ANONYMOUS FRAGMENTS

Timothy Hull | Ruth Allen

Discursive Arrangement: Carlos Museum 2 (detail), 2024
Cat. 31. Courtesy the artist

Pondering Anonymous Fragments

Timothy Hull

When Ruth Allen invited me to create an exhibition that would respond to the collection of Greek painted vase fragments at the Michael C. Carlos Museum at Emory University (Fig. 1), I was elated at the prospect because of an abiding preoccupation I've had with images from antiquity. For me, the study of classical art and imagery is rich with layers of meaning, offering a lens through which we can explore . As a queer man, I have long been fascinated by the everyday presence of same-sex love in ancient Greece and believe that depictions of homoerotic encounters on painted vases offer a direct link to a past where such behavior was seen .

Fig. 1 The Michael C. Carlos Museum. Photo: Timothy Hull, 2024

Yet, when I went to the museum to examine the collection and began looking into the objects' histories and provenance, the project began to develop a wider and more mysterious scope. The fragments raised questions: Where did they come from? Why do some appear to be deliberately broken, or at least to preserve an aesthetically appealing image, perfectly framing a head, clasped hands, or a naked torso (Fig. 2)? And why is there often no clear record of their origins? Theatrical sherds, faded images, cracked faces, and unclear provenance make for rather anonymous fragments. And what of the men and women involved in their selection, acquisition, and study? I became intrigued by the cast of characters associated with the collecting and connoisseurship of ancient Greek vases at large, as well as their sometimes-illicit discovery and trade.

Fig. 2. Red-Figure Fragment with Lower Torso of Male Figure. **Cat. 4**. Photo: © Michael C. Carlos Museum, Emory University

This includes Giacomo Medici, a convicted antiquities trafficker, and the art dealers Robert E. Hecht and Robin Symes. One figure, Edward Perry Warren, an early 20th-century wealthy gay American expatriate, for me (Fig. 3). Warren funded the excavation

Fig. 3 Edward Perry Warren (left) Photo: Edward Reeves

Fig. 4 Timothy Hull, *Sir John Beazley*, 2024. Photo collage. Courtesy the artist

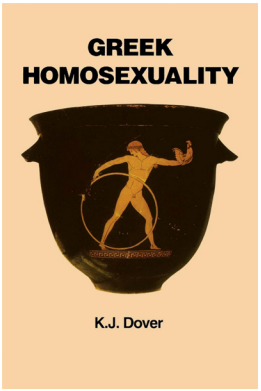


Fig. 5 *Greek Homosexuality* by K.J. Dover, 1978. Cover image courtesy Harvard University Press

Fig. 6 Timothy Hull, *Dietrich von Bothmer*, 2024. Pencil on paper. Courtesy the artist

