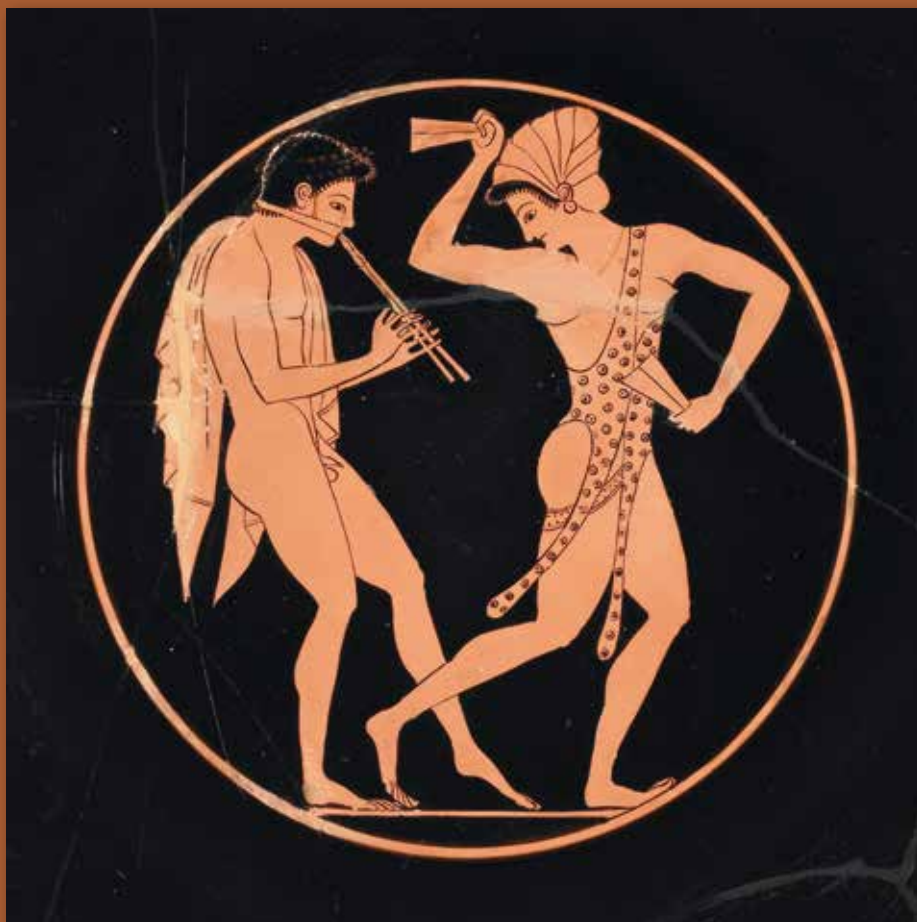


Association Répertoire International d'Iconographie Musicale (RIDIM)

17TH INTERNATIONAL CONFERENCE MUSIC AND DANCE IN VISUAL CULTURE

Music Library of Greece "Lilian Voudouri" – The Friends of Music Society
Athens, Greece | 5-7 October 2017



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CONFERENCE PROGRAMME

Association Répertoire International d'Iconographie Musicale (RIDIM)

17TH INTERNATIONAL CONFERENCE MUSIC AND DANCE IN VISUAL CULTURE

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In collaboration with Music Library of Greece "Lilian Voudouri" –
The Friends of Music Society, Athens



WEDNESDAY, 4 OCTOBER 2017

16:00-18:30

REGISTRATION

Music Library of Greece “Lilian Voudouri”, Vasilissis Sophias & Kokkali,
Athens 115 21, Greece

THURSDAY, 5 OCTOBER 2017

09:30-10:15

OPENING CEREMONY

WELCOME ADDRESSES

Multipurpose Room

Stephanie Merakos

Director, Music Library of Greece

“Lilian Voudouri” – The Friends of Music Society

Alexandros Charkiolakis

Director, The Friends of Music Society, Athens

Antonio Baldassarre

President, Association Répertoire International
d’Iconographie Musicale (RidIM)

10:15-10:45

COFFEE BREAK

THURSDAY, 5 OCTOBER 2017

10:45-12:15	<p>ROUND TABLE: “THE ICONOGRAPHY OF MUSIC, DANCE, AND THE DRAMATIC ARTS IN THE DIGITAL AGE” (PART 1) Chair: Antonio Baldassarre Multipurpose Room</p>
	<p><i>The Database of Association RIdIM</i> Alan Green Project Manager, Association RIdIM</p>
	<p><i>Networking Music Iconography: Database Cooperation of RIdIM Germany and Association RIdIM from the German Point of View</i> Dagmar Schnell RIdIM Arbeitsgruppe Deutschland</p>
	<p><i>Society of Iranian Music Iconography: Projects, Progress and Prospects in 2016-2017</i> Maryam Dolatifard Society of Iranian Music Iconography</p>
12:15-14:00	LUNCH BREAK
14:00-15:30	<p>ROUND TABLE: “THE ICONOGRAPHY OF MUSIC, DANCE, AND THE DRAMATIC ARTS IN THE DIGITAL AGE” (PART 2) Chair: Antonio Baldassarre Multipurpose Room</p>
	<p><i>More Than Just Eye Candy: Methodological Approaches Toward Understanding Album Cover Art/Sleeve Design</i> Thomas Kühnrich Universität Hamburg</p>
	<p><i>Capturing Dance: Event Visual Culture as Data</i> Debra Pring Executive Director, Association RIdIM</p>
15:30-16:00	COFFEE BREAK

THURSDAY, 5 OCTOBER 2017

<p>16:00-18:00</p>	<p>SESSION 1: (Multipurpose Room) THE SYMBOLISM AND SOCIAL FUNCTION OF MUSICAL INSTRUMENTS Chair: Arnold Myers</p>	<p>SESSION 2: (Lecture Room) ASIAN CONTEXTS Chair: Arabella Teniswood-Harvey</p>
<p>16:00-16:30</p>	<p><i>Musical Instruments in America and Europe around 1514: An Iconographic Perspective</i> Egberto Bermúdez Universidad Nacional de Colombia, Bogotá</p>	<p><i>Dance and Collective Consciousness: Visual Representations of Dance in Iranian Prehistoric Art</i> Maryam Dolatifard بیونج نارهدت دحاو، ایمالسرا دازآ هاگشناد (Islamic Azad University, Tehran, South Branch)</p>
<p>16:30-17:00</p>	<p><i>The Symbolism and Decorative Transformation of the South Slavic Gusle</i> Zdravko Blažeković The City University of New York, Graduate Center</p>	<p><i>Music and Dance in Persian Paintings of the Safavid Period</i> Ilnaz Rahbar نارهدت تناقیقحت و مولع دحاو، ایمالسرا دازآ هاگشناد (Science and Research Branch, Islamic Azad University, Tehran)</p>
<p>17:00-17:30</p>	<p><i>Selling American Pianos with Pictures</i> Michael Saffle Virginia Polytechnic Institute and State University</p>	<p><i>We See the Buddha Differently: Images of the Buddhist Performing Arts and its Transformation on the Hierarchy</i> Bona Kwon Research Institute of North East Asian Music, Seoul</p>
<p>17:30-18:00</p>	<p><i>Inscriptions and Imagery: The Malagasy Valiha as Visual Culture</i> Rashid Epstein Adams University of Cape Town</p>	<p><i>Silent Instruments: European Music in Japanese Yok</i> Matthew Richardson University of Wisconsin, Madison</p>
<p>from 18:30</p>	<p>WELCOME RECEPTION Music Library of Greece “Lilian Voudouri”, Vasilissis Sophias & Kokkali, Athens 115 21, Greece (Foyer to the Multipurpose Room)</p>	

FRIDAY, 6 OCTOBER 2017

<p>09:30-10:30</p>	<p>KEYNOTE LECTURE 1 <i>Conventions, Formulae, and Observable Reality in Ancient Musical Imaginary</i> Alexandra Goulaki Voutira Αριστοτέλειο Πανεπιστήμιο της Θεσσαλονίκης (Aristotle University of Thessaloniki) Introduction: Alexandros Charkioulakis Multipurpose Room</p>	
<p>10:30-11:00 COFFEE BREAK</p>		
<p>11:00-12:30</p>	<p>SESSION 3: (Multipurpose Room) ANTIQUITY AND ITS RECEPTION I Chair: Daniela Castaldo</p>	<p>SESSION 4: (Lecture Room) NEW MEDIA I: COMIC AND VIDEOGRAPHY Chair: Michael Saffle</p>
<p>11:00-11:30</p>	<p><i>Dancing with Oriental Style in Classical Athens: The Dance Oklasma</i> Angeliki Liveri Greek Ministry of Education, Research and Religious Affairs</p>	<p><i>Representation of Music and Dance in Manga</i> Ko-On Chan Chinese University of Hong Kong</p>
<p>11:30-12:00</p>	<p><i>Aulos and Dance in Some Dionysian Designs</i> Sanna K. Iitti Independent Scholar, Helsinki</p>	<p><i>Rebetiko Encountering Comic-Book</i> Chrysi Kyratsou Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών (National and Kapodistrian University of Athens)</p>
<p>12:00-12:30</p>	<p><i>Classical Schemata in Medieval Dance Representation</i> Licia Buttà Universitat Rovira I Virgili</p>	<p><i>Piano Videography as Choreography and Annotation</i> Yukirou Murai 京都大学 (Kyoto University)</p>
<p>12:30-14:00 LUNCH BREAK</p>		
<p>14:00-14:45</p>	<p>GUIDED TOUR Music Library of Greece</p>	

FRIDAY, 6 OCTOBER 2017

<p>15:00-16:30</p>	<p>SESSION 5: (Multipurpose Room) ANTIQUITY AND ITS RECEPTION II Chair: Dorothea Baumann</p>	<p>SESSION 6: (Lecture Room) NEW MEDIA II: CINEMA AND COVER ART Chair: Debra Pring</p>
<p>15:00 -15:30</p>	<p><i>“Exotic” Dances in Ancient Rome</i> Daniela Castaldo Università del Salento, Lecce</p>	<p><i>Music and the Greek Cinema of the Sixties</i> Nick Poulakis Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών (National and Kapodistrian University of Athens)</p>
<p>15:30 -16:00</p>	<p><i>Dionysiac Dances at the Court of Alfonso I d’Ested</i> Gaia Prignano Università di Bologna</p>	<p><i>New Images for a New City: Music and Dance in the Covers of “Fon Fon” (Rio de Janeiro, 1907-20)</i> Mónica Vermes Universidade Federal de Espírito Santo</p>
<p>16:00 -16:30</p>		<p><i>Landscape Iconography in Nordic Jazz and Popular Music</i> Mikkel Vad University of Minnesota</p>
<p>16:30-17:00</p>	<p>COFFEE BREAK</p>	
<p>17:00 -18:30</p>	<p>SESSION 7: (Multipurpose Room) TIME, SILENCE AND TEMOPRALITY Chair: Maria Alice Volpe</p>	<p>SESSION 8: (Lecture Room) “POINT AND LINE TO PLANE” Chair: Cristina Santarelli</p>
<p>17:00 -17:30</p>	<p><i>“Vanitas” and Music of Silence: Time Ritualised in the Still-Life Paintings with Instruments by Evaristo Baschenis</i> Gioia Filocamo Istituto superior di Studi musical di Terni, Università di Parma</p>	<p><i>Continuity in Cognition: Melody and Line in the Early Twentieth Century</i> Stephanie Probst Harvard University</p>

FRIDAY, 6 OCTOBER 2017

<p>17:30-18:00</p>	<p><i>Poussin's Infinite Performance: Decoding Temporal Meanings and Measures in "A Dance to the Music of Time"</i> Alexander Bonus Bard College</p>	<p><i>Circular Representations in Modern Painting</i> Marina Buj Corral Universitat de Girona</p>
<p>18:00-18:30</p>		<p><i>Review of the Concept of Musical Iconography from the Logos of Current Concert Halls</i> Ana Costa-París Unversidad de Navarra</p>
<p>18:30 -19:30</p>	<p><i>Meetings of the Council and General Assembly of Association RldIM (closed meeting, for members only)</i> <i>Meeting of the Lloyd and Constance Old Award Committee (closed meeting, for members only)</i> Lecture Room</p>	
<p>Time TBA</p>	<p>CONCERT</p>	



