

The Humanities Institute at Stony Brook (HISB) was established in 1987 to promote interdisciplinary research across the university. Through conferences, distinguished lecturer series, seminars, exhibitions and other programs, HISB has stimulated new kinds of knowledge at the cutting edge of intellectual life. Current major initiatives include "Coastlines" and "Port Jefferson Village-Go Green."

Rival Sisters is supported by the Cultural Services of the French Embassy and FAHSS, the Office of the Vice President for Research, and the Departments of Art, Music, Comparative Literary and Cultural Studies, English, European Languages and Literature, and Philosophy at Stony Brook University.

Cover image: Pierre-Auguste Renoir, *The Daughters of Catulle Mendès*, oil on canvas, 1888, collection of the Metropolitan Museum of Art.

Friday, March 25th

10:00 a.m. Registration, coffee and pastries

10:45 a.m. Welcoming remarks

E. Ann Kaplan (Director, HISB)

James H. Rubin (Art, Stony Brook University)

11:00 a.m. -12:30 p.m. *Panel I: Origins*

Simon Shaw-Miller (Birkbeck College, University of London)

"*Opus Melos Lexis: Before and Around the Total Work of Art*"

Julie Ramos (Institut National d'Histoire de l'Art, Paris)

"Caspar David Friedrich and Music: A 'Divine Kingdom of Hearing?'"

Olivia Mattis (HISB), moderator

2:00-3:30 p.m. *Panel II: French Art and Non-French Musical Sources*

James H. Rubin (Art, Stony Brook University)

"Gustave Courbet and Music: Soundscapes and the Total Work of Art"

Therese Dolan (Art, Temple University)

"Strums the Word: Edouard Manet's *The Spanish Singer*"

Ryan Minor (Music, Stony Brook University), moderator

3:30 p.m. Coffee Break

3:45 p.m. *Keynote*

Lydia Goehr (Philosophy, Columbia University)

"Just how sisterly are the sister arts?"

Introduced by James H. Rubin (Art, Stony Brook University)

5:00-6:00 p.m. Recital

Stony Brook String Trio

Andrea Segar, violin

Nazig Tchakarian, violin

Mario Gotoh, viola

Saturday, March 26th

10:00 a.m. Registration, coffee and pastries

10:30 a.m. Welcoming remarks

James H. Rubin (Art, Stony Brook University)

10:45 a.m. -12:15 p.m. *Panel III: Literary Views and Intermediaries*

Anne Leonard (The Smart Museum of Art, University of Chicago)

"The Musical Imagination of Henri Fantin-Latour"

Tim Barringer (Art, Yale University)

"*Le Chant d'Amour: Pre-Raphaelitism and the Sister Arts*"

Adrienne Munich (English, Stony Brook University), moderator

1:45-4:00 p.m. *Panel IV: Fin de siècle*

Olivia Mattis (HISB)

"*Notre Beethoven: Auguste Rodin and Music*"

Delphine Grivel (Observatoire musical français)

"Maurice Denis and Music: A New Approach to Art and Music (Musique et Arts plastiques Group)"

Charlotte de Mille (The Courtauld Institute of Art)

"Debussy's *Masque of Meaning*"

Judith Lochhead (Music, Stony Brook University), moderator

4:00 p.m. Coffee Break

4:15-5:00 p.m. *Panel V: Future Directions*

All participants

5:00 p.m. Cocktail Reception

Participants

Tim Barringer is the Paul Mellon Professor in the Department of the History of Art, Yale University. He is the author of *Reading the Pre-Raphaelites* (1999), *Men at Work: Art and Labour in Victorian Britain* (2005), *Opulence and Anxiety* (2007) and the forthcoming *Broken Pastoral: Art and Music in Britain, Gothic Revival to Punk*, and *Pre-Raphaelites: Victorian Avant-Garde* (Tate).

Therese Dolan is Professor of Art History at Temple University. She is the author of *Inventing Reality: The Paintings of John Moore* (1996), *Gavarni and the Critics* (1981) and *Perspectives on Manet* (forthcoming). She is presently working on *Artworks of the Future: Manet, Wagner and Liszt* and *Finding His Voice*, on Manet and music.

