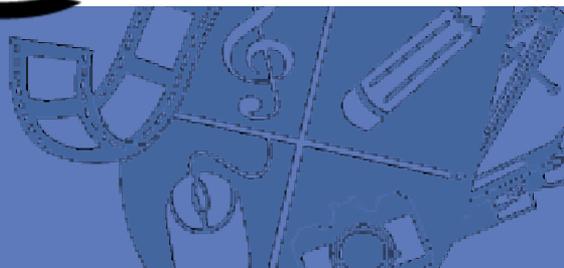




Rivalry in the Arts

The Society for Paragone Studies



***Rivalry in the Arts:
The Inaugural Conference in
Paragone Studies
July 20-21, 2012
Flint, Michigan
Hosted by the
Society for Paragone Studies
In Partnership with the
Flint Institute of Arts***



CONFERENCE STAFF

Conference Organiser
Founder and Director of the Society for Paragone Studies
Dr. Sarah Lippert

Conference Organiser • Dr. Melissa Geiger

Registration and Administrative Director • Traci Smith

UM-Flint Student Staff
Sarah Austin, Shelby Gilbert, Joelle Guagliardo, Stefani Stanley

Graphic Designer • Amanda Hyde

SPONSORS & PARTNERS

Flint Institute of Arts • University of Michigan
University of Michigan-Flint • Society for Paragone Studies

KEYNOTE SPEAKER

W.J.T. Mitchell • University of Chicago

Dr. W.J.T. Mitchell earned both his M.A. and Ph.D. from Johns Hopkins University. Currently, Dr. Mitchell is a Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago, teaching in both disciplines. In 2003, he received the University of Chicago's Faculty Award for Excellence in Graduate Teaching. Dr. Mitchell is also an editor for the interdisciplinary journal, *Critical Inquiry*, which is a quarterly devoted to critical theory in the arts and human

sciences. Just recently, Harvard University Press published his book *Seeing Through Race*.

ABOUT THE SOCIETY

The ‘Society for *Paragone* Studies’ (phonetically pronounced pa-ra-go-nay) is a professional scholarly society intended to further the study of inter-arts relationships. Specifically, *paragone* studies, which is a term that was popular in the Renaissance to describe rivalry between the arts through a comparative method, is interpreted in the broadest terms to include contemporary and historical relationships dating to antiquity between different media. At this historical moment in the twenty-first century, when artistic media have grown and proliferated in new digital and multi-media forms, it is even more relevant to promote inter-arts scholarship. This society unites scholars who research in this area, offering opportunities for an exchange of ideas.

AIMS OF THE SOCIETY

- To hold a biennial conference dedicated to the topic
- To offer an annual online newsletter for members
- To further scholarship in the area through publications, conference presentations, and round-table discussions
- To provide e-mail notices to members on opportunities of interest to the Society

How to Join: Download the form at the link below and return it to Dr. Lippert at paragonestudies@gmail.com

Society Home-page: <http://blogs.umflint.edu/paragonestudies/society-for-paragone-studies/>

PURPOSE OF THE CONFERENCE

The conference examines the *paragone*, or rivalry in artistic practice and its related fields. All disciplines relevant to inter-arts rivalry are eligible to be featured, such as art history and visual culture, aesthetic theory, literary theory and comparative literature, philosophy, critical theory,



visual communications, cultural studies, and musicology, amongst others. The inaugural event kicks off a regular series in Society conferences.

Rivalry from all eras of history and global contexts will be considered. For instance, scholars will investigate rivalries between individual artists, patrons of the arts, or nationalistic competition, hierarchies of the senses or media in aesthetic theory, arts-related organisations, debates over the superiority of one art versus another, *ut pictura poesis* and word/image studies, iconophobia, iconodules and iconoclasm, theological debates on the use of images throughout history, etc.

The conference will also include a round-table session featuring artists representing different media, who will address the role of rivalry in their art forms, whether from a theoretical, practical, pedagogical, commercial, or other standpoint. The first round table, titled *Ongoing Debates on the Merits of the Arts*, will be dedicated to Benedetto Varchi, who sponsored one of the first public debates regarding the relative merits of the arts in Renaissance Italy, when he invited the luminaries of his day to defend their respective art forms.

REMINDERS

Kindly refrain from photography or use of electronic devices during the symposium, (photograph opportunities will be available afterwards). Audio-video recording is prohibited. Clapping is welcome, but questions should be held until question periods. Please silence your mobile devices, and remember that no flash photography or food/drink is permitted in the galleries, due to potential damage to artworks.

ACKNOWLEDGEMENTS

Dr. Lippert and Dr. Geiger would like to thank the Flint Institute of Arts, the University of Michigan, and the University of Michigan-Flint for sponsoring this event. Additionally, much gratitude goes to conference staff, including Traci Smith, who supervised on-site registration and student staff. University of Michigan-Flint students offered their time and energy to the event, and we thank them for their valuable support. These volunteers include Shelby Gilbert, Sarah Austin, Joelle Guagliardo, and Stefani Stanley. We would also like to thank the many FIA staff members who helped in a myriad of ways.

SCHEDULE OF EVENTS

FRIDAY JULY 20TH

8:30-9:00: Registration (will remain open)

9-9:10: Opening Remarks

9:10-9:30: Paper 1: Sarah Lippert: *Paragone as Methodology*

9:30-9:35: Introduction to Keynote Speaker

9:35-11:05: Keynote Speaker: Dr. W.J.T. Mitchell

11:05-11:20: Morning refreshment break

11:20-12:35: Session 1: Medium versus Medium I

- Paper 2: Liana De Girolami Cheney: *Giorgio Vasari's 'ut pictura poesis and ars musica'*
- Paper 3: François Provençal: *The Philosopher-Artist Critique of the Artist Philosopher: Nietzsche's Paradoxical Reception by the Avant-Garde*
- Paper 4: D.M.R. Bentley: *Artistic Interrelationships and Hierarchies in Dante Gabriel Rossetti's Painting of Giotto Painting the Portrait of Dante*

12:35-1:50: Lunch at FIA Café and viewing of the galleries

1:50-3:25: Session 2: Rivalry in the Apparatus of the Art World

- Paper 5: Chad Airhart: *Rivalries in the South: Art, Culture, and Competition in the World's Fairs of Prominent Southern Cities in the Late Nineteenth-to Early-Twentieth Centuries*
-



- Paper 6: Melissa Geiger: Paradigm Shift: From Painting to Everything Else
- Paper 7: Kathryn Jacobs: Metrical Poetry Versus Whatever it's Called Currently
- Paper 8: Samantha Gaier: Marilyn Minter: A Clash between Repugnance and Attraction

3:25-3:40: Afternoon refreshment break

3:40-4:55: Session 3: Artist versus Artist I

- Paper 9: Erin Claire McNeil: The Perils of the Artist qua “Strong Man”
- Paper 10: Eva Piatek: Roberto Matta’s *The Bachelors Twenty Years After*: Homage, Response, or Revision to Duchamp’s *Large Glass*?
- Paper 11: Andrea Begel: ‘All Things can be done for the One who Believes.’ The Role of *Paragone* in Raphael’s *Transfiguration* and Sebastiano del Piombo’s *Raising of Lazarus*