SATURDAY, 7 OCTOBER 2017

<p>09:30-10:30</p>	<p>KEYNOTE LECTURE 2 <i>Song, Sentiment, Grief, and Remembrance</i> <i>(Sounds and Sights from the American Civil War)</i> Richard D. Leppert University of Minnesota Introduction: Antonio Baldassarre Multipurpose Room</p>	
<p>10:30-11:00 COFFEE BREAK</p>		
<p>11:00-12:30</p>	<p>SESSION 9: (Multipurpose Room) BODY, GESTURES AND GENDER: THE WORLD OF OPERA ICONOGRAPHY I Chair: Zdravko Blažeković</p>	<p>SESSION 10: (Lecture Room) REPRESENTING MUSIC AND DANCE IN MODERN ART AND THE CONCEPT OF VISUAL MUSIC Chair: Marina Buj Corral</p>
<p>11:00-11:30</p>	<p><i>Dancing the “Other” in Rameau’s “Les Indes Galantes”</i> Elizabeth Rouget University of Toronto</p>	<p><i>Bejeweling Beethoven with Mary Hallock Greenewalt</i> Ralph Whyte Columbia University, New York</p>
<p>11:30-12:00</p>	<p><i>On and Outside the Canvas: Visual and Non-Visual Responses to the Ballet of the Nuns</i> Nana Wang Southampton University</p>	<p><i>Music and the Problem of “Figurative Abstraction” in Nicolas de Staël’s Paintings of the 1950s</i> Marina Lupishko Independent Scholar, Le Havre (France)</p>
<p>12:00-12:30</p>	<p><i>Dance in the Archivio Storico Ricordi</i> Pierluigi Ledda & Maria Pia Ferraris Archivio Storico Ricordi, Milano</p>	<p><i>Stage Icons in the Age of Mechanical Reproduction: Andy Warhol between Benjamin and Baudrillard</i> Cristina Santarelli Istituto per I Beni Musicali in Piemonte, Turin</p>
<p>12:30-14:00 LUNCH BREAK</p>		

SATURDAY, 7 OCTOBER 2017

<p>14:00-15:00</p>	<p>SESSION 11: (Multipurpose Room) BODY, GESTURES, AND GENDER: THE WORLD OF OPERA ICONOGRAPHY II Chair: Zdravko Blažeković</p>	<p>SESSION 12: (Lecture Room) POPULAR AND URBAN LATIN AMERICAN CONTEXTS Chair: Mónica Vermes</p>
<p>14:00-14:30</p>	<p><i>Visualising the End of Richard Wagner's "Der Ring"</i> Anastasia Siopsi Ιόνιο Πανεπιστήμιο (Ionian University)</p>	<p><i>Idealisation and Caricature in Representation</i> Marita Fornaro Bordolli Universidad de la República Uruguay</p>
<p>14:30-15:00</p>	<p><i>Singing Bodies: The Metamorphosis of the Tenor</i> Marco Beghelli Università di Bologna</p>	<p><i>Maxixe: Iconography of Indiscrete Truths</i> Maria Alice Volpe Universidade Federal do Rio de Janeiro</p>
<p>15:00-15:30 COFFEE BREAK</p>		



SATURDAY, 7 OCTOBER 2017

<p>15:30-17:00</p>	<p>SESSION 13: (Multipurpose Room) SOCIO-CULTURAL DISCOURSES Chair: Antonio Baldassarre</p>	<p>SESSION 14: (Lecture Room) VISUAL DANCE AND MUSIC NOTATION Chair: Stephanie Merakos</p>
<p>15:30-16:00</p>	<p><i>“Pictorially speaking, so ludicrous”</i> Chris Price Canterbury Christ Church University</p>	<p><i>Visual Presentation of Riddle Canons</i> Maria Teresa Arfini Conservatorio di Musica di Benevento</p>
<p>16:00-16:30</p>	<p><i>Polish Ballroom Polonaise: Masculinity on Display</i> Eric McKee Pennsylvania State University</p>	<p><i>Dressing the Genre: Relations between Dance, Visual Arts and Costume Design in the Eighteenth Century</i> Petra Dotlacilova Stockholms universitet</p>
<p>16:30-17:00</p>	<p><i>The Depiction of Musicians and Dancers in Australia</i> Arabella Tenniswood-Harvey University of Tasmania</p>	<p><i>New Musical Artifacts: The New York School</i> Neil O’Connor University of Limerick</p>
<p>17:15-18.15</p>	<p>CLOSING CEREMONY Multipurpose Room</p>	
<p>from 20:00</p>	<p>FAREWELL RECEPTION Terrace of the Benaki Museum, Museum of Greek Culture 1 Koumbari St. & Vas. Sofias Ave., 106 74 Athens</p>	

KEYNOTE LECTURES

Alexandra Goulaki Voutira

Αριστοτέλειο Πανεπιστήμιο της Θεσσαλονίκης
(Aristotle University of Thessaloniki)

Conventions, Formulae and Observable Reality in Ancient Musical Imagery

The development of Musical Iconography connected with Ancient Greece has, in recent years, resulted in numerous studies that dynamically seek to revive the musical reality of this period. The large number of representations, especially in vase painting, has attracted the interest of many scholars, who have dealt systematically with various subjects, e.g. musical contests, cult scenes, banquets, education, gatherings of women, etc.

An important development in the field of Musical Iconography is the systematic treatment of musical subjects, and the progress in treating the available information. There are increasing efforts to combine iconographic data with information from literary sources, with elements concerning the theory of music, and also with the remains of musical instruments, the study of which has witnessed considerable progress due to the re-examination of old and new finds. In this context, there is increasing awareness of the peculiarities of the material, especially vase paintings. The representations are not what we might call “realistic depictions” of musical themes. In most cases we have to work with scenes painted on mass-produced ware, based on a relatively limited repertory of motifs, subject to various limitations and conventions. Yet the painters—usually craftsmen rather than artists—had to deal with a subject matter that was not at all “mass produced”: musical instruments. These were carefully crafted items, each a unique creation with its own peculiar features. We can take neither the painters’ knowledge of the instrument, nor the correct representation of those instruments for granted. Some of them appear to have been more familiar with musical themes (e.g. the Phiale Painter) than others. Nevertheless, even a good painter or draughtsman could easily misunderstand a detail, if he was not familiar with the instrument he was drawing. It is therefore difficult to decide whether the variations of types in the portrayal of musical instruments are due to real differences or to misunderstandings on the part of the artist. It is also very probable that most representations reproduce sketches that the painter had at his disposal, rather than the objects themselves. This is a very common practice in the history of art: artists do not represent nature, but models made by their predecessors.

In any case, the iconographic material relating to the music of Antiquity, with all its problems,

is a contemporary source belonging to the musical reality of its period. The often hypercritical attitude of modern research towards the processes that lead to the creation of musical motifs, and the doubts concerning the reliability of the information, as well as the information that the imagery of the instruments might provide on playing techniques, creates the necessity for a more balanced approach, and a reconsideration of these documents and their value. I shall present characteristic examples of, and methodological approaches to, iconographic conventions, as well as information concerning technical matters, and the playing of musical instruments, as testimonies of the musical culture of their age.

Alexandra Goulaki Voutira is Professor for Musical Iconography in the Music Department of School of Fine Arts of the Aristotle University of Thessaloniki. Her main research topics include musical iconography and Modern Greek art (mainly sculpture). She is in charge of the Archive for Musical Iconography, and President of the newly established Laboratory for Musical Iconography in the Department of Music, Aristotle University of Thessaloniki. She is Head of the Study Group for Musical Iconography of the EME (Hellenic Musicological Society), and Secretary General of the Administration Board of the Teloglion Foundation of Arts (Art Institute and Collection under the authority of the Aristotle University of Thessaloniki). She has organised a large number of exhibitions on Greek art and music, and published many books, articles and papers, in the fields of her research. Finally, she is member of learned societies in Greece and abroad.

Richard D. Leppert

University of Minnesota

Song, Sentiment, Grief, and Remembrance (Sounds and Sights from the American Civil War)

The American Civil War (1861-65) produced staggering numbers of casualties, including from what to this day remains the bloodiest one-day battle (Antietam) in the country's history. Most combatants were young, many still teenagers or at most in their early twenties, a fact repeatedly and poignantly acknowledged in the poetry and prose of Walt Whitman. The Civil War was the first to be extensively photographed, which brought the realities of its extreme violence into sharp relief throughout the country on both sides of the conflict. The youth of Civil War soldiers lost in battle was reflected in thousands of popular ballads produced by Union and Confederate composers and marketed for home-front consumption—ballads

evoking the bond between a mother and her soldier son are especially common, and very large numbers of this genre (among war songs of other sorts) were supplied with illustrated covers, in part as a marketing device, in part a visual underscoring of the musical sentiments invoked in the music and lyrics.

Richard Leppert is Regents' Professor and Morse Alumni Distinguished Teaching Professor in the Department of Cultural Studies and Comparative Literature at the University of Minnesota, Minneapolis. His research is concentrated on Western European and American cultural history from the seventeenth century to the present. His most recent book is *Aesthetic Technologies of Modernity, Subjectivity, and Nature (Opera - Orchestra - Phonograph - Film)* (University of California Press, 2015). His current research focuses on the history of phonography and film music, and the uses of music in warfare over the past 150 years.

PAPER PRESENTATIONS

Rashid Epstein Adams

University of Cape Town

Inscriptions and Imagery: The Malagasy Valiha as Visual Culture

This paper examines visual and symbolic culture as displayed on the body of the Malagasy *valiha*. The *valiha*, often referred to as the “national instrument of Madagascar,” is a bamboo tube-zither (Hornbostel-Sachs: 312.11) found in many parts of Africa’s Big Island. Although numerous variations, types and sizes of the musical instrument exist without inscriptions, the common bamboo version often features relief-style inscriptions of elaborate imagery. These stylised images, carved directly into the bamboo, portray animals (including the lemur and zebu cattle), trees (often the Malagasy baobab), architectural structures, abstracted figures, and geometrical patterns. By carefully examining such imagery through fieldwork inquiry in situ, I inspect the choice of imagery—investigating whether the chosen visual representations are chosen simply to beautify the object (artistic reasons), or whether there is an emblematic relationship between the visuals portrayed and wider aspects of Malagasy culture. By framing these considerations with reference to Afro-Asian identity, which many Malagasy take on, I consider how these visual representations express the island’s past contacts with Southeast Asia and East Africa.

Rashid Epstein Adams is a South African Ethnomusicologist/Organologist based at University of Cape Town. He graduated with a BMus (2015) with an overall distinction, and distinctions in African Instruments, African Music and Worlds of Music. He has picked up 18 awards for academic excellence, culminating in publication in *Nota Bene* journal (Western University, Canada) in 2016. Currently he is completing his MMus, examining the dispersion of Southeast Asian instruments to Madagascar.

Maria Teresa Arfini

Conservatorio di Musica di Benevento

Visual Presentation of Riddle Canons

In the seventeenth century, many composers displayed their craftsmanship by means of riddle canons, having a dedicatory attitude: a consistent number of these canons were presented in the form of a picture—handmade or in print. An example of such is the *Dialogus Annuntiationis Beatae Mariae Virginis vocibus viginti concinendus* (*Dialogue of the Annunciation of the Blessed Virgin Mary, to sing in twenty voices*). This complex iconographic canon, composed in the early seventeenth century by the Roman contrapuntist Romano Micheli, presents God the Father in the highest position, inside two canons in the form of a wheel. Left and right we can see the Pope's blazon and dedication. In the centre, there is the Holy Spirit, and below it the Virgin Mary and the Angel; lower down there is the Prophet Jesse. Every character incorporates a scroll with musical notation. Some cartouches display how to perform the composition: first, the Angel begins, and then many canons follow each other's, more and more complex, until the conclusive *tutti* for 20 voices. Other examples in visual form are the *Canone sopra le parole della Salve Regina* and the *Canone nel Nodo di Salomone* by Pier Francesco Valentini, composed in the same period. Despite the fact that a large number of those canons with dedicatory attitude are presented in such a visual manner, this repertory has been scarcely investigated, both from an iconographical and music analytical standpoint, and merits further research.

Maria Teresa Arfini has a PhD in Musicology from the University of Bologna, where she then obtained a post-doctoral fellowship. She was also Research Fellow at the University of Valle d'Aosta. She currently teaches History of Music at the Benevento Conservatory, and Music Pedagogy at the University of Valle d'Aosta. She is a Fellow of many International Research Associations, and is published in international musicological reviews. Her research interests encompass nineteenth-century instrumental music, music theory and music iconography.

