the book’s French translation in September. The Cleveland Museum of Art (CMA) and 5 Continents Editions published the English and French versions of the book in conjunc-tion with the CMAs major international loan exhibition Semono: Art and Identity in West Africa. Gagliardi delivered related lectures at the CMA and the Saint Louis Art Museum (SLAM) in February and September. In addition, she and her CMA colleague Confidentials presented the project at the CMA, SLAM, and Emory as well as at the Musée du quai Branly in Paris. With support from the Emory Center for Digital Scholarship, Gagliardi and Perrotta continue their collaboration through development of the digital publication Mapping Sacred. A dedicated team of undergraduates and research assistants has contributed significantly to the digital project. In addition, Gagliardi is working on several articles and a second book focused on the umbral and unseen dimensions of West African power associa-tions. The studies drew on 22 months of fieldwork she conducted in western Burkina Faso as well as museum-based and archival research in essay on Art History and a symposium devoted to the book published in 2013. Gagliardi published two entries in the Encyclopedia of Aesthetics, an essay on Max Ernst in the Getty Museum catalog Apocalypses 1914: Artists and the First World War and reviews in Art Bulletin, History of Photography, and Radical Philosophy. A highlight of the year was a keynote talk delivered at the Museum of Modern Art around the exhibition Mattis: Cut-Outs.

Lisa Lee’s Book on German Sculptor Isa Genzkew

In the course of preparing her book-length manuscript on the work of the contemporary German artist Isa Genzkew, Lisa Lee found herself wielding a vocabulary hardly native to the discipline of art history—a vocabulary of major and minor axes, longitudinal and lateral axes, and ellipsoidal or circular cross sections. These terms are indispensable to the analysis of Genzkew’s Ellipsoids and Hyperbolos, a series of supremely elegant five sculptures the artist produced in the 1970s and early 1980s. The sculptures elaborate geometric rules, subjecting them to extreme perturbation. Genzkew produced the Ellipsoids and Hyperbolos using a process that was both highly mediated (involving computer calculations) and quite immediate (she made the sculptures by hand using the traditional tools of woodwork). In 2014 Lee was able closely to examine several Ellipsoids and Hyperbolos in exhibitions in New York, Chicago, Dallas, Berlin, and Vienna. She also conducted an illuminating interview with Genzkew’s longtime conservator. She looks forward to studying still other examples of the artist’s work. Lee’s forthcoming manuscript is retrospec-tive of the artist’s work at the Stedelijk Museum in Amsterdam and the Martin-Gropius-Bau in Berlin.
research. She shared some of this research with audiences at Nanjing University in China during December 2014, at the European Conference on African Studies in France in July 2015, and at the American Academy in Rome in October.

Lisa Lee completed her manuscript, Isa Gencek: Sculpture as World Receiver, during the 2014–2015 academic year (see page 23). The monograph is about the inventor of the commercial glass industry from Van Eyck to Rembrandt, the Renaissance of America Annual 2014. He also moderated multiple sessions at the Sixteenth Century Studies Conference and the Renaissance Society of America Annual Conference. Additionally, he published a monograph at Louvain-la-Neuve in the annual issue of public lectures. He co-organized the Fifth Longo Corinth Colloquium, "Ut pictura amor: The Reflexive Image of Love in Artistic Theory and Practice, 1400–1700," which took place at Emory from October 29 to 31. Melion is the recipient of the 2016 Distinguished Scholar Award from the American Catholic Historical Association.

Linda Merrill coordinates the department’s historical survey course, serves as co-director of the graduate program, and is the director of graduate studies. She has directed the graduate program since 2010 and has been an active participant in the university’s Graduate Council. She is also a member of the graduate faculty in the Department of Art History, and she teaches courses in medieval art, early modern art, and the history of the academy.

Walter Melion was the Lumsden-Kouyoulian/McGill/NEH Fellow at the library in the spring of 2015, and he traveled to the University of Cambridge in August 2015. He concurrently taught a seminar on the history of the academy in the fall of 2015, and he served as chair of the department’s graduate faculty in the spring of 2016. He is currently a visiting scholar at the University of Cambridge, where he is working on a project on the history of the academy in the 17th century. He will be a visiting scholar at the University of Cambridge in the 2017–2018 academic year.

Lisa Lee is the author of the book, Isa Gencek: Sculpture as World Receiver, which was published by Brill in 2015. The book explores the relationship between the world receiver and the world creator, and it argues that the world receiver is a key figure in the development of the modern world. The book was well-received by scholars in the field of art history, and it received the 2015 American Academy of Religion Award for the best book in the field.

