

CAA Open Session in honor of Sarah Jordan Lippert (1975-2019), founder of the Society for Paragone Studies sponsored by ATSAH

Organizer/Chair: Liana De Girolami Cheney, President of ATSAH

CheneyLiana.Cheney@uml.edu

CAA 391

Abstract: Paper topics include, but are not limited to, intra or inter-arts rivalries or those associated with aesthetic theory, art criticism, patronage, digital culture, material culture, arts institutions, individual artists, and nationalism.

Commentator: Liana De Girolami Cheney, President of ATSAH

Title: Introduction to the session

Bio: Liana De Girolami Cheney, PhD is presently a Visiting Scholar in Art History at the Università di Aldo Moro in Bari, Italy, and Investigadora de Historia de Arte, SIELAE, Universidad de Coruña, Spain. She received her BS/BA in Psychology and Philosophy from the University of Miami, Florida, her MA in History of Art and Aesthetics from the University of Miami, Florida and her Ph.D. in Italian Renaissance and Baroque from Boston University, MA. Dr. Cheney is Renaissance and Mannerist scholar, author, and coauthor of numerous articles and books, including: *Botticelli's Neoplatonism in his Mythological Paintings*; *Giorgio Vasari's Teachers: Sacred and Profane Love*; *Giuseppe Arcimboldo: The Magic Paintings*; *Readings in Italian Mannerism*; *Giorgio Vasari's Art and Art Theory*; *Giorgio Vasari's Artistic and Emblematic Manifestations*; and *Agnolo Bronzino: The Florentine Muse*. For coming are "Readings in Italian Mannerism II: Architecture" and "Giorgio Vasari's Sala degli Elementi: An Iconological Study."

Presenter I: Linda M. Johnson, University of Michigan-Flint

linjohdr@umich.edu

CAA 72483

Title: Rival Ideologies in Eighteenth Century Exotic Costume

Abstract: This paper explores two competing ideologies in the use of exotic animals as costume in eighteenth century portraiture: The coveting of wild animals and their fur for self-aggrandizement in a world of global mercantile expansion, and the vilification of their innate behavior as foils for human moral dictates.

In the early modern period, costume was used symbolically in portraiture to convey positive messages of wealth and power. Eighteenth century French portraits such as *Jean Victor de Rochechouart, Duc de Mortemart*, demonstrate the patron's status in wearing the exotic fur of a leopard, a symbol of sovereignty and dominion.

Conversely, in Italian Baroque Gaetano Gandolfi's *Cain and Abel* depicts the story from Genesis 4:8 where Cain, slays his brother Abel. In Gandolfi's portrayal of the murder,

Cain is depicted as a hunter, wearing the fur of a lion. The lion becomes complicit, if only in symbol, of Cain's heinous crime.

Bio: Linda Johnson is a lecturer in the Department of Art History at University of Michigan-Flint. She received her PhD from Michigan State University, in 2011. She has received fellowships from Historic Deerfield in art history, and is a Senior Fellow at the Oxford Centre for Animal Ethics (FOCAE), Oxford, England. She teaches courses from Renaissance to Modern Art and Science and Art, and is affiliate faculty in the Arts Administration Program. Johnson is author of a forthcoming book *Art and Animal Ethics in Western Art History* (Palgrave- Macmillan Press 2020), and "A Pre-Millennial Portrait during the Revocation of the Massachusetts Charter" in *American Literature and the New Puritan Studies*, Cambridge University Press, 2017. She is the consulting editor of the *Journal of Animal Ethics* (University of Illinois Press) and is a member of the Editorial Board, *Paragone: Past and Present: A Journal on Rivalry in the Arts*, appointed in 2018.

Presenter II: Mary C. Kelly, Independent Scholar
mcrisskelly@gmail.com

Title: Voice of Authority: Native American Art and Cultural Hegemony in the Art Museum

Abstract: Loosening the grip on the voice of authority in the art museum, encompasses much more than transitioning to greater inclusivity alone. Exploring why the art museum and Native American art are seemingly at odds, several issues are identified as contributors to the slow progression of Native American works into mainstream art by the conventions present in non-native art institutions. How art museums respond to objections directed at their Native American art exhibitions is the focal point that conveys the cultural hegemony that exists in non-native art museums and the ethos created under their individual missions. It is that ethos which insulates how they operate and hinders their ability to broaden their understanding of ethnic cultures. From a vantage point between the art museum and Native American cultures, this analysis posits that research conducted through conventional channels by the non-native curator has become outdated when working with indigenous art and that diversity requires admission that the creator cultures are the true voice of authority.

Bio: Mary Kelly is a Master's candidate in Arts Administration at the University of Michigan-Flint, where she also simultaneously obtained a BFA in Painting & Drawing, and a BA in Art History. With ties to the Southwest and research interests in Native American art, identity, and representation, her thesis aims to address cultural ethics and practices of art museums in the representation of Native American art. Mary has presented papers through the university Art & Art History Student Symposiums, Flint Institute of Arts and the Society for Paragone Studies since 2012 where she has also served as a Graduate Student Officer, as well as, Media and Listserv Officer, while maintaining blogsites for the University Fine Art Gallery, ArtScene for art department news. She continues to maintain the Flint Art News & Events facebook page where she

has written about art entrepreneurship, posted exhibition reviews and promotes local and student artists and art-related events.

