

MUSIC AND FIGURATIVE ARTS IN THE TWENTIETH CENTURY

International Conference

14-16 November 2014

Lucca, Complesso monumentale di San Michele

Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca

Under the auspices of

Province of Lucca

Municipality of Lucca



SCIENTIFIC COMMITTEE

GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona)

ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)

MASSIMILIANO LOCANTO (Università degli Studi di Salerno)

FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

LUCA LÉVI SALA (Université de Poitiers)

MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



KEYNOTE SPEAKERS

BJÖRN R. TAMMEN (Österreichische Akademie der Wissenschaften |
Institut für kunst- und musikhistorische Forschungen)

INVITED SPEAKERS

GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona)

LUCA LÉVI SALA (Université de Poitiers)

GIANFRANCO VINAY (Université de Paris 8)

FRIDAY 14 NOVEMBER

8.30-9.30: *Welcome and Registration*

Room 1: 9.30-9.45: Opening

- MASSIMILIANO SALA (President Centro Studi Opera Omnia Luigi Boccherini)

Room 1 Italian Music and Figurative Arts until the 40s

10.00-10.45

- LUCA LÉVI SALA (Université de Poitiers): *Liberaci dalla cultura»: Music and Images in Fascist Autarchy. Cultural Purification and Antisemitism in «Il tevere» (1933-1938)*

11.00-13.00

(Chair: Luca Lévi Sala, Université de Poitiers)

- COLIN J. P. HOMISKY (Senate House Library, University of London): *Aeromusica, Azione, and Automata: New Images of Futurist Sound*
- ANNIE YEN-LING LIU (Soochow University School of Music, Suzhou, China): *The Symphonic Ideal in Italian Futurism*
- VALENTINA MASSETTI (Università Ca' Foscari, Venezia): *«Balli Plastici»: Casella e il Teatro futurista di Depero*
- OLGA JESURUM (Università degli studi di Roma 'La Sapienza'): *Il "rinnovamento musicale italiano" fra le due guerre. L'esperienza di Riccardo Gualino e del Teatro di Torino*

Room 2 Political Issues, Music and Figurative Arts

(Chair: Björn R. Tammen, Österreichische Akademie der Wissenschaften)

10.00-11.30

- MATTHIAS TISCHER (University Neubrandenburg): *The Musical Iconography of the Cold War*
- SAMUEL MANZONI (Università degli Studi di Bologna): *The Iconography Propoaganda in Soviet Russia*
- WALTER KREYSZIG (University of Saskatchewan / Wien Universität): *Paul Hindemith (1895-1963) and the Realization of the «Gesamtkunstwerk» in «Mathis der Maler» (1933-1938): The «Isenheimer Altar» Paintings of Matthias Grünewald (ca. 1470-1528) as an Inspiration for Musical Composition in Bridging Musical and Societal Boundaries in the Nazi Era*

12.00-13.00 New Artistic Expression: Audio-Visual Performance

- JAVIER ARES YEBRA (University of Vigo): *Interactions between Music and Cinematography in the New Creative Processes: The Audiovisual Concert «In the Confines of Silence»*
- BILGE EVRİM ERKİN (Istanbul Technical University): *Seeing the Unheard / Hearing the Unseen: "Three Paintings from Dali". A Case Study of Cross-Modal Art Synthesis*



13.00 Lunch

Room 1: 15.30-16.30 – Keynote Speaker 1

- BJÖRN R. TAMMEN (Österreichische Akademie der Wissenschaften | Institut für kunst- und musikhistorische Forschungen): *Public Art, Musical Imagery and the Privacies of Artistic Invention. A Comparative Approach to Hermine Aichenege and Siegfried Charoux*

Room 1 Music and Cinema

17.00-18.30

(Chair: Massimiliano Sala, Centro Studi Opera Omnia Luigi Boccherini)

- MARIA TERESA ARFINI (Università della Valle d'Aosta): *Il cinema d'animazione astratto di Hans Richter*
- FRANCESCO FINOCCHIARO (Universität Wien): *"In principio era il ritmo". Declinazioni di una metafora musicale nella teoria e nella prassi cinematografica degli anni Venti*
- OLIVIER PIGOTT (Conservatoire du 7^e arrondissement, Paris): *« Panzerkreuzer Potemkin » d'Edmund Meisel – Une analyse musicale a la lumiere des theories d'Eisenstein*

Room 2 The Relationship between Composers and Artists (I)

(Chair: Roberto Illiano, Centro Studi Opera Omnia Luigi Boccherini)