Bessie Wescott spent the 2014–2015 academic year at the National Humanities Center in Research Triangle Park, N.C., during which she worked on a new book on Samothrace. In conjunction with the return of the newly cleaned Winged Victory of Nike (to its splendid perch on the Davids Staircase at the Louvre, Wescott lectured on Samothrace, and particularly on the work in the Sanctuary centered on the Nike Precinct, in North Carolina, Ohio, New York, New Orleans, and Paris. In June Wescott presented recent work in the Sanctuary of the Great Gods at an international scholars’ symposium at Staatliche Antikensammlungen und Glyptothek Munich.

Additionaly, in 2015 the Samothrace team had very strong success with external funding sources, receiving a grant from the Malcolm Hewitt Wiener Foundation to pursue scientific initiatives in the Sanctuary, a National Geographic grant to enhance the 3D digital model and animations tracing the path of the pilgrim into the Sanctuary, a Partnership University Fund (FPU) Fellowship with Universe der Kunst, a Fulbright Senior Fellowship to the Northern Aegean, and an NEH collaborative Research Grant to publish the performative heart of the Sanctuary centered on the theater, ois, and Nike Monument. The center will work on these projects for the next three years.

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Undergraduate News

2015 Senior Honors

Jena Chandrarakant Patel | Highest Honors for “A City Reborn: The Evolution of a 17th-Century Representations of the City of London after the Great Fire,” written under the supervision of Sarah McPhee

Young Joo Kim | High Honors for “A Study of Mythological Figures in Catacomb Art,” written under the supervision of Eric Varner

Dorothy Fletcher Paper Prize

Yujun Yan | First Place for “The Garden beyond Garden,” at the 2015 Georgia Undergraduate Art History Forum held at the University of West Georgia, Carrollton, in March 2015.

Samantha Keng, Tristan Thompson, and Karuna Srikurje were chosen to participate in the Mellon Summer Academy at the High Museum of Art. Karuna, a double major with Psychology, was subsequently selected for the coveted Mellon Undergraduate Curatorial Fellowship.

Other Undergraduate News

Amina Khan was awarded first place for a research paper of exceptional distinction on a topic pertaining to the Middle East and South Asia in the Department of Middle Eastern and South Asian Studies.

Kaixin (Lorelei) He presented a paper, “The Garden beyond Garden,” at the 2015 Georgia Undergraduate Art History Forum held at the University of West Georgia, Carrollton, in March 2015.

Samantha Keng, Tristan Thompson, and Karuna Srikurje were chosen to participate in the Mellon Summer Academy at the High Museum of Art. Karuna, a double major with Psychology, was subsequently selected for the coveted Mellon Undergraduate Curatorial Fellowship.

Other Undergraduate News

Amina Khan | The Howett Fellowship, which supports travel abroad in preparation for an honors thesis, allowed Amina to travel to the United Arab Emirates to visit contemporary Middle Eastern and South Asian Studies.

John Howett Fellowship for Advanced Study in Art History

Amina Khan | The Howett Fellowship, which supports travel abroad in preparation for an honors thesis, allowed Amina to travel to the United Arab Emirates to visit contemporary Middle Eastern and South Asian Studies.

Marry students in the department held prestigious internships at art institutions in Atlanta and beyond: Adofelakummi (Fola) Adenugba at the High Museum of Art, Bobeen Chung at the Atlanta Contemporary Art Center, Juliana De La Rosa at the Museum of Contemporary Art of Georgia; and Emily Rose Dixon at the Michael C. Carlos Museum. Amina Khan interned last summer at the Guggenheim Museum in New York and Jennifer Norwood at the Orlando Museum of Art.

Olivia Jane Grabowsky and Yining Wu were selected for the Public Art Internship Program at the Carlos Museum, where they will work with Assistant Conservator Kathryn Ere to complete condition surveys for Emory’s sculpture collection.

The Means to an End . . . A Shadow Walks . . .

Emily Huizinga, double major with Psychology, is working in Washington, DC, at Latham & Watkins LLP.

Hanna Brown's first place award for a research paper on a topic pertaining to the Middle East and South Asia in the Department of Middle Eastern and South Asian Studies.

Emily Huizinga, double major with Psychology, is working in Washington, DC, at Latham & Watkins LLP.

Hee Yeon Kim, double major with Biology, is working with Wells Fargo in Charlotte, NC, as a wealth brokerage and retirement analyst.

Griffin Murphy is working as a medical technician at a hospital in Covington, LA, before applying to medical school.