4:55-5:10: Afternoon refreshment break

5:10-6:25 Session 4: Rivalry in the Spatial Arts of Sculpture and Architecture

- Paper 12: Elizabeth Walters: *Kalos Kagathos*, the Beautiful and the Worthy—Ancient Greek Ideals Central to their Arts and Reinvested by the Romans
- Paper 13: John Hebble: Vincenzo Scamozzi and the Conflicted Legacy of Andrea Palladio
- Paper 14: Franco Cirulli: The Sculpture-Painting *Paragone* in the Aesthetics of Frederick Schlegel

7:00-9:00 Dinner reception: 501 Bar & Grill

SATURDAY JULY 21ST

9:00-9:05: Introduction to Round Table

9:05-10:00: Round Table: Dedicated to Benedetto Varchi

- Officiator: Dr. Liana Cheney
- Participants: Stephen Cartwright, Kathryn Jacobs, Thylia Moss

10:00-10:15: Morning refreshment break

10:15-11:30: Session 5: The Rhetorical Traditions of Criticism, Ekphrasis, and Speech

- Paper 15: Emily Emison: History Repeating: Renaissance Ekphrasis and Andrea Mantegna's *Calumny of Apelles*
- Paper 16: Michelle Foa: The Kaleidoscope Versus the Screen: Baudelaire and Zola on the Arts
- Paper 17: Erica Britt: Elements of Style: The African-American Rhetorical Tradition in Public and Political Speech

11:30-12:20: Association Meeting: Society for *Paragone* Studies

12:20-1:40: Lunch at FIA Café and viewing of the galleries

1:40-2:55: Session 6: Artist versus Artist II

- Paper 18: Amanda Gerber: Translating Fifteenth-Century Aesthetics out of Obscurity: A Reevaluation of Late-Medieval Chaucerian Imitators
- Paper 19: Alexis Culotta: Raphael and Rivalry at the Villa Farnesina
- Paper 20: Amy Guess: Rivalry, Envy, and Self-Relation: Caravaggio as 'the Second Michelangelo'

2:55-3:10: Afternoon refreshment break

3:10-4:25: Session 7: Medium versus Medium II

- Paper 21: Michelle Silva: Nostalgic Residuum: The Culture of Special Effects in Film
- Paper 22: Leslie Korrick: Varchi's Omission: The Painting-Music *Paragone*
- Paper 23: Rebecca Howard: Leonardo's Rebus: Moving beyond the Word-Image *Paragone*

4:25-4:40: Afternoon refreshment break

4:40-5:55: Session 8: Competition in Photography and Film

- Paper 24: Gillian Greenhill Hannum: Competition and Rivalry in American Pictorial Photography
- Paper 25: Heather Stark: Charles Sheeler's *Paragone*: Literary Influences and the Shaping of a Hierarchy
- Paper 26: Bethany Farrell: Cross-Time, Cross-Medium Rivalry: Lech Majewski's *The Mill and the Cross* and Pieter Bruegel's *The Carrying of the Cross*

5:55-6:05: Announcements and Concluding Remarks

6:05-6:15: Photographs (optional)

7:00-9:00: Dinner Reception: Cork on Saginaw



ABSTRACTS IN ALPHABETICAL ORDER

Chad Airhart • Ph.D. Assistant Professor of Art History • Carson-
Newman College • Jefferson City, Tennessee, USA •
cwairhart@yahoo.com

Rivalries in the South: Art, Culture, and Competition in the World's Fairs of Prominent Southern Cities in the Late Nineteenth-to Early-Twentieth Centuries

In the wake of the Civil War, many Southern cities were left in ruins, demoralized, and bankrupt with scarcely any cultural activity. But new industrial growth issued forth urban revivals on the platform of the “New South” as place of reform and progress, and artists and entrepreneurs formed groups with the mission to promote individual careers, as well as to embrace each city’s distinct cultural image. Capitalists and artists united to create a remarkable re-awakening in the South, and in the spirit of competition, Southern cities participated in the national trend to fashion cultural distinction in the World’s Fairs. The essay will discuss the World’s Fairs and the construction of regional identity in the context of rivalries between Southern cities, regional versus outside influence, and the outcomes of particular juried art exhibitions. Within the art sections of the expositions, the iconography and styles ranged from neo-academic and romantic tendencies to Realism, Impressionism and abstraction. The diversity of artistic methods encouraged two main generalizations: first, that “Southern art” was a *contradiction* of romantic nostalgia versus contemporary experiment; second, there existed no such category of “Southern art,” since the American South participated in the broader history of American art. In addition to an account of cultural persona amidst the rhetoric of opposition, the essay strives to interpret the theme of the “Southern” and to locate the use and possible misuse of this term. Prominent World’s Fairs to be addressed were held in Atlanta (1881 and 1895), Louisville (1883), New Orleans (1885), Nashville (1897), Charleston (1901), Knoxville (1913), and Richmond (1915). Other

significant factors that enter the discussion are the Southern States Art League, important art associations, schools, and museums.

Simonides, 6th-century Greece
“Painting is mute poetry and
poetry is a speaking picture.”

Andrea Begel • Ph.D. • Assistant Professor of Art History • Adelphi University, Garden City, New York, USA • Begel@adelphi.edu

‘All things can be done for the one who believes:’ The Role of Paragone in Raphael’s ‘Transfiguration’ and Sebastiano del Piombo’s ‘Raising of Lazarus’

The special circumstances surrounding the completion of Raphael’s *Transfiguration* brought it instant notoriety. The artist completed the large altarpiece just before his death, and it was initially displayed at Raphael’s tomb. “As he lay dead in the hall where he had been working, there was placed at his head the picture of the *Transfiguration*... and the sight of that living picture, in contrast with the dead body, caused the hearts of all who beheld it to burst with sorrow” (Vasari-Milanese 383). The first sign of the painting’s elevated status was Giulio de’ Medici’s decision to keep it in at the Cancelleria, his palace in Rome, rather than sending it to the Cathedral of Narbonne, France, for which it was originally commissioned.

Raphael’s *Transfiguration* (now in the Vatican museums) has been studied from many perspectives. One fascinating aspect of this monumental painting’s creation is the suggestion that the commission was conceived as a *paragone* with the Venetian artist Sebastiano, who painted its intended pendant, the *Raising of Lazarus*. The possible involvement of Michelangelo as an advisor to Sebastiano in his work, (documented by letters between them), only adds to the potential for a study of this rivalry between two of the most eminent Renaissance artists. While the essential facts of the commission have long been known, it is well worth examining the visual evidence to determine what specific effect the rivalry may have had on Raphael’s creation. Raphael’s innovation of including the scene of the possessed boy in his representation of the transfiguration of Christ is often credited in



scholarship to an attempt to add drama to his composition and outshine Sebastiano. However, based on studies of exorcism in painting and Raphael's drawings for the composition, I would argue that his response to the rivalry might have taken a different form.

Dante, 13th-century Italy

“O empty glory of human powers!...

Cimabue thought to hold the field in painting, and now Giotto has the cry, so that the other's fame is dim.”