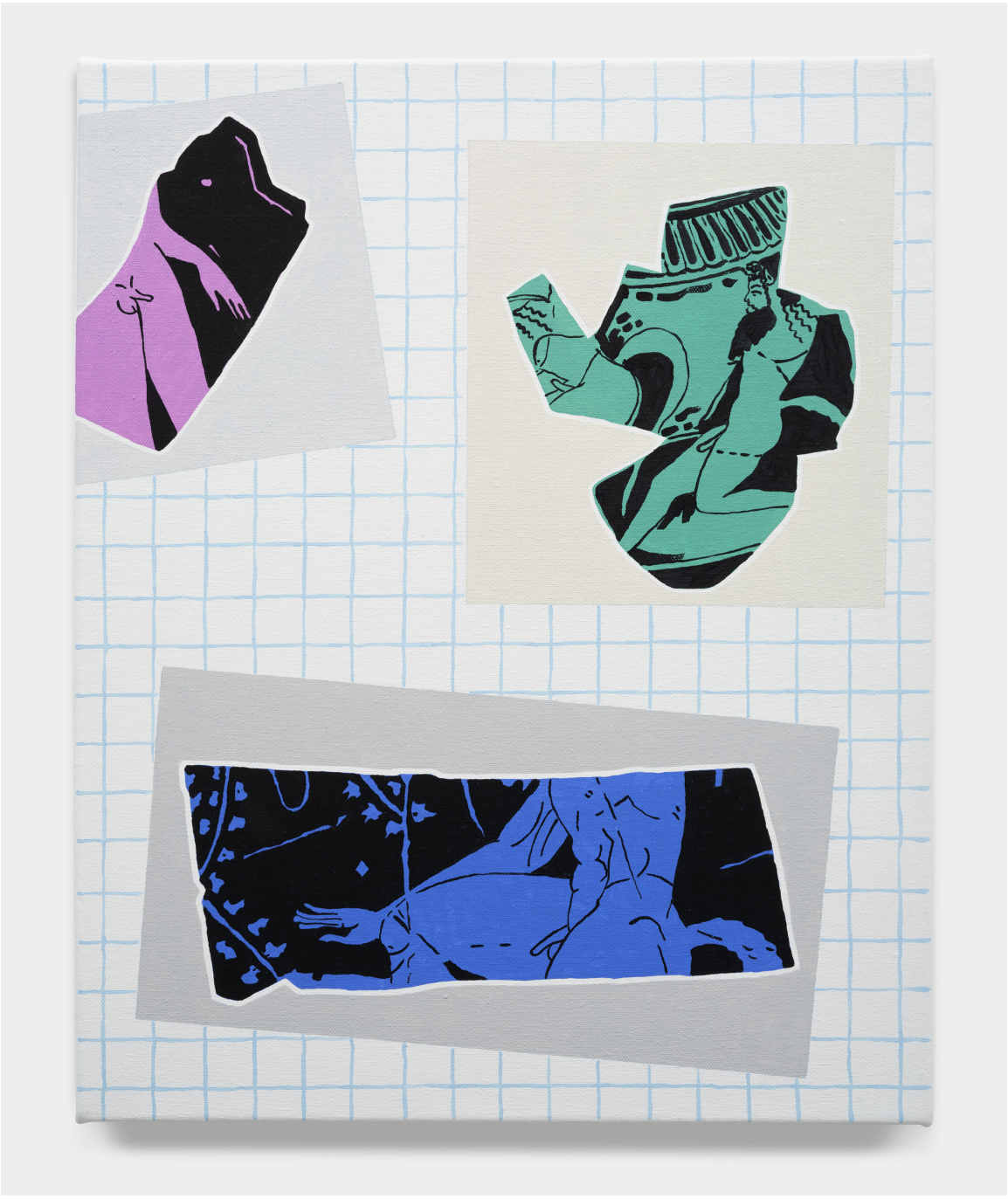
and study of Greek statues and vases, motivated by his belief that if homosexuality were understood as accepted behavior in ancient Greece, modern Western society might be more accepting of it as well.[1] His passion for collecting extended to both antiquities and young men. One of Warren's protégés was the Oxford scholar, Sir John Beazley, who may have been [redacted],[2] and who became a leading authority on Greek vases and their origins (Fig. 4): his work provided a basis for K. J. Dover's 1978 monograph, *Greek Homosexuality*, which influenced thinkers like Michel Foucault in the study of modern sexuality (Fig. 5).[3]

Beazley's student, Dietrich von Bothmer, would later become a curator at the Metropolitan Museum of Art and was himself an expert on Greek vases, known for his ability to identify disparate fragments from the same vessel (Fig. 6). Bothmer ultimately donated many fragments from his personal collection to the Carlos, where they formed the core of the museum's teaching collection. My work with the Carlos Museum is about weaving together the history, controversy, and allure of ancient vase fragments into something akin to an investigation without an exact verdict, emphasizing how their value and aesthetics may have been influenced over time by various potential actors—from original artists, sometimes anonymous, to archaeologists, or perhaps grave robbers seeking "marketable" fragments with appealing compositions, to scholars and curators, to contemporary artists and even [redacted], who might reassemble these pieces into new narratives. Each fragment thus contributes to an evolving cultural dialogue and critique that opens space for multiple new meanings.

[1] Sox, D. 1991. *Bachelors of Art: Edward Perry Warren & the Lewes House Brotherhood*. London: Forth Estate.

[2] Rowse, A. L. 1985. "A buried love: Flecker and Beazley." *The Spectator* (21–28 December), 58–60.

[3] Dover, K. J. 1978. *Greek Homosexuality*. Cambridge, Ma.: Harvard University Press.



Untitled Anonymous Fragment 4, 2024
Cat. 27. Courtesy the artist

On Fragments, Anonymous and Otherwise

Ruth Allen

Like many North American museums, the Michael C. Carlos Museum at Emory University has a large collection of fragments of ancient Greek painted ceramic vessels, mostly Athenian, mostly fifth-century BCE. Characterized by their distinctive glossy black and orange decoration, these fragments are reserved for teaching and research, and as such remain in storage, rarely displayed to the public. Beyond a few published pieces and teaching "favorites", many of the Carlos fragments are in fact seldom looked at; arranged in rows in multiple drawers, they are rendered anonymous by their sheer number and seeming lack of individuality or recognizability (Fig. 1).

