

RACHEL CATHERINE PATT

Curriculum Vitae

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EDUCATION:

- 2014—2022 **Emory University (Atlanta, GA)**
Ph.D., Art History
Dissertation: “Meaning, Materiality, and *Pothos* in Late Antique Gold-Glass Portraits”
- 2010—2011 **The Courtauld Institute of Art (London, UK)**
M.A., Art History
Thesis: “Envisioning an Artist: The Attribution of Ancient Greek Bronzes”
- 2005—2009 **Stanford University (Stanford, CA)**
B.A., Classics, with distinction (top 10% of class)

ACADEMIC APPOINTMENTS:

- 2024—present **University of Notre Dame du Lac (Notre Dame, Indiana)**
Assistant Professor, Department of Art, Art History, and Design

FELLOWSHIPS AND GRANTS:

International/ National Fellowships and Grants:

- 2022—2024 Mary Seeger O’Boyle Postdoctoral Research Fellowship, Stanley J. Seeger ‘52 Center for Hellenic Studies; Princeton University, Princeton, NJ
- 2022—2023 Shohet Scholars Grant, International Catacomb Society; Boston, MA (\$15,000)
- 2022—2023 Jacob Hirsch Fellowship, American School of Classical Studies at Athens; Athens, Greece (*declined*)
- 2019—2022 David E. Finley Predoctoral Fellowship, Center for Advanced Study in the Visual Arts—National Gallery of Art; Washington, D.C.
- 2019 Walter Read Hovey Memorial Fund, The Pittsburgh Foundation; Pittsburgh, PA (\$3,000)

Internal Fellowships and Grants:

- 2023 Princeton-Athens Center Travel Grant, Seeger Center for Hellenic Studies, Princeton University; Athens, Greece (\$3,000)
- 2021 Professional Development Support Research Funds, Laney Graduate School, Emory University; Atlanta, GA (\$241)
- 2020 Professional Development Support Conference Funds, Laney Graduate School, Emory University; Atlanta, GA (\$651)

- 2019 Lyman and Abrams Family Travel Funds, Art History Department, Emory University; Atlanta, GA (\$2,000)
- 2018 Professional Development Support Conference Funds, Laney Graduate School, Emory University; Atlanta, GA (\$1,000)
- 2017 Mellon Graduate Fellowship in Object-Centered Curatorial Research, The Andrew W. Mellon Foundation, High Museum of Art, and Michael C. Carlos Museum; Atlanta, GA (\$10,000)
- 2017 Professional Development Support Research Funds, Laney Graduate School, Emory University; Atlanta, GA (\$756)
- 2016 Professional Development Support Training Funds, Laney Graduate School, Emory University; Atlanta, GA (\$1,552)

PUBLICATIONS:

Monographs:

In progress. *Intimate Encounters: Memory, Pothos, and Portraiture in the Premodern Mediterranean.*

Peer-Reviewed Articles:

2024. “Probably Alexandria?: Gold-Glass Portraiture and the Allure of Egypt.” *American Journal of Archaeology* 128 (2): 221—242. DOI: 10.1086/728800.
2024. “The Fragility of Solace: *Pothos* and Memory in Late Roman Gold-Glass Portraiture.” *The Art Bulletin* 106 (1): 70—95. DOI: 10.1080/00043079.2024.2279449.

Peer-Reviewed Book Reviews:

2023. Review of Julie Van Voorhis, Mark Abbe, Juliet Graver Istrabadi, *Imperial colors: the Roman portrait busts of Septimius Severus and Julia Domna*. Lewes, UK; Bloomington, IN: Giles Ltd, in association with the Eskenazi Museum of Art, 2023. *Bryn Mawr Classical Review*.
<https://bmcr.brynmawr.edu/2023/2023.12.19/>.