D.M.R. Bentley • Ph.D. • Professor of English • The University of Western Ontario • London, Ontario, Canada • dbentley@uwo.ca

Artistic Interrelationships and Hierarchies in Dante Gabriel Rossetti's Painting of Giotto Painting the Portrait of Dante

On 2 July 1840, the English painter and man of letters Seymour Kirkup and his colleagues removed the whitewash from part of a fresco by Giotto in the Cappella of the Palazzo del Podestà (Bargello) in Florence, in order to reveal what they and many other believed to be a portrait of Dante. “The poet looks about 28—very handsome,” Kirkup wrote in a letter of 12 September to his friend Gabriel Rossetti: the portrait is “a fine, noble image of the Hero of Campaldino, the Lover of Beatrice. The costume [is] very interesting—no beard or even a lock of hair. A white cap, over which a *capuccio*, lined with dark red showing the edge turned back. A parchment book under his arm—perhaps the *Vita Nuova*.” A little over a year later, on 14 September 1841, Kirkup wrote again to Gabriel, stating that by the time the letter arrives he should have received from the courier to whom they were entrusted three images based on Giotto's portrait, including “[a] small sketch in water-colours, giving the colours” of Dante's costume that became one of Gabriel's prized possessions, and was eventually passed on to his son Dante Gabriel, who had it in his house on Cheyne Walk at his death in 1882. “There are artists to whom the recovery of a painting by Giotto will be uninteresting,” Walter Savage Landor had written in the *Examiner* on 16

August 1840, but “there are others... who will receive the intelligence of it with the same enthusiasm as of a hymn by Homer. To such, and such only, is this discovery announced. We now possess, what was wanting until now, a sure original portrait of Dante.”

So far from “uninteresting” was Kirkup’s discovery to Dante Gabriel that in December 1849 he made a “design of *Giotto Painting Dante’s Portrait*” for his fellow Pre-Raphaelite Frederic George Stevens, which does not appear to have survived, and some three years later returned to the subject in *Giotto Painting the Portrait of Dante* (1852), which is an exquisite and highly-complex watercolour in which the painter and sitter are joined by Beatrice, Giotto’s teacher Cimabue, and Dante’s fellow poet Guido Cavalcanti. My proposed paper would begin with a brief discussion of the relationship between the likenesses of Dante in Kirkup’s and Rossetti’s watercolours, and then focus on the latter, which has only recently become available in colour reproductions, and on the compositional sketch that preceded it, which is glossed by a short quotation from the *Vita Nuova* and, more important, the passage regarding the *ottimo artista* in the *Purgatorio* (11: 93-98) that has led James Miller and others to consider Dante the prophet of the *Paragone* debate. The aim of the paper would be threefold: to elucidate the symbolism of the painting itself; to place it in the context of Rossetti’s understanding of Dante and Giotto, as, like himself, practitioners of both poetry and painting; and to relate its constellation of literary and artistic figures and their implied interrelationships and hierarchies to the aesthetics and dynamics of the Pre-Raphaelite Brotherhood in the period just prior to its dissolution in 1853.

Abbé Jean Baptiste Dubos, 18th-century France

“We can say of the sublime, by its relationship to the situation of the character who speaks, that it is very rare that the Painter can express it intelligently enough to be heard or understood.”



Erica Britt • Ph.D. • Assistant Professor of Sociolinguistics • University
of Michigan-Flint • Flint, Michigan, USA • erbritt@umflint.edu

Elements of Style:

The African-American Rhetorical Tradition in Public and Political Speech

Language ideologies are systems of beliefs that determine how individuals and members of speech communities respond to and interpret variations in language. In fact, dominant language ideologies in the United States often devalue and subordinate non-mainstream varieties like African American English to standard or mainstream American English. Speakers of non-mainstream varieties may even internalize and reject their own ways of speaking as insufficient and inappropriate for public or professional communication. Although there has been an increased scholarly awareness of the importance of non-mainstream language varieties, there are still public discourses that sideline non-mainstream ways of speaking in public domains. These language ideologies set up a context for an unhealthy “rivalry” between ethnic and mainstream speaking styles with an overall view that ethnic modes of communication are inferior or ineffective in public domains. With this in mind, this paper provides examples of public speakers that creatively utilize elements of the African American rhetorical tradition as a tool for public and political self-expression and provides suggestions for how these examples may be used to disrupt discourses that subordinate non-mainstream ways of speaking in public and professional domains.

Quatremère de Quincy, 19th-century France

"By trenching on the properties of another" art,

an art "loses its own, and by aiming to be both, becomes neither."

Liana De Girolami Cheney • Ph.D. • Professor of Art History •
University of Massachusetts Lowell • Lowell, Massachusetts, USA •
lianacheney@earthlink.net

Giorgio Vasari's 'ut pictura poesis and ars musica'

Giorgio Vasari's notions about artistic creativity, or *furor artisticus*, combined with the conception of poetic inspiration, dubbed *furor poeticus*, relates to the ancient motto of *ut pictura poesis*, meaning as is painting, so is poetry. The phrase derives from Horace's *Art of Poetry*, frequently employed by artists, humanists and theoreticians of the Cinquecento, including Leonardo, Dolce, Lomazzo, and Vasari himself. The idea of *ut pictura poesis* captures the complementary nature of poetry and painting, equating the inspiration of the poet with the imagination of the painter. Both are concerned with the imitation of nature, the painter through the use of visual elements—line, color, tone, texture and shape—the poet through words. In his *Notebooks*, Leonardo, for example, commenting on the versatility of the painter, remarked upon this parity: "And if a poet should say: 'I will invent a fiction with a great purpose,' the painter can do the same, as Apelles painted Calumny. If poetry deals with moral philosophy, painting deals with natural philosophy. Poetry describes the action of the mind, painting considers what the mind may effect by the motions. If poetry can terrify people by hideous fictions, painting can do as much by depicting the same things in action." Whereas, in his *Dialogue on Painting*, Dolce expressed similar sentiments, characterizing the poet as a *parlante dipintore*, a speaking painter, and the painter as a *poeta mutolo*, or a mute poet. Elaborating on Dolce's notion, Vasari wrote in the *Ragionamenti*, wherein he stated that "It is permissible for the brush to treat philosophical subjects as narrative, since poetry and painting, as sisters, use the same means." Vasari, enamored with classical mythology and Neoplatonic philosophy, depicted *Music* in the realm of the *Fine Arts* as *ut pictura musica*. Thus, illustrating the idea that music, poetry and painting are united in aesthetic quests, as well as in beauty and harmony.



Wassily Kandinsky, 20th-century Russia

“Music can attain results that cannot be achieved by painting. On the other hand, music lacks many of the characteristics of painting.”

Franco Cirulli • Ph.D. • Lecturer of Philosophy, CAS Core Curriculum •
Boston University • Boston, Massachusetts, USA •
francocirulli@hotmail.com

*The Sculpture-Painting Paragone in the Aesthetics of
Frederich Schlegel*

J.J. Winckelmann’s 1754 *Reflections on the Imitation of Greek Art* and G.E. Herder’s 1778 *Sculpture* frame an exceptional period in German and European aesthetics, in which sculpture was ranked higher than painting. The criteria were essentially theo-aesthetic: sculpture was considered to be intrinsically more capable of presenting a beauty Neoplatonically inflected with transcendence.

However, from *circa* 1797, when H. Wackenroder published his *Heart-Outpourings of an Art-Loving Monk*, we see the beginning of an important reversal: painting is increasingly considered to be more compelling than sculpture. One important reason for this was theological: Greek sculpture’s beauty exhibited a visual logic of seamless completeness that dovetailed with the idea of divinities that were fully identified with the natural. But, an ultimately transcendent God like the Christian one could not be done justice through an aesthetics of sensuous completeness. It is here that painting came onto its own: it displays a double dynamic of visual presence *and* absence, which is attuned to a theology of immanence *and* transcendence.