Marco Beghelli

Università di Bologna

Singing Bodies: The Metamorphosis of the Tenor

Any discussion about the voices of singers active before the invention of the phonographic recording is similar to the investigations into a painter whose canvases have been totally lost. Only contemporary descriptions can give us some hints, through metaphors outlining their voices in words. Of course, sound can be evoked by images, too. In some cases, this is true also for the “grain of the voice,” as Roland Barthes called it. If “The grain is the body in the voice as it sings,” the image of the singing body is a simulacrum of the singing voice: not the image of a mere body, of course (the simple portrait of an artist), but the representation of the artist as a singer, that is to say the portrait of a singing character. This is well-evidenced in the portraits of opera tenors created during the first decades of the nineteenth century. The histories of opera state that an epochal transformation occurred in the 1830s, when some tenors discarded the Belcanto tradition in favour of a new way of singing. The two manners of being a Romantic tenor thus coexisted for a few years, which also divided the taste of the spectators into two groups. The opposite attitudes, in which those tenors were portrayed whilst singing, are therefore a testimony to their lost voices: singing bodies telling us the story of a vocal metamorphosis.

Marco Beghelli, Musicologist and Music Critic, is Associate Professor of Musical Dramaturgy and Musical Philology at the University of Bologna (Italy). His research interests deal with eighteenth- and nineteenth-century Italian opera and singing, concentrating on vocal styles and performance practice. In the Department of Arts of his University he has established the Archivio del Canto (Singing Archives).

Egberto Bermúdez

Universidad Nacional de Colombia, Bogotá

Musical Instruments in America and Europe around 1514: An Iconographic Perspective

Several documents surrounding the expedition of Pedro Arias Davila (ca.1458-1531) to the Northeast coast of Colombia and Panama in 1514 mention music, musicians, and musical instruments. Centering on the few iconographic European sources surviving from this period, this paper discusses the musical instruments mentioned therein (trumpets, kettledrums, fife and drum, harp, pipe and tabor, and bagpipes) in the light of contextual information contained in these documents and contemporary ones.

Egberto Bermúdez studied musicology and historically informed performance practice at Guildhall School of Music, and King's College, University of London. He is currently Professor at the National University of Bogotá. He has published books and articles on musical themes, including *Los instrumentos musicales de Colombia* (1985) and *Música Religiosa: Siglos XVI y XVII* (1988). He was Music Director of the collection of recordings *Música Tradicional y Popular Colombiana* and founded and directed the group *CANTO*, specialising in the Spanish and Latin American repertoire of the colonial period. From 1998 to 2001, he was President of the Historical Harp Society, and since 2017 has been serving as Vice-President of the International Musicological Society.

Zdravko Blažeković

The City University of New York, Graduate Center

The Symbolism and Decorative Transformation of the South Slavic Gusle

The gusle has been a powerful symbolic marker of authentic, vernacular nationalism for Dinaric people of the Balkans. This one-stringed, bowed instrument of limited tonal range is used to accompany performances of epic songs. During the Croatian national movement of the 1830s-40s, the emblematic symbolism of the instrument radiated the South Slavic sense of ethnic unity. The Croatian urban classes developed a taste for improvised traditional epics, but also for the newly composed patriotic poetry imitating their style. Accordingly,

the instrument itself became a frequent and revered topos for painters, with representations ranging from the realistic to the symbolic, included in places such as the masthead of the *Vienac*, the main Croatian weekly magazine for literature and culture; the stage curtain of the national theatre in Zagreb; and historicist paintings commissioned to decorate public places. Such symbolical usage of the gusle continued after the foundation of the Yugoslav state in 1918, when the motif began to carry a Yugoslav national meaning. This changed in the mid-twentieth century when the instrument became a nationalistic symbol appropriated by each nation for its own propaganda, leading to the most extreme situation in the Bosnian war of 1991-95, when the Serbian brigades included a permanent military guslar, responsible for rising the fighting spirit. As modern epics address less historical subjects and talk more about current political, religious and social issues, the decoration on the gusle's neck—which was in the nineteenth century usually plain—developed into a fanciful visual symbolism complementing the nationalism, heroism, patriotism and resistance, addressed in the recited verses. In the nineteenth century the symbolism of the gusle was reflected through its depictions and literary metaphors; in the later part of the twentieth century the instrument itself became an object carrying a symbolic message.

Zdravko Blažeković is Director of the Research Center for Music Iconography at the Graduate Center of the City University of New York. In 1998 he founded the annual journal for music iconography *Music in Art* which he has been editing since. He is also Chair of the ICTM Study Group on Iconography of the Performing Arts. His research area concerns music of Southeast and Central Europe, music iconography, organology, historiography of music, and reception of Greek and Roman organology.

Alexander Bonus

Bard College

Poussin's Infinite Performance: Decoding Temporal Meanings and Measures in "A Dance to the Music of Time"

Nicolas Poussin's masterful painting, known today as *A Dance to the Music of Time* (c.1634-6), embeds numerous riddles regarding allegory, temporality, and performance practices, that have not convincingly or accurately been solved by modern-age art historians. The tableau depicts four central characters, none of whose allegorical associations are immediately obvious, dancing what seems to be a typical ronde in an Arcadian setting. Two putti lounging

wistfully on the ground flank the dancers. Above the dancers' heads flies Apollo, not with his retinue of Muses—as one might expect from a performance scene—but with winged figures, the hours, themselves dancing upon the distant clouds in counterpoint. The earthly dancers move to the sounds and rhythms of a wholly unconventional mythological musician. The instrumentalist seated to the viewer's right is Time himself. Despite its crystalline details and rational organisation, Poussin's *Dance* is intentionally opaque in its meaning. Although many significant mysteries about the work have been investigated by modern scholars, much remains misunderstood or unrecognised, due to missing perspectives, which must be accounted for by performance studies, organology, and the cultural history of time-telling. As this paper reveals more fully than in previous research, Poussin's painting is a vast symbolic compendium of ways of knowing and enacting temporality on earth, and in the heavens. Indeed, Poussin's dancers move well beyond the realities or practicalities of early-modern dance culture. As detailed analyses will conclude, this seemingly traditional dance-depiction does not correlate to historical conventions at all. Disguised by his realistic style, Poussin thwarts performance realism completely. Through iconographic, literary, musical, and scientific evidence, the paper reveals *A Dance to the Music of Time* to be an impossible performance, one infinitely meaningful if we only learn the steps.

Alexander Bonus has been Assistant Professor of Music at Bard College (Annandale-on-Hudson, NY) since 2012. He was Director of the Collegium Musicum, and Visiting Assistant Professor at Duke University (2011-12), and New Faculty Fellow of the American Council of Learned Societies (2011-13). He received his PhD from Case Western Reserve University in 2010, and holds MM and BM degrees from the Eastman School of Music.

Marina Buj Corral
Universitat de Girona

Circular Representations in Modern Painting

The art of all times and cultures is full of circles. Nevertheless, the presence of circular forms in the pictorial works of the historical avant-gardes is especially interesting since it is frequently related to music and dance elements. Through the analysis of some of the most representative pictorial works of the first decades of the twentieth century, this paper aims to highlight the existence of a connection between the representation of circles and the influence of music and dance in the birth of modern painting. The circle is one of the

graphic elements through which Wassily Kandinsky and his contemporaries carried out their search for abstraction in painting, having music as a model. In Frantisek Kupka's works, circular forms were used as a compositional structure that allowed the painter to establish an analogy with music, as happens in *Discs of Newton or Amorfa: fugue in two colors*. Both Robert and Sonia Delaunay employed circular shapes to capture the dynamism and rhythm of the movement of colours. Franz Marc, August Macke, and the synchromist movement, followed their example. Circular forms connected to temporal sensations, and to sound phenomena, also appear in certain works of the futurist and the musicalist movements. Circular representations in modern painting were also inspired on many occasions by the transposition of the dancers' movements—circles, spirals, half circles, ovals and rounded shapes—to the pictorial surface. We find examples of this transposition in works such as *Derviches tourneurs*, by Henri Valensi, or *Gesture dance diagram*, by Oskar Schlemmer. Pictorial works analysed show that, in a significant number of cases, the circular shape translates onto the static surface of the painting different temporal sensations, related to music and dance, such as rotating movement, dynamism, acceleration effects or circular rhythms. In this way, it is possible to speak of a certain “musicality of the circle” in the birth of modern painting.

Marina Buj Corral is a Visual Artist and Musician. She holds a PhD in Fine Arts from the University of Barcelona, and a Master's Degree in Flute Pedagogy from the Conservatory of Music of Granada. Her academic research focuses on the dialogue between the visual arts and music, and synesthetic artistic works. She is also an expert in graphic scores. Currently, she is Lecturer at the University of Girona in Spain.

Licia Buttà

Universitat Rovira i Virgili

Classical Schemata in Medieval Dance Representation

Gestures of dance build a complex semantic network of concepts related to society, religious, and political thoughts in medieval visual culture. The adoption and continuity of schemata from Antiquity in Medieval Art allows rethinking on dance images in terms of migration of ideas, feelings, self-representation, and identity. Choreutic movements visualised stand at the crossroads between the stillness of sculpture and paintings, and the ephemeral nature of rhythm and music. The afterlife of the mythological dancer can be found posing in numerous medieval images. Through the study of embodied actions of such emblematic figures as the

prophetess Miriam in Byzantine art, or her alter ego Salomé, this paper will shed new light on the contradictory meanings of posing bodies in medieval visual representations of dance, and their relationship with Classical art and literature.

Licia Buttà is Tenured Lecturer at Rovira i Virgili University. Her research interests include issues of dance iconography, medieval image theory, and medieval Mediterranean studies. Buttà is the author of *La Pittura Tardogotica in Sicilia, incontri mediterranei*, and co-editor of *Dancing Images and Tales, Iconography of Dance from Classical to Middle Age*. Her articles have appeared in peer-reviewed collections and journals such as *Storia dell'arte*, *Ricerche di Storia dell'arte*, *Paragone*, and *Goya*.

Daniela Castaldo

Università del Salento, Lecce

“Exotic” Dances in Ancient Rome

In this paper, I will examine some kinds of dances that were performed in Ancient Rome by people coming from Africa, who were then perceived as exotic or “other.” In fact, following the inclusion of Egypt into the Roman Empire, African music and culture in general spread to Rome and other Italic centres. A series of mosaics and frescoes, dating from the early Imperial age, portrays black people, pigmies and dwarfs, dancing both in religious contexts and—more often—in scenes showing Nilotic landscapes and/or comic and licentious performances. Here, the dancers mark rhythm for their movements using different kinds of clappers: crotales, scabilla and—most often—sticks. The use of this last example to mark the dance rhythm is confirmed only in the visual sources. I will focus especially on this “sticks dance,” in order to trace its origin and meaning. The study of these scenes in the light of both the ancient texts and of ethnomusicological evidence, demonstrates that the sticks were also used as clappers for apotropaic purposes.

Daniela Castaldo is Associate Professor of Musicology at the University of Salento, Lecce (Italy). Her research fields are Ancient Greek and Roman music, music iconography, and the reception of the visual Classical tradition in art from the Renaissance to the twenty-first century. In these areas she has published *Il Pantheon musicale* (2000), *Musiche dell'Italia preromana* (2012), and several articles (http://www.unisalento.it/web/guest/scheda_personale/-/people/daniela.castaldo/pubblicazioni).

Ko-On Chan

Chinese University of Hong Kong

Representation of Music and Dance in Manga

According to MacWilliams (2008), manga is a key part of contemporary Japanese mass visual culture that also plays an important role in “shaping the collective imaginations, experiences, and feelings of people throughout the world.” Embracing a wide variety of styles and themes, manga has a complex network of sub-genres. The element of music and dance is usually featured in the school-life genre, whose characters join the music or dance club, and participate in the national interschool competitions. They can also be incorporated in the fantastical or supernatural genres as exorcist rituals, or special techniques in fight scenes. Despite the great diversity in their applications, there are some common strategies here in representing music and dance. The first one is understandably the portrayal of different body movements or musical instruments within or across panels, to illustrate the chronology of actions. The second is the use of onomatopoeia and symbols such as strokes, ripples and musical notations, of which the size, number of repetitions, and position in panels, signify dynamics, rhythm, and movement of sound across the space of the narrative reality, through the accuracy—depending on the author’s familiarity with the art forms—is not always guaranteed. The most common one, however, is the amplification of the sublime moment in a performance with typical images such as falling flower petals, sea waves or cloudless sky, shown alongside the performers to mark the climax of the performance and the narrative. This paper hence explores how different styles and techniques in several music and dance manga similarly emphasise the performer’s realisation of the emotional content of the performance and its impact on the audience, which to a certain extent recreate the audio-visual experience of an actual performance.

Ko-On Chan is currently studying for his Master’s degree at the Chinese University of Hong Kong, and is working on a thesis about realism in Tchaikovsky’s *Manfred Symphony*. In addition to programme music, he is also interested in the relationship between music and image, and presented a paper on the film music of *August Rush* in the *Transpositions: Music/Image* at a conference in Belgrade in October 2016.





