



PHOTO BY ASHLEY E MINGUS

“The Stone Speaks: The Architecture of Divine Vision at Parma Cathedral, 1117-1573”

MASTER’S THESIS, NOV 2019

This study examines the medieval architecture of Parma Cathedral and how it framed the gaze of its viewers by using architectural vanishing points to fix the physical eye which facilitated spiritual seeing. Essential to this type of framing were the writings of the Scholastics and their theories on light and optics. Scholastic thought embedded in architectural elements set a direct precedent for the theological functionality of Renaissance linear-point perspective paintings and demonstrates that medieval optics, theology, and artistic principles were not diametrically opposed to those of the Renaissance but helped to provide their foundation.



“Sipping from the Font of Power: A Study of Moche Portrait Vessels”

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CENTER FOR ARCHAEOLOGICAL & TROPICAL
STUDIES’ AND PRESENTED AT THE 5TH ANNUAL
ROCKY MOUNTAIN PRE-COLUMBIAN ASSOCIATION
SYMPOSIUM, OCT 2019

An examination of Moche portrait vessel pottery from Peru circa 500-800 CE reveals how Moche elites, such as nobles and priests, used earthenware portraits of sacrificial victims to control the life-giving substances of their people, including water, chicha, and blood. By commissioning and exerting authority over these clay vessels in rituals, elites also showed their power over the bodies and lives of their subjects.

CONFERENCE & THESIS ABSTRACTS



PHOTO BY ASHLEY E MINGUS

“Spatial Dialogue and Sculpture inside Trinity United Methodist Church, Denver”

PRESENTED AT THE ROCKY MOUNTAIN GRADUATE
SYMPOSIUM, APRIL 2019

The baptismal font at Trinity United Methodist Church in Denver, Colorado reveals the beautiful dialogue of belief, ritual, and remembrance not only within this space but within the practice of Methodism and Christianity at large. Dedicated to the memory of a young nineteenth-century girl, this monument repeatedly becomes an active site of transformation every time it is called to seal the baptism of new believers into this congregation.



“Martyred Monuments: The Destruction of Artworks in the Middle East”

PRESENTED AT THE ART & POLITICS SYMPOSIUM AT
THE UNIVERSITY OF OREGON, EUGENE, APRIL 2018

Targeted as symbols of Otherness, monuments of cultural heritage, like the people who make them, can become martyrs to the cause of free artistic expression and indeed free life. An examination of the targeting, destruction, and potential rebuilding of the Buddhas of Bamiyan, the Arch of Triumph at Palmyra, and the Nergal lamassu of Nineveh reveals the indomitable ideas behind the creation of monuments and the complexities of their restoration.

CONFERENCE & THESIS ABSTRACTS



PHOTO BY ASHLEY E MINGUS

“Polemical Paintings and Statues as Sermons: Political Artwork of the Italian *Risorgimento*”

UNDERGRADUATE THESIS, MARCH 2014

The end of the Risorgimento Period, around 1861, saw the unification of Italy’s fractured principalities into one unified state. But the road to unification was far from smooth. Examining both popular and high art across several decades of this period, we see diverse voices and opinions on the unification question, Italy’s relationship with the Catholic Church, and the burgeoning sense of nationalism which would propel Italy’s cultural identity into the twentieth century.



PHOTO BY ASHLEY E MINGUS

“Doges, Dukes, and Dissenters: Three Italian Funerary Monuments “

PRESENTED AT THE ROCKY MOUNTAIN
UNDERGRADUATE SYMPOSIUM, APRIL 2013

The Roman statue of the heretic Giordano Bruno, the Florentine Medici tombs, and the Venetian Tomb of Doge Pietro Mocenigo. What do they hold in common? By examining these three seemingly disparate memorials, one observes not only congruous methods of depicting the deceased, but also common themes that the creators of these figural groups meant to disseminate about life, morality, and thought. Each man, immortalized through art, was a unique individual, but his monument aims to speak on a universal level.