Friedrich Schlegel will develop such an argument, in his (short-lived) journal *Europa* (1802-1805). What I find fascinating, however, is that his celebration of a specifically painterly theo-aesthetics does not hinge on an outright rejection of sculptural beauty. I will try to show how Schlegel’s pictorial theo-aesthetics sometimes even *require* an incorporation of sculpture’s two modes: the soft, graceful ‘lower’ beauty of Lysippus, and the austere beauty of Phidias’ ‘high style’.

These two visual polarities are pressed into service of the double dialectic of immanence and transcendence, such as when Raphael's Madonnas form a continuum that begins with the soft, carnal line of the *Jardinière* and ends with the almost Juno-like severity of the *Sistine* Madonna. In the *Jardinière's* beauty, we have an aesthetics of *grace*, where the divine suffuses the sensuous, down to its most naïve aspects. In the *Sistine's* more austere, linear beauty, we see a divine on its way out of human spatiotemporality.

Sir Joshua Reynolds, 18th-century England

“Every opportunity, therefore, should be taken to discountenance that false and vulgar opinion, that rules are the fetters of genius. They are fetters only to men of no genius...”

Alexis Culotta • Ph.D. Candidate in Art History • University of Washington • Seattle, Washington, USA •
asexton@u.washington.edu

Raphael and Rivalry at the Villa Farnesina

Raffaello Sanzio's meteoric rise to artistic stardom in Rome in the early years of the sixteenth century, combined with his devastatingly-premature demise at the age of 37, transformed the Italian artist into a mythic character who “[lived] as a prince and [died] as a god.” Essential to the creation of this storied status was his engagement in competition with rival artists, both past and present. This paper examines the *paragone* between Raphael and Venetian painter Sebastiano del Piombo as manifested in their paired renderings of *Polyphemus* and *Galatea* in Sienese banker Agostino Chigi's Roman villa, known since the late sixteenth century as the Villa Farnesina. By reviewing the scholarship on this confrontation between the two artists, the aim of this examination is two-fold. The first goal is to argue that the inspiration for Sebastiano's *Polyphemus* came not from Michelangelo's Sistine ceiling (Hirst, 1981), but rather quotes one of Raphael's Vatican works. The second, more global, goal is to highlight the lingering impacts of this *paragone* on Raphael's subsequent contributions, both artistic and architectural, to the Villa Farnesina and how these impacts



transcend simple competition to become a unique engagement between artistic players.

Benedetto Varchi, 16th-century Italy

“It is certain that a figure in relief has more of truth and of the natural in regard to substance than a painting.”

**Emily Emison • Independent Scholar • Duluth, Minnesota, USA •
emis0001@d.umn.edu**

***History Repeating: Renaissance Ekphrasis and
Andrea Mantegna’s ‘Calumny of Apelles’***

Andrea Mantegna’s *Calumny of Apelles* (c. 1490) is an example of the Renaissance tradition of visual ekphrasis, whereby artists demonstrated their technical skill and intellectual prowess in creating works based on classical writings, (such as those of Lucian or Philostratus), which were in turn based on ancient works of art, (such as those by Apelles or Zeuxis). Admittedly, ekphrasis is a complex matter. And the way in which ekphrases were transmitted, interpreted, and exercised in the self-consciously intellectual Quattrocento further augments the complexity of any study of the subject.

This paper analyzes Mantegna’s *Calumny* in the context of Renaissance artistic and intellectual concerns, courtly life, and visual rhetoric. Other artists’ versions of Apelles’ fabled fourth-century B.C.E. *Calumny*, (such as those of Botticelli and Raphael), will be sporadically considered, in order to illuminate the place that this programmatic subject held in the Renaissance imagination. However, the primary focus is the rhetorical intentions and implications of Mantegna’s piece. Simply put, with his *Calumny*, Mantegna undertook an extended argument, engaging with two of the foremost issues of the Quattrocento, both of which converged to provide a compelling case for the artist as rhetor. Firstly, he engaged with the *paragone* debates, creating a work that consciously emulated *bas-relief* sculpture and directly addressed issues of artistic rivalry and envy. Secondly, he

grappled with the virtues and vices of courtly culture, striving to legitimate a place for the artist within courtly life as a humanist gentleman and advisor. Ultimately, these two elements merge to bolster the artist's primary rhetorical concern. Simply put, with his *Calumny*, Mantegna affirms his position as the "new Apelles" and declares Quattrocento Italy to be the rightful heir to the intellectual treasures of the ancients, launching a persuasive claim for the ability of the visual artist to act as rhetor.

Jean-Léon Gérôme, 19th-century France

"Painters have the right to write history with their paint brushes as much as the writers do with their pens; this is only fair."

Bethany Farrell • M.A. Candidate of Art History • Temple University • Philadelphia, Pennsylvania, USA • bethany.farrell@gmail.com

Cross-Time, Cross-Medium Rivalry: Lech Majewski's 'The Mill and the Cross' and Pieter Bruegel's 'The Carrying of the Cross'

Lech Majewski's 2011 movie, *The Mill and the Cross*, takes Pieter Bruegel's sixteenth-century masterpiece *The Carrying of the Cross* and activates it. A nearly dialogue-free film that mixes cinematic effects with two-dimensional scenery, meant to mimic painting, Majewski plunges into *The Carrying of the Cross's* interior life, exposing what Bruegel does not and cannot express on canvas.

The Mill and the Cross reflects on themes similar to *The Carrying of the Cross*, such as overlooking what is important, (the obscured Christ), and anti-government sentiments, (the despised Spanish soldiers). What is vital to unpack the film is to create a framework of interpretation, which can be found by applying Marshall McLuhan's theory "the medium is the message." Although Majewski claims that *The Mill and the Cross* pays homage to Bruegel, by re-imagining the painting as a film, the director constructs a rivalry between the two works and extends the question of the *paragone* past its nascent debate begun in the Renaissance.

In this paper I analyze what Majewski chooses to and not to depict in his film, as well as what he elaborates on, (for example, the insertion of the artist Bruegel into the film as a character, as well as the



patron, and an even more aggressive obscuration of Christ in comparison to *The Carrying of the Cross*), as indicators of the assertion of film as the contemporary dominant medium. It will focus especially on, and analyze, the significance of Majewski's incorporation of other Bruegelian works, including *Children's Games* and the *Peasant Wedding*, into *The Mill and the Cross*. Finally, the paper will consider how time, sound, and movement, or that which can be expressed in film, but not in painting, reflect Majewski's vision of Bruegel, and proclaims the primacy of film over painting.

Walter Pater, 19th-century England
**"All art constantly aspires towards
the condition of music."**

**Michelle Foa • Ph.D. • Assistant Professor of Art History • Tulane
University • New Orleans, Louisiana, USA • mfoa@tulane.edu**

***The Kaleidoscope versus the Screen:
Baudelaire and Zola on the Arts***

In 1863, Charles Baudelaire published what would become one of the defining texts on modernity and modern art in the nineteenth century: his essay "The Painter of Modern Life." There Baudelaire proposes the metaphor of the kaleidoscope for how the artist sees and represents the world around him. It is, I will argue in my paper, a metaphor that succinctly communicates key aspects of the author's views on the limits of mimesis, and on art's inherently-mediated and fragmented status, with respect to the truths of the external world. Just a few months later, Émile Zola wrote a letter to a friend, in which he, like Baudelaire, employs a metaphor for art that centers on the optics of opacity and transparency. This letter marks the first articulation of what came to be known as Zola's "Screen Theory," in which he compares different movements in art to different kinds of screens. My paper will explore the significance and stakes of this metaphor with regards to Zola's understanding of the mimetic possibilities of the visual and literary arts.