Museum Catalogue Essays and Entries:

- Forthcoming. “Textual Cabochons: Reading the Materiality of Gemstones in Greco-Roman Literature.” In *Making An Impression: the Art and Craft of Ancient Engraved Gemstones*, ed. Ruth Allen (Atlanta: Michael C. Carlos Museum of Art).
- Forthcoming. Catalogue entries. In *Making An Impression: the Art and Craft of Ancient Engraved Gemstones*, ed. Ruth Allen (Atlanta: Michael C. Carlos Museum of Art):
 “Ring with Cameo with Bust of Antinous,” “Intaglio with Bust of a Ptolemaic Queen,” “Intaglio with Male Head, Possibly Ptolemy XII Auletes,” “Finger Ring with Intaglio with Royal Portrait Bust, Julia Domna or Possibly Plautilla,” “Intaglio with Portrait of a Woman,” “Ring Stone with a Portrait of a Middle-Aged Man, perhaps Maecenas,” “Cameo with Portrait of Fasutina,” “Intaglio with Portrait Head of Epicurus,” “Intaglio with Portrait Bust of Elagabalus,” “Ring Bezel with a Kalathiskos Dancer.”
- 2020 “A Karan-Wemba Figure in the High Museum of Art.” In *Collections, Conservation, and Collaboration: A Compilation of Mellon Object-Centered Curatorial Research Fellowship Papers*, ed. High Museum of Art (digital publication): 208—221.

- 2010 Catalogue entries. In *The J. Paul Getty Museum Handbook of the Antiquities Collection, Second Edition*, eds. Kenneth Lapatin and Karol Wight (Los Angeles: J. Paul Getty Museum):
“Ceremonial Chair (The Elgin Throne)”: 22—23; “Shield of King Pharnakes”: 48;
“Engraved Scarab Depicting Two Warriors”: 137; “Sarcophagus Representing a
Bacchic Vintage Festival”: 173; “Coin Bank in the Form of a Girl”: 184.

TEACHING EXPERIENCE:**University of Notre Dame du Lac, Notre Dame, IN:**

- Fall 2024 ARHI 20101, Introduction to the Art of Ancient Rome: Power, Pleasure, and Faith
(instructor of record; undergraduate lecture)

Princeton University, Princeton, NJ:

- Fall 2023 ART 411, Greek and Roman Portraits (co-instructor of record; undergraduate seminar)

Raritan Valley Community College via Princeton University Prison Teaching Initiative, Garden State Youth Correctional Facility, Crosswicks, NJ:

- Spring 2024 ENGL 060, Introduction to College Composition & Reading II; PHIL-105, World Religions
(tutor; undergraduate lectures)

- Fall 2023 COMM-110, Interpersonal Communication; ENGL 111/ 070, College Composition I with
workshop; ENGL-112, College Composition (tutor; undergraduate lectures)

- Spring 2023 ENGL 060, Introduction to College Composition & Reading II; ENGL 111, College
Composition I; ENGL 231, African-American Literature (tutor; undergraduate lectures)

Emory University, Atlanta, GA and Rome, Italy:

- Fall 2018 ARTHIST 101, Art and Architecture of Prehistory to the Renaissance (guest lecturer; large
undergraduate lecture)

- Summer 2017 ARTHIST 290R, *Urbs Aeterna*—Art and Architecture of Ancient Rome (program
assistant; undergraduate seminar abroad)

- Fall 215 ARTHIST 329, Roman Sculpture in Context (teaching associate; undergraduate lecture)

- Fall 2015 CL 355, Shipwrecks, Pirates and Palaces: The Archaeology of Ancient Economies (grader;
undergraduate lecture)

- Spring 2015 ARTHIST 102, Art and Architecture of the Renaissance to Present (teaching assistant;
large undergraduate lecture)

- Fall 2014 ARTHIST 101, Art and Architecture of Prehistory to the Renaissance (teaching assistant;
large undergraduate lecture)

PRESENTATIONS:**Conference Presentations:**

- 2024 “Conjuring Presence, Alleviating *Pothos*: Roman Mortuary Molds and the Power of the Portrait,”
Cult/ Space/ Presence of Images: Two Workshops on the Art and Cultural Historical Impulses of
Hans Belting; Masaryk University, Freie Universität, and Bibliotheca Hertziana (March 21—22,
Rome, Italy).

- 2024 “Catalyzing An Artistic Genre: *Pothos*’ Role in Ancient Portraiture,” College Art Association 112th
Conference (February 14—17, Chicago, USA).