Fig. 1 Vase fragments in storage at the Michael C. Carlos Museum. Photo: Ruth Allen, 2024

Study collections like the Carlos' have traditionally been important connoisseurial and pedagogical tools, allowing scholars and students to look closely and carefully, and so to become familiar with iconography, material, vessel shape, and artist's hand – and in this way, perhaps, to attribute painters and potters, and identify matching fragments and vessels in other collections; that is, to restore a name and object-identity to the anonymous fragment. Indeed, many of the Carlos' pieces were donated by Dietrich von Bothmer, former head of the Department of Greek and Roman Art at The Metropolitan Museum of Art in New York, whose special interest lay in reassembling vases from disparate fragments across museums and in his own collection.[1]

Fig. 2 Red-figure fragment with lower torso of male figure. **Cat. 10**. Photo: © Michael C. Carlos Museum, Emory University

As objects in their own right, ancient vase fragments can be both enigmatic and arresting. Often isolating heads, hands, running feet, draped bodies, and naked torsos, they provide studies in gesture, action, and dress, and offer sometimes strange windows into the visual language of the ancient Greek world, now seemingly divorced from narrative and function (Fig. 2). They can also fetch high prices on the art market, especially when preserving an aesthetically appealing detail or when attributed to a known painter. This can have negative consequences, fueling a trade in illicitly excavated vases and vase fragments that results in a critical loss of archaeological context: with no recorded find-spot, we can never know where or by whom in antiquity these objects were used, looked at, or deposited in the ground. Not only this, but scholars have argued that for every "marketable" fragment excavated by antiquities looters, another 200 "unsellable" fragments are discarded and decontextualized.[2] It has even been suggested that looters might deliberately break intact vessels because fragments are easier to smuggle undetected.[3] Once at market, the infamous pseudonym, "Anonymous collector", used to preserve the anonymity of sellers at auction, is also often assumed to conceal the (perhaps) illegal origins of the objects themselves.

None of the Carlos fragments have known provenance beyond their presence on the market or with private collectors. Rendered anonymous in terms of findspot or place of use, they can, in this sense, only be appreciated with a connoisseur's eye or else imagined as functioning within a hypothesized social context. In antiquity, many of the vessel types to which these fragments belong were used at the *symposium*, a drinking party exclusively attended by male citizens (as guests) that served an important role in establishing homosociality and defining male identity in the Greek world (Fig. 3). Athenian vessels were also exported to Italy where they were typically deposited in tombs as grave goods. Greek settlers in southern Italy and indigenous Italic peoples developed their own vase painting traditions, also for the most part funerary. The

Fig. 3 Attributed to the Painter of the Paris Gigantomachy. *Red-figure wine cup (kylix) with symposium scene*. Greek, Attic, ca. 480 BCE. Carlos Collection of Ancient Art, acquired in honor of His All Holiness Ecumenical Patriarch Bartholomew. 1998.8. Photo: © Bruce White, 2005

images on these vessels, depicting heroes, gods, and mortals, therefore often served to reinforce, or complicate, idealized social interactions, identities, appearances, and beliefs. Here, the explicitly beautiful male body often signals the desirability of certain mores and modes of being.

In a series of new paintings and drawings inspired by the Carlos' fragment collection, Timothy Hull (American, b. 1979) subverts the traditional impetus of vase scholars to restore the fragments to an original whole (or an original context), embracing instead the possibility of the anonymous fragment to propose new narratives and encounters. Weaving together histories of collecting, antiquities trafficking, and desire for Greek vases with images of same-sex lovers and Dionysian revelry excerpted from the vase fragments themselves, *Anonymous Fragments* uses gender-ambiguous and homoerotic imagery from ancient Greece to (re)construct a queer art history grounded in antiquity (Fig. 4).

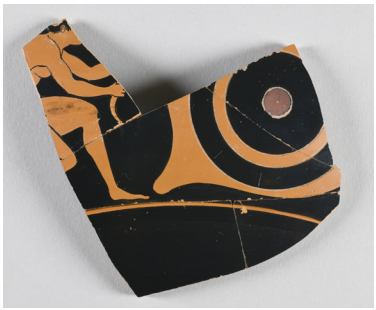


Fig. 4 Bilingual eye-cup fragment with crouching figure and eye. **Cat. 16**. Photo: © Michael C. Carlos Museum, Emory University

At the same time, examining the controversies of the antiquities trade and the collecting of ancient Greek vases, including instances where the Carlos has been implicated, Hull reminds us that all museum objects are out of context, and in this sense offer endless opportunities to be re-viewed and re-interpreted, accruing meaning and value across time and with every act of looking. In *An Obfuscated Research Wall Schematic* (2024) and *Discursive Arrangements: Carlos Museum 1-4* (2024), Hull's curious eye exposes and acknowledges the multiple hands that may have contributed to the creation of the fragment-as-artwork and artifact, including potter, painter, looter, dealer, collector, curator, and artist.