More broadly, my paper will analyze each author's choice of the figure of the kaleidoscope and the screen, in the context of their profoundly differing views on the purpose and identity of modern art, on the relationship between and amongst the different arts, and in relation to their quite distinct understandings of history.

Oscar Wilde, 19th-century England (Irish by birth)

“I am always amused by the silly vanity of those writers and artists of our day who seem to imagine that the primary function of the critic is to chatter about their second-rate work.”

Samantha Gaier • M.A. Candidate of Art History • Bowling Green State University • Bowling Green, Ohio, USA • sgaier@bgsu.edu

Marilyn Minter: A Clash between Repugnance and Attraction

The artwork of Marilyn Minter is bold, controversial and memorable. She has said that her purpose is “to articulate insecurity combined with what pleasure feels like,” which perfectly describes the emotions produced by her pieces. Minter is a working contemporary artist creating new waves in the art world, questioning the rivalry between the categories of high and low art and commercial versus fine art. I would classify Minter as a third-wave feminist, in part, because of her desire to reanalyze traditional themes through a female lens. Minter's statements provide evidence for this claim: “What images have women never touched? What images have women never really explored? And does it change the meaning of these images if they are explored by women and not men?”

Her images both entice and repulse viewers. Reactions to her works fall within the spectrum of horror to wonder and awe. She is both a photographer and a painter, creating two-dimensional works in both media. Recently, Minter has branched out into the film genre where there too she creates desirable subjects in grotesque situations. Through her depictions of the female figure, and her ideas on beauty, a historical context is established for the fashion industry, models, and women at large. In this paper I will argue that Minter advocates for change by using the rivalry within the art world to create a new



presentation of the classic motif of beauty, exaggerating its artificiality to prove that our perception of beauty is an illusion.

Horace, 1st-century BCE Rome
“As is painting so is poetry.”

Melissa Geiger • Ph.D. • Associate Professor of Art History • East Stroudsburg University of Pennsylvania • East Stroudsburg, Pennsylvania, USA • mgeiger@esu.edu

Paradigm Shift: From Painting to Everything Else

In the early twentieth century, painting was celebrated as the premiere art form. This notion was promoted by art critics such as Clement Greenberg who, in his infamous essay "Towards a Newer Laocoön," argued that a perpetual competition in the arts was eventually resolved in the twentieth century when painting achieved its superior status. At the height of Greenberg's popularity, artists like Robert Rauschenberg began to overtly distance themselves from painting. As such, Rauschenberg created an entirely new art form: the Combine, which purposely united two different media: painting and sculpture. Later, in his junk art assemblages, he began to incorporate cutting-edge technology that required audience participation. These complicated works, which are a fusion of multiple media, were for Rauschenberg the definitive art form. This paper will consider some pivotal moments in Rauschenberg's career that demonstrate the artist's playful rebellion against contemporary theories regarding the limitations of media.

Gotthold Ephraim Lessing, 18th-century Germany
“If painting claims to be the younger sister of poetry, at least she should not be a jealous sister and should not deny the older one all those ornaments unbecoming to herself.”

**Amanda Gerber • Ph.D. • Visiting Scholar of English • University of
California, Los Angeles • Los Angeles, California, USA •
gerber.127@buckeyemail.osu.edu**

***Translating Fifteenth-Century Aesthetics out of Obscurity:
A Reevaluation of Late-Medieval Chaucerian Imitators***

Fifteenth-century English vernacular poets have long been relegated to the shadows of the writers who inspired them. Scholars especially deem Chaucer the superior predecessor who does everything that fifteenth-century poets do, except earlier and more artistically. Regarded primarily for their role as public writers navigating the turmoil perpetuated by the Wars of the Roses, the Hundred Years' War, and the growing disaffection for Christian clerics, fifteenth-century English poets have been eclipsed by their historical context, as well as their Chaucerian influences. Stigmatized as public writers and Chaucerian poets inferior even to their Scottish contemporaries, these writers' role in shaping English vernacular poetics has been overlooked. As the first audience to recognize Chaucer's value as an English vernacular writer, who appropriated various and international poetic forms, fifteenth-century English vernacular authors dictated the aesthetic values of the Renaissance by interpreting and adapting Chaucer's literary corpus.

Employing the translation theories of André Lefèvre and Susan Bassnett, my paper will bring oft-neglected fifteenth-century poetry into focus, in order to elucidate how writers such as John Lydgate, Thomas Hoccleve, Osborn Bokenham, and John Metham were poets in their own right, as well as touchstones of the literary culture of both their influential predecessors and their rhetorical descendents. Creating the terms that designated Chaucer as the founder of English poesy, the translation-and-adaptation-based literary culture of fifteenth-century England reveals more than a war-torn country in crisis, it uncovers a self-reflexive literary culture that built a western literary canon and the literary paradigms according to which it is still valued.



Robert Smithson, 20th-century America

“Cultural confinement takes place when a curator imposes his own limits on an art exhibition, rather than asking an artist to set his limits. Artists are expected to fit into fraudulent categories. Some artists imagine they've got a hold on this apparatus, which in fact has got a hold of them.”

**Gillian Greenhill Hannum • Ph.D. • Professor of Art History •
Manhattanville College • Purchase, New York, USA •
Gillian.Hannum@mville.edu**

Competition and Rivalry in American Pictorial Photography

In their efforts to gain acceptance in the art world, photographers placed special emphasis on exhibitions and salons. They sought to have their images presented in a fine art context, rather than displayed as “wonders of technology.” Yet in their efforts to gain recognition for their medium, artistic photographers failed to present a united front, and often publicly disagreed about exhibition policies and practices. Turn-of-the-century pictorialism provides a case in point. Much has been written about the exhibition ideas of Alfred Stieglitz and the Photo-Secession. Significantly less attention has been given to the policies and practices of non-Secession pictorialists.

The Photo-Secession was the tangible expression of Stieglitz’s belief that the work of a small group with a common aim could have a more dramatic impact than the efforts of individuals working independently. The key to membership in the Secession was sympathy with Stieglitz’s aims and methods. Much of the best photographic talent of the day joined up, although some, whose work alone might have entitled them to admission, were rejected on philosophical grounds, which was a fact that Stieglitz freely admitted.

Many saw a need for an alternative to Stieglitz’s organization, for a group run along more populist lines that would encourage a new generation of artistic photographers. One such effort was the Midwestern-based Salon Club of America, organized to provide a

democratic alternative to Stieglitz's Secession. Indeed, the bitterest battles of the period were not between art photographers and those who used the camera to record fact. Rather, they were between rival factions within the pictorial movement, having more to do with power and the control of American Pictorialism than they did with photographic style or technique. Ultimately, of course, Stieglitz triumphed, but the Salon Club's challenge played a crucial role in the popularization of pictorialism, increasing opportunities for exhibition and publicity.

Robert Rauschenberg, 20th-century America

“After you recognize that the canvas you're painting on is simply another rag, then it doesn't matter whether you use stuffed chickens or electric light bulbs or pure form.”

