

Intersections Between Music and Visual Arts in Europe: 1950-2000



Nicolas de Staël, *Le Concert (Le Grand Concert: L'Orchestre)*, 1955

Conference

3 — 4.12.25

The Institute for Music celebrates its fortieth anniversary by focusing on the relationship between music and other arts, which emerges conspicuously and significantly from the sources preserved in its archives and has characterised the salient phases of its scientific activity. The conference extends the European horizon of a project dedicated to the Italian context, coordinated by Gianmario Borio and Angela Sanna in 2023.

Bringing together musicologists and art historians from across Europe, the conference foregrounds original research on collaborative practices, aesthetic convergences, and the circulation of ideas among protagonists engaged in intermedia experimentation. Contributions examine both shared concerns and national particularities, offering nuanced perspectives on the historical development of cross-disciplinary practices.

In addition to archival and historiographic analyses, the programme includes theoretical reflections on the aesthetic and conceptual implications of intermedia projects. The discourse reveals a complex landscape of analogies, appropriations, hybridisations, and synergies; it shows a gradual dissolution of rigid genre boundaries, anticipating the integrative tendencies of the digital age.

Discussants: Veniero Rizzardi (independent researcher, Venice),
Angela Sanna (Accademia di Belle Arti di Brera, Milan),
Patrizia Veroli (independent researcher, Rome)

Conference organized by Gianmario Borio and Charlotte De Mille

3 December

9:30 — 13:00

Greetings and Introduction by
Gianmario Borio and Charlotte De Mille

Jean-Marc Chauvel

Sorbonne University, Paris

The Eye Listens, But What Does
the Ear See? Reflections on the Modalities
of a Plural Art

Marina Hervás

Granada University

Beyond the Regime, Before the Canon:
Music and Visual Arts in Spain

Iwona Lindstedt

Warsaw University

Zygmunt Krauze's Unistic Music:
Three Experiments in Arts Intersection
1968–1969

15 — 18

Gianfranco Vinay

Paris 8 University, Saint Denis

Boulez's Mirrors: Compositional
Correspondences Between Music
and Painting

Jan Butler

Oxford Brookes University

The Roots of the Audiovisual in Popular
Music: Psychedelia and the UK in the
1960s

Gianmario Borio

Pavia University / Fondazione Giorgio Cini

The Convergence of Painting and Music:
Theses and Philosophical Implications

18:30

Concert mdi ensemble

4 December

9:30 — 12:30

Daniela Tortora

Santa Cecilia Conservatory, Rome

After *Collage*, *Marcatrè*, and *Grammatica*:
the Experience of Achille Perilli's Gruppo
Altro, from *Kombinat Joey* – 1970
to *Dies Irae* – 1978

Manon Raoult

The Courtauld Institute of Art, London

'Is the Painter a Musician?' The Sonic
Foundations of Jean Dubuffet's
Anti-Cultural, Materialist, and Utopian
Brut Aesthetic

Jörn Peter Hiekel

Hochschule für Musik, Dresden

Institutional Activities at the Intersection
of Music and Visual Arts: Observations
on Impulses and Constellations
in West Germany

15 — 18

Johannes Holtmon

Kode Art Museums and Composer Homes, Bergen

Harald Sæverud: Music and Architecture,
Modernity and Tradition

Michele Leggieri

Pavia University

Aldo Clementi Between Sign and Sound

Charlotte De Mille

The Courtauld Institute of Art, London

Towards a 'Philosophy for Painting':
Musico-Visual Intersections in Post-War
Britain

3 December
Auditorium “Lo Squero”

h 18:30

Concert

Aldo Clementi, *Berceuse*

1979, for bass clarinet, viola, cello, piano

Fausto Razzi, *A due*

1997, for flute e piano

Salvatore Sciarrino, *Omaggio a Burri*

1995, for flute, clarinet, violin

Morton Feldman, *Four Instruments*

1975, for violin, viola, cello, piano

Sylvano Bussotti, *Arlequin poupi*

2010, for piano and five instruments

MDI ENSEMBLE

Sonia Formenti flute

Paolo Casiraghi clarinet

Corinna Canzian violin

Paolo Fumagalli viola

Giorgio Casati cello

Luca Ieracitano piano



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