In *Untitled Anonymous Fragments 1-4* (2024) the reassembly of fragments, now turned into Pop-esque, Matissean cut-outs, creates an alternative world in which bodies, identities, and desires are fluid, expan sive, and playful (Fig. 5). Just as in antiquity, images of Dionysos and his entourage of satyrs offer liberation from society's strictures through a kind of fragmentation of the self, opening a joyful space for new realities and diverse sexualities, while scenes of male courtship confirm

Fig. 5 Timothy Hull, *Untitled Anonymous Fragments 1*, 2024. **Cat. 24**. Courtesy the artist

the presence of same-sex desire in the classical past. A background grid echoing the kind used by archaeologists to segment excavation trenches or to measure dimensions when photographing vase fragments evokes the pleasures of discovery and the long expanse of time, tracing a throughline from then to now, to emphasize that multiple genders and sexualities have always existed. As the Modernist paradigm par excellence, the grid is at once universal and context-less but also – inevitably – of its avant-garde moment,[4] here underscoring the duality of the vase fragment as an object poised between specificity (to a time and context) and universalism.[5] It is perhaps for this reason that the fragment is emblematic of both the classical and the modern (or Modernist),[6] capable of collapsing time and space, and subverting canonical narratives.

Indeed, the radical possibilities of Dionysian abandon through fragmentation are made literal in the quadriptych, *Be Gay Do Crime* (2024), which combines the close-cropped face of a grinning satyr with the anti-assimilationist slogan of LGBTQ+ activism. Pointing to the contributions of gay scholars and collectors to the study of ancient Greek vases, *Discursive Arrangements: Carlos Museum 1-4* (2024) offer the very act of looking at Greek vase fragments as a means of affirming queer identity and queer (art) history (Fig. 6). Here, Hull engages the museum as a space that documents and preserves the material traces of human experience both to attest to a queer past and promise a queer future for those who have been forced to keep their sexual identities anonymous. Embracing an artistic dialogue across time that is anchored in the strange allure of the fractured imagery of the vase fragments and a yearning for what is absent or lost, we are ultimately left asking whether desire is perhaps not, after all, the most authentic metric of these objects' value.

Fig. 6 Timothy Hull, *Discursive Arrangements: Carlos Museum 1*, 2024. **Cat. 30**. Courtesy the artist

[1] https://www.metmuseum.org/about-the-met/collection-areas/greek-and-roman-art/bothmer-fragment-collection. Accessed November 1, 2024.

[2] Mittica, G., L. di Siena, J. Kindberg Jacobsen, N. Schulz, E. Bilbao Zubiri. 2023. "Recontextualising archaeological heritage – the case of Timpone della Motta, Calabria." *Analecta Romana (forthcoming)*.

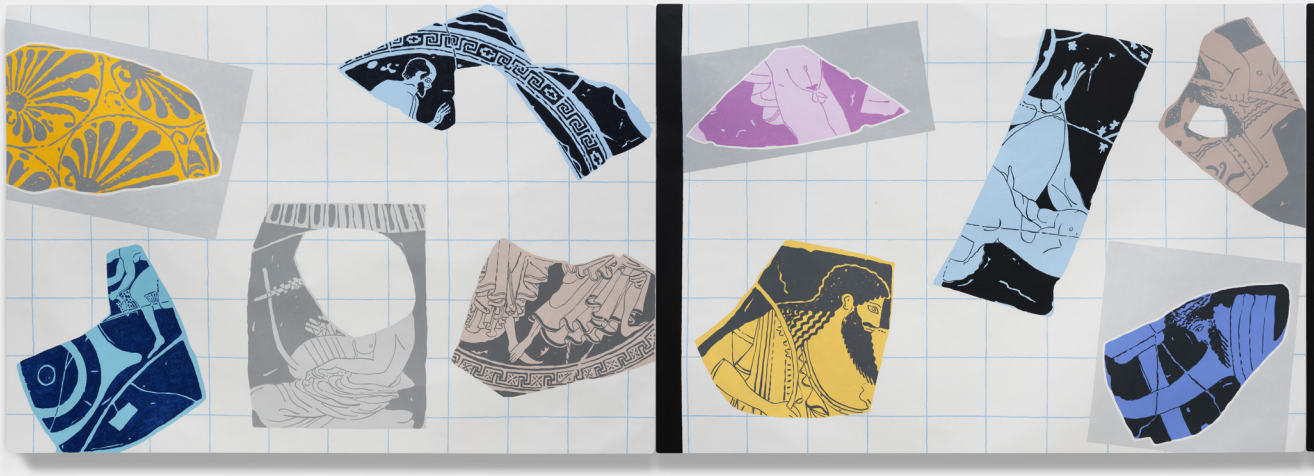
[3] Bowley, G. and T. Mashberg, "The kylix marvel: why experts distrust the story of an ancient cup's rebirth." *The New York Times*, April 19, 2023: https://www.nytimes.com/2023/04/19/arts/kylix-cup-greek-metropolitan-museum.html.

[4] Krauss, R. E. 1986. "Grids." In R. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, Ma. and London: The MIT Press, 8-22.

[5] With thanks to James Cahill for this suggestion.

[6] On fragmentation and the classical fragment as a Modernist device, see e.g. Goldschmidt, N. 2023. *Fragmentary Modernism. The Classical Fragment in Literary and Visual Cultures, c.1896 - c.1936*. Oxford: Oxford University Press.

Discursive Arrangement: Carlos Museum 2, 2024
Cat. 31. Courtesy the artist



L-R: Red-Figure Fragments. Cat. 13, 1, 12, 8. Photos: © Michael C. Carlos Museum, Emory University, © Bruce White, 2005
Puzzling Pieces, 2024. Cat. 34. Courtesy the artist
L-R: Red-Figure Fragments. Cat. 19, 9, 6, 3, 20. Photos: © Michael C. Carlos Museum, Emory University

An interview with Timothy Hull

In conversation with Ruth Allen, Curator of Greek and Roman Art, Michael C. Carlos Museum

Ruth Allen: *When and how did you become interested in ancient Greece and ancient Greek art?*

Timothy Hull: My interest in Classicism hasn't been with me since an early age. I sort of came to it through an interest in the spiritual teachings of Gurdjieff and Gnosticism and an interest in the poet C.P. Cavafy. It's been a slow burn of interest but has led to studying Ancient Greek and trips to Athens, Naples and Egypt to study and do research.

RA: *Your journey into the classical world sounds like something close to archaeology, or even a homecoming. Is that fair to say?*

TH: My father is an academic and his focus of study has been Sub-Saharan Africa, therefore I definitely grew up in an environment of research and study and being passionate about subject matter.

RA: *What is it about Greek painted vases in particular that appeals to you?*

TH: Definitely in the last handful of years the imagery on Greek vases has interested me greatly. I used to be only interested in them as formal objects, but as I studied the imagery in a more in-depth manner I began to notice the ribald humor of them and the universal archetypal scenes being depicted. Every vase tells a story that is a uniquely human one, which makes them meaningful and relatable even [two] thousand years later.

RA: *A lot of the imagery on Greek vases explores what it means to be a good citizen, or what it looks like for humans to interact correctly with gods. They establish an ethics of being in the world. Is that the purpose of art?*

TH: There is definitely a didactic aspect to the painted vases, in that they are illustrating how humans and the Gods interact. But I also think there is room for free will and agency. In a monoculture like 5th-century BCE Athens, it was easy to have art stand as an ethical and moral tableau. I believe that is not so realistic in our current plurality.

RA: *In antiquity, the vessels that you reference functioned in specific social contexts, either at the* symposium*, a drinking party attended only by male citizens, or in the tomb, where they were deposited as grave goods. These are both spaces of alterity – the* symposium *is often talked about as an occasion that offered participants an opportunity to abandon normative social roles and personas, and the tomb, of course, was a liminal space between the living and the dead. What alternative realities are you interested in creating?*

TH: This is the aspect of Greek vases that truly interests me the most: the fact that they are metaphors that carry meaning. The word for vase in Greek is *amphora* and is where we derive our modern word, *metaphor*. The fact that the vase can be both a vessel and a tableau of divine transformation of the human spirit is really intoxicating.

RA: *That shared act of transferring a substance or an idea or a state of being is so compelling. Do you think of your work as a vessel/metaphor?*

TH: I really would ~ if only! I mean, that would be the highest marker of success for me… that idea of the art being alchemical and carrying multiple meanings that transcend the banal or the contemporary. I can't say that it does… well, for me it does, but what it does for the viewer is their own subjective truth.

RA: *Dionysos and his entourage of satyrs are a prominent feature in your work – as on the vases that you reference. This was the Greek god of theater, wine, ecstasy, and altered states. Why is Dionysos still so good to think with?*

TH: Out of the entire Greek pantheon, Dionysos is by far the most compelling to me. I got into him through Nietzsche but also through the study of Carl Jung. Dionysos is written about or referenced in most esoteric writings on philosophy, psychology and art. To know Dionysos is to know the human condition. Most of my work has revolved around the mystery cult of Dionysos because I live a rather Apollonian life and need a bit of that Dionysian magic.

RA: *In a world in which bodies and identities are increasingly regulated, perhaps we need Dionysos more than ever!*

TH: Dionysos is the opposite of politics. Neither the right nor the left can claim him. That is what makes him such a wonderful god. He's got something for everyone and he cannot be pinned down. I think in

Discursive Arrangement Carlos Museum 3, 2024
Cat. 32. Courtesy the artist

TH (con.): ...general our contemporary world is far too Apollonian, that is to say, obsessed with the rational, the quantifiable, the tangible. We need a little more magic and mysticism.

RA: *Several of the works included in the exhibition recombine imagery from vase fragments to create new visual narratives. This challenges the scholarly tradition of using vase fragments as tools for connoisseurship and classification. It strikes me that such creative rearrangement is an inherently queer act, destabilizing chronology and convention – yet, as an exploration of queer identity, your engagement with Greek art is itself part of a long tradition. How important is this lineage to your practice?*

TH: Much of the funding and emphasis towards modern scholarship of Greek archaeology can be traced back to gay men who were enthralled and jealous of normalized homosexual practices in Athen's golden age and wanted to use the further study of that to develop a more accepted view of homosexuality in their contemporary world. Most leaders and thinkers in the West believed that 5th-century BCE Athens was the height of civilization, so the thinking went that if there was a better understanding of homosexual practices during that period, then it could become more acceptable in the modern age.

RA: *Desire (Greek* eros*) is also a prominent theme in the Carlos exhibition, whether the desire of antiquities looters, dealers, collectors and curators to possess Greek vases, or the desire of artists and scholars to access a lost past, or the viewer's desire for the idealized (and idolized) bodies depicted on the vessels themselves. Do you see yourself in this company?*

TH: Desire is something that drives us. We all want for something… and humans love objects; either to venerate or to hoard, to be functional or transactional. The history of Greek painted vases is tied up with so much desire; the desire of men who want to use them for socio-political ends, for fortune and glory or for pure scholarship. It's all been a game where I find myself a player.

RA: *And of course, so many of the images on the vases themselves explore desire in lots of different forms.*

TH: Yes, there is a lot going on in those vases in terms of sex, courting rituals, copulation of all kinds and so forth… They show the range of human behavior that still captivates us today. Spend some time looking at the vases and you'll begin to see yourself.

RA: *It strikes me that this desire is often coupled with a kind of grief, for lost objects, or lost archaeological contexts, or perhaps for alternative realities. It reminds me of C. P. Cavafy's poems, which weave together homoerotic desire with nostalgia for the ancient world. How important are the themes of memory,* eros*, and loss to your work?*

TH: C.P. Cavafy is my greatest inspiration. His poetry speaks to me in the deepest, most fundamental way because indeed he is enveloping homosexual desire with images of an ancient, lost world but mixed in with his contemporary age of Alexandria in the early 20th century. His poetry is both of its time and out of time, and I want to create art that functions in that way.

RA: *That timelessness is important. It asserts that diverse sexualities and gender identities have always existed and will continue to exist.*

TH: Absolutely. The ancient world definitely had very strict and rigid patriarchal systems in place but there was always room for 'the other.' And many of the myths featured strange transgendered figures, such as the ambiguously male Gorgon, which through time became the sort of butch-femme Medusa. Gender and identity actually have never been totally fixed systems.

RA: *As archaeologists and art historians of the ancient Mediterranean world, we are always dealing with fragments, whether of objects, texts, physical sites, or cultural contexts, and our job is to re-piece those fragments in a way that helps us access the people and the society that made and used them. Your paintings offer an alternative means of accessing this past, or rather of making it present. What do you think the ancient Mediterranean world can tell us about ourselves?*

TH: Just like C.P. Cavafy, I am interested in how antiquity still speaks to us like a telephone through time. There is a conversation that is ongoing and spans the ages. The fact that a mark made on a vase or a wall two thousand years ago can be used in contemporary art is pretty wild. All of that ancient stuff is visual communication that still has a voice and a point of view, and I want to use that as a springboard for painting.

RA: *That ongoing conversation is itself a record of human existence and the ways we continue to think about what it means to be a human in a society or simply in the world. We can't separate ourselves from what came before. That's exciting inspiration.*

TH : Yeah, someone said that we didn't fall out of a coconut tree, that we exist in a context. LOL but it's true! And that's something I love about the Greek vases; there's a continuous present to them. They're old, but they are always renewable because they tell essential human and spiritual stories.

RA: *Perhaps related, "classical" art (that is, the art of ancient Greece and Rome) is often associated today with ideas of elitism, empire, and the exclusivity of the Western art historical canon. Can classical art ever be countercultural?*

TH : I think because classicism has been out of vogue and is no longer taught in schools and is largely dismissed makes it actually quite underground and low-key countercultural. I'd like to think that I'm not using the imagery purely as an aesthetic trope but more as a way of queering the canon and re-energizing material that has been considered stale.

RA: *Museums have been described as places where objects go to die. Do you agree?*

TH : I love museums and I think they still serve a purpose to safeguard visual information and the world's cultural output. A wildly free-market capitalist society usually isn't interested in preserving stuff and holding onto traditions, so someone needs to fulfill that role. It's clear that there has been far too much white-cis-male-centric focus, but that is now being dismantled and a new vision can come forth that is more inclusive and open-ended. It's an exciting time to be working in museums because the future seems like a blue ocean.

Conversation via email, August-September 2024

Catalogue of Works

Cat. 1 Attributed to the Kleophon Painter (active ca. 420-390 BCE). **Red-Figure Hydria Fragment with Woman.** Greek, Attic, 440-430 BCE. Ceramic. 1 5/16 x 1 3/4 in. (3.3 x 4.5 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2002.43.36

Cat. 2 Attributed to the Painter of London D12 (Greek, active ca. 480-450 BCE). **Red-Figure Kylix Fragment with Youth at a Laver.** Greek, Attic, ca. 480 BCE. Ceramic. 5 x 2 5/8 x 3/8 in. (12.7 x 6.7 x 1 cm). Michael C. Carlos Museum, Emory University. Gift of William Knight Zewadski. 2013.47.2

Cat. 3 Anonymous artist. **Red-Figure Fragment with Satyr.** Greek, Attic, ca. 470 BCE. Ceramic. 1 11/16 x 2 9/16 in. (4.3 x 6.5 cm). Michael C. Carlos Museum, Emory University. 2005.81.2

Cat. 4 Anonymous artist. **Red-Figure Cup Fragment with Lower Torso of a Male Figure.** Greek, Attic, ca. 480 BCE. Ceramic. 2 5/8 x 1 3/8 in. (6.7 x 3.5 cm). Michael C. Carlos Museum, Emory University. Classical Purchase Fund. 2005.16.138

Cat. 5 Anonymous artist. **Black-Figure Lekythos Fragment with Palmettes.** Greek, Attic, ca. 490 BCE. Ceramic. 1 7/16 x 2 1/4 in. (3.7 x 5.7 cm). Michael C. Carlos Museum, Emory University. Gift of William Knight Zewadski. 2002.12.33

Cat. 6 Attributed to Psiax (Greek, active ca. 525-510 BCE). **Bilingual Calyx-Krater Fragment with Satyr, Perhaps Harvesting Grapes.** Greek, Attic, ca. 530-520 BCE. Ceramic. 1 9/16 x 2 7/8 in. (4 x 7.3 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2002.43.19

Cat. 7 Anonymous artist. **Red-Figure Psykter Fragment with Satyrs at Volute-Krater.** Greek, Attic, ca. 490 BCE. Ceramic. 2 1/2 x 3 3/4 in. (6.4 x 9.5 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2006.18.4B

Cat. 8 Attributed to the Kleophrades Painter (Greek, active ca. 505-475 BCE). **Red-Figure Skyphos Fragment with Dionysos.** Greek, Attic, ca. 500-490 BCE. Ceramic. 2 1/2 x 2 1/2 in. (6.4 x 6.4 cm). Michael C. Carlos Museum, Emory University. Carlos Collection of Ancient Art. 2005.26.6

Cat. 9 Anonymous artist. **Red-Figure Skyphos Fragment with Olive Wreath and Palmettes.** Greek, Attic, ca. 450 BCE. Ceramic. 1 1/2 x 1 5/16 in. (3.8 x 3.4 cm). Michael C. Carlos Museum, Emory University. Gift of William Knight Zewadski. 2002.12.49

Cat. 10 Anonymous artist. **Red-Figure Fragment with Lower Torso of a Male Figure.** Greek, Apulian, 340-330 BCE. Ceramic. 1 1/2 x 3 1/4 x ¼ in. (3.8 x 8.3 x 0.6 cm). Michael C. Carlos Museum, Emory University. Gift of William K. Zewadski. 1997.3.147

Cat. 11 Anonymous artist. **Red-Figure Psykter Fragment with Satyrs at Volute-Krater.** Greek, Attic, ca. 490 BCE. Ceramic. 4 3/4 x 5 15/16 in. (12.1 x 15.1 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2006.18.4A

Cat. 12 Attributed to Psiax (Greek, active ca. 525-510 BCE). **Bilingual Calyx-Krater Fragment with Satyr, Perhaps Harvesting Grapes.** Greek, Attic, ca. 530-520 BCE. Ceramic. 4 9/16 x 1 7/8 in. (11.6 x 4.8 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2002.43.21

Cat. 13 Attributed to Douris (Greek, active ca. 500-475 BCE). **Red-Figure Kylix Fragment with Youths with Lyres.** Greek, Attic, ca. 480 BCE. Ceramic. 2 5/8 × 3 13/16 × 1/8 in. (6.7 × 9.7 × 0.3 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2006.51.23

Cat. 14 Attributed to the Euaion Painter (Greek, active ca. 475-450 BCE). **Red-Figure Kylix Fragment with Satyr.** Greek, Attic, ca. 470 BCE. Ceramic. 5 1/2 x 2 3/8 in. (14 x 6 cm). Michael C. Carlos Museum, Emory University. Classical Purchase Fund. 2005.16.22A

Cat. 15 Attributed to Oltos (Greek, active ca. 525-500 BCE). **Bilingual Eye-Cup Fragment with Crouching Figure and Eye.** Greek, Attic, ca. 520 BCE. Ceramic. 3 ½ x 3 1/8 x 3/16 in. (8.9 x 7.9 x 0.48 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2006.51.6A