Ana Costa-París

Universidad de Navarra

Review of the Concept of Musical Iconography from the Logos of Current Concert Halls

The representation of music and dance in visual works has always had a collection of iconographic images that have contributed much of the historical information about the relationship of these arts to the culture of the corresponding historical period. In this sense, and with respect to musical art, the information provided by the images of musical iconography was explicit, and did not give rise to misunderstandings. In this proposal we will develop the idea that the current musical iconography also includes the logos of the contemporary opera houses and concert halls. The images of these logos represent concepts that go beyond the design of a marketing tool, provide information about the mission and vision of the musical institution represented, as well as its musical project for the society that is the target of its activities. The creation of these new musical icons of the twenty-first century follows a process of production that is very studied in some cases, starting with the recognition of the vision and the objectives of the musical institution, and ending with the creation of the logo. This becomes the current musical icon of the opera house or the concert hall. Our contribution presents several representative cases of this idea, such as the logo of the Mahler Chamber Orchestra, and the recently inaugurated Pierre Boulez Saal, the Seine Musicale and the Philharmonie of the Cité de la Musique de Paris, among others. Thus, there is a revision of the term iconography to incorporate the influence of the visual aspects in our current culture.

Ana Costa is a PhD Associate Professor of the Faculty of Education and Psychology of the University of Navarra, Spain. Her main line of research is aesthetic, artistic and musical education, the subject of her doctoral thesis.

figurative patterns of the dancers, and dancing themes, to be found in seals and potteries in prehistoric archaeological sites of Iran (6000-3000 BCE), and discusses the social function of the dance tradition in Persian prehistoric culture. Most of the samples represent group, pair, chain or circle dance, and the first figurine of a solo dancer that evokes the single contemporary dance, and emerged around 3000 BCE. According to Durkheim (1915), unison and cooperation of dancers in the rituals represent dance as a social reality and a collective activity. A review of the samples shows the social function of dance in Iranian prehistoric art. The importance of the role of dance as the purest and most primitive form of human chains and rituals is undeniable, and the social function of dance took place in the light of collective consciousness. Iranian dance has been able to maintain its primary structure on the basis of social cohesion and collective consciousness.

Maryam Dolatifard, Musician, Researcher, Founder and Director of the Iranian RIDIM Working Group (Society of Iranian Music Iconography), studied philosophy of art and arts research in Iran. Her research interests are iconography of music and performing arts. She is currently analysing Persian music based on the methodology of Foucault. She is the Middle East Culture Editor of *Fresh Pulp Magazine*, and teaches courses in Art History and Philosophy of Art in Tehran Azad University.

Petra Dotlacilova

Stockholms universitet

Dressing the Genres: Relations between Dance, Visual Arts and Costume Design in the Eighteenth Century

Dance in the second half of the eighteenth century was divided into three main genres (or styles)—serious, demi-caractère and comic—each of which reflected a different technique, character and aesthetic. The two last aspects noted were closely related to the contemporary visual arts, which in some cases served as aesthetic models for the ballet (in the topic or theme), for the role, and most importantly for its costume. In my presentation I will explore selected costume designs by Louis-René Boquet (1717-1814) for the ballets of choreographer Jean-Georges Noverre (1727-1810)—most of them from the precious 11-volume “Warsaw Manuscript” (1766)—and point out specificities of the costumes for various dance genres in relation to their technique, but also in relation to the visual artistic models. In his *Lettres sur la danse* (1760, 1766, 1804, 1809), Noverre wrote extensively about the influences between

dance and arts, and also about the ideal costume for dance, both of which—to a certain extent—materialised in the sketches of his favourite designer. In the analysis, I tackle various questions and problems, including the interconnection and definition of the terms genre and style in this particular case, the interpretation of various iconographic sources such as costume design and painting, and how these can help us to define the genre and role in which the dancers performed.

Petra Dotlacilova holds a BA degree in Italian Philology (Charles University) as well as a Master's degree and PhD (2016) in Dance Studies from the Academy of Performing Arts in Prague. Between 2015 and 2017, she collaborated in the project "Ritual Design for the Ballet Stage (1650-1760)" at Leipzig University. Currently she is pursuing doctoral research at Stockholm University, focusing on the costume designs of Louis-René Boquet in eighteenth-century France. In addition, she participates in the research project "Performing Premodernity."

Maria Pia Ferraris

Archivio Storico Ricordi, Milano

Dance in the Archivio Storico Ricordi

→ Pierluigi Ledda

Gioia Filocamo

Istituto superiore di Studi musicali di Terni, Università di Parma

"Vanitas" and Music of Silence: Time Ritualised in the Still-Life Paintings with Instruments by Evaristo Baschenis

The priest from Bergamo, Evaristo Baschenis (1607-1677) was the first painter to make musical instruments the overall protagonists of still-life paintings: lutes, spinets, mandolins, and recorders, support each other in three-dimensional compositions framed by drapery. The meaning generally attributed to these Baroque representations refers back to the Counter-Reformation allegories centred on the theme of *vanitas* (*Ecclesiastes* 1:2 and 12:8): time, which leads inexorably to death, urges us not to live at the mercy of our senses. Musical instruments embody this symbology: what could be more ephemeral than the sound that vanishes

immediately it has been produced? My paper proposes an interpretation that enriches the symbology of time implicit in the still-life paintings with instruments by Baschenis, and emphasises the painter's practical experience as a musician. His mute instruments have already played, or will play later: time passing is surely symbolised by the motionless position "photographed" in the paintings. However, if played, the instruments would ritualise the contrary of the passing of time, *stopping it* during the performance! The painter Baschenis was an instrumentalist, and perhaps even someone who watched opera, so he was probably familiar with the flexible concept of time linked to musical performances. According to Carl Dahlhaus' opera analysis, what is played is *not* the *real* time of life, but instead the emphasising of momentary emotion illustrated by music. Following this reasoning, I believe that in the paintings by Baschenis one can legitimately perceive the emphasis of *two* different types of time: the *naturalistic* one, symbolised by the silence of the instruments and the dust covering them, and the *emotional* one, which ritualises and emphasises the instant of passion contrasting with the time which runs indistinctly.

Gioia Filocamo teaches Poetry for Music and Musical Dramaturgy (Istituto superiore di Studi musicali di Terni), and Musical Philology (University of Parma). She received a PhD in Philology of Music (University of Pavia-Cremona), and a PhD in History (University of Bologna). She has held Post-doctoral Fellowships at Bologna (University), Chicago (Newberry Library), and Wolfenbüttel (Herzog August Bibliothek). She has extensively published on various aspects of musical life in modern-age Italy.

Marita Fornaro Bordolli

Universidad de la República Uruguay

Idealisation and Caricature in Representation

This paper analyses the work of three visual artists who were instrumental in the changes in the construction of the Uruguayan popular culture imaginary; from the rural environment during the nineteenth century and early decades of the twentieth century, to urban manifestations which include elements contributed by Italian immigrants and enslaved African people. The work focuses firstly on the output of Pedro Figari (1861-1938), a painter and art theorist whose oils represented the *pericón*, a folkloristic dance considered as a patriotic symbol, a local remake of the Spanish "contradanza," and "candombe," an Afro-Uruguayan dance, as well as scenes of the rural and urban context of these dances. Rural culture and Afro-Uruguayan

culture are present in his art without the opacity of the social conflicts involved. In the framework of a search that prioritises African roots, we highlight the work of Carlos Páez Vilaró (1923-2014), who was part of the life in a “conventillo” (collective housing shared by European and Afro-descendant immigrants) within the city of Montevideo, where he had his atelier for years, painting tambores, the membranophones used in “candombe,” and the characters taking part in its choreography, who were of African and colonial roots. In his work, we can appreciate the influence of Picasso—with whom he was closely related—and of the ritual art of Nigeria, Senegal, Liberia, Cameroon, and Congo, where he also produced works. As a third case, we will analyse the caricatures by Arotxa (Rodolfo Arotxarena, 1958) with tango and “candombe” as themes: Carlos Gardel, as the highest representative of tango, linked to his controversial birth in Uruguay; tango dancers with an emphasis on the attitudes of the embracing couple; performers of candombe membranophones; characters who are part of the choreography represented from the grotesque perspective, not in their moment of triumph, but with hypertrophied bodies, already aged. Three views on popular music and dance, with a different identities, charge throughout a century.

Marita Fornaro Bordolli has a BA in Musicology (1986), in Anthropological Sciences (1978), and in Historical Sciences (1978) from the University of the Republic of Uruguay. She has a DEA in Music (2000), and Anthropology (1999) from the University of Salamanca, Spain. She was Director of the School of Music of the University of the Republic of Uruguay between 2008 and 2012. Her research covers music, popular culture, and theatres in Uruguay, Brazil, Cuba, and Spain. Currently she is Coordinator of the Research Centre on Musical and Scenic Arts, and Adjunct Professor at the Department of Musicology, University of the Republic, Uruguay. She was President (2010-2012) of the Latin American Branch of the International Association for the Study of Popular Music (IASPM).

Sanna K. Iitti

Independent Scholar (Helsinki, Finland)

Aulos Music and Dance in Some Dionysian Designs

Musical performances incorporating the aulos and dance were an important part of antique Greek Dionysian rituals. Plato, however, judged Bacchantic dance as questionable, and I have reflected on the causes for his condemning views in such dancing and music by carrying out iconographical research on a small body of fifth- and fourth-century BCE vase illustrations

with Dionysian designs. My research trips to Greece and the United Kingdom took place in 2008, 2009 and 2012. I shall reveal that music performed by the aulos is illustrated as inspiring motion in many Dionysian designs that display processions or dance. In these images, the aulos player often moves as part of a group, whose members' gestures are suggestive of competition or conflicts. The bodies outlined many times seem to negotiate the course of their movement in terms of a struggle. Aulos playing is known to have invoked great excitement. For example, illustrations that depict the oklasma dance testify to this fact. In these images, the aulos player abets the dancer to perform acrobatic jumps. Many images suggest that aulos music had the capacity to bewilder its listeners. And, like Plato's narratives, some Dionysian designs suggest that the character of the Dionysian rituals was sometimes quite hectic. Furthermore, several illustrations suggest that it was the aulos player's task to transform the intentions that were germinating within a Dionysian group into action. He or she is visualised as making music, which catalysed various deeds and events, as I propose.

Sanna K. Iitti, PhD, is an Independent Finnish Researcher. After graduating from New York University she carried out her musicological research in the United States, Germany and the UK, as well as in Finland, Greece, and Sweden. She is a scholar of music history and aesthetics, and a specialist of the vocal music of the long nineteenth century. Her research revolves around music historiography, feminist criticism and the semiotic analysis of musical topics.

Thomas Kühnrich
Universität Hamburg

More Than Just Eye Candy: Methodological Approaches Toward Understanding Album Cover Art/Sleeve Design

If iconology is the general study of images across media, the question remains, why musicological iconology is so strangely limited to...well, the typical objects of analysis of musical iconology. That is: notation, images of musical praxis, and organology. As if W.J.T. Mitchell's "pictorial turn" had not happened within the realms of music-related academic research, Mitchell's theory is, to this day, one of the most—if not the most well-known and prevailing—class/category of music-related imaging or visualisation, yet it has not even begun to enter the academic world. Except for a handful of publications, whose academic validity is still open to discussion, album cover art/sleeve design seems to yield not an iota of scientific interest. Instead of speculating and debating the backgrounds and reasons for

this negligence, this paper aims to present perspectives in order to motivate researchers of widely varying academic backgrounds to finally get a grip on the omnipresent pictures called album cover art/sleeve design. Deliberately leaving aside the question as to what academic discipline should stake a territorial claim to this highly visible—yet strangely unacknowledged—genre (while at the same time maintaining strong convictions thereof), the presented methods theoretically could all be related to picture science (not so much picture theory) albeit their being a composite medium. The relative vastness of feasible approaches toward the phenomenon that is album cover art/sleeve design, not only reflects the great variance of techniques of picture analysis, but also the fact that album cover art/sleeve design simultaneously embodies commercial, indexical, ekphrastic, narrative and paratextual qualities (in addition, obviously, to broader artistic, historic and political ones). Not to anticipate the conclusion of this presentation, the probability of a “one size fits all” solution as to how to deal with this multimodal entity is relatively low. As this presentation will show, employing either qualitative or quantitative picture analysis, semiotics, hermeneutics, gender or media theory, phenomenology, anthropology or “common” science of art in order to find out what album cover art/sleeve design wants and is, how it works and why it is there in the first place, strongly depends on the question asked. For lack of an existing tradition or methodology, this talk aims to give an orientation to the multiple possibilities and starting points for theoretical work on album cover art/sleeve design.