Jena Patel, double major with Biology, is in medical school at Commonwealth Medical College in Scranton, PA.

Jamie Shulman is in the Executive Excellence Program at Sacks Fifth Avenue in New York City.

Johanna Testai, double major with Mathematics, received a prestigious graduate fellowship from the Art History Department of the University of Texas at Austin, where she will be working closely with professor Jeffrey Chipp Smith.

Margaret Wolf, double major with Psychology, had a summer internship at ArtNet, an online provider for the international art market, and is now in the Floater’s Program at Sotheby’s, New York.

Yujun Yan, double major with Economics and Arch Studies minor, had an internship focused on building architectural models at Mack Scogin Merrill Elam Architects in Atlanta.

2016 Adefolakummi (Fola) Adenugba | The Howett Fellowship, which supports travel abroad in preparation for an honors thesis, allowed Amina to travel to the United Arab Emirates to visit contemporary Middle Eastern and South Asian Studies.

Other Undergraduate News

Amina Khan was awarded first place for a research paper of exceptional distinction on a topic pertaining to the Middle East and South Asia in the Department of Middle Eastern and South Asian Studies.

John Howett Fellowship for Advanced Study in Art History

Amina Khan | The Howett Fellowship, which supports travel abroad in preparation for an honors thesis, allowed Amina to travel to the United Arab Emirates to visit contemporary Middle Eastern and South Asian Studies.

Marry students in the department held prestigious internships at art institutions in Atlanta and beyond: Adofelakummi (Fola) Adenugba at the High Museum of Art, Bobeen Chung at the Atlanta Contemporary Art Center, Juliana De La Rosa at the Museum of Contemporary Art of Georgia; and Emily Rose Dixon at the Michael C. Carlos Museum. Amina Khan interned last summer at the Guggenheim Museum in New York and Jennifer Norwood at the Orlando Museum of Art.

Undergraduate Alumni News

2015

Alexander Day, Art History major and Arch Studies minor, is working in Los Angeles at Magic Pictures and Entertainment Studio.

Margaret Gregg, Arch Studies minor, is in her first year of graduate architectural studies at the University of Pennsylvania School of Design.

Emily Huizinga, double major with Psychology, is working in Washington, DC, at Latham & Watkins LLP.

Hee Yeon Kim, double major with Biology, is working with Wells Fargo in Charlotte, NC, as a wealth brokerage and retirement analyst.

Griffin Murphy is working as a medical technician at a hospital in Covington, LA, before applying to medical school.

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Yujun Yan, double major with Economics and Arch Studies minor, had an internship focused on building architectural models at Mack Scogin Merrill Elam Architects in Atlanta.

2010

Katlin Dostuguy, Arch Studies minor, earned a master’s degree in city and regional planning from the University of Pennsylvania and is now working for the Metropolitan Development and Housing Agency in Nashville, TN, in the areas of affordable housing, planning, and design. She also sits on the Design Review Committee for downtown building projects.

2008

SangWook Lee, Arch Studies minor, received an MArch degree from Columbia University’s Graduate School of Architecture, Planning, and Preservation in 2003. He is currently living in New York City with the former Bona Yoo, whom he married earlier this year, and working as a designer at Rogers Partners, an award-winning architecture and urban design firm that seeks to advance urban life and culture.

Brian Martin, Arch Studies minor, graduated in 2013 at the top of his class with an MArch degree from the University of Colorado, Denver, College of Architecture and Planning. While there, he participated in the Design/Build program, constructing a performing arts stage in Ridgeway, CO. He is currently a project manager at Tomasek Studio Architecture in Denver, supervising residential and commercial projects in Colorado, South Dakota, Arizona, and Montana.

2007

Ben Arenberg, Arch Studies minor, received his MArch from the Sam Fox School of Design and Visual Arts at Washington University and is now working as part of a team of architects, researchers, planners, urbanists, and cyclists (!) at Christner Inc., in St. Louis. In May 2015 he married his Wish U classmate, Gwen Hutton.

2006

Plamenas Miliocheva, Art History major and Arch Studies minor, is research and development coordinator at Ohio Kundig Architects in Seattle. Last summer she was awarded a one-month research fellowship in Cretia da Bugnoglio from the North-West Institute for Architecture and Urban Studies in Italy. In collaboration with her partners, Chosung Ng, her project involved a set of visual experiments in two mediums: the existing ancient architecture of the town and projected light. Modifying physical architectural elements through projected images created alternative realities to suggest the viability of older buildings and question the need to tear them down to make room for new construction. In the longer term, they are interested in exploring how digital technologies such as projection could allow older architecture to participate in the progress of the field without destroying the physical historic context.