Lydia Goehr is Professor of Philosophy at Columbia University. She is a prolific author on the subject of music and philosophy. Her best known books are *The Imaginary Museum of Musical Works* (1992), *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (1998) and *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (2008).

Delphine Grivel is a member of the research group "Musique et Arts plastiques" at the Observatoire musical français. She completed her doctorate in musicology at the Université de Paris IV, Panthéon-Sorbonne in 2001. She is the author of several articles on late nineteenth-century artists and music. Her book *Maurice Denis et la musique* is forthcoming.

E. Ann Kaplan is Distinguished Professor of English and Comparative Literary and Cultural Studies at Stony Brook University, where she also founded and directs The Humanities Institute. She is Past President of the Society for Cinema and Media Studies. Her books, including *Trauma Culture* (2005), *Feminism and Film* (2000), and *Looking for the Other* (1997), have been translated into six languages.

Anne Leonard is the Curator and Mellon Program Coordinator at the Smart Museum of Art, The University of Chicago, where she is also a Lecturer in the university's Department of Art History. She has published articles on eighteenth- and nineteenth-century art, notably "Picturing Listening in the Late Nineteenth Century" (*The Art Bulletin*, 2007), drawn from her Harvard dissertation (2003).

Judith Lochhead is the Chair of the Music Department at Stony Brook and a musicologist whose work focuses on the most recent musical practices in North America and Europe. She is co-editor of the collection *Postmodern Music/Postmodern Thought* and her work has appeared in *Perspectives of New Music* and *Current Musicology*.

Participants

Olivia Mattis, a musicologist, is the author of "Scriabin to Gershwin: Color Music from a Musical Perspective," in the exhibition catalogue *Visual Music* (Hirshhorn/LA-MOCA, 2005). She has curated numerous exhibitions, among them *The Composer's Eye* and *Give My Regards to Eighth Street*. She holds a Ph.D. from Stanford University and is a recipient of an NEH Fellowship and an ASCAP-Deems Taylor Award.

Charlotte de Mille received her Ph.D from The Courtauld Institute of Art (2009) and is a Visiting Lecturer at the Courtauld. She is a specialist in British modernism and French aesthetics, and her current research examines the intersection of music, painting and philosophy. She is the editor of the volume *Music and Modernism* (2011) and Chair of the Music and Visual Arts Group of the Royal Musical Association.

Ryan Minor is Assistant Professor of Music at Stony Brook University. His research focuses primarily on the musical and political culture of nineteenth-century Germany. In 2007-08 he was a fellow at the Radcliffe Institute for Advanced Study at Harvard. He is the Associate Editor of *Opera Quarterly*.

Adrienne Munich is Professor of English at Stony Brook University with affiliated appointments in Art, Cultural Studies, and Women's and Gender Studies. She is the author of *Andromeda's Chains* (1993) and *Queen Victoria's Secrets* (1998), as well as the co-editor of *Victorian Literature and Culture*.

Julie Ramos is Maître de conférences at the Centre interuniversitaire de recherche en histoire de l'art contemporain of the Université de Paris I and the Institut national d'histoire de l'art. She is the author of *Nostalgie de l'unité. Paysage et musique dans la peinture de P. O. Runge et C. D. Friedrich* (2008) and a co-author of *Ecoplasties. Art et environnement* (2010).

James Rubin is Professor of Art History and former Chair of the Department of Art at Stony Brook University. He is the author of *Manet: Initial M, Hand and Eye* (2010), *Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Manet to Van Gogh* (2008), *Impressionist Cats and Dogs* (2003), *Impressionism* (1999) and *Courbet* (1997).

Simon Shaw-Miller is Professor of the History of Art and Music at Birkbeck College, University of London and Honorary Research Fellow, Royal Academy of Music. He is the author of *Visible Deeds of Music: Art and Music from Wagner to Cage* and *Eye hEar: Sensing the Visual in Music—the Culture of Synaesthesia*, winner of the Prix Ars Electronica.



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