Thomas Kühnrich studied musicology and philosophy at the universities of Konstanz and Hamburg. As part of his Master’s thesis, he designed an online musical recommendation system called the Sound Profiler. His interests include multiple facets of popular music culture and music psychology. At the same time as his work as an editor for various on- and offline music magazines and outlets, he is currently preparing a PhD thesis focusing on the function and perception of album cover art/sleeve design in the states of the Warsaw Pact.

Bona Kwon

Research Institute of North East Asian Music, Seoul

We See the Buddha Differently: Images of the Buddhist Performing Arts and its Transformation on the Hierarchy

Nectar Ritual Painting is a form of Buddhist painting. Other Buddhist arts tend to remain orthodox and have prototypical style. However, this form exhibits great variations in iconography. They incorporate scenes from folkloric and daily life of the period, which is susceptible to change, and they synthesise not only the teachings of important sutras, but also the secular world, and the Buddhist rituals. Throughout the Joseon Dynasty (the fourteenth century to the twentieth century), the female hosted a growing number of the Buddhist rituals for many reasons. Even Korea was a Confucian society with anti-Buddhist tenets. The rituals, such as the Festival for the Avaricious Ghost, the Rite of Forty-Nine Days, the Water and Land Assembly, and the Spirit-Vulture-Peak Rite, ultimately aim for universal salvation, and musical performance and dance certainly are integral to them. The tablet of the paintings is typically composed of the 7 Buddhas, who are pledged to save all sentient beings, and they are flanked by bodhisattvas at the top. In the middle, grotesques, or one or two hungry ghosts stand. Kings, monks, and the literati, are gathered around the ghost(s). Along the bottom, various scenes of sentient beings' life and death are depicted in panorama. One interesting point is that the scenes of musical performance and dance are differently described on each of three sections; at the top, in the middle and along the bottom, even though they all appear on the same tablet. In this presentation, I will argue that the three stages are an allegory of the class society, and will explore the transformation and the interpretation of the Buddhist music and dance on each hierarchy.

Bona Kwon holds a MA degree in Music and a BA in Arts in Archaeology and Art History of Seoul National University, and is currently Researcher at the Research Institute of Music in Northeast Asia. Previously, he was Company Manager of the Korea National Opera.

Chrysi Kyratsou

Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών
(National and Kapodistrian University of Athens)

Rebetiko Encountering Comic-Book

This presentation will discuss the way rebetiko dance and music is represented in David Prudhomme's comic-book *Rébétiko, La Mauvaise Herbe*. The specific example constitutes an interesting case, where the popular music genre encounters a hybrid medium of visual culture that combines text and image, both of which have been passionately despised and adored. Prudhomme—whose work was supported by the Centre National du Livre, and has been lauded in many festivals—chooses four emblematic figures of rebetiko culture and history to narrate a story about the genre. The comic-book has a plethora of representations of music and dance, as well as the people who created them, immortalising certain aspects of the culture and history of rebetiko. At the same time, the comic-book is a modern creation that narrates the story of rebetiko mediated by the creator's own culture and conscience. What do the specific representations of rebetiko music and dance inform us of the genre? What do the specific representations tell us of the creator's culture and conscience? How does the comic-book echo myth, and contribute to its making? How do the visual elements represent the sound of the performance? How does the lyrical content of the songs emerge from the pictures? How does the specific comic book form a dialogue with visual representations synchronous of the rebetiko culture?

Chrysi Kyratsou is a Postgraduate Student at National and Kapodistrian University of Athens, at the P.S.P. Musicology (direction: Ethnomusicology and Cultural Anthropology). She holds a degree in Musicology/Music Education from Aristotle University of Thessaloniki, and degrees in Piano and Music Theory. She is member of the Historical Ethnomusicology Group of the Department of Music Studies at Aristotle University of Thessaloniki.

Pierluigi Ledda

Archivio Storico Ricordi, Milano

Maria Pia Ferraris

Archivio Storico Ricordi, Milano

Dance in the Archivio Storico Ricordi

The Archivio Storico Ricordi preserves an interesting section concerned with the world of dance. There are two ways to explore the analysis of dance through the archival documents: the dance inside the scenic action of the operas, and the ballet as a proper art expression. Firstly, famous operas often include dance moments. Fine examples include the little Moorish slaves in *Aida* by Giuseppe Verdi, the Tyrolese dance at the beginning of the second act of *La Wally* by Catalani, or the dance party in *Roméo et Juliette* by Gounod, to arrive to a masterpiece by Verdi which is the sum of both: *Un ballo in maschera*. The iconographic collection of the Archive allows analysis of a rich vein of stage settings, where the dancers are described in detail: their posture, the richness of the costumes, the historical reconstruction of fashion and clothes, the censorship wherein the skirts are lengthened and the necklines raised, drawings often combined with antique photographs and detailed annotations for the dressmakers. The section dedicated to the ballet, and to specific staging, includes 15 titles related to the famous choreographer Hyppolyte Monplaisir, designed on the music of Costantino Dall'Argine, such as *La Semiramide del Nord* and *Le figlie di Chéope*. In addition, the choreographic actions related to the composer Riccardo Pick-Mangiagalli from the *India of Sumitra* to the Venetian atmosphere of *Basi e bote* and *Il carillon magico*, performed with costumes by Umberto Brunelleschi, *La Porcellana di Meissen* by Joseph Hellmesberger, and the collage works for *Rouge et Noir* by Josef Bayer. The Archive contains documents related to more than 160 ballets, from both iconographic interests and others: from *Belkis regina di Saba* by Ottorino Respighi to *Fantasmì al Grand Hotel* on a text by Dino Buzzati and music by Luciano Chailly, and *Le Bal Mirò* by Sylvano Bussotti (1981).

Pierluigi Ledda has been working for Ricordi & C. since 2007, first as Product Manager, then from 2011 as Managing Director. He deals with the prestigious Historical Archive of the company, considered by many to be the most important private music archive in the world: the activities of Archivio Storico Ricordi have been incorporated in exhibitions, publishing, licensing, and web-based projects. He curated the digitisation project that led to the online

publication of all of the documents of Verdi and Puccini.

Maria Pia Ferraris is an Archivist and Conservator, and the Director of the Archivio Storico Ricordi.

Angeliki Liveri

Greek Ministry of Education, Research and Religious Affairs

Dancing with Oriental Style in Classical Athens: The Dance Oklasma

This paper will present a selection of representations of oriental dances in ancient Greek Art, especially those of the dance *oklasma*, by combining literary sources and archaeological remains. The transfer of dance forms/motifs from the Near East to Ancient Greece also continued in the Classical period. *Oklasma* is an ecstatic or acrobatic dance of Persian origin that appears in Athens after the Persian wars. It was particularly, popular from the late fifth century BCE onward. There are numerous representations of this dance in various art forms (red figures vases, terracotta figurines, plastic works and jewellery, etc.). The dancers wear “oriental” costumes, and perform their movements by holding the arms above the head, with the hands clasped, whilst sitting on their knees/crouching/squatting. These dance motions were usually performed on a table or on the ground. The *Oklasma* dance was usually accompanied by the musical sound of aulos, tympanon, and barbiton. This dance was connected with the cults of Sabazios, Dionysus, Demeter, and Aphrodite. There are also scenes with *Oklasma* dancers in symposia, or in nuptial settings. Eros is also represented as an *Oklasma* dancer. The dancers are female or male, and of varying ages from young to old.

Angeliki Liveri is a Greek Archaeologist, Philologist and Historian of Art. She has a BA from the Department of Archaeology of the University of Ioannina, and a PhD from the University of Vienna. Her postgraduate studies included Byzantine Archaeology and History of Arts. She has participated in different projects in Archaeology and Art in Greece and abroad. She has worked in different posts as an Archaeologist and Philologist, in Greece and in Germany, and was Lecturer of Modern Greek Language and Culture at the University of Cologne. In addition, she participated in excavations in Greece, Austria and Turkey. Since July 2014 she has been working as an independent researcher. Her research and publications focus on Greek Antiquity, Late Antiquity, and Byzantine periods, with a special emphasis on Greek Art, Iconography and Cultural History. Several of her publications and research projects focus on dance and musical subject matters.

Marina Lupishko

Independent Scholar (Le Havre, France)

Music and the Problem of “Figurative Abstraction” in Nicolas de Staël’s Paintings of the 1950s

With the exception of Marcadé (2008) and Dor (2010), there is no dedicated article-length study about the role of music in the creative thinking of the French painter of Russian origin, Nicolas de Staël (1914-1955). However, his painting titles, the memoirs of his close friends and family members, and the published letters of the artist, give evidence of his exceptional musical erudition in classical music, avant-garde music, and jazz (Bartók, Stravinsky, Rameau, Mussorgsky, Bach, Berg, Webern, Schoenberg, Messiaen, Boulez, Sidney Bechet, etc.). Examining the role of music in the artist’s thinking cannot be separated from the fact that his mother, Lyubov’ Vladimirovna Berednikova, was a cousin of the Russian composer Aleksander Glazunov (1865-1936). Another point of departure for this research project is de Staël’s collaboration with Wassily Kandinsky in WWII Paris, as well as his relationships with Nicolas Nabokov, Pierre Souvtchinsky, Pierre Boulez, and Suzanne Tézenas within the circle of *Domaine Musical*. The unfinished last painting *Le Concert* (1955), was the direct impression of the two concerts of the *Domaine Musical* that de Staël attended in Paris in March 1955, shortly before his tragic death. Exploring musical influences on de Staël could also help in solving the problem of the artist’s stylistic move away from the non-figurative abstraction of the 1940s to a new style of “figurative abstraction” in 1951-52, the style associated with his best works. As Douglas Cooper noted half a century ago, de Staël “stood out against an easy-going acceptance of the non-figurative aesthetic” (1956:140). As Federico Ferrari noted more recently, “Staël is neither the abstract painter nor a figurative one: he is an artist who simply tries to free both ... from the narrow limits of the genre, to introduce into both something that does not belong to them, which comes from *elsewhere*” (2014:117). It is likely that music theory helped de Staël to solve the problem of balance and simultaneity between the organisations of the painting surface and of the painting space. The close relationship between the verticality of the “musical mass” (de Staël’s letter to Char of April 29, 1953), and the linearity of the melody, most obvious in the dodecaphonic music of Schoenberg, Berg, and Webern, could have brought de Staël to reflect on similar problems in his art.

Dr Marina Lupishko has studied History, Music and Art History, and Musicology at Kharkov College of Music, Kharkov State University (Ukraine), the University of Massachusetts-Amherst, and the University of Toronto. Her PhD dissertation on the influence of the metrics

of Russian folk poetry on Stravinsky's music, was defended at Cardiff University in 2006. She has presented at international conferences, and has published her research in the USA, the UK, Russia, and the EU.

Eric McKee

Pennsylvania State University

Polish Ballroom Polonaise: Masculinity on Display

The polonaise was the only European ballroom dance of the upper classes to showcase the nobleman. With the minuet, the couple is the centre of attention. Traversing intricate pathways in opposition to each other while everyone else watches, the male and female receive equal attention. The contredanse, the most popular dance of the second half of the eighteenth century, was a group dance for couples – three, four, or “as many will.” It provided an opportunity for shared pleasure in a community of dancers where all were equal in status to the other. For the waltz the (male) gaze is fixed upon the woman—her beauty, her sexual vulnerability—so much so that in many literary accounts the presence of the male partner is either marginalised or completely expunged. This paper explores the masculine identity of the Polish ballroom polonaise in iconography and literary descriptions during the period 1775 to 1850. My research suggests that the Polish gentry's embrace of Eastern culture, and especially the ideology of Sarmatism, influenced the gestures, choreography, attitudes, and masculine identity of the polonaise. Polish nobles during the eighteenth century adopted the belief that they were descendants of an ancient race of mounted warriors, the Sarmatians. “In their attempt to define themselves in contrast to the Western European milieu, [they] cultivated this exotic image in manner and in costume” (Goldberg, 2015). Among the core values of Sarmatism were masculine behaviours of military prowess, piety, gallantry, and chivalry. To Western sensibilities, Sarmatism was an odd mixture of warrior masculinity, combined with exuberant displays of hospitality and reverence toward other nobles. Reviled by progressive Poles during the Enlightenment as a form of obscurantism, Sarmatism was revived by nineteenth-century Polish Romantics, most notably in Adam Mickiewicz's epic poem *Pan Tadeusz* (1834). At the end of the poem Mickiewicz apotheosises the polonaise as the Sarmatian dance par excellence.