17.00-19.00

- MARIO EVANGELISTA (Università degli Studi di Firenze): *Teatri Nascosti - gesto, segno e drammaturgia nell'opera di Sylvano Bussotti*
- CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino): *Morris Louis e la musica silenziosa della Kabbalah*
- GRAZIELLA SEMINARA (Università degli Studi di Catania): *Tra arti figurative e scienza Clementi, Ligeti e il 'disordine perfetto' di Escher*
- ELEONORA COSCI (Scuola di musica e Accademica musicale "Le 7 note", Arezzo): *Webern, Klee e il mistero della Natura: essenza, forma e temporalità*

SATURDAY 15 NOVEMBER

Room 1 The Relationship between Music and Figurative Arts

9.00-9.45

- GIANFRANCO VINAY (Université de Paris 8): *Alle origini dell'astrazione: gli intrecci fra musica e arti visive*

10.00-11.00 Music and Figurative Arts in France

(Chair: **Gianfranco Vinay**, Université de Paris 8)

- MURIEL JOUBERT (Université Lumière Lyon 2): *Quand la figure disparaît des espaces picturaux et musicaux du début du XX^e siècle : l'exemple de la musique de Debussy*
- ADRIANA SOULELE (CRIHAM – Université de Poitiers): *L'inspiration orientale dans les représentations modernes de tragédies grecques : « Les Atrides » (Théâtre du Soleil, 1990-1992) et « Le Sang des Labdacides » (Théâtre du Lierre, 1998-2000)*

11.30-13.00

- ANN-MARIE HANLON (Dublin): *Cubist Aesthetics in the Piano Music of Erik Satie*
- MANUEL FAROLFI (Bologna): *Pierre Boulez Meets Paul Klee: An Encounter 'at the Limit of the Fertile Land'*
- MARIAN MAZZONE – BLAKE STEVENS (College of Charleston, CA): *Assemblage and the Aesthetics of "Real" Abstraction: Pierre Schaeffer and Robert Rauschenberg, c. 1950*

Room 2 Popular Music and Pop Art

9.30-11.00

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- NICOLA BIZZO (Biella): *Apologia delle copertine musicali: un breve manifesto*
- MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay): *30.5 x 30.5: Music and Image on the Covers of Vinyl Records of Uruguayan Popular Music*
- MARIA LOUISA HERZFELD-SCHILD (Max Planck Institute for Human Development, Berlin): *Musical Pop Art: Cathy Berberian's «Stripsody» (1966)*

11.30-13.00 Music and Figurative Arts in Latin America

(Chair: **Marita Fornaro Bordolli**, Universidad de la República, Uruguay)

- ALEJANDRO BARRAÑÓN (Universidad Autónoma de Zacatecas, Mexico City): *The Mexican Artistic Renaissance in the Twentieth Century: Influences of Revolutionary Painting in the Ballets of Carlos Chávez*
- BÉLEN VEGA PICHACO (Conservatory of Canary Islands): *Performing Cubanity in Sounds and Images: Cuban Painting and Music Avant-garde through the Looking-glass of MoMA in the Early 1940s*
- NANETTE DE JONG (Newcastle University, UK) – CHRISTIAN MIEVES (University of Wolverhampton, UK): *The Trope of Flattening and the Complexities of Difference: Visual and Acoustic Accounts of Trinidad Carnival*



13.00 Lunch

Room 1 Spanish Music and Figurative Arts during the Franco Regime

15.00-15.45

- GERMÁN GAN-QUESADA (Universitat Autònoma de Barcelona): *Plastic Frames for New Sounds. Spanish Avant-garde Music and Abstract Painting in the Mid-Franco Regime (1957-1963)*

16.30-18.00

(Chair: **Germán Gan-Quesada**, Universitat Autònoma de Barcelona)

- JAVIER SUÁREZ-PAJARES (Universidad Complutense, Madrid): *The Hymn «Cara al Sol»: From Composition to Illustration*
- GEMMA PÉREZ ZALDUONDO – M^a ISABEL CABRERA GARCÍA (Universidad de Granada): *Unity: A Fundamental Concept for Music and the Arts in the Early Years of the Franco Regime*
- BELÉN PÉREZ CASTILLO (Universidad Complutense, Madrid): *Music in Francoist Prisons (1939-1945). An Iconographical Approach*

Room 2 Music and Figurative Arts in Russia and Lituania

15.30-16.30

(Chair: **Massimiliano Locanto**, Università degli Studi di Salerno)