- 2023 “Nature’s ‘Supreme Gift’: On Trees, Opulence, and Ethics in Pliny’s *Historia Naturalis*,” Symposium Vesuvianum, Societas Vergiliana (October 13—15, Bacoli, Italy).
- 2023 “Materials Matter: Glimpses of Classical Heritage in Byzantine Luxury Arts,” International Medieval Congress (July 3—6, Leeds, United Kingdom).
- 2023 “Hardstone Working and Long-Distance Trade, from Ancient Origins to Medieval Destinations,” Medieval Academy of America 98th Annual Meeting (February 23—26, Washington, D.C., USA).
- 2023 “Lithic Wonders: Reading Posidippus as Paradoxography,” Archaeological Institute of America—Society for Classical Studies Joint Annual Meeting (January 5—8, New Orleans, USA).
- 2021 “*Multum in Parvo*: The Exquisite Portrait Miniature in Ancient Rome,” Middle Atlantic Symposium for the History of Art 51st Session (March 5—6, online).
- 2020 “Conceiving the Roman Portrait Image,” College Art Association 108th Conference (February 12—15, Chicago, USA).
- 2018 “Understanding Material before Materiality: The Case for Interdisciplinary Approaches to Glass,” Association Internationale pour l’Histoire du Verre 21st Triennial Congress (September 3—7, Istanbul, Turkey).

Conference Sessions Organized:

- 2023 “Tracing Material Identities in the Eastern Medieval World,” awarded the Mary Jaharis Center for Byzantine Art and Culture Session Sponsorship, International Medieval Congress (July 3—6, Leeds, United Kingdom).
- 2022 “Forwards and Backwards in Ancient Portraiture,” co-organized with Brandon Green, College Art Association 110th Conference (February 16—19, Chicago, USA).

Invited Talks:

- 2023 “From Pliny’s Potter to Proclus’ Vision: Tracing the Role of *Pothos* in Byzantine Visual Culture,” Oxford Byzantine Graduate Seminar, University of Oxford, June 19 (Oxford, UK and online)
- 2022 “‘An Image to Lighten the Soul’s Heaviness’: Reflections on Portraiture and Longing in Classical Antiquity,” Stanley J. Seeger ’52 Center for Hellenic Studies, Princeton University, November 2 (Princeton, NJ).
- 2022 “Beyond the Pictorial: The Materiality of Classical Gems,” Michael C. Carlos Museum, October 6 2022 (Atlanta, GA).
- 2021 “Yearning through Gilt Glass: *Pothos*, Memory, and Materiality in the Ancient Mediterranean,” The Center for Advanced Study in the Visual Arts, November 15 (Washington, D.C.)
- 2021 “Late Roman Gold Sandwich Glass: An Introduction” guest lecture, Art History 338, Savannah College of Art and Design—Atlanta, February 15 (online)
- 2018 “Approaching Byzantium” guest lecture, Art History 101, Emory University, October 22 (Atlanta, GA)

- 2018 “The Roman Empire’s Golden Age” guest lecture, Art History 101, Emory University, October 17 (Atlanta, GA)
- 2018 “The Beginnings of an Empire” guest lecture, Art History 101, Emory University, October 15 (Atlanta, GA)
- 2018 “Art of Etruria and the Roman Republic” guest lecture, Art History 101, Emory University, October 10 (Atlanta, GA)
- 2018 “Shipwrecks, Skeuomorphs, and One Very Expensive Perfume Bottle: On the History of Luxury Glass in the Ancient Mediterranean,” Michael C. Carlos Museum, March 8 (Atlanta, GA)
- 2018 “A Karan-wemba mask figure in the High Museum of Art,” High Museum of Art, January 22 and 23 (Atlanta, GA)

Invited Workshop Presentations:

- 2024 “In Print: From the Archive to the Essay. Getting Your Research Into Print,” College Art Association Summer Publishing Webinar Series, July 31 (online).

Museum Gallery Talks:

- 2022 Gallery Talk, “The Chalice of Abbot Suger of St. Denis,” National Gallery of Art, April 5 (Washington, D.C.)
- 2011 Gallery Talk, “Exploring Roman Venus in the Context of ‘Aphrodite and the Gods of Love,’” Museum of Fine Arts, Boston, December (Boston, MA)
- 2011 Spotlight Talks, “A Statue of A Sleeping Hermaphrodite,” Museum of Fine Arts, Boston, December (Boston, MA)

RESEARCH, CURATORIAL, AND PROFESSIONAL EXPERIENCE:

- 2021—2022 Curatorial Research Assistant, Michael C. Carlos Museum (Atlanta, GA)
- 2018—2019 Graduate Student Worker, Visual Resources Library, Emory University (Atlanta, GA)
- 2018—2019 Graduate Research Assistant, Emory University (Atlanta, GA)
- 2015 Intern, Michael C. Carlos Museum (Atlanta, GA)
- 2012—2014 Staff Worker, Visual Resources Center, Art & Architecture Library, Stanford University (Stanford, CA)
- 2011 Graduate Curatorial Intern, Department of Art of the Ancient World, Museum of Fine Arts, Boston (Boston, MA)
- 2009 Volunteer Curatorial Intern, The Getty Villa, J. Paul Getty Museum (Malibu, CA)
- 2008—2009 Guest Curator, Iris and B. Gerald Cantor Center for the Visual Arts (Stanford, CA)
- 2008—2009 Student Worker, Visual Resources Center, Art & Architecture Library, Stanford University (Stanford, CA)
- 2008 Volunteer Curatorial Intern, The Getty Villa, J. Paul Getty Museum (Malibu, CA)

- 2007 Volunteer Curatorial Intern, The Getty Villa, J. Paul Getty Museum (Malibu, CA)
- 2006—2007 Undergraduate Research Assistant, Stanford University (Stanford, CA)

FIELD EXPERIENCE:

- 2005 Excavator, Roman theater, Colonia Clunia Sulpicia, Spain
- 2004 Excavator, Roman forum, Pollentia, Spain

ADDITIONAL TRAINING:

- 2024 Intensive Introductory Workshop in the Paleosciences for Pre-Modernists, Climate Change and History Research Initiative, Princeton University (Princeton, NJ)
- 2023 Introduction to Ancient and Medieval Numismatics seminar, Princeton University (Princeton, NJ)
- 2018 Center for Curatorial Leadership—Mellon Foundation Seminar in Curatorial Practice, The Center for Curatorial Leadership (New York, NY)
- 2018 Specialization course, “Vetro nell’antichità,” Comitato Nazionale Italiano, Association Internationale pour l’Histoire du Verre (Sarzana, Italy)
- 2016 Summer Skills in Archaeology course, Latin Epigraphy, American Academy in Rome (Rome, Italy)
- 2015 Deutsche Schule, intensive summer language program, Middlebury College (Middlebury, VT)
- 2009 Summer session, American School of Classical Studies at Athens (Athens, Greece)
- 2007 Semester abroad, Intercollegiate Center for Classical Studies in Rome (Rome, Italy)
- 2006 Escuela Española, intensive summer language program, Middlebury College (Middlebury, VT)

LANGUAGES:

English (native); Italian, Latin, Spanish (advanced); French, German, ancient Greek (intermediate); modern Greek (elementary)

SERVICE:

- 2022—2024 Prison Teaching Initiative, Princeton University (Princeton, NJ)
- 2018—2019 Emory University Annual Giving Board, representative of the Michael C. Carlos Museum (Atlanta, GA)

RESEARCH INTERESTS:

Roman and Late Antique portraiture; Classical luxury media; ecocriticism and ancient Mediterranean art; materiality; reuse and spoliation; reception, collection, and exploitation of Classical art; dialogues between text and image; history of emotions; forgeries and deceit.

TEACHING INTERESTS:

Survey: Introduction to the Art of Ancient Rome: Power, Pleasure, and Faith; The Art and Archaeology of the Ancient Mediterranean *Sample Undergraduate Courses:* Greek and Roman Portraits; The Arts of Late Antiquity; The Ethics and History of Collecting and Displaying Antiquities; Monuments and Memory in the Ancient Mediterranean; Crafting Roman Identity; Roman Luxury: Production, Consumption, and Ethics; The Eternal City from Romulus to Mussolini *Sample Graduate Seminars:* Uses and Abuses of Rome; Portraits, Idols, Icons; The Cultural Consumption of Wonder from Ancient Paradoxography to Wunderkammern; Reduce, Reuse, Recycle?: Concepts and Cultures of Spoliation; Ekphrasis and Art History.

PROFESSIONAL ASSOCIATIONS:

2017 Archaeological Institute of America
2018 Association internationale pour l'histoire du verre
2019 International Council of Museums
2019 College Art Association
2022 International Catacomb Society