Eric McKee is Professor of Music at Pennsylvania State University. His recent publications include *Decorum of the Minuet, Delirium of the Waltz* (Indiana University Press, 2012), “Social

Dances of the Late 18th Century: Dance-Music Relations in Mozart’s Redoutentänze”, in: *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (Oxford: Oxford University Press, 2014), “Dance and the Music of Chopin: The Polonaise”, in: *Chopin and His World*, ed. Halina Goldberg & Jonathan Bellman (Princeton University Press, forthcoming).

Yukirou Murai

京都大学 (Kyoto University)

Piano Videography as Choreography and Annotation

Musicians have been performing in the presence of a video camera for quite some time. One camera became multiple, allowing for the splicing of multi-angled sequences. In recent times, video-sharing websites have introduced new spectators to such recordings. This paper aims to delineate the scope and agency of this form of visually-aided musical transmission by analysing pianist Jack Gibbons’ video recordings of Charles-Valentin Alkan’s études *Allegro Barbaro* and *Le Festin d’Ésope*, where camera angles and editing cease to be mere assistive or decorative framings for music, and begin to actively choreograph and annotate it. Camera angling in the videos in question is characterised by the frequent use of extreme close-up shots, where the pianist’s head is out of frame and the hands, often exhibiting extraordinary manoeuvres, take centre stage. This, along with a few but effective long shots in between, presents viewers with an enormous influx of movement, synchronised to what now seems to be dance music. The images of the hands, in absence of the cortex that controls them, begin to display a “dance” of their own. This “dance” is no longer subordinate to the music. Its “turns,” or video splicing points, act as virtual bar lines where phrases seem noncompliant to the actual ones, a style repeatedly observed in some works by Alkan. Especially in *Allegro Barbaro* (time signature = “2[$\frac{1}{2}$]”), the footage is often spliced at the second half note, or even at the last fourth note. This is analogous to Raymond Rewenthal’s annotative brackets and commentary on Alkan’s irregular phrasing, some of which he argued, “Walton would probably have written [...] with changing metres.” Through the duality of a dynamic dancing body and static printed annotations, arguably comparable to the age-old Dionysian/Apollonian dichotomic views on music, Gibbons’ recordings illustrate new possibilities explored by the visual techniques in question in presenting and representing music.

Yukirou Murai is a PhD student in music at Kyoto University, and has been appointed Researcher of the Japan Society for the Promotion of Science. He holds an MSc in bioacoustics,

and an MA in music from the Kyoto University, and is a trained pianist (piano master classes with Bernhard Parz and Pierre Réach). He gained third place at the 3rd Novy Vecer International Music Competition. He has presented papers at international conferences and meetings.

Neil O'Connor

University of Limerick

New Musical Artifacts: The New York School

Inspiration from other artistic disciplines has always been an important factor in the search for a unique and individualistic style within the arts. This intensified at the turn of the twentieth century, when long-held traditions in many artistic mediums began to dissolve. In music, Claude Debussy and Igor Stravinsky drew inspiration from the art and music of non-European cultures—Debussy's influence came from the poetry of Stéphane Mallarmé, while theatre, film and cubism hugely influenced Igor Stravinsky's compositional process. This paper explores the American composers Morton Feldman and Earle Brown who, during the early part of their careers, developed graphically notated scores and created something entirely their own, and yet completely American. Through this, they rejected traditional European notions of style, subject and construction. Together, influenced by abstract Expressionist painters such as Franz Kline and Mark Rothko, their scores, evoked the randomness of modern experience, treating it as something both static and dynamic. By taking the painting as a platform for inspiration, they sought to widen the spectrum of the compositional medium in an era when music was becoming the dominant art form of the twentieth century. Feldman and Brown attempted to bridge both painting and music composition. This process brought about new attitudes in performance, and questioned the relationship between notation, its execution and its perception, ultimately, proposing toward a reappraisal of music and its meaning to composer, performer, and audience alike.

Neil O'Connor has been involved in multi-media, experimental, electronic and electro-acoustic music for the past 20 years, and has toured extensively in Ireland, Europe, Australia, Asia and the US. His work has been shown/performed at Resonances Festival @ IRCAM Paris, Kunsthalle, Berlin, Massachusetts Museum of Modern Art, Institute of Contemporary Art, London, and he has held residencies at the Massachusetts Museum of Modern Art, USA, and EMS-Swedish Institute of Electro-Acoustic Music, Stockholm.

Nick Poulakis

Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών
(National and Kapodistrian University of Athens)

Music and the Greek Cinema of the Sixties

The so-called “Old Greek Cinema” refers to films that were created and screened in Greece between the mid-1950s and early 1970s. A number of these films gained exceptional commercial success, and their popularity still remains high through present television broadcasting. Music in “Old Greek Cinema” plays a fundamental role not only in the construction of the films’ narrative milieu, but also in the formation of a distinctive cultural (both artistic and socio-historical) stylisation, a hybrid cinematic soundscape, which is characteristic of Greek film and popular music production, perception and reception of that era. Bearing in mind that the association between music and the filmic reality has not been intensely investigated with regards to “Old Greek Cinema,” my intention is to highlight various aspects of cultural eclecticism and popular modernism concerning film music in Greece during the above-mentioned period. Methodologically, this paper combines contemporary theories of cultural, media, and film studies with ethnomusicology and anthropology of music, giving some suggestions for an “anthropology of film music.” Though diverse examples from particular movies released by Finos Film (the major Greek film company) during the 1960s, I draw attention to the performative practices of the audio-visual representation, as well as the ambiguous qualities of this special mode of production. This approach is not meant to be an exhausting musicological analysis of film music scores, or a purely historical review of composers’ biographies but, rather, a critical interpretation of a specific film music culture. In this context, film music becomes an important mass medium to explore the construction of cultural identities, the expression of collective memories, the experience of personal emotional situations, and the osmosis between everyday life and the social imaginary.

Nick Poulakis holds a PhD in Film Musicology, and he is a member of the Laboratory of Ethnomusicology and Cultural Anthropology. He teaches ethnographic film, music and cinema, and applied ethnomusicology at the Department of Music Studies at the National and Kapodistrian University of Athens, and serves as a Tutor of the course “Greek Music Culture and Education” at the e-Learning Vocational Training Centre. He is also an Adjunct Instructor on Modern Greek theatre and cinema at the Hellenic Open University.

Chris Price

Canterbury Christ Church University

“Pictorially speaking, so ludicrous”

That description of the future George IV by the historian J. H. Plumb summarises a life in caricature that, for a man so acutely aware of his public persona, was unendingly painful. In a long history of political assassination, the cartoonists of Georgian Britain were amongst the most merciless our nation has ever known; unfortunately for George, the visual image of such a corpulent physique attempting dance was irresistible, and his treatment at the hands of artists such as Gillray and Cruikshank has left us with a body of work which shows British visual satire at its cruel best. This paper will examine some key examples of such work in the context of British society and politics of the time. It will note that later writers such as Dickens and Thackeray looked back with embarrassment and regret at a period during which the reputation of the monarchy was at an extremely low point, but the socio-political environment from which these pictures emerged was very different from that of the Victorian age. Indeed, the Victorians’ obsession with respectability may be seen as a reaction against a period in which there was a most bizarre combination of libertine excess with more-or-less contained dissent in the social, political and theological realms. Encoded in these images, then, is a representation of British society, which says much about our sense of national identity, as seen both by us and by others. Witty, outstandingly disrespectful, and vicious, they are visual incarnations of who we are, who we think we might like to be, or both. This paper will winnow grains of truth from an artistry, which may still have something to say to us today.

Chris Price is a Senior Lecturer in the Department of Music and Performing Arts, Canterbury Christ Church University. He also pursues a lively career as a professional musician, notably as a Tenor Lay Clerk in the Cathedral Choir at Canterbury. In addition to this, he undertakes regular professional work as Singer and Conductor in the area. His specialist interests include the music of the English Reformation; the archives of the Canterbury Catch Club; the music of Canterbury-based composer Alan Ridout; and English humorous song.





Gaia Prignano

Università di Bologna

Dionysiac Dances at the Court of Alfonso I d'Este

The rich musical iconography of the court of Alfonso I d'Este (1505-1534) includes a surprisingly high number of outstanding pieces representing Dionysian themes, either related to the myth of Dionysus, or simply portraying satyrs, nymphs, and putti, characterised by a significant and diverse presence of the dance element. Such a relevant flourishing of Bacchic themes reflects the reinterpretation of Dionysus in a new self-celebrating perspective, which characterises the Duke's patronage, and influences the tastes of his entourage. In this paper, I will present some of the most representative examples of such production, including Titian's *Bacchanal of the Andrians* and *Bacchus and Ariadne*. Their relationship with possible iconographic and literary sources, as well as with the description of dances of the time, will be analysed. Within this framework, I will propose interpretative hypotheses about the role of Dionysian dances in the context of Alfonso's cultural agenda.

Gaia Prignano, Pianist and Musicologist (graduated with a thesis in musical iconography), is currently doing her PhD on musical iconography in early sixteenth-century Ferrara within the doctoral program in Cultural Heritage Studies of Bologna University-Ravenna Campus. She collaborates with Erato Digital Archive of Musical Iconography in the Dipartimento di Beni Culturali and is a Member of the IMS Study Group on Musical Iconography.

Debra Pring

Association Répertoire International d'Iconographie Musicale (RIDIM)

Capturing Dance: Event Visual Culture as Data

Since its inception, the database of Association RIDIM has continually evolved to encompass the manner in which “art” is classified, quantified, and manipulated, with specific focus—of course—on its relationship with music and the performing arts in their broadest context. The world of dance – along with other performing arts (such as impromptu performance, opera, and the like) – provide a particular challenge. To what extent can we – or should we – link the event of dance to the static artefact ... the costumes and scenery, for example? In

what ways can we incorporate the event—such as also found in film and video—in what is a description-led cataloguing device, such as a database that was originally developed for static artefacts? During the past 5 years, we at Association RiDIM have overhauled the manner in which we classify our data, to encompass the terminology “item types” rather than “objects,” and “creator” in preference to the previous “artist.” We use the concept “visual culture” in order to purposely avoid the value-laden, and prescriptive “art.” However, it is still possible to categorise, classify, and—most importantly describe—the data that we currently hold, within original parameters. With the inclusion of event visual culture, these parameters are forced to change, as the language applied to static artefacts—even architecture, for example—simply does not apply to these forms. So...what next for the database? Should we acknowledge that event visual culture is simply not within our remit and/or cannot fit our malleable structure? Or can we—as this conference addresses—“talk about” dance as performance within the central tool of the role of Association RiDIM, namely the database? The content of this paper invites debate and input from colleagues gathered here to share our work and knowledge in the vast arena of dance.

Debra Pring gained her PhD at Goldsmiths College, University of London, with her work in the arena of the visual in sixteenth- and seventeenth-century Holland. She researches in areas as diverse as lyrics in Korean popular music, tattoo culture, and photography of live performance, always looking toward the interaction between the visual and music, dance, and the dramatic arts. Her current interests focus upon advances in Linked Data, music in video games, manga, and animé, as well as trading card games, and in the changing ontology of the artwork.

Stephanie Probst

Harvard University

Continuity in Cognition: Melody and Line in the Early Twentieth Century

For centuries, the line has served to represent musical processes. Linear representations of music—and specifically of melody—are particularly rife in music theory and artistic renderings of the early twentieth century, such as in the work of Ernst Kurth and Heinrich Schenker, Paul Klee and Wassily Kandinsky. Focusing on the lesser-known ideas and notational experiments of Ernst Toch’s *Melodielehre* (1923), my paper explores the cultural and intellectual conditions for the association between melody and line at the time. I argue that the emergence of

cognitive psychology and Gestalt-theory around 1900, expanded the aesthetic potential of a mapping between the two concepts. To situate my argument, I trace the evolving theories of visual and aural cognition from Ernst Mach's work on *Sinnesempfindungen* (1886, 1896), to the Viennese school of Gestalt-theory. Elucidating the processes underlying perception and cognition, these theories inspired artists and music theorists to embrace the dynamic continuity of the line, and of melody. I demonstrate the potential of these developments through two graphical examples, one each from music theory and the visual arts. First, I consider Toch's concept of the "Tonhöhenlinie" ("pitch line") and its graphical representations in *Melodielehre*. By reading Toch's treatise through the lens of the cognitive theories available at his time, I propose a historically situated understanding of the *Tonhöhenlinie* as the mental imagery of the listening process. I argue that only in this context could Toch harness the graphical property of the line's continuity to reflect the perception of melody as a holistic entity. Second, I enrich the interpretation by examining an artistic visualisation of music by Kandinsky, which bears striking similarities to Toch's application of *Tonhöhenlinie*. The correlation between the two renderings merge musical and artistic endeavours under a shared cognitive perspective, and solidify the analogy of melody and line.