Amy Guess • M.A. Candidate of Art History • Savannah College of Art and Design • Savannah, Georgia, USA • aguess20@student.scad.edu

Rivalry, Envy, and Self-Relation: Caravaggio as 'the Second Michelangelo'

Michelangelo Merisi da Caravaggio's technical work has been notably connected to that of Renaissance master Michelangelo Buonarroti. Despite the direct connection between artistic influences, there is a lack of scholarship regarding Caravaggio's self-inflicted rivalry with Michelangelo's famed persona. This interesting form of *paragone* derived from Vasari's ideas on artistic competition; and formed in turn to self-relation or even revelation in the work of Caravaggio. The artistic connections between the two artists have previously been brought forth by scholars who centralize their discussions/findings mainly on Caravaggio's borrowing, or inspiration, from Michelangelo's work; little to no scholarship has been done to examine how Caravaggio perceived himself in regard to the master. Despite the direct connection of artistic influences, little has been said regarding Caravaggio's self-created *paragone* with Michelangelo's oeuvre; which can be illuminated through an examination of both of the artists' personal lives, as displayed through their excessive use of self-portraiture. I argue that Caravaggio created a direct relationship, rivalry, and self-relation to Michelangelo, and examine the multiple works and nuances that support this claim.



Marshall McLuhan, 20th-century Canada
“... the medium is the message.”

John Hebble • Ph.D. Candidate of Art History • Virginia
Commonwealth University • Richmond, Virginia, USA •
john.hebble@gmail.com

Vincenzo Scamozzi and the Conflicted Legacy of Andrea Palladio

In 1615, Vincenzo Scamozzi published his treatise *L'Idea dell' architettura universale* (*The Idea of Universal Architecture*). Coming just one year before his death, Scamozzi's text and illustrations serve as both a window into the theoretical mind of its author, and as a neo-Palladian framing document. Scamozzi's ideas were picked up most famously by Inigo Jones, and later transported throughout Europe and eventually the United States. Approximately a generation before, however, Scamozzi's Venetian predecessor, Andrea Palladio, published his *Quattro libri dell'architettura* (*The Four Books of Architecture*). Furthermore, this came just a decade prior to Palladio's death, and Scamozzi's subsequent inheritance of his incomplete projects, such as the Teatro Olimpico. Despite the Teatro Olimpico being conceived by Palladio, it is often cited as Scamozzi's most enduring project, blurring the scholarly, theoretical, and conceptual lines between Palladio and Scamozzi.

In this paper, I will analyze the text and illustrations of both Scamozzi and Palladio's publications. Covering the period between 1570 and 1615, I will provide an understanding of Venetian social history in an effort to determine if there are any underlying contextual factors that shaped Scamozzi's theoretical view of architecture in the period between Palladio's writing and his own. Making use of physical examples, such as the Teatro Olimpico, one can study the individual aesthetic and taste of both architects. Like many aspects of Palladio, (as in the case of Leoni's heavily-changed translation of the *Four Books*), it seems that the architect's decedents and disciples play a larger role in shaping the modern image of Palladio than his actual work. This paper

will serve to further the understanding of both Palladio and Scamozzi, thereby enhancing the legacy of their work and theory.

Leonardo da Vinci, 15th-16th-century Italy

“If you assert that painting is dumb poetry, then the painter may call poetry blind painting.”

Rebecca Howard • Ph.D. Candidate of Art History • The Ohio State University • Columbus, Ohio, USA •
howard.788@buckeyemail.osu.edu

Leonardo's Rebus: Moving beyond the Word-Image Paragone

According to Leonardo da Vinci, the Renaissance *paragone* between word and image is essentially futile, as the perceived universality of the image causes sight to be the nobler sense. Thus, in the artist's writings, painting, in opposition to poetry, is argued to be the nobler art. Leonardo consistently implies that images are the most divine form of communication. He explains that the painter, just like God the Father, has the ability to create anything that he desires through his imitation of nature. Images, therefore, have the ability to memorialize possibly-ephemeral Renaissance thoughts. In fact, he shows that it is the noble sense of sight that gives the poet any artistic power at all. According to Leonardo, the magnificence of God's creations is best observed through sight, and only then can it be imitated through painting or poetry.

Derived from this idea of the image's inherent universality and its memorializing qualities, I argue that Leonardo's enigmatic *rebus*es found throughout his many codices present an entirely different outlook on the word-image *paragone*. Despite his consistent argument for painting over poetry, the *rebus* actually combines the most successful characteristics of the two competing ideas, resulting in a hybrid creation that aspires to surpass the tiresome Renaissance *paragone* and move beyond this to a realm where poetry and painting can assist one another and be used simultaneously. Stemming from his belief that both the painter and the poet can signify great things, but that images have an inherent universality that writing cannot possess, Leonardo's *rebus*es blend the most successful aspects of these two very different arts. They have the ability to be more universal, as they



combine successful and intellectually-based aspects of two distinctive concepts, and produce a mixture that attempts to defeat the word-image *paragone* altogether.

Baldessare Castiglione, 16th-century Italy

“Just as one cannot hear with the palate or smell with the ears, so too can beauty in no wise be enjoyed, nor can the desire which it excites in our minds be satisfied, by means of touch, but by that sense of which this beauty is the very object, namely, the power of vision.”

Kathryn Jacobs • Ph.D. • Professor of English Literature • Texas A & M University–Commerce • Commerce, Texas, USA • Kathryn.Jacobs@tamuc.edu

Metrical Poetry Versus Whatever it's Called Currently

The division between Metrical Poets and what some have called “The American Tradition” of poetry has never been sharper. In part, this is because “formalist poetry,” (as it is also called), has made a huge resurgence in the last two decades. When “The Formalist” was founded in 1990 it was, (by its own claim, and I believe it), the only poetry magazine devoted exclusively to rhymed and metrical poetry in the United States. Today there are over two dozen. And other journals have taken notice. In the early 1990s, few of the journals in *Poetry Today* would even read a rhymed poem—and they said so prominently in “What We're Looking For.” One journal, for instance, warned readers that they do not take 'racism, rhyme or obscenities,' and I have a whole list of similar repudiations, (with attributions), that I have collected from a wide variety of journals over the years. Today, however, the numbers of metrical poets have so burgeoned that, while specialist journals abound, public sneers of the sort that were routine even ten years ago are now relatively rare.

This in no way suggests that the camps are moving closer together, however; quite the contrary. You might think that, in a world where even serious readers look past fiction or non-fiction, and the

most famous poets in the land, (whoever they are), rarely receive more than a “contributor’s copy,” the poets themselves would band together. But this is far from true. In part, this is simply because differences are entrenched: history, institutional culture, MFA programs, and individual careers have been built on the status quo, and change comes slowly. This is because the Formalists themselves are far from monolithic. Some of them, for instance (including me), want to integrate modern idiom and the natural aesthetic to metrical rhythm and external form. Some of them openly proclaim their desire to return to the poetic aesthetics of the nineteenth century.

If that were all however, a marriage of convenience might still be arranged. A more fundamental question lies between the parties in question, however: what *is* poetry, and how is it defined? This is one question poets of all persuasions categorically refuse to answer. Poetry today, if it is to be inclusive, is not so much a genre as another negative: it is *not* prose, not drama, not “non-fiction,” not “creative non-fiction.” Notice all the “nots.” So much for “the problem” then. And at this point it is time to hint gracefully at a solution, or hypotheses at least (if it were an elegy), as a consolation.

Abbé Jean Baptiste Dubos, 18th-century France

“A poet can tell us lots of things that a painter cannot let us hear. A poet can express certain feelings and certain thoughts that a painter cannot render.”