- MARINA LUPISHKO (Le Havre, France): *'Le metrotektonisme' de Konyus et 'la gravité modale' de Yavorsky : Les parallèles entre la musique et l'architecture dans la théorie de musique de l'URSS*
- LOUISA MARTIN-CHEVALIER (Université Paris 8): *Nikolai Roslavets et Kasimir Malevitch, des artistes d'avant-garde engagés*

17.00-18.00

- GALINA OVSYANKINA (Herzen State Pedagogical University, St Petersburg): *From Vocal Cycle 'Songs of the Beautiful Stranger' by Alexander Izosimov to Paintings by Svetlana and Sabir Gadzhiev*
- LIUDMILA P. KAZANTSEVA (Astrakhan Conservatory / Volgograd Institute of Art and Culture): *Interaction of Painting and Music in the Works of Mikalojus Konstantinas Čiurlionis*

SUNDAY 16 NOVEMBER

Room 1 Music and Figurative Arts in Poland

(Chair: Luca Lévi Sala, Université de Poitiers)

10.00-11.00

- KINGA KIWAŁA (Academy of Music in Krakow): *Sculpture and Architecture in the music of Polish Composers of "Generation 51"*
- TERESA MAŁECKA (Academy of Music in Krakow): *The Composer – Painter. Zbigniew Bujarski vs. the Category of Ekphrasis*

11.30-12.30

- ALEKSANDRA KŁAPUT-WIŚNIEWSKA (The Feliks Nowowiejski Academy of Music in Bydgoszcz): *Bogusław Schaeffer and Ewa Synowiec: Authors of Polish Musical Graphics in the 20th Century. Two Generations – One Philosophy of Art*
- RENATA BOROWIECKA (Academy of Music in Krakow): *The Musical Image of an Angel in Paweł Łukaszewski's "Symphony of Angels"*

Room 2 The Relationship between Composers and Artists (II)

(Chair: Germán Gan-Quesada, Universitat Autònoma de Barcelona)

10.00-11.00

- JORDI BALLESTER (Univertitat Autònoma de Barcelona): *Music, Spirituality and Evocative Power in the Work of Antoni Tàpies (Barcelona, 1923-2012)*
- MONIKA FINK (Universität Innsbruck): *Musical Compositions Based on Goya's «Desastres de la guerra»*

11.30-13.00

- MICHAEL CHRISTOFORIDIS (University of Melbourne): *Mediterranean Encounter: Pablo Picasso, Igor Stravinsky and the Etude for Pianola (1917)*
- MARK E. PERRY (Oklahoma State University): *Catalan Nationalism and the Collaboration between Joan Miró and Roberto Gerhard*
- LUISA BALAGUER (Universidad de Valladolid): *Exploring Different Degrees of Plastic Sensations in Granados' «Goyescas» and «Liliana»*



13.00 Lunch

Room 1 Sound Spaces: Concurrences of Musical and Artistic Aesthetics

(Chair: Björn R. Tammen, Österreichische Akademie der Wissenschaften)

15.30-16.30

- JÜRGEN MAEHDER (Freie Universität Berlin): *Le particelle della musica. La visualizzazione dello spazio sonoro nella musica del secondo Novecento*
- NICOLA DAVICO (Conservatorio 'G. Verdi', Torino): *Where the Circuits Are Still Open. Possible Connections between Music and Visual Arts*

17.00-18.00

- JUSTYNA HUMIEŃKA-JAKUBOWSKA (Adam Mickiewicz University, Poznań): *The Sound Space and Formal Elements of the Figurative Arts*
- AGNIESZKA DRAUS (Academy of Music in Krakow): *Theory of Conceptual Blending and Intertextual Strategies in a Stage-cycle «Licht» by Karlheinz Stockhausen*

Room 2 The Relationship between Composers and Artists (III)

(Chair: Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini)

15.30-16.30

- SOPHIE THÉRON (Université Paris-Sorbonne): *When Music Meets Figurative Arts: The Case of Ligeti's Music and Cézanne's Pictures*
- MAŁGORZATA LISECKA (Nicolaus Copernicus University (Toruń, Poland): *On the Problem of Musical Form and Musical Genre in Wassily Kandinsky's and Mikalojus Konstantinas Čiurlionis's Selected Works*

17.00-18.30

- GEORGE KENNAWAY (University of Huddersfield): *Sounding Pictures, Graphic Sounds: The Strange Cases of M. K. Čiurlionis and Henrik Neugeboren*
- BIANCA ȚIPLEA TEMEȘ (Gh. Dima Music Academy, Cluj): *Composing in Colour: the Case of György Ligeti*
- ANAMARIA MĂDĂLINA HOTORAN (Emanuel University of Oradea): *The Dialogue between Music and Visual Arts in the Creation of the Romanian Composers*