Stephanie Probst is PhD candidate in Music Theory/Musicology at Harvard University (expected 2018). She holds an MA in Music Theory from the Eastman School of Music, Rochester (N.Y.), and a Mag. phil. in Musicology from the University of Vienna. Currently she is affiliated with the research group on the "Materiality of Musical Instruments" at the Deutsches Museum in Munich. Her dissertation examines concepts of line in early twentieth-century musical thought, at the intersection of the histories of science and psychology, the visual arts, and music.

Ilnaz Rahbar

نارهت تناقیق حت و مولع دحو، می‌المسا دازآ داگشناد

(Science and Research Branch, Islamic Azad University, Tehran)

Music and Dance in Persian Paintings of the Safavid Period

The aim of this paper is to consider Music and Dance in Persian paintings of the Safavid Period. The Safavid period is an era of Islamic government in Iran that covered the years 1501-1722. Music and dance in Persian paintings, especially in this period, are a complex subject. Indeed, some kinds of music and dance are forbidden by some radical jurists of Islam.

It might be assumed, therefore, that there are no examples of such in Persian paintings during the period under consideration here. However what is understood from the picture is completely the opposite. Persian paintings, including those of the Safavid Period, show many scenes of dance and music in the court of the Persian Kings. Women, men, and young boys are depicted as dancers within these scenes. The number of female dancers exceeds that of male dancers. In some examples, the scenes are clearly delineated by gender, that is to say that female dancers are just in the scenarios containing only women, whilst male dancers take part in events attended exclusively by other men. However, it is usual that female dancers are depicted participating in men's parties too. It is not common that women and men dancers accompany each other in dancing, but can be seen—albeit rarely. Dancers mostly have idiophone instruments or pieces of fabric in their hands. Within the dance iconography is another kind of dance, which is related to Sufis, and it has been common among their mystical parties. This dance is called Samā, and is seen only in depictions of male gatherings. This type of dance is a kind of ritualistic act of the Sufis. So, in this paper a variety of dance scenes in the Safavid paintings will be discussed.

Ilnaz Rahbar is Assistant Professor of Art Research, Faculty of Art and Architecture, Science and Research Branch, Islamic Azad University, Tehran. She has been teaching within universities since 2009, and now she is a Lecturer in the Science and Research Branch, Islamic Azad University, Tehran. She teaches a variety of courses, including Art History, Research Methodology, Mythology, and Comparative Art Studies, as well as supervision of MA students. Ilnaz studied Music at Tehran University, where she gained her Bachelor's degree in 2006, and Art Research at Tarbiat Modares University for her MA (2007-2010), and PhD (2011-2015). She plays Setār, one of traditional instruments of Persia, and has studied the vocal and instrumental Radif (Repertoire of Persian music). She has studied with Mohammad Reza Lotfi, the greatest traditional music teacher in Iran. Her BA thesis, the *Music of Ashiqi in Hamedān Province*, was concerned with Ashiq players of her homeland, Hamedān. It was in her Master's thesis, *Music in Safavid Pictures*, that she started to research about music in Persian pictures. In her PhD dissertation, *Transformation of Royal Discourse in Sassanid Artworks*, she examined Sassanid art from the point of view of power. She has published numerous papers about Iranian music and art. Also, she participated in many conferences, both national and international. She is member of Iran Music House, and National Talents Foundation of Iran.

Matthew Richardson

University of Wisconsin, Madison

Silent Instruments: European Music in Japanese Yok

In the wake of Japan's opening to international trade in the late 1850s, popular woodblock print artists produced thousands of sensational images depicting European fashion and technical culture, such as steam engines and stovepipe hats. European musical instruments, especially brass bands and string soloists, also became staples of this genre, known as "Yokohama-e." These music-themed images circulated widely among a Japanese public that had no first-hand knowledge of what Western instruments sounded like. Yet, impressively, the artists drew from music images in several British periodicals that I have identified, depicting the instruments with meticulous technical accuracy, down to the configuration of brass valves and the shape of strings' tuning pins. Drawing from Japanese and English-language diaries, diplomatic records, and other primary sources linked to the trading ports, as well as the prints themselves, this paper will explore what these silent musical instruments may have meant to their viewers, and why technical accuracy mattered when audiences would remain oblivious to such minute details. Japanese prints since the 1780s had used visual techniques from natural science and engineering to depict current international events and fashion with proto-photographic clarity. Yokohama-e print artists dovetailed with familiar Japanese music iconography conventions to present their novel Western subjects by way of referencing common Japanese fashions and social habits, and rendered the European music culture more legible to the prints' viewers. Even the factual inaccuracies in such images reveal the artists' aims at cultural familiarisation, and these iconographic practices suggest new approaches to interpreting European and other iconographic styles depicting unfamiliar instruments. This discussion will engage with nineteenth-century Japanese discourses on nativism, in tandem with visual analysis of two musical prints by prolific artist Gountei Sadahide.

Matthew Wm. Richardson is Associate Lecturer in Ethnomusicology at University of Wisconsin-Madison, Mead Witter School of Music, and Graduate Instructor at Northwestern University, Bienen School of Music. He holds a PhD in Musicology from Northwestern University (2016), and received his Bachelor of Music in Music History from Oberlin College in 2010.

Elizabeth Rouget

University of Toronto

Dancing the “Other” in Rameau’s “Les Indes Galantes”

The French eighteenth-century stage saw the emergence of the representation of Peoples from The New World. Jean-Philippe Rameau, in his ballet héroïque, *Les Indes Galantes* (1736), stages the indigenous communities from Turkey, Peru, Egypt, and America, and characterises them through music and dance. Regarding specifically the depiction of North America’s Indigenous Peoples, I would argue that Rameau’s staging and choreography of the work was heavily influenced by the publications of the accounts of the lands and people in question. As many artists of this period were fascinated with these perceived exotic lands, many descriptions and sketches survive from the journeys and time spent in the communities. Those most compelling are from the writings of Francois Picquet, and Jean Ribault, as well as the engravings of Jacques le Moyne, and Theodore de Bry. They describe their garments, rituals, behaviours, and art forms. These sources, therefore, may have influenced the choreography and setting for Rameau’s ballet. This Europeanised depiction of these Peoples and their rituals aimed to “other” these groups, as well as to reinforce the cultural ideals of the French. By examining these documents, and the popular dance notations for choreographies, a link can be made that illuminates the portrayal of the othered Peoples, as well as the visual representation of the work as a whole.

Elizabeth Rouget is a Master’s Student in Historical Musicology at the University of Toronto, and holds a BA degree in English and Music from Dalhousie University and the University of King’s College in Halifax. She is a Junior Fellow of Massey College (Toronto), was a contributor to the project *Music in the Global 18th Century: An Online Resource* (project lead Dr Estelle Joubert, Dalhousie University), which was founded by The Social Sciences and Humanities Research Council of Canada. Her most recent paper was given at the international conference *Opera’s Canonic Entanglements* in Cesky Krumlov in June 2017.

Michael Saffle

Virginia Polytechnic Institute and State University

Selling American Pianos with Pictures

Although sales began to fall off during the 1920s, the piano reigned as America's most popular musical instrument during the later nineteenth and earlier twentieth centuries. "Selling" pianos involved publishing piano music, organising piano concerts, and running newspaper and magazine stories about them, but it also involved manufacturers' sales catalogues and souvenir cards, sheet-music covers, and other images that presented pianos in a positive light, and often in a gendered and "domesticated" one. Drawing upon the contents of the not-yet-catalogued John R. Anderson collection of commercial keyboard memorabilia owned by the National Museum of American History, as well as upon song sheets and one manufacturer's sales records, it is possible to document emerging and appealing visual representation of the piano as a pre-World War II commercial and cultural American icon.

Michael Saffle graduated with a PhD in Musicology and Humanities from Stanford University (1977), and is Professor in the Department of Religion and Culture at Virginia Tech. In addition to articles and reviews in the *Journal of the American Musicological Society*, *Acta Musicologica*, and the *Leonardo Music Journal*, he has published on American popular music as well as on sheet music, television, and film music. In 2000-2001 he served as Bicentennial Fulbright Professor of American Studies at the University of Helsinki. He has twice been named a finalist for the Outstanding Professor Award given by Virginia's State Council of Higher Education.

Cristina Santarelli

Istituto per i Beni Musicali in Piemonte, Turin

Stage Icons in the Age of Mechanical Reproduction: Andy Warhol between Benjamin and Baudrillard

In his famous *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin uses the concept of "aura" to designate the quality of originality and authenticity of the aesthetic experience of an original work of art. According to him advanced reproduction and distribution techniques that evolved in the early twentieth century have had a significant impact on

the art world. What Benjamin is arguing is that the social function of art has changed with the appearance of technology-based art, such as the cinema. This historical process is explained by the philosopher as “the loss of the aura” and the degeneration of art, which has its aesthetic value determined by its originality or one-timeness. Photography, and then cinema and television, led the way in the degeneration of the aura. Andy Warhol is certainly the best-known exponent of American pop art. Yet what makes him exemplary of the change of art in a mass society is the decision to adopt not only that society’s themes but especially its methods. In fact, the novelty of Warhol is not in having chosen mass icons – even musicians such as Aretha Franklin, Diana Ross, Liza Minnelli, Mick Jagger, John Lennon, or dancers such as Rudolf Nureyev, Martha Graham and Merce Cunningham—as subjects of his work, but in having made his own work a mass icon (to this end he adopted industrial reproduction techniques, such as silk-screen printing). If consumer products were among Warhol’s first subjects, in the following years the artist would go even further, also considering people of the star system in the same way as the cult objects of American society, without any difference. Further, Warhol is significant for his part in what Jean Baudrillard calls the “disappearance of art,” a kind of transfiguration of art into objects of veneration. Finally, in line with Baudrillard’s thought regarding the “successive phases of the image,” and the “disappearance of God” into simulacra, Warhol produces portraits that no longer represent reality but offer, like early sacred icons, a never-ending play of signs among signs, stretching to infinity.

Cristina Santarelli, formerly lecturer in Medieval and Renaissance Music at Turin University (1998-2002), is now the President of the Istituto per i Beni Musicali in Piemonte, and is responsible for its music-iconographical archive. She is Member of the IMS Study Group on Music Iconography in European Art and of the ICTM Study Group for the Iconography of the Performing Arts (Vice-Chair from 2014). Between 2005 and 2015, she took part as a teacher in summer courses, seminars and master classes held at the Universidad Complutense of Madrid, the University of Oviedo, the Universidade Nova of Lisbon, the Bibliothèque Nationale de France in Paris, and the Università “La Sapienza” of Rome. In 2011, she organized the Fourth Conference of the IMS Study Group on Music Iconography in European Art (*The Courts in Europe: Musical Iconography and Princely Power*), and in 2014 the 12th Conference of the ICTM Study Group on Iconography of the Performing Arts (*Neoclassical Reverberations of Discovering Antiquity*), both taking place in Turin. She is Member of the Editorial Board of *Music in Art* and of the series *Studies in Music, Dance and Theatre Iconography*. She also contributes to the RIDIM Database. Her research is focused on twentieth-century visual art, and on the Savoy court.

Dagmar Schnell

RiDIM Arbeitsgruppe Deutschland, Bayerische Staatsbibliothek München

Networking Music Iconography: Database Cooperation of RiDIM Germany and Association RiDIM from the German Point of View

Bringing together data about music iconography was one of the ideas that led to the inauguration of RiDIM as an international venture. Since then, a lot of time has passed, with research on musical depictions and its cataloguing, but the question of pooling together data from different working groups is still in its infancy. Since Association RiDIM has been offering its current database, a solution to this situation is within reach. In May 2016, the signing of a contract started a database cooperation between Association RiDIM and RiDIM Germany. Established in 1979, RiDIM Germany has been feeding a local database since 1989, according to the RiDIM guidelines. Nevertheless, the decision to start a database-cooperation with Association RiDIM does not mean a trouble-free data connection. The presentation discusses the kind of solution of database-cooperation that RiDIM Germany chose to implement, and some of the legal, organisational, and content-related questions that may arise within the process of implementation, solutions that we found, and the state of affairs of the German activities.

Dr Dagmar Schnell studied musicology, Italian and German studies, and got her PhD on music print as a medium of communication in early 17th century Germany from TU Berlin. Professional activities include various positions in research & teaching, in the field of museum work, and in a number of editorial co-operations. In May 2012, she joined the German RiDIM branch in Munich. Since then, her work has been focusing on cataloguing depictions of music and dance in artworks in Germany, and on the continuing development of the German RiDIM database.

