



EMORY

MICHAEL C.
CARLOS
MUSEUM

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The Michael C. Carlos Museum presents *Anonymous Fragments* featuring new works by Timothy Hull



Timothy Hull, *Untitled Anonymous Fragments 3*, 2024. Oil on canvas. Image courtesy of the artist.

[Atlanta, Georgia, January 2, 2025]—The Michael C. Carlos Museum of Emory University presents *Anonymous Fragments*, a solo exhibition of new drawings and paintings by Timothy Hull (b. 1979, New York, NY). On view from February 14 through June 29, 2025, in the John Howett Works on Paper Gallery, inspired by the museum’s collection of ancient Greek vase fragments, Hull weaves together histories of collecting, antiquities trafficking, and the desire for Greek vases with imagery of same-sex lovers and Dionysian revelry. Through his work, Hull constructs a queer art history that disrupts conventional, heteronormative narratives of Western art, exploring the interplay between ancient Greek queer imagery and its enduring impact on modern understandings of sexuality and gender.

Curated by Greek and Roman Art Curator, Ruth Allen, *Anonymous Fragments* will be accompanied by a 20-foot oil on canvas “mural” displayed in the museum’s Greek and Roman sculpture gallery. This vibrant piece dynamically reimagines the museum’s Greek vase fragments, calling equal attention to their fragmented histories and contexts, and to the new narratives suggested by their fractured iconographies. A suite of four oil paintings further echoes these themes in the John Howett Works on Paper gallery. Other original works on view will include a series of four provocative paintings inscribed with the phrase “Be Gay Do Crime”, referencing the early gay liberation anarchist movement in England and suggesting a throughline from representations of diverse bodies and sexualities in antiquity to today. A series of works on paper explore the figures and controversies within the antiquities trade and Greek vase scholarship.

In addition to Hull’s works, the exhibition includes a selection of ancient Greek vase fragments from the museum’s collection, chosen by Hull as the foundation for his latest body of work. These artifacts lend a profound historical and cultural dimension to the exhibition, fostering a compelling dialogue between antiquity and contemporary artistry.

“For me, the joy of working with Timothy Hull in conversation with the Carlos’ collection of ancient Greek vase fragments has been the opportunity to look again at familiar objects and

images from an entirely new perspective—one that underlines the ongoing resonance of classical art and ideas today, at the same time as shining new light on the objects themselves," says Ruth Allen. "Hull engages deeply with the phenomenology of ancient Greek vases and their imagery in their original context, but also with their long afterlives, as objects that have been desired, looted, fragmented, collected, and displayed. He reminds us that the objects in museums today are artifacts of complicated histories. Yet, through his work, he restores vitality to those objects and offers present and future relevance, creating a world in which diverse bodies, genders, and sexualities thrive."

By critically examining the role of museums in the collection and repatriation of antiquities, Hull casts an investigative eye on the Western obsession with ownership and the complex dynamics of power, desire, and identity. His work at the Carlos Museum merges these fragments' histories, controversies, and allure into an open-ended investigation. Each fragment becomes part of an evolving cultural dialogue, shaped by original artists, archaeologists, collectors, dealers, scholars, and contemporary creators, inspiring new narratives and opening space for cultural critique and reinterpretation.

About the Artist



Timothy Hull (b. 1979, New York, NY) received an MFA at Parsons School of Design, New York, and a BA at New York University, New York. Recent solo exhibitions include: *Plato's Closet* at ASHES/ASHES, New York, *Locus, Logos, Legominism* at Kristen Lorello, New York, *Painting in the Imperfect Tense*, Klaus von Nichtssagend Gallery, New York (2016) and *Pastiche Cicero*, Fitzroy Gallery, New York (2014). His work has been included in group exhibitions at Mitchell-Innes and Nash, The Hole, FRAC Lorraine, Tate Modern, the Morris Museum of Art, and the Nomas Foundation. Hull's work has been featured and reviewed in *The New York Times*, *Artforum*, *Art in America*, *Flash Art*, *Interview Magazine*, the *Los Angeles Times*, and the art journal *Hyperallergic*.

About the Michael C. Carlos Museum

Set in the heart of Emory's Atlanta campus, the Michael C. Carlos Museum is a dynamic, interdisciplinary center for the study of art and culture, with collections from Africa; ancient Egypt; Nubia and the Near East; ancient Greece and Rome; the Indigenous Americas; and South Asia; as well as American and European Works on Paper. Through our permanent collection galleries, engaging special exhibitions, and innovative programs for audiences of all ages, the Carlos Museum connects the past with the present and the campus with the community.

Curators and faculty develop original exhibitions, engage in interdisciplinary research and teaching, and host touring exhibitions that complement our collections and support the teaching mission of the university. The museum's conservators collaborate with staff, faculty, and students to conduct research and manage preventive care on the museum's varied collections. Museum educators reach across the museum, campus, and city to develop opportunities to engage the intellect and the imagination of university students and faculty, preK-12 students and teachers, and the larger Atlanta community.

The Michael C. Carlos Museum is open from Tuesday to Saturday, 10 a.m. to 5 p.m., and on Sunday from noon to 5 p.m. For more information, visit carlos.emory.edu/visit, call 404.727.4282, or follow @CarlosMuseum on social media.

carlos.emory.edu