1997

Ryan Crooks received his MArch degree from Georgia Tech and is a licensed architect in Atlanta. Ryan is engaged in institutional, residential, and industrial practice and does specialized work in health care and sustainable design. His work has won several awards, and he has recently joined the faculty of the Georgia State Studio Program in Interior Design as an associate professor.
Catherine Barth was awarded a one-year Predoctoral Graduate Research Fellowship at the High Museum to continue research on the photographer Wynne Bullock, which she began in 2014 as a Mellon Graduate Fellow in Object-Centered Curatorial Research. She presented the paper “Painting with Light: Wynne Bullock’s Color Light Abstractions, 1960–1965” at the Art History department’s 2015 Graduate Symposium.

Shelley Burian held the Andrew Mellon Internship at the Carlos Museum during summer 2015, curating the exhibition Threads of Time: Tradition and Change in Indigenous American Textiles, which opens in January 2017 in the modern Anderian gallery. She began work on the Wari Textile Project (https://archaeomodern.emory.edu/waritextileproject/) with the Carlos Museum and the Emory Center for Digital Scholarship, supported by a grant from the Andrew Mellon Foundation through the Emory Center for Creativity and the Arts Creation Stories Project.

Jennifer Butterworth gave a paper at the American Research Center in Egypt’s Annual Meeting, April 24–26, titled “Innovation and Tradition in a C-Group Figurine from the Nubian Museum.” She was awarded an ARCE Fellowship for 2015–2016 to support research for her dissertation, “Women in Clay: Lower Nubian An- thropomorphic Figurines in Their Regional Context,” for which she is documenting clay figurines produced between 1850 and 1650 BCE by a little-understood civilization known today as the Lower Nubian C-Group. In summer 2015, she participated in the first summer Abroad Photo Contest, which had two categories—candid and archeology photos. Twenty Emory students won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up

Winners were awarded a dark chocolate Colosseum or a Benna water bottle. Winners were: Anlan Tang as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the art/archaeology category with Lauren Heckathorn as runner up, and Darby Caso won the 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Sienna Brown 01PhD is the new Nancy E. Menig Curator of Modern and Contemporary Art at the Philbrook Museum of Art in Tulsa, Oklahoma. She is the coordinating curator for In Living Color: Andy Warhol and Contemporary Printmaking from the Collections of Jordan D. Schnitzer and His Family Foundation, which opened in Tulsa on October 18.

J. Craig Voytek 10PhD has a book in press, Repainting the Walls of Lunda: Informa- tion Colonnation and Angolan Art, due in January 2016 from the University of Minnesota Press. She was granted tenure at the School of Art and the American Imaginary in spring 2015. She is currently working on her second book, Essays on the History of New Media Art in Africa.

Lisa Freeman 01PhD is the inaugural director of Virginia Commonwealth University’s new 43,000-square-foot Institute for Contemporary Art, which was established by world-renowned Steven Holl Archi- tects. Currently under construction and expected to open in 2017, the $37 million ICA will be a noncollecting contemporary art institution that features new commis- sions, exhibitions, music, experimental performances, and films by internationally recognized artists. The ICA is a university- wide initiative that will be an interdisciplinary experimentation through- out VCU and the broader public.

Jessica Gerschultz 12PhD is assistant pro- fessor in the Department of African and African-American Studies at the University of Kansas. In 2015 she received fellowships from the American Council of Learned Societies (ACLS) and the Hall Center for the Humanities at the University of Kansas for development of her dissertation project, “Decorative Arts of the Tunisian École.” Jessica published the article “A Bourgu- bist Mural in the New Monastir? Zoubeïr Turki’s Play on Knowledge, Power, and Audience Perception” in the International Journal of Middle Eastern Studies. She is currently serving on the board of the Association for Modern and Contem- porary Art, Arab World, Iran, and Turkey (AMCA).
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Art History Alumni Information Request

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

Name and graduation year

Address

Current educational/career status or other information, including memories of the department that you would like to share in 2016, our 51st year:

Please clip this form and mail it to Lisa Fields Holmes in the Department of Art History or email the information to lisa.fields@emory.edu.

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If you would like to make a gift to the Department of Art History, please go to the Give to Emory website. There, you will be directed to a secure giving page where you can designate your gift by selecting “Other” at the end of the list and indicating your general preference for the Art History Department, or you can choose to make a gift to one of our endowed funds:

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