

Study Day: *Music and Modernism*

14.45 - 18.30, Friday 15 May (with registration from 14.15)

10.00 - 18.00, Saturday 16 May (with registration from 09.30)

Kenneth Clark Lecture Theatre, The Courtauld Institute of Art

Exploring Kandinsky's contention that the 'various arts are drawing together [...] finding in music the best teacher,' *Music and Modernism* will re-evaluate the significant connections between the disciplines of music and fine art in the period covering the emergence and flowering of Modernism, c. 1849 – 1950. During this time both music and fine art were concerned with issues of equality, equivalence, relativity and subjectivity – themes that have since been taken as key to the definition of Modernism. Composers and artists repeatedly borrowed from one another, yet their motives have seldom been explored. Did such quotation amount to a conscious statement of their modernity, or was this merely a symptom of shared interests? This study day will question not only what it was music gave to fine art, or fine art music, but will ask whether we can in fact think in terms of two opposing directions of influence in this period at all.

To book a place: £25 (£15 students, Courtauld staff and RMA members) Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Courtauld Institute of Art Research Forum, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'Music and Modernism study day'. For credit card bookings call 020 7848 2785/2909. For further information, send an e-mail to ResearchForumEvents@courtauld.ac.uk.

PROGRAMME

Friday, 15 May

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| 14.15 - 14.45 | Registration |
| 14.45 - 15.00 | Welcome |
| 15.00 - 17.00 | SESSION 1 – Towards New Truth? German Aesthetics and the Claims of <i>Gesamtkunstwerk</i> |
| | Robert Williams (University of California, Santa Barbara) <i>Music and Kunstwissenschaft</i> |

Diane Silverthorne (Birkbeck College, University of London, and the Royal College of Art, London), *Music, Modernism and the Vienna Secession: Musical Form in Ver Sacrum (1898-1903)*

Petritakis Spyridon (University of Crete), *Arnold Böcklin and Music: a Case Revisited*

Isabel Wünsche (Jacobs University, Bremen), *Seeing Sound – Hearing Colour: Synesthetic Considerations in the Russian Avant-garde*

17.00 - 17.30 TEA/COFFEE BREAK

17.30 - 18.30 Keynote: Professor Peter Vergo (University of Essex). *How to Paint a Fugue (and why should anyone want to)?*

18.30 – 19.30 RECEPTION

Saturday, 16 May

09.30 - 10.00 Registration

10.00 - 11.30 **SESSION 2: Correspondences: Musical-Visual Language in Late Nineteenth Century France**

James Rubin (State University of New York), *Courbet, Wagner and the Total Work of Art*

Michelle Foa (Tulane University), *The State of the Arts in Zola's L'Oeuvre*

Corrinne Chong (University of Edinburgh), *The Transposition of the Vague: Theme and Variations by Fantin-Latour*

11.30 - 12.00 COFFEE/TEA BREAK

12.00 - 13.00 **SESSION 3: Spiritual Harmony? Modernism and the Anglican Church**

Ayla Lepine (Courtauld Institute of Art), *Sacred Performance: G. F. Bodley's Design for All Saints, Jesus Lane, Cambridge*

Douglas Stevens (University of Bristol), *The Status and Reception of Musical Modernism in the Commissions of the Mid Twentieth Century Anglican Church*

13.00 - 14.00 BREAK FOR LUNCH

14.00 - 16.00 **SESSION 4: Music and Modern Life**

James Mansell (University of Manchester), *Music as a Religion of the Future: Ricciotto Canudo, the Musicalists and the Politics of Modernity*

Michael Berkowitz (University College, London), *Mannes, Godowsky, and Modernism(s): from Music to Photography and Film*

Malcolm Cook (Birkbeck College, University of London), *Visual Music in Film, 1921-1924: Richter, Eggeling, Ruttman*

Jody Patterson (Smithsonian American Art Museum), *'It don't mean a thing, if it ain't got that swing': Stuart Davis and the Fine Art of Jazz*

16.00 - 16.30 TEA/COFFEE BREAK

SESSION 5: Framing the Modern: Retrospect?

Melissa Warak (University of Texas at Austin), *Zen and the Art of La Monte Young*

Olga Touloumi (Harvard University), *The UPIC: Towards the Synaesthetic Promise*

17.30 -18.30 Plenary Discussion: to include John Deathridge (King's College London) and Simon Shaw-Miller (Birkbeck College, University of London)

18.30 CLOSE

Organised by Charlotte de Mille