Leslie Korrick • Ph.D. • Associate Professor of Art History • York University • Toronto, Ontario, Canada • korrick@yorku.ca

Varchi’s Omission: The Painting-Music Paragone

As is becoming increasingly evident in recent scholarship, the various *paragoni* between painting and sculpture, painting and poetry, and music and poetry circulating in Early Modern Italy were accompanied by yet another *paragone* across the arts—that between painting and music. Widely represented in a range of contemporary texts, from the manuscript pages of Leonardo da Vinci circa 1500 to treatises on art and music, documents associated with the art academies of the day, and literary works addressing a myriad of subjects, it is frequently



constructed in terms of the analogy, “just as painting, so too is music” and vice-versa, (or, *ut pictura musica*, a play on the better known analogy between painting and poetry of the period derived from Horace’s *ut pictura poesis*). Moreover, its employment is richly diverse in purpose for both art and music theory and practice. But despite the popularity of this *paragone* and its familiar literary construction, it appears not to have interested the personality now perhaps best associated with the analysis of *paragoni* across the arts in sixteenth-century Italy: the Florentine *letterato* and academician, Benedetto Varchi. Varchi was not unaware of music. He was implicated in mid-century debates at the Accademia Fiorentina on the merits of singing “con le note” (from notation), as opposed to “all’improviso” (improvisationally), he pronounced on aspects of music in his academic *lezioni* (lessons), and even attempted to have his epigrams set to melody by the high-profile Flemish composer Adriano Willaert. In this paper, then, I want to suggest why Varchi might have avoided taking up the *paragone* between painting and music, framing his omission in the context of his philosophical orientation, understanding of the liberal and manual arts, and pursuit of nobility for the visual arts.

Georges Braque, 19th-century France

“In art, progress consists not in extension but in the knowledge of its limits.”

Sarah Lippert • Ph.D. • Assistant Professor of Art History • University of Michigan-Flint • Flint, Michigan, USA • sarjorlip@charter.net

***Paragone* as Methodology**

Across the ages the examination of inter-arts relationships has been a central feature of many historiographic disciplines, from art history, to musicology, to film studies. Word-image relationships have often taken centre stage in these research objectives, and more recently the integration of aesthetic theory into artistic practice has drawn more scholarly attention. Although the examination of the *paragone* as a

Renaissance phenomenon has been well-established in art history, the historical legacy of this debate has often been overlooked, or inaccurately contextualised, when examined in other eras. In this paper I will address the *paragone's* broader applications to inter-arts studies, and the importance of historical contextualisation of the phenomenon. Additionally, I will open the door to inquiries about how art history fits as a discipline into the debate itself.

Allan Kaprow, 20th-century America

“... it is important to recognize very clearly how deeply involved with each other on a primary level the plastic arts have been.”

Erin Clare McNeil • M.F.A. Candidate of Photography • Savannah
College of Art and Design • Savannah, Georgia, USA •
emcnei20@student.scad.edu

The Perils of the Artist qua “Strong Man”

In his unqualified masterpiece *On Liberty*, liberal John Stuart Mill (1806-1873) expands upon his argument for liberty in the pursuit of truth and human development. Mill invokes the concept of the “strong man,” (ultimately defined as one who holds undue sway over the opinions of others), to illustrate the perils of an unreflective populace. The strong man, because of social position, physical power, and/or some combination of authority, has the ability to make others conform to his opinion.

This paper explores the idea that artists themselves can become strong men, to both their own and the public's detriment. Following Mill's argument concerning the importance of diverse opinions and their public airing, and his often-overlooked musings about personal aesthetic development, I argue that traditional understandings of the artist as unqualified genius and unassailable authority concerning the meaning of his or her work are ultimately harmful both to the artist's development and to the public's. The artist can grow and refine his or her concepts and techniques when listening to the comments and questions of the public, and the members of public can refine their aesthetic sensibilities and expand their artistic appreciation only by



questioning art. Such an exchange cannot take place when artists fashion themselves as strong men.

These rival sets of meanings are incredibly important and *visible* in issues of public art, and thus this essay will focus on important cases from art history, particularly Richard Serra's *Tilted Arc*. Rivalry of interpretation and the importance of dissent take center stage as the most important elements in growth and appreciation for the arts. Thus, aesthetic development is best encouraged through tension and rivalry of interpretation between the artist and the public.

Clement Greenberg, 20th-century America

“Purity in art consists in the willing acceptance of the limits of the medium of the specific art.”

Eva Piatek • M. A. Candidate of Art History • Temple University • Philadelphia, Pennsylvania, USA • eva.piatek@temple.edu

***Roberto Matta’s ‘The Bachelors Twenty Years After’:
Homage, Response, or Revision to Duchamp’s ‘Large Glass’?***

Often labeled as both a Surrealist and catalyst of the American Abstract Expressionist movement, Chilean painter Roberto Matta Echaurren preferred to rely on his own unique artistic vision, rather than follow any prescribed ideological movements typical of twentieth century painting. While Matta accepted Surrealist practices like psychic automatism, he often modified them to suit his own convictions, incorporating them into his famous “psychological morphologies,” which depict inner landscapes of the mind that served as visual analogies for the artist’s psyche.

One of his paintings that extends this idea of “psychological morphology” to address new realms of dimensional representations in painting is *The Bachelors Twenty Years After* (c. 1943), which clearly references the revolutionary artist Marcel Duchamp and his masterpiece, *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)*, completed just twenty years earlier in 1923. Matta admired

Duchamp for his complex theories regarding change and movement, which ultimately contributed to his own interest in the transformative possibilities of mathematics and science. I will argue that Matta, as he did with Surrealist theories then, likewise embraced the ideas of Duchamp and modified them to suit his own artistic ideology. Although several art historians have noted how *The Bachelors* serves as homage to *The Large Glass*, many have also overlooked its actual details. The painting does not just quote Duchamp's piece, but also responds to and challenges it. By comparing the imagery, styles, spatial representations, and depictions of the female figure in these two artists' works, I will show how Matta took the issues that Duchamp attempted to address in third and fourth-dimensional representations, and translated them back into a two-dimensional pictorial arrangement, crafting a retort to Duchamp's belief in the limitations of painting.

David Smith, 20th-century America

“Sculpture can be painting and painting can be sculpture and no authority can overrule the artist in his declaration.”

François Provençal • Lecturer and Ph.D. Candidate of Art History •
Université de Montréal • Montréal, Québec, Canada •
francois.lprovençal@gmail.com

***The Philosopher-Artist Critique of the Artist-Philosopher:
Nietzsche's Paradoxical Reception by the Avant-Garde***

While Nietzsche was one of, if not the most, widely read and quoted philosopher of the twentieth century, his reception by artists appears highly perplexing. Mathieu Kessler clearly states the nature of the problem: any artist claiming to follow Nietzsche's philosophy automatically goes against his aesthetic criteria. At the same time that he is trying to transvalue contemplative philosophy by making it closer to the proactive artistic process, Nietzsche denies the artist's right to philosophy. This double standard, which has confounded commentators seeing it either as the proof of the supremacy of the artistic paradigm, or as the sign of the artist's final subservience to the philosopher, is key to Nietzsche's critique of Wagner. The first aim of this paper will be to explain the interplay of the philosopher and the



artist in the network of Nietzsche’s multi-leveled, and shifting, dualist aesthetics. I will argue that, from Nietzsche’s physiological perspective, the philosopher, as a *metaphysician*, devises truths that are harmful to life, while the artist, as a *creator*, fabricates illusions that are useful, if not necessary, to life. In this light, the modernist impulse to truth appearing either in the theories of abstraction, or in the nihilism subtext of Dadaism, would seem to manifest themselves as philosophical perversions of the fundamental artistic phenomenon. In a few concluding statements, I will suggest that Arthur C. Danto’s notion of the philosophical disenfranchisement of art helps make sense of the essentially paradoxical reception of Nietzsche’s *reversed* aesthetics.