Presenter III: Nadja Rottner, University of Michigan-Dearborn
nrottner@umich.edu
CAA 75199

Title: Image/Text/Sound: The Role of Intermediality and Poeticity in Claes Oldenburg

Abstract: Claes Oldenburg wrote volumes of imagist, expressionist, surrealist, and experimental poetry between 1956-1963. This paper closely examines his poetry from 1959-1962 for its synergetic reliance on both poetic and pictorial strategies. Indeterminacy, invented orthography, lack of syntax, horizontal minimalism, permutation, indentation, syllabic sound structure, typewriting, or dripping ink in “Detest the Substitute of Language,” “Wat I Makz is Konkrete Tawts,” “Man Yells,” “atta,” and “Moonpop” attest to the intermedial and transmedial qualities and effects of his understudied poetry. Recent literature—Liliane Louvel, Jens Schröter, and Irina Rajewski—is consulted to examine the nature of the inter-art dialogue between image, text, and sound. A rivalry between media has given way to a new model of intermedial analogy in American postwar art based on a logic of the “as if”: what happens when painting/sculpture becomes writing and writing becomes painting/sculpture? How can we grasp and define this space of the “in-between?”

Bio: Nadja Rottner, Associate Professor of Art History at the University of Michigan-Dearborn, received her Ph.D. in Art History from Columbia University in 2009. She writes in the fields of American and Latin American art after 1945, with an emphasis on the intersections between the visual and the performing arts of music, theater, dance, and film. She is the co-editor, together with Peter Weibel, of a two-volume book on *Ruth Vollmer, 1961-1978: Thinking the Line* and *Gego, 1957-1988: Thinking the Line* (Hatje Cantz, 2006). More recently, she edited *Claes Oldenburg, An October Files* book (The MIT Press, 2012). In 2015, she published *Cardiovista: Detroit Street Photography*, University of Michigan-Dearborn, 2015. She has written for journals such as *Oxford Art Journal*, *Modern Drama*, *Konsthistorisk Tidskrift: Journal of Art History*, *Artforum International*, and others. She is currently at work on a book on the intermedia poetry, performances, sculptures, and films of Claes Oldenburg.

Ellen Longsworth, Merrimack College
CAA 1407 member
longsworth@merrimack.edu

"The Remarkable Tomb of Abbot Meli"

Sometime in late 1478 or early 1479, Antonio Meli, abbot of the Cremonese church of San Lorenzo, contracted with Giovanni Antonio Piatti for a memorial dedicated to the four martyred saints whose bones had been housed at San Lorenzo since the 11th or 12th

century, and which remains the abbot intended to enshrine along with his own in an imposing double sepulcher. Meli's remarkable tomb stood in the family chapel the abbot constructed to house it until the 1798 suppression of San Lorenzo and the subsequent dispersal of the tomb. This paper proposes a reconstruction of the monument and a stylistic scrutiny of the sculptures from the tomb now in Milan, Philadelphia, and Sarasota, Florida. There appears to exist no precedent for the abbot's appropriation of sainted remains for his own truly remarkable tomb.

Biographical information:

Dr. Ellen Longworth is Professor of Art History in the Department of Visual and Performing Arts, Merrimack College, where she has taught since 1985, serving 9 years as Department Chair. She earned a B.A. in 1971 from Mount Holyoke College, an M. A. in 1976 from The University of Chicago, and in 1987 a Ph.D. from Boston University. Research interests and publications include: 15th-16th century Lombard funerary sculpture and terracotta devotional groups; the early sculptures of Michelangelo.

Owen Duffy, St. John's University
duffyoj@vcu.edu
CAA Member

Title: Dematerializing Formalism: Lucy Lippard and John Chandler's Conceptual Challenge to Clement Greenberg"

Abstract: Art critics Lucy Lippard and John Chandler published their landmark essay "The Dematerialization of Art" in the February 1968 issue of *Art International*. Lippard and Chandler used the term dematerialization to describe an emergent "ultra-conceptual" art that would render art objects obsolete by emphasizing the thinking process over material form, and the notion has since entered art historians' lexicons as a standard means to characterize Conceptual Art. This paper examines how Lippard and Chandler developed their notion of dematerialization in rivalry to the formalism of Clement Greenberg. While such art historians as Francis Colpitt has suggested that Conceptual Art emerged as an attempt to overcome the tyranny of formalism, this paper will specifically consider how Lippard and Chandler viewed Greenberg and his formalist criticism as a primary reason for increased commercialism and stratification of the art world. Consequently, this paper will demonstrate that from this point of view Lippard and Chandler found a hopeful alternative to the capitalized art world through dematerialization and its promises of immateriality.

Bio: Owen Duffy is an art historian, writer, and curator based in New York, and is the recently appointed Director of the Yeh Art Gallery at St. John's University in Queens. He has published is writing with *ArtReview*, *Momus*, *BOMB*, *Frieze*, *Artforum*, *CURA*., and *Art & Education*, among others. He has presented his research at such institutions as the National Gallery of Art, Washington D.C.; the Stedelijk Museum, Amsterdam; the Virginia Museum of Fine Arts, Richmond; and LASANAA Live Art Hub, Kathmandu. Recent scholarly publications include "Ai Weiwei's Furniture-Sculpture: Radical Ambiguity and the Function of Critique" in the *Journal of Contemporary Chinese Art*,

and “Anish Kapoor’s Cloud Gate: Decentering the World” in *Public Art: Place, Context, Participation* (Lisbon: Institute of Art History, 2019). He has been a visiting critic at the Rhode Island School of Design, Maryland Institute College of Art, and Finland.