

Association Répertoire International
d'Iconographie Musicale (RIdIM)

24th International Conference

Political aesthetics in musical viscourses

Conservatorio Nacional de Música, Mexico City
23-25 Oct 2025

RIdIM

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Répertoire International d'Iconographie Musicale

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Cover Image:

How ChatGPT sees us: AI-Generated Image (Prompts: Music; Conference; Mexico; Political; History)

Welcome Notes

Dear Delegates,

¡Bienvenid@s a la Ciudad de México y el Conservatorio Nacional de Música! This year's conference, jointly organized by Association Répertoire International d'Iconographie Musicale (RiDIM) and the Conservatorio Nacional de Música, is taking place at a time that is marked by escalating global crises, polarizing political rhetoric, and rapidly evolving digital media ecologies – an environment in which the visual articulation of music assumes renewed urgency and critical significance. The conference aims to provide a timely and fertile space for examining both the political, cultural and social dimensions and impact of visual source material with musical subject matters.

Aligned with this objective is the substitution of the traditionally logocentric concept of “discourse” with the notion of “viscourse” as coined by Karin Knorr-Cetina (1999 and 2001). The notion of viscourse emphasizes the integration of visual representations within ongoing processes of communication. This terminological shift enables a more inclusive and balanced exploration of visuality and visual cultures. Focusing on the visual is by no means a novel approach to analyzing political, social, or cultural processes – as early as 1994, Baecque, for instance, persuasively argued that French Revolution can be interpreted through its visual imaginary. However, this conference intentionally redirects attention away from strictly textual or linguistic forms of discourse and toward a hybrid space in which music and visuality co-construct meaning. This reorientation resonates with broader theoretical movements in visual culture studies that treat images not merely as supplements, but as active and generative agents of political, social or cultural developments and imagination (e.g., Rancière 2000; Mitchell 2005; Baldassarre 2025).

Today, protest and propaganda are increasingly articulated through the intersection of visuality and musicality. Movements such as *Pussy Riot* and *Las Tesis* strategically mobilize performance, costume, and viral video to transform musical protest into transnational visual events (Rai, Gluhovic & Jestrovic 2021). The song *Un violador en tu camino* not only circulated globally but became an audiovisual grammar of resistance through synchronized choreography, color-coded dress, and choreographed spatial interventions (Serafini 2020; Ruiz 2021). At the same time, state and corporate actors exploit the same aesthetic strategies. Authoritarian governments increasingly deploy music videos, parades, and visual spectacles to legitimize political authority (Taylor 2015). Propaganda increasingly manifests in short-form content distributed via platforms such as TikTok, Instagram or AI-generated sound-image mashups on YouTube—developments that reflect what media theorists call “aesthetic governance” (Apprich, Chun, Cramer & Steyerl 2019; Kukuczka & Liebelt 2024).

This entanglement of aesthetics and power is by no means a new phenomenon, nor confined to the Western tradition. During the Zhou dynasty (ca. 1046–256 BCE), for instance, art was deeply intertwined with political authority, spiritual legitimacy, and social hierarchy (Cook 2020; Vogt 2022) as much as it was, for example, the case during the Christian Middle Ages (e.g. Sullivan 1989; Boynton 2006), in Renaissance Italy (e.g. Burckhard 1860; Burke 1986; Trexler 1991; Carter 2000) or in Louis XIV’s France (e.g. Isherwood 1973; Cowart 2008; Harris-Warrick 2016; Guichard 2023). Another salient example is Kabuki theatre which emerged in early Edo period as a performative medium not only of artistic spectacle but of cultural resistance, moral instruction and veiled political expression – functions it persisted to fulfill well into the 20th century (e.g., Leiter 1997; Mezur 2005; Brandon 2009).

Mexico as the host of this conference, on the other hand, a historically and politically rich environment for investigating dynamics of political aesