Athanor I (1981)

Berit Bihl-Greechie  
The Perennial Axe

James E. Walker  
Solar Imagery and Early Christian Iconography

James Murphy  
Ottoman or Romanesque: Two Ivory Carvings from Liège

Amy Lou Cohen  
Mechanisms of Visual Perception Related to Aspects of Gothic Cathedrals

Jeanine Clements Stage  
Medieval Looms

Patricia Bradshaw  
Francesco Furini’s Hylas and the Nymphs

Betty Rogers Rubenstein  
The Palazzo Magnani in Bologna, Aspects of the Sculpture

Monika E. Cooley  
"Freedom" and "Liberty"
Athanor II (1982)

Michael Hoff
A Ptolemaic Portrait in Sarasota

Karin M.E. Alexis
The Landscape Genre in Northern Europe: the Emergence of a New Secular Symbol

Richard B. Wright
Michelangelo’s Aedicula for the Chapel of Leo X: Some Symbolic Considerations

Sharon Collins
Okada Beisanjin – A Nanga Artist in Need of Reappraisal

Joyce Bernstein Howell
Eugène Delacroix and Color: Practice, Theory and Legend

Carmen Ruiz-Fischler
Jack Delano: Some Aspects of His Work after Leaving the F.S.A.

Richard William Lizza
A Review of the Critical Approaches of Clement Greenberg and Harold Rosenberg to Abstract Expressionism
Athanor III (1983)

Alice Gates Schwehm
   The Florida State Museum Eagle: A Glimpse of South Florida’s Prehistoric Art

Mary D. Edwards
   The Condottiere Raimondino De’Lupi, His Tomb and Its Influence on the Memorials of Other Condottiere in the Veneto

Larry W. Forrest
   A Study of an Unpublished Book of Hours in the Library of Calvary Episcopal Church, Louisville, Kentucky

Bernadine Barnes
   Michelangelo’s Method of Composition in the Battle of Cascina

Karin M.E. Alexis
   Russell Sturgis: A Search for the Modern Aesthetic – Going beyond Ruskin

Karol Ann Lawson
   Vitality in American Still-Life: The Flowers of Martin Johnson Heade and Georgia O’Keeffe

Nancy L. Gustke
   Frank H. Taylor – 19th Century Art-Journalist as Seen through His Sketches of a Trip with General U.S. Grant in 1880

Denise Most Gerson
   Vincent Van Gogh: The Search for Style at Saint-Rémy

Jody Blake
   The Paintings within Picasso’s Paintings
Athanor IV (1985)

Richard B. Wright
Problems in Interpreting the Form and Meaning of Mesoamerican Temple Platforms

Cheryl Sumner
A Possible Source for Botticelli’s Venus

Kathy Z. Gillis
The Symbolism of Time in the Medici Chapel

Nancy L. Gustke
Stylistic and Scientific Influences on the Magni Mogolis Imperium

Jean Turner
Fuseli and Lavater: The Personification of Character

Karin M.E. Alexis
Henry Ives Cobb: Forgotten Innovator of the Chicago School

Alice L.H. Correa
Munich Stained Glass and Jesuit Iconography in the Sacred Heart Church of Tampa, Florida

Sharon H. Collins
The Synthesis of Tradition and Innovation in Japanese Oil Painting of the Taisho Era, 1912-1926

Mercedes A. Quiroga
Shamanic Parallels in the Thunder Deity Shango: from Yoruba, to Cuba and on to Miami
Athanor V (1986)

Joanne E. Sowell
The Dating of the Construction of the Monastery of Sacramenia

Charlotte Sharpe Daly
A Netherlandish Manuscript Page at Florida State

Rosemary T. Smith
Arthur Wesley Dow and American Modernism

Margaret Fitzgerald
Vincent van Gogh’s Published Letters: Mythologizing the Modern Artist

Viki D. Thompson Wylder
Hannah Höch: A Familiar Struggle, A Unique Point of View

Katherine M. Duncan
The Early Work of Miriam Schapiro: The Beginnings of Reconciliation between the Artist and the Woman

Cheryl A. Cullom
The Impact of Christo’s Surrounded Islands
Athanor VI (1987)

Cheryl Scott Foss
  Zen Artistry’s Desanctification of Buddhist Imagery

B. Underwood DuRette
  The Smoking Candle of the Mérode Altarpiece

Rosemary T. Smith
  Benjamin West at the Court of George III

Charlotte Sharpe Daly
  The Stephens Log House in Grand Ridge, Florida

Eileen Toutant
  Jan Toorop’s Station of the Cross

Ray Williams
  Khnopff Responds to Maeterlinck: His Illustrations for Pelléas et Mélisande

Viki D. Thompson Wylder
  Laurie Anderson’s Technology – “Neither Love It Nor Leave It”
Athanor VII (1988)

Michaela Merryday
A New Reading of the Prado Annunciation by Robert Campin

Carol McCall Rand
Naturalism and the Madonna della Misericordia: The Dissolution of a Gothic Emblem

Carol Damian
The Survival of Inca Symbolism in Representations of the Virgin in Colonial Peru

Lyn Bolen
Traditional and the Avant-Garde in Moreau’s Salome

Victoria J. Beck
In the Image of Kandinsky: Abstract Myths

Alice S. Brooker
Was There a Myth in the Making? – A Structuralist Approach to Robert Motherwell’s Elegies to the Spanish Republic
Athanor VIII (1989)

Kimberly Kelly
 Forgery, Invention and Propaganda: Factors behind the Production of the Guthlac Roll
 (British Museum Harley Roll Y.6)

Nan Currence
 Rombouts’ David and Abigail in the Florida State University Gallery: An Allegory of
 Deliverance

E. Michael Whittington
 The Bear-Mother Theme: Exploring the Narrative in Haida Argillite

Jane Bowie Mattson
 George Inness, Jr.’s Art of the Spiritual: The Only Hope

Janice Ford-Freeman
 The Quest of Beauty: LaFarge and Tiffany and American Stained Glass

Mary E. Murray
 Picasso’s Illustrations for Iliazd in Context

Carol Ventura
 Jacaltec Maya Ethnicity and Acculturation as Viewed through Their Backstrap Woven
 Hairsashes
Athanor IX (1990)

Myra Engelhardt
A Late Classic Ceramic Standing Male Figure from Remojadas, Veracruz, Mexico

Virginia K. Henderson
An Overlooked Source of Influence for the Fan Vaulting of the Chapel of Henry VII at Westminster Abbey

Thomas M. Bayer
The Artist as Patron: An Examination of the Supervisory and Patronal Activities of Giuseppe Cesari, the Cavaliere d’Arpino

Robert D. Meadows-Rogers
Procession and Return: Bacchus, Poussin, and the Conquest of Ancient Territory

Helen S. Langa
Lilly Martin Spencer: Genre, Aesthetics, and Gender in the Work of a Mid-Nineteenth Century American Woman Artist

Roxanne Farrar
The Paradoxical Primitivism in the Early Art of Giorgio de Chirico (1911-17)

David D. McKinney
The Place of the Skull: Rudolf Steiner and the First Goetheanum

Karen Richter-Hill
El Lissitzky: Revolutionary Images from a Primitive Soul
Athanor X (1991)

Catherine Morris Westcott
   *Atalanta Fugiens: The Alchemical King in Transformation*

Susan Davis Baldino
   The Importance of Palladio’s Villas for Seventeenth-Century France

Thomas M. Bayer
   The Seventeenth-Century Dutch Art Market: The Influence of Economics on Artistic Production

K. O’Neil
   The John Foster Gravestone

Kimberly J. Smith
   Contours of Conflict: “The Giaour” in Bryon and Delacroix

Sherry Piland
   A Positivist Reading of Labrouste’s Bibliothèque Sainte-Geneviève

Martha Culliton
   Exhibitionism and Skoptophilla: Fischl’s *Sleepwalker*
Athanor XI (1992)

Janie Ruth Curry
The Illustrated Visio Baronti: A Carolingian Manuscript from Reims

William Travis
Unfinished Romanesque Sculpture

Read Montgomery Diket
An Exemplary Life: Spinello Aretino’s Cycle of St. Benedict in Context

Catherine Morris Westcott
Birgittine Devotion and the Campinesque Virgin in the Apse

Margaret Rose Vendryes
The Fashionably Dressed Sailor: Another Look at the Black Figure in John Singleton Copley’s Watson and the Shark

Thomas M. Bayer
Marketing of Genius – Ingenious Marketing: The Role of Engravings in Mid-Nineteenth Century English Art Dealing

Betty Lou Williams
Rosa Bonheur’s Dialogues with Culture

Juan A. Martínez
Afrocubans and National Identity: Modern Cuban Art, 1920s-1940s

Jeffery Blackwell
Venturi’s Guildhouse Facade: An Architectural Conceit in the Ironic Style of T.S. Eliot

Stephen Petersen
Robert Morris’s Ambiguous Containers

Charlene Mattingly
Naum Gabo’s Tête Construite: A Dynamic Form in a Continual State of Becoming
Athanor XII (1994)

William Travis  
Points of View in Romanesque Sculpture: The Cluniac Group

Tania Mertzman  
An Examination of Miniatures of the Office of St. Louis in Jeanne de Navarre’s Book of Hours

Jennifer L. Fields-Crow  
Controlling Images: Portraits of Charles V as Representations of His Political Agenda in Fourteenth Century France

Gail A. Kallins  
Mantegna’s Minerva Overcoming the Vices Reconsidered

John Gabriel Haddad  
The Sabbatarian Struggle of Michelangelo

Thomas Bayer  
Socio-economic Aspects of Netherlandish Painting during the Sixteenth Century

Glenn Taylor  
“Cloth of the Spider:” Deciphering Alfred Stevens’ Intriguing “Puzzle Painting,” Young Woman with a Japanese Screen

Betty Lou Williams  
Frederick Carl Frieseke Rediscovered

Verlon Cary  
Picasso’s Influence on Jackson Pollock’s Late Black and White Paintings

Diana McClintock  
The Art of Bessie Harvey: Her Gift of the Spirit
Athanor XIII (1995)

Areli Marina
Gislebertus’s Eve: An Alternative Interpretation of the Eve Lintel Relief from the Church of Saint-Lazare, Autun

Joanna Minich
The Art of the Spiro Warrior: Engravings in Shell from the Spiro Site

Matt Landrus
Caravaggism in the Work of Guido Reni

Amber McAlister Blazer
From Icon to Relic: The Baroque Transformation of the Salus Populi Romani

Mary Parke Luttrull
Rosedown Plantation Gardens: The Evolution of a Southern Masterpiece

Catherine Morris Westcott
The Sublime and the Millennialist in John Martin’s Mezzotints for Paradise Lost

Louly Peacock Knoz
Marie Bashkirtseff (1858-1884): “La dame en blanche”

Marie Watkins
August Macke and Native American Imagery

Karen A. Trella
The Parodic Strategies of Jasper Johns
Athanor XIV (1996)

Matt Landrus
Leonardo da Vinci’s Non-Reductive Method: Representing Chaos

Steve B. Choate
Bramante, Michelangelo and Giacomo Della Porta: The Meaning of the Dome

Barbara J. Johnston
Ruben’s Deianira and the Fury: A New Interpretation Based on Seneca’s Hercules Oetaeus

James E. Bryan
Northern Baroque Ship Decoration: Politics and Iconography

Carolyn M. Allmendinger
Charles Le Brun’s Penitent Magdalen Reexamined

Sean Stephenson
Andrea Pozzo’s Old Testament Heroes in the Jesuit Church of Sant’ Ignazio, Rome
Athanor XV (1997)

Carla Funk
“The City is a Prison, the Desert Paradise”: Hagiographic Promotion of Carthusian Monasticism in the Belles Heures

Amy J. Wright
The Bible of Borso d’ Este: A Profile of Princely Magnificence and Christian Piety

William L. Barnes
Partitioning the Parturient: An Exploration of the Aztec Fetishized Female Body

Traci Elizabeth Timmons
Habiti Antichi et Moderni di Tutto il Mondo and the “Myth of Venice”

Adera Scheinker
Appropriation of Play in a Victorian Album: Idylls of the King and Other Poems Illustrated by Julia Margaret Cameron

Sunanda K. Sanyal
Allegorizing Representation: Gérôme’s Final Phase

Susan Kloman
Paula Modersohn-Becker and the Discourse of Motherhood in Turn-of-the-Century Germany

Lauren Bartlett Nagel
The Icon and the Avant-Garde in Russia: Aesthetic Continuity in Tatlin’s Painterly Reliefs

Wendy Eller Kagey
The Second Moses: The Messianic Tradition in James Hampton’s Throne of the Third Heaven

James W. Rhodes
A View From Within: Mark Tansey, Mont Sainte-Victorie, and the Iconography of Deconstruction

Kristin Schreiber Roberts
Athanor XVI (1998)

Jennifer Sheffield Currie
Hans Leinberger’s St. Castulus Cycle and the Influence of Humanist Hagiography

Tiffanie Townsend
A Biography Written in Stone: Baccio Bandinelli’s Tomb Monument in SS. Annunziata, Florence

Carmen Fernández-Salvador
The Witches of Goya

Thomas M. Bayer
Degas and the English Connection 1872-1876

Claire Christian Black
Rodin and Michelangelo: Nature and Tradition

Joe Lucchesi
Romaine Brooks’ Self-Portrait Photographs and the Performance of Lesbian Identity

Kelly A. Wacker
Magic-Making in the Work of Alice Aycock
Athanor XVII (1999)

Elizabeth S. Hudson
  Symbiotic Relationships: Abbot Suger and the Capetian Monarch at Saint-Denis

Julia Stephens May
  Sacred Receptacle and Sign of the Gods: Human Hand Imagery in the Art of the American Southwest

Kelly Barnes-Oliver
  Legendary Penance: Donatello’s Wooden Magdalen

Cynthia A. Payne
  *Lux Mundi*: The Vault Mosaic in the Cappella S. Elena, S. Croce in Gerusalemme, Rome

James F. Peck
  Domenico Guidi’s Papal Portraits: A Point of Departure for Baroque Eclecticism

Shari Addonizio
  Portraits of Madwomen: Another Look at Dr. Hugh Welch Diamond’s Photographs of the Insane Female in Victorian England

Irene Nero
  The Creation of Le Corbusier’s “Primitivistic” Regional Style: a Study in Resolved Dialectic Oppositions

Ginger Russell
  Calligraphy as Image in Japanese Abstract Art

Kevin Concannon
  Not For Sale: Yoko Ono’s Discounted Advertising Art

Samantha Baskind
  Effacing Difference: Larry Rivers’ *History of Matzah (The Story of the Jews)*

Evan A. Gatti  
*Reviving the Relic: An Investigation of the Form and Function of the Reliquary of St. Servatius, Quedlinburg*

Jean Anne Hayes Williams  
*The Earliest Dated Tree of Jesse Image: Thematically Reconsidered*

Ceil Parks Bare  
*Albrecht Dürer’s Bearing of the Cross*

Elena Conis  
*San Francisco in Quito, Ecuador: A Union of Old and New World Sources in a Sixteenth-Century Convento*

Dulce María Román  
*The Emergence of High Baroque Style at the Court of Madrid*

Hayes Peter Mauro  
*Duchenne: Discourses of Aesthetics, Sexuality, and Power in Nineteenth-Century Medical Photography*

Jennifer L. Maatta  
*Japanese and Chinese Influences on Art Deco*

Kira M. Campbell  
*Romaine Brooks and the Drawing of Self*

Laureen Trainer  
*The Missing Photographs: An Examination of Diane Arbus’s Images of Transvestites and Homosexuals from 1957-1965*
Athanor XIX (2001)

Jeremy J. Johnson
Piety and Propaganda: John I Tzimiskes and the Invention of Class “A” Anonymous Folles

Jeong-Eun Kim
White-robed Guanyin: The Sinicization of Buddhism in China Seen in the Chinese Transformation of Avalokiteshvara in Gender, Iconography, and Role

Valerie Ficklin
Mannerist Staircases: A Twist in the Tale

Katherine Marsengill
Identity Politics in Renaissance France: Cellini’s Nymph of Fontainebleau

Samantha Kelly
The Body and Its Manifestation in the Andean World: Corporality, Simulacrum, and Image

Elizabeth B. Heuer
Inventing the Past: The Representation of Florida in Picturesque America

Alla Myzelev
The Uncanny Memories of Architecture: Architectural Works by Rebecca Horn and Rachel Whiteread

Nicole De Armendi
Lorna Simpson’s Public Sex Series: The Voyeuristic Presence and the Embodied Figure’s Absence
Athanor XX (2002)

Jelena Bogdanović
The Proclamation of the New Covenant: The Pre-Iconoclastic Altar Ciboria in Rome and Constantinople

Ljubomir Milanović
Representations of Others in Early Christian and Byzantine Art

Daniel Savoy
A Ladder of Camaldolite Salvation: the Façade of San Michele in Isola

Carola Naumer
Gardens and Grottoes in Later Works by Mantegna

Nancy R. Rivers
The Versailles Opéra

Bernadine Heller-Greenman
Moreau le Jeune and the Monument du Costume

Jennifer Rinalducci
The 1857-58 American Exhibition of British Art: Critical Reactions in the Cultural Context of New York

Maria C. Gaztambide
Amelia Pelaez and the Insertion of the Female Sphere: The Cuban Vanguardia Reconsidered

Irene Nero
The 1914 Werkbund Debate Resolved: The Design and Manufacture of Frank O. Gehry’s Guggenheim Museum, Bilbao

Kara Morrow
Bakongo Afterlife and the Cosmological Direction: Translation of African Culture into North Florida Cemeteries
Athanor XXI (2003)

Eric Poehler
Romans on the Right: The Art and Archaeology of Traffic

Preston McLane
Some Textual Sources for the Purse as Reliquary

Ceil Parks Bare
The Fourth of July Celebration as Seen through the Eyes of Nineteenth-Century Artists

Louis J. Malon
“Then Will the Union Be Knit Indissolubly Together” – The Tomb for President James Monroe

Rachel Fleming
John Lockwood Kipling and Kim

Patrick Tomlin
Paul Outerbridge: From Modernism to Mass Culture

Gretchen Wagner
Vom Gesicht zum Gesicht: The Weimar Subject in the Photography of Laszlo Moholy-Nagy and August Sander

Karen A. Sherry
Collective Subjectivities: The Politics and Paradox of Surrealist Group Portraiture

Angela McKinley
“In the Presence of a Presence” – Frank Lloyd Wright’s Beth Shalom Synagogue and the Search for Success in Architectural Symbolism
Athanor XXII (2004)

Angela Marie Herren
   Portraying the Aztec Past in the Codex Aztcatitlan: Colonial Strategies

Lisandra Estevez
   “The Triumph of the Text:” A Reconsideration of Giovanni Vendramin’s
   Architectural Frontispieces

Julianne Parse Sandlin
   The Ca’Dario: A Message from a Cittadino

Elina Gertsman
   Illusion and Deception: Construction of a Proverb in Hieronymus Bosch’s The Conjurer

Diann G. Montague
   Giulio Romano’s Garden of Venus as an Interactive Spatial Metaphor

Ryan Gregg
   The Sacro Monte of Varallo as a Physical Manifestation of the Spiritual Exercises

Guy Tal
   Disbelieving in Witchcraft: Allori’s Melancholic Circe in the Palazzo Salviati

Iraida Rodríguez-Negrón
   Emblem of Victory: The Immaculate Conception in Spanish Colonial Painting of the Viceroyalty of New Spain

Ilenia Colón Mendoza
   Ramón Frade’s El Pan Nuestro: The Jíbaro as a Visual Construction of Puerto Rican National Identity

Christal Hensley
   One Portrait of One Woman: The Influence of Gertrude Stein on Marsden Hartley’s Approach to the Object Portrait Genre

Jennifer Farrell
   The Effacement of Myth: A Study of the Work of Roland Barthes, Isidore Isou, Françoise Dufrène and Daniel Buren

Tienfong Ho
   Absence of Evidence: Depicting the Truth of War
Athanor XXIII (2005)

Alessia Frassani
The Art of Divination in Indegenous America—A Comparison of Ancient Mexican and Modern Kuna Pictography

Tanja L. Jones
Classical Chastity and Chivalric Tradition: Pisanello’s Portrait Medal of Cecilia Gonzaga

Eileen Costello
Knot(s) Made by Human Hands: Copying, Invention, and Intellect in the Work of Leonardo da Vinci and Albrecht Dürer

Shannon Pritchard
Caravaggio’s Capitoline Saint John: An Emblematic Image of Divine Love

Jennifer L. Hallam
“Virtue must be hir chiefest garnish”—Rules for Painting an Early Stuart Lady as Evidenced by Larkin’s Mary Curzon

Andrea Keppers
Invention and the Court Copyist: David Teniers the Younger and Gallery Paintings

Casey Gardonio-Foat
Luisa Roldán’s Terracottas: Result of Failure or Strategy for Success?

Sandra Zalman
Picturing American Femininity: Addressing the Body of Alfred Stieglitz’s Portrait of Georgia O’Keeffe

Kristen Williams Backer
Identity and the Artist: Soviet and Post-Soviet Sots

Stefanie Snider
You Make Me Fell Like a Natural Transgendered Person: Contemporary Photography and the Construction of Queer(ed) Identities

Nathan J. Timpano
Misremembering Racial Histories: The Role of the Viewer in Kara Walker’s The Emancipation Approximation
Athanor XXIV (2006)

Jennifer Naumann
Wicked Wives: The Animate Vulva, Social Satire, and Fear of a Female Pilgrim

Michael P. Kemling
Portrait of the Artist as Michelangelo: Maarten van Heemskerck’s *Self-Portrait with the Colosseum*

Lauren Grace Kilroy
Guaman Poma’s Illustrated *Khipus*: Signs of Literacy, Emblems of Colonial Semiosis

Stassa B. Edwards
Visualizing and Textualizing Algeria: Description and Prescription as a Strategy for Redefinition

Ellery Foutch
Dancing in the Street: George Luk’s *Spieler*

Karen Shelby
The Memorial to Peter: A Social Investigation within the Politics of German Memory and the Great War

Carissa Kowalski Dougherty
The Coloring of Jazz: Race and Record Cover Design in American Jazz, 1950 to 1970

Izabel Anca Galliera
Satire in subREAL and the Prevalent Monolithic Western View in the Beyond Belief and After the Wall Exhibitions

Claire L. Kovacs
*Puppetry of the Penis*: A Deconstruction of the Phallus as Weapon

Viktoria Villanyi
Between the Graphic and Tectonic: Architecture, Mapping and Topography in Rimer Cardillo’s Works
Athanor XXV (2007)

Jennifer M. Feltman
Inscribing Order: The Didactic Function of the Walters Art Museums MS 73

Heather McCune Bruhn
The Parish Monstrance of St. Kolumba: Community Pride and Eucharistic Devotion in Cologne around 1400

Lee Todd
A Woman Enthroned: Margaret of York and the Recuyell Engraving

Jamie Ratliff
The Social Mapping of Self and Other: Cross Purposes and Double Mistaken Identity in Colonial Mexico and Europe

Yemi Onafuwa
Bruegel’s Cripples and Early Modern Humor

Angelo Ho
Gerrit Dou’s Niche Pictures: Pictorial Repetition as Marketing Strategy

Michelle Moseley Christian
Genre-Portraits and Market Value: Emanuel de Witte’s Portrait of Adriana van Heusden and Her Daughter at the New Amsterdam Fishmarket, 1661-63

Lauren R. Cannady
The Validation of Terracotta in Eighteenth-Century Image and Text

Adam H. Veil
The Wonderful Works of Omnipotency: T. Addison Richards and the Aura of the Romantic Southern Landscape

Mary Vens
Femme Fatale: Guilty as Charged?

Elizabeth Cronin
Imagining the Landscape as Feminine: A Series of Nudes by Franz Roh
Athanor XXVI (2008)

Kandice Rawlings
Painted Paradoxes: The Trompe-L’Oeil Fly in the Renaissance

Rebekah Perry
Death and Devotion in Renaissance Venice: Giorgione’s Boy with an Arrow and the Cult of Saint Sebastian

Jerry Marino
Touch of Evil: Disease and the Diabolical in Grünewald’s Temptation of St. Anthony

Caroline Hillard
The Conquest of Etruria in Francesco Salviati’s Triumph of Camillus

Rowena Houghton Dasch
Unraveling the Deception: Trompe l’Oeil as Guide to Charles Bird King’s Picture Gallery, 1824-1861

Mary Dailey Pattee
Grabbing Modernity by the Horns: Mary Cassatt’s Offering the Panal to the Bullfighter

Clara Barnhart
Reconciling the Civil War in Winslow Homer’s Undertow

Bryna R. Campbell
Excavating the Subjective in Gustaf Nordenskiöld’s The Cliff Swellers in the Mesa Verde

Keri Fredericks
The Country Cousin: Advocating an Arcadian America

Michael Alvar de Baca
Hardcastle (1962): Memory, Catastrophe, Minimalism

Natilee Harren
The Diagram Dematerialized, from Marcel Duchamp to John Cage to George Brecht

Rachael Churner
Hans Haacke’s Zero Hour


**Athanor XXVII (2009)**

Patrick Coleman
Columns in Archaic Lakonian Vase Painting

Lea K. Cline
Rising from the Ashes: Domitian's *Arae Incendii Neroniani* in New Flavian Rome

Karlyn Griffith
Viewing the Romance of Antichrist in the Miniatures of the *Jour du Jugement* MS Besançon 579

Brenna Graham
In the Hands of the Saint: Taddeo di Bartolo's *St. Germinianus with Scenes from His Life*

Erin Benay
The Word Made Flesh: Sensory Experience and the Doubting Thomas in Italian Renaissance Art

Emily Ackerman
Drawing the Daguerreotype: The Print after the Photograph in Noël-Marie-Paymal Lerebours's *Excursions Daguerriennes*

Peter Clericuzio
George Morgan, the Philadelphia Art Community, and the Redesign of the Silver Dollar, c.1876-82

Stacy Schwartz
Spirit and Space: Architecture and Expressions of German Identity in *Metropolis* and the Weissenhofsiedlung

Travis E. Nygard
Grant Wood and the Visual Culture of Agribusiness

Dustin Chad Alligood
Vija Celmins, Strategies of Negation, and the Trauma of Representation

Jobyl A. Boone
Hill to Bay, Land and Water: Christo and Jeanne-Claude and American Environmentalism

Courtnay Micots
Art and Architecture of Anomabo, Ghana: A Case Study in Cultural Flow
**Athanor XXVIII** (2010)

Benjamin Eldredge  
Narrative, Figure, and Landscape in Poussin's Roads: *Landscape with a Man Washing His Feet at a Fountain* and *Landscape with a Roman Road.*

Maureen Warren  
William Hogarth's *Four Stages of Cruelty* and Moral Blindness

Sarah Buck  
Unfolding Piranesi's Aqueduct: The *Aqueduct Map* from *Le Antichità Romane,* Volume I (1756)

Segundo J. Fernandez  
Kauffman and Reynolds: *Infant Academy* Unmasked

Carmen McCann  
More Than Just an Allegory: Life and Death in Eugène Delacroix's *Greece on the Ruins of Missolonghi*

Beth Fadeley  
Hiram Powers's *Greek Slave* and the Cultural Construction of Race

Laura Turner Igoe  
*All Things Perish*: Joseph Biays Ord and the Plight of Antebellum American Still-Life Painting

Maria d'Anniballe  
Recreating the Past: The Controversies Surrounding the Refashioning of the Medieval Castle of Castelvecchio in Verona under the Fascist Regime

Cristina Albu  
Between Expanded Consciousness and Expanded Bodies: Spectatorial Engagement with Invisible Architecture

Corey Dzenko  
Everyman's Actions: The White Male Body in Performance Photographs

Nicole L. Mahan  
Krzysztof Wodiczko's "If You See Something..." – Counter-memory in the Post 9/11 Movement

Kori Lisa Yee Litt  
Meaningless Language with Meaningful Words: Buddhism and the Art of Xu Bing
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMY YANDEK</td>
<td>The Metropolitan Museum of Art Tauroctony: New Possibilities in the Worship of Mithras</td>
<td>7</td>
</tr>
<tr>
<td>KATHLEEN MCCAMPBELL</td>
<td>Embodiments of Heat in the Iconography of Highland Maya Effigy Funerary Urns</td>
<td>13</td>
</tr>
<tr>
<td>DEIRDRE CARTER</td>
<td>Matthew Paris’s Illustrated Life of Edward the Confessor: History for the Eyes and Ears of a Queen</td>
<td>21</td>
</tr>
<tr>
<td>ANDREW ROBERT KEAST</td>
<td>Dürer, Metallurgy, and Social Mobility</td>
<td>33</td>
</tr>
<tr>
<td>ANNA GOODMAN</td>
<td>Image as Relic: Moretto’s Funerary “Portrait” of Angela Merici</td>
<td>41</td>
</tr>
<tr>
<td>IARA A. DUNJAS</td>
<td>Permanent Devotion: Carlo Rainaldi and the Quarantore as Precursor to Santa Maria in Campitelli</td>
<td>49</td>
</tr>
<tr>
<td>LESLIE ANNE ANDERSON</td>
<td>Painting Instruction: C.W. Eckersberg and Artistic Labor in the Danish Golden Age</td>
<td>59</td>
</tr>
<tr>
<td>JUAN EUGENIO DE LA ROSA</td>
<td>In Paint, Stone, and Memory: The Tomb of Titian and the Habsburg Dynasty</td>
<td>69</td>
</tr>
<tr>
<td>STEPHANIE BENDER</td>
<td>Lady Killers and Lust-Murderers: The Lustmord Paintings of Weimar Germany</td>
<td>77</td>
</tr>
<tr>
<td>JOE HARTMAN</td>
<td>El Arbol de la Fraternidad: Afro-Cuban Symbolism, Political Performance, and Urban Space in the Early Cuban Republic</td>
<td>85</td>
</tr>
<tr>
<td>YELENA KALINSKY</td>
<td>The View from Out Here: Western Conceptual Art in the Moscow Conceptualis’ Imagination</td>
<td>97</td>
</tr>
<tr>
<td>BRIANNE COHEN</td>
<td>Farocki’s In-Formation: Silent Statistics and Stereotypes</td>
<td>107</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Brad Hostetler</td>
<td><em>The Limburg Staurotheke: A Reassessment</em></td>
<td>7</td>
</tr>
<tr>
<td>Catherine Fernandez</td>
<td><em>Kingship and the Materiality of Cameos: The Afterlife of the Grand Camée in Capetian Paris</em></td>
<td>15</td>
</tr>
<tr>
<td>Christopher Timm</td>
<td><em>Edirne Kapi and the Creation of Ottoman Ceremonial Iconography and Topography</em></td>
<td>23</td>
</tr>
<tr>
<td>Jennifer Lynn Burley</td>
<td><em>Clothes Make the God: The Ehecatl of Calixtlahuaca, Mexico</em></td>
<td>33</td>
</tr>
<tr>
<td>Elizabeth Bemis</td>
<td><em>Crossing the Rubicon in Renaissance Fashion: A Re-dating of the Engravings on the Sword of Cesar Borgia</em></td>
<td>41</td>
</tr>
<tr>
<td>Bradley J. Cavallo</td>
<td><em>The Catholic Cosmos Made Small: Athanasius Kircher and His Museum in Rome</em></td>
<td>47</td>
</tr>
<tr>
<td>Saskia Beranek</td>
<td><em>Building a Secular Sepulchre: Horace Walpole and the Gothic Revival at Strawberry Hill</em></td>
<td>55</td>
</tr>
<tr>
<td>Elizabeth Melanson</td>
<td><em>Impressionism and the Salons Juifs: The Ephrussi Family and Jewish Patronage Networks in 1880s Paris</em></td>
<td>65</td>
</tr>
<tr>
<td>Heidi A. Cook</td>
<td><em>Peasants and Politics: Croat Ethnography and Nationalism in the Work of Maksimiljan Vanka</em></td>
<td>75</td>
</tr>
<tr>
<td>Christina Weyl</td>
<td><em>Lynd Ward’s Novels in Woodcuts: The Cinematic Subtext</em></td>
<td>83</td>
</tr>
<tr>
<td>Maite Barragan</td>
<td><em>Vision and Visuality in Franco’s Valley of the Fallen</em></td>
<td>93</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>KRISTIN M. HÉBERT</td>
<td>Looking the Part: Transcending Gender in the Portraits of Agrippina the Younger</td>
<td>7</td>
</tr>
<tr>
<td>ELIZABETH M. MOLACEK</td>
<td>Narcissus the Hunter in the Mosaics of Antioch</td>
<td>15</td>
</tr>
<tr>
<td>ABIGAIL UPHASH</td>
<td>The Political Context of Michelangelo's Cleopatra for Tommaso de' Cavalieri</td>
<td>25</td>
</tr>
<tr>
<td>KIRA MAYE</td>
<td>Performing for the Court: Sofonisba Anguissola's Self-Portraits at the Easel as Court Gifts</td>
<td>35</td>
</tr>
<tr>
<td>EMILY KATHLEEN THAMES</td>
<td>“Les boutons de l’habit de gala de Toussaint L’Ouverture:” Questions of Authenticity, Use, and Meaning</td>
<td>45</td>
</tr>
<tr>
<td>LESLIE E. TODD</td>
<td>Transcending the Cloistered Convent: An Examination of the Role of Secular Mural Paintings in El Carmen de la Asunción in Cuenca, Ecuador</td>
<td>55</td>
</tr>
<tr>
<td>SAMUEL DYLAN EWING</td>
<td>Sojourner Truth’s Fugitive Images and the Disruptive Power of Circulation Anxiety</td>
<td>63</td>
</tr>
<tr>
<td>ELIZABETH SAARI BROWNE</td>
<td>Amateur Painting: Honoré Daumier’s “Homage to Fragonard” and the Rococo</td>
<td>71</td>
</tr>
<tr>
<td>LAURA HUNT</td>
<td>Performers or Petrushkas? The Metamorphosis of the Human Actor in Alexandra Exter’s Designs for Theater and Film</td>
<td>79</td>
</tr>
<tr>
<td>ASHLEY LAZEVICK</td>
<td>The Soul in the Machine: The Case of Charles Sheeler and His Classic Landscape</td>
<td>89</td>
</tr>
<tr>
<td>CHELSEA RINEHART</td>
<td>An Ethnography of Institutional Culture in the Photography of Candida Höfer</td>
<td>97</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Justin Greenlee</td>
<td>Quod Vocatur Paradiso: The Pigna and the Atrium at Old St. Peter's</td>
<td>7</td>
</tr>
<tr>
<td>Sarah C. Simmons</td>
<td>The Seal of Approval: Visualizing Patriarchal Power and Legitimacy in Ninth-Century Constantinople</td>
<td>17</td>
</tr>
<tr>
<td>Sabena Kull</td>
<td>Spinning a Common Thread: Popular Paintings of the Child Virgin in Seventeenth and Eighteenth-Century Seville and Peru</td>
<td>25</td>
</tr>
<tr>
<td>Kristi M. Peterson</td>
<td>Discourses of Power: Andean Colonial Literacies and The Virgin Mary of the Mountain</td>
<td>37</td>
</tr>
<tr>
<td>Akeem Flavors</td>
<td>Framing the Botanical: Picturing Nature and Painting the Castas of Eighteenth-Century Mexico</td>
<td>45</td>
</tr>
<tr>
<td>I. Cabelle Ahn</td>
<td>The Ruins of Iconologie: Redefining Architecture in Jean-Charles Delafosse's Desseins</td>
<td>53</td>
</tr>
<tr>
<td>Naomi Slipp</td>
<td>For the Edification of All: Nineteenth-Century American Medicine, Art, and the Role of the Classical Cast in Cultural Life</td>
<td>65</td>
</tr>
<tr>
<td>Alissa R. Adams</td>
<td>Politics, Prints, and a Posthumous Portrait: Delaroche's Napoleon in his Study</td>
<td>75</td>
</tr>
<tr>
<td>Carlee S. Forbes</td>
<td>Creativity in the Congo Free State: Nineteenth and Twentieth-Century Funerary Mats</td>
<td>83</td>
</tr>
<tr>
<td>Jennifer Baez</td>
<td>Constructing the Nation at the 1955 Ciudad Trujillo World's Fair</td>
<td>93</td>
</tr>
<tr>
<td>Samantha Karam</td>
<td>Challenging Ideologies: Contrasting Dorothea Tanning's Mid-Twentieth Century Animal Paintings with Contemporaneous Zoo Designs</td>
<td>103</td>
</tr>
<tr>
<td>Michael Spory</td>
<td>Looking Back, Standing Still, Moving Forward: Monument, Stadium, and Social Narrative in Contemporary South Africa</td>
<td>111</td>
</tr>
</tbody>
</table>
KATIE TOWNSEND
✦ Eliciting Liturgical Participation: The Southwest Vestibule Mosaic in Hagia Sophia 7

JENNIFER CLARY
✦ Evidence of Animistic Practice at Casas Grandes: Marine Shell and the Walk-in Well 17

ALEXANDRA CHALLENGER
✦ Constructing Cosmography: The Printed Image as a Visual Tool in Peter Apian’s Cosmographicus Liber 25

JEFFREY FRAIMAN
✦ The Oratorians’ Icon: The Madonna Vallicelliana in Post-Tridentine Rome 35

MICHELE L. FREDERICK
✦ Imitatio and Aemulatio: Reevaluating Aert de Gelder’s Self-Portrait as Zeuxis 43

MAURA GLEESON
✦ Fashionable Modernity: Agency and Spectacle in James Tissot’s Portrait of the Marquise de Miramon 55

NATALIA ANGELES VIEYRA
✦ Illuminating Addiction: Morphinomania in Fin de Siècle Visual Culture 63

MARGARITA KARASOULAS
✦ Visual Irony and Racial Humor in Winslow Homer’s The Watermelon Boys 71

RANELLE KNIGHT-LUETH
✦ The Battle Lines Were Drawn: The US Army’s Struggle to Publish World War I Combat Art 81

JENNIFER CAMP
✦ Silent Struggles: The Graphic Radicalism of the Woodcut Novel 91

CAROLINE M. RILEY
✦ American Vernacular Art in 1938 Paris: Its Categorization and Reception at MoMA’s Three Centuries of American Art Exhibition 99

CRISTINA MORANDI
✦ The Representation of Soviet Urbanscape as Alienation and Loneliness in Estonian Hyperrealist Paintings of the 1970s 107