Cat. 16 Attributed to Onesimos (Greek, active ca. 500 BCE). **Red-Figure Kylix Fragment with Pursuit Scene, Perhaps Zeus and Ganymede.** Greek, Attic, ca. 500-490 BCE. Ceramic. 5 x 3 5/8 in. (12.7 x 9.2 cm), Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2005.58.9

Cat. 17 Anonymous artist. **Red-Figure Hydria Fragment with Bearded Man and Column.** Greek, Attic, 470-460 BCE. Ceramic. 3 1/4 x 1 7/8 in. (8.3 x 4.8 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2002.43.42

Cat. 18 Attributed to the Hearst Painter (active ca. 425-390 BCE). **Red-Figure Bell-Krater Fragment with a Satyr Carrying a Skyphos.** Greek, Apulian, 420-400 BCE. Ceramic. 4 x 2 1/8 in. (10.2 x 5.4 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2003.35.5

Cat. 19 Attributed to the Achilles Painter (active ca. 470-425 BCE). **Red-Figure Calyx-Krater Fragment with Apollo (from Gigantomachy).** Greek, Attic, ca. 450 BCE. Ceramic. 3 x 3 1/2 in. (7.6 x 8.9 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2002.43.79

Cat. 20 Attributed to the Berlin Painter (active ca. 500-460 BCE). **Red-Figure Hydria Fragment with Foot Wearing Animal Skin.** Greek, Attic, ca. 480 BCE. Ceramic. 2 3/4 x 2 3/8 in. (7 x 6 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2002.43.28

Cat. 21 Attributed to Epiktetos (Greek, active ca. 520-490 BCE). **Red-Figure Kylix Fragment with Hermes and Poseidon.** Greek, Attic, ca. 500-490 BCE. Ceramic. 2 1/8 × 3 1/2 × 1/8 in. (5.4 × 8.9 × 0.3 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2005.58.13A

Cat. 22 Anonymous artist. **Wild Goat Style Oinochoe Fragment with Grazing Goats.** Greek, East Greek, 625-615 BCE. Ceramic. 2 13/16 x 3 ½ x 7/16 in. (7.1 x 8.9 x 1.1 cm). Michael C. Carlos Museum, Emory University. 2006.58.1E

Cat. 23 Attributed to the Dikaios Painter (Greek, active ca. 530-500 BCE). **Red-Figure Pelike Fragment with Komast.** Greek, Attic, ca. 510 BCE. Ceramic. 2 1/4 x 3 3/8 in. (5.7 x 8.6 cm). Michael C. Carlos Museum, Emory University. Gift of Dr. Dietrich von Bothmer. 2006.51.4

Cat. 24 Timothy Hull (American, b. 1979). **Untitled Anonymous Fragments 1**, 2024. Oil on canvas. 16 x 20 in. Courtesy the artist

Cat. 25 Timothy Hull (American, b. 1979). **Untitled Anonymous Fragments 2**, 2024. Oil on canvas. 16 x 20 in. Courtesy the artist

Cat. 26 Timothy Hull (American, b. 1979). **Untitled Anonymous Fragments 3**, 2024. Oil on canvas. 16 x 20 in. Courtesy the artist

Cat. 27 Timothy Hull (American, b. 1979). **Untitled Anonymous Fragments 4**, 2024. Oil on canvas. 16 x 20 in. Courtesy the artist

Cat. 28 Timothy Hull (American, b. 1979). **An Obfuscated Research Wall Schematic**, 2024. Oil paint on synthetic silk scrim; paper; Xerox ink. 60 x 84 in. Courtesy the artist

Cat. 29 Timothy Hull (American, b. 1979). **Be Gay Do Crime**, 2024. Oil on canvas. Each piece 11x14 in. Courtesy the artist

Cat. 30 Timothy Hull (American, b. 1979). **Discursive Arrangement: Carlos Museum 1**, 2024. Mixed media. 26 x 32 in. Courtesy the artist

Cat. 31 Timothy Hull (American, b. 1979). **Discursive Arrangement: Carlos Museum 2**, 2024. Mixed media. 26 x 32 in. Courtesy the artist

Cat. 32 Timothy Hull (American, b. 1979). **Discursive Arrangement: Carlos Museum 3**, 2024. Mixed media. 26 x 32 in. Courtesy the artist

Cat. 33 Timothy Hull (American, b. 1979). **Discursive Arrangement: Carlos Museum 4**, 2024. Mixed media. 26 x 32 in. Courtesy the artist

Cat. 34 Timothy Hull (American, b. 1979). **Puzzling Pieces**, 2024. Oil on canvas. 4 x 20 ft. Courtesy the artist

Be Gay Do Crime, 2024
Cat. 29. Courtesy the artist

Designed by Ciel Rodriguez

EMORY | MICHAEL C. CARLOS MUSEUM