Anastasia Siopsi

Ιόνιο Πανεπιστήμιο (Ionian University)

Visualising the End of Richard Wagner's Der Ring

Wagner's vision of society, given by musical forms, is nowhere more evident than in *Der Ring's* ending. But the story expressed by music is not completely independent from the other dramatic means, since it expresses a context that is produced by means of a dramatic "organic growth," in which melody is taken as its highest means of expression. If text plays an insignificant role in terms of expressing the dramatic essence, visual forms have to be analysed carefully since the expression of ideas through musical forms is partly counteracted by them. Scenery, in this scene at the end of *Der Ring*, is divided in two tableaux, the one suggesting a removed consciousness of the dramatically presented folk (Valhalla in the background), the other counteracting music in order to build-up the "new order" (foreground). In this simple way, Wagner divides scenery into a part which articulates the notion of "non-present," or "abstract thought" (background), and a part which expresses the notion of "present" (by means of visual forms and lightning in the foreground). Thus, he transforms spatial forms into forms "in time." By taking into account all the above, it is the purpose of the proposed paper to examine aspects of the visualisation of music in *Der Ring's* ending in relation to Wagner's ideas on visual arts, especially as articulated in his essay *Beethoven*, his stage instructions and his notion of "secularised art."

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Degas

Arabella Tenniswood-Harvey

University of Tasmania

The Depiction of Musicians and Dancers in Australia

The representation of contemporary classical musicians and dancers in Australia's National Portrait Gallery can be examined from a number of perspectives. On the one hand, the collection reflects (sometimes through omission) significant strands in the development of Australia's cultural and artistic identity: the early transplantation and emulation of European art music and dance; the emerging confidence in an Australian interpretative voice; the cultural melting pot that has resulted from increasing multiculturalism; the interest in landscape and indigenous culture from non-indigenous people; and the vibrancy of our indigenous culture itself, as told and retold by indigenous artists. Yet the questions of who are represented and in what manner, require us to consider the curatorial motivations that have shaped the collection: how does the collection reflect cultural hegemony? Who are the arbiters of taste? As Carol Duncan writes in her article "The Art Museum as Ritual" (1995), to "control a museum means precisely to control the representation of a community and its highest values and truths. It is also the power to define the relative standing of individuals within that community [...] What we see and do not see in art museums [...] is closely linked to larger questions about who constitutes the community and who defines its identity." By studying the institutional framing of musicians and dancers at a national level, we can examine the values that influence our culture and artistic life. Given the visual bias of contemporary culture, such curatorial decisions are crucial: it is through the visual that ideas about music and dance are communicated. Therefore, in addition to exploring the role of the institution, this paper considers the power of the artworks themselves to communicate and influence the status of classical music and dance in Australia.

Arabella Tenniswood-Harvey is an Australian Pianist and Art Historian. Her PhD thesis explored the impact of music on James McNeill Whistler's art, and she maintains an interest in this field. Recent work includes studying aspects of Australian music iconography. She has been published in *Music in Art*, *The British Art Journal*, *The Burlington Magazine* and *Psychology of Music*, and has released a number of CDs on the Australian label, Move. She is Senior Lecturer at the University of Tasmania.

Mikkel Vad

University of Minnesota

Landscape Iconography in Nordic Jazz and Popular Music

Critics often associate Nordic music with pastoral scenery, dramatic wilderness, and wide landscapes. This is echoed in the iconography tied to titles, programmes, and today not least the iconography of album covers and film/music videos. Furthermore, the important trope of landscape space is mirrored in the ubiquity of music, which represents Nordic landscapes in sound by using wide and broad spatial features in the composition of figure-ground relations. This is no less the case in modern jazz and popular music, where the space of recording, emphasised in the editing of the mix, adds another manner of representing Nordic landscapes. This paper surveys the landscape iconography of this music, and suggests a connection to the sonic landscapes in the recordings. Building on, among others, Dan Grimley's work on Grieg, and Torsten Gunnarsson's work on Nordic landscape painting, I argue that there is what cultural geographers like Denis Cosgrove term a landscape ideology, which can be traced back to nineteenth-century art and music. My research suggests that the formation of present landscape ideology in Nordic jazz and popular music, coincides with the introduction of more sophisticated sound editing around 1970, which gave musicians and producers new possibilities for configuring space on the recording, and appears as part of the growing political awareness of environmental issues that, especially since the 1990s has made its mark on the music iconography of Nordic jazz and popular music. This can be seen and heard across the Nordic region in the landscape iconography and open musical spaces from the world jazz of the Norwegian Jan Garbarek from the 1970s onward, to the present day indie rock of bands such as the Icelandic Sigur Rós, and the Danish Efterklang. The visuality of the landscape in the iconography of such music offers a materiality to the open sound and space of/in music, which also speaks to and informs the politics and ideology of the Nordic region.

Mikkel Vad is PhD student at the Department of Comparative Studies in Discourse and Society, University of Minnesota. Recent publications include articles in the *Journal of the Art of Record Production* and *Danish Yearbook of Musicology*. Forthcoming publications are to be found in *The Oxford History of Jazz in Europe*, vol. 1, and *Danish Musicology Online* (accepted, forthcoming).

Mónica Vermes

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***New Images for a New City: Music and Dance in the Covers of “Fon Fon”
(Rio de Janeiro, 1907-20)***

The city of Rio de Janeiro underwent intense transformations in the early twentieth century. A profound urban remodelling, which aimed to bring the former capital of Brazil closer to Haussmann’s Paris, virtually demolished and rebuilt the centre of the city, and instituted norms that reorganised forms of sociability, and transformed cultural practices. Since the end of the nineteenth century, the city also welcomed technological innovations—such as gramophones—that gradually transformed the way of thinking, making, circulating, and consuming music. This reinvented, pulsating, fast, noisy city was portrayed in the illustrated magazines that multiplied in the early years of the twentieth century, seeking to create a visual culture compatible with the new ideals of modernity and elegance. In this paper we present an analysis of the covers of *Fon Fon*, a weekly illustrated magazine, related to music and dance, from 1907, when the magazine launched publication, until 1920.

Mónica Vermes is a Musicologist and Professor at the Federal University of Espírito Santo (UFES, Brazil), where she co-ordinates the Literary and Musicological Studies Group, participates in the activities of the Department of Art Theory and Music, and in both Graduate Programmes in Literary Studies and in Communications. The main focus of her research is the music of Rio de Janeiro, and its practices and representations during the late nineteenth and early twentieth centuries.

Maria Alice Volpe

Universidade Federal do *Rio de Janeiro*

Maxixe: Iconography of Indiscrete Truths

This paper discusses the potential and limits of iconography for the study of Maxixe, a Brazilian dance genre that has shaped a musical genre and rhythm, more than a musical form. The Maxixe has been reported frequently in the criminal pages of newspapers since the 1880s, and rapidly prevailed in Rio de Janeiro's street and ballroom carnival, cabarets, and diverse low-class leisure spots, from the late 1900s to the early 1920s. It eventually reached Paris before World War I, as a rage that spread through the ballrooms of Europe and America, along with other "new dance genres" such as the Argentine Tango, and the American Charleston. The iconography of the Maxixe has mostly depicted stylised dance steps performed by dancers whose outfit reveals compliance to elite codes of social behaviour, and whose body expression bears controlled boundaries of moral transgression. There is barely any iconographic material depicting the Maxixe as danced by the lower classes who originally created it. However, contemporary chronicles are full of references to the lascivious body movements of the Maxixe dance, and acknowledge the difference between the authentic and the stylised types of Maxixe dance. This paper discusses the methodological challenges of unveiling the "indiscrete truths" (Torres, 1920) of the "excommunicated dance" by Catholic Church authorities in 1914 (Jota Efegê, 1974), from the perspective of combining different types of sources (especially critical texts, and musical scores) with the iconographic material concerning the Maxixe. It aims at "methodological plurality" by recognising "iconography as a research field with specific dependence on an interdisciplinary, transdisciplinary and/or multidisciplinary approach" (Baldassarre 2008). This research will, finally, provide assessment on the possibilities of dance and music iconography to engage more effectively with cultural and social history.

Maria Alice Volpe is Chair of Musicology at Federal University of Rio *de Janeiro*. She holds a PhD in Musicology and Ethnomusicology from the University of Texas at Austin, and contributes to EDUSP, Turnhout, Ashgate, LAMR, MGG, Oxford DCALAB. She has participated in numerous national conferences held at and hosted by, for example, Casa de Rui Barbosa, Universidade de São Paulo, Universidade Nova de Lisboa, Universidade de Coimbra, Fundação Gulbenkian, King's College, Biblioteca Nacional-BR, Università di Bologna, Ibero-Amerikanisches Institut-Berlin, IMS, and ARLAC. She is Editor of *Revista Brasileira de Música*, and Member of the Brazilian Academy of Music.

Nana Wang

Southampton University

On and Outside the Canvas: Visual and Non-Visual Responses to the Ballet of the Nuns

The Ballet of the Nuns from Meyerbeer's *Robert le diable* is perhaps one of the most sensational and memorable scenes in this opera. With a group of deceased nuns rising from the tomb and dancing seductively, this scene makes this opera not only for hearing, but also more for watching. Edgar Degas depicted this scene twice in his paintings, of which the first version was obtained by the Metropolitan Museum of Art in 1871, and the second, larger, version—painted for the singer Jean-Baptiste Faure—was displayed at the Victoria and Albert Museum in 1876. In the painting, Degas made a contrast between the dancing nuns on stage, featured with an impressionistic view, and an audience with various responses in relatively realistic depiction, which rendered the ballet with both visual and cultural significance. Outside the canvas, in the same period, three arrangers also portrayed this scene in their arrangements. Instead of the oil canvas, they transformed the visual image of an opera with the medium of a solo piano. As case studies, I choose three arrangements based on the Ballet of the Nuns. They are Joseph Ascher's *Illustration de Robert le Diable pour piano*, Félix Godefroid's *L'opéra au piano*, 12 *Illustrations*, Robert le Diable No.1, and Sydney Smith's *Robert le Diable fantaisie dramatique pour piano sur l'opéra de Meyerbeer*. With respect to the methodology, I will analyse and compare these three pieces with the original ballet in terms of musical materials, dramaturgy and performance, to interrogate how the visual images of ballet are transformed in the process of changing media. Furthermore, partial performance of the three arrangements will also be included, which is conducive to the aesthetic loss of the visual dancing scene, and creative gain in musical languages and narrative.

Nana Wang is currently a PhD student in the Music Department at Southampton University. Her project is «Demonic Imagination». A study of piano based on Meyerbeer's *Robert le Diable* from the 1830s to the 1880s.

Ralph Whyte

Columbia University

Bejeweling Beethoven with Mary Hallock Greenewalt

This paper explores the relationship between light art and music in the early twentieth century, by considering the thought, inventions, and career of Mary Hallock Greenewalt. Greenewalt was a Philadelphia-based pianist, inventor, and light artist, who invented light instruments mainly for producing light effects to accompany music. Existing scholarship has described Greenewalt's work as a continuation of earlier attempts to create a music for the eye, as epitomised in the colour theories of Isaac Newton, and the instruments of Louis Bertrand Castel and Alexander Wallace Rimington (Peacock 1988; Gage 1993; Moritz, 1997; Kienscherf, 2005; Elder, 2008; Farmer, 2008). This paper, by contrast, problematises Greenewalt's relationship with the "visual music" or "colour music" traditions, by noting her own rejection of these descriptions, that she considered to be purer and more perfect than music. Drawing on personal correspondence, patent applications and aesthetic manifestos, I examine Greenewalt's investment in aesthetic autonomy and medium specificity. She distanced herself from the "colour music" tradition by denying the existence of a direct relationship between pitch and colour; she described her lighting for musical works as purely subjective, emotional responses to the music, and contrasted this "artistic" approach with the "pseudo-science" of earlier light/music analogies. In this paper, I analyse the light notations she left behind for Beethoven's "Moonlight" Sonata to examine her method, and to explore the tension between her aspiration for an independent light art and the thorough intermingling of her work with music. Lastly I suggest that, despite Greenewalt's patents, similar practices were already common during musical interludes in American movie theatres, which may explain the problems Greenewalt had commercialising her instruments and approach.

Ralph Whyte is a Doctoral student in Historical Musicology at Columbia University, where he is writing a dissertation on different scientific and artistic approaches to the relationship between music and light and colour. He also holds a BMus and MMus from King's College London. He has previously presented papers on Richard Strauss, silent film music, the history of the phonograph, and light art. At Columbia he teaches Classical Music Survey classes, and Film Music.