Eugène Delacroix, 19th-century France

“We must not do our nation an injustice. In our own times France has produced a phenomenon in the arts which I think is unparalleled.”

Michelle Silva • Ph.D. • Lecturer of Communication • University of Michigan-Flint • Flint, Michigan, USA • misilva@umflint.edu

Nostalgic Residuum: The Culture of Special Effects in Film

Digital special effects have become commonplace in film. Digital technology allows the production of stunning effects with relative ease. Gone are the days of painstaking struggle to design convincing models that could withstand the rigors of shooting a film. Yet the reception of digital techniques has been mixed. Some reviewers bemoan the loss of a more authentic craft of effects like stop-motion animation. However, far from being a new phenomenon, the reception of new technologies is almost always accompanied by dismay for a lost era. This paper will compare digital special effects with earlier analog model-making and stop motion techniques, in order to argue that these processes should not be evaluated in terms of aesthetic value alone. Instead, their greatest merit is to reveal a pattern to the ongoing historical process of adopting new techniques of storytelling. Nostalgia for older techniques

is the residue of ambivalent cultural attitudes towards new technologies.

Donald Judd, 20th-century America

“The main thing wrong with painting is that it is a rectangular plane placed flat against a wall.”

Heather Stark • Ph.D. • Assistant Professor of Art History • Marshall University • Huntington, West Virginia, USA • stark5@marshall.edu

*Charles Sheeler's Paragone:
Literary Influences and the Shaping of a Hierarchy*

This study is concerned with the literary and aesthetic influences that led to Charles Sheeler's formation of a *paragone* in his early twentieth-century work. By the late 1920s, Sheeler had become famous for his photographs of the Ford Motor Company's River Rouge Plant. However, this painter, photographer, printmaker and experimental filmmaker had very specific ideas concerning the hierarchy of the visual arts. While he is known for embracing a wide range of media and materials, by 1919 his aesthetic thought reveals a desire to elevate painting over all other media. This formation of a visual *paragone* was initially influenced by his involvement in the interdisciplinary circles that surrounded both Alfred Stieglitz and Walter and Louise Arensberg in New York City. In particular, his lifelong friendship with the poet and writer William Carlos Williams would shape his aesthetic thought, leading to his elevation of painting over all other media.

Sheeler's *paragone* would begin to take shape during his stays at the rural Doylestown House in Bucks County, Pennsylvania. This rural home, which he first rented with fellow painter Morton Schamberg in 1916, would become an artistic refuge. While commercial photography was beginning to take up more of his time in Philadelphia, the retreats to the Doylestown house enabled Sheeler to continue experiments in painting, and begin to think of the photograph as something other than a document of architectural work. At this early stage in his artistic career, Sheeler was beginning to form his own hierarchy, and contribute to the continuing argument of painting versus photography.



Yvonne Rainer, 20th-century America

“[D]ance was at a disadvantage in relation to sculpture in that the spectator could spend as much time as he required to examine a sculpture. . . but a dance movement . . . vanished as soon as it was executed.”

Elizabeth Walters • Ph.D. • Associate Professor of Art History •
The Pennsylvania State University • University Park, Pennsylvania, USA
• DrWalters@aol.com

*Kalos Kagathos, the Beautiful and the Worthy—Ancient Greek Ideals
Central to their Arts and Reinvested by the Romans*

To excel by competition was inseparable from Greek identity, as so eloquently and diversely presented by Homer's *Iliad* in the eighth century BCE, and is evident in art and architecture for the gods, which was vital to the identity of city-states and their elite. Rather than reading the development in the arts from late eighth to fifth centuries BCE as a quest to achieve naturalness in human form, the perfect Greek man was a variable, and the earlier works, 'read as awkward', often employed valued traditions. The qualifiers, Καλός κ'αγαθός, the beautiful and the worthy profoundly convey ancient Greek preference for man to be the ideal entity in form and intellect. Scholars regard Herodotos in the fifth century BCE as the first to use these terms together, but competition and the need for public recognition motivated and rewarded countless Greeks, and were evident in the leaders and heroes like Homer's Achilles, who doubtless had nearly a limitless ego and boundless drive to excel. This paper concerns the Greek quest for the *kalos kagathos*, as evident in works of art from this period as a competitive process and fueled by self worth. The acme achieved in the arts of the 440s BCE, considered a timeless 'classical ideal', was followed in the next three centuries with the sensual as the main competitive appeal for the arts, and an interest in emotions formerly deemed unworthy or too private to display. A powerful tool, the 'classical ideal' merged the Roman emperor Augustus with the *kalos*

kagathos. He was the beautiful and the worthy, leading many to credit him with all good. A rarely-preserved original masterwork achieved the antithesis of the 'classical ideal,' and made irresistible the barbarian, a sleeping satyr of 180s BCE (found in ancient Rome)--to repudiate the imperialists?

**Claes Oldenburg, 20th-century America
(Swedish by birth)**

“I am for an art that takes its form from the lines of life itself that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself.”

ROUND TABLE

Officiator • Liana De Girolami Cheney • Ph.D. • Professor of Art History
• University of Massachusetts Lowell • Lowell, Massachusetts, USA •
lianacheney@earthlink.net

Participant • Stephen Cartwright • M.F.A. • Assistant Professor of
Sculpture • University of Illinois at Urbana-Champaign • Urbana, Illinois,
USA • srcartwr72@yahoo.com

Participant • Kathryn Jacobs • Ph.D. • Professor of English Literature •
Texas A & M University–Commerce • Commerce, Texas, USA •
Kathryn.Jacobs@tamuc.edu

Participant • Thylia Moss • M.A. • Professor of Art and Design •
Professor of English • University of Michigan • Ann Arbor, Michigan,
USA • thyliasm@umich.edu

Harold Rosenberg, 20th-century America

“Since the painter has become an actor, the spectator has to think in a vocabulary of action: its inception, duration, direction. . .”



ATTENDEES

Patricia Farewell • Alma, Michigan • pfarewell@ispmgt.com

Jennifer Fechik • Bowling Green State University • Bowling Green, Ohio
• jfechik@bgsu.edu

Zack Garcia • University of Michigan-Flint • Flint, Michigan •
capt_fro@yahoo.com

Janet Glassford • Calvin College • Grand Rapids, Michigan •
janetglassford@gmail.com

Tamara Jhashi • Oakland University • Rochester, Michigan •
machmutj@oakland.edu

Maricarmen Mojica • University of Michigan-Flint • Flint, Michigan •
mmojica@umflint.edu

Sharon Parr • University of Indianapolis • Indianapolis, Indiana •
sparr@uindy.edu

Thank you for attending the Inaugural Conference
hosted by the
Society for Paragone Studies!

Held in partnership with the
Flint Institute of Arts:
1120 East Kearsley Street, Flint, MI 48503
(810) 234-1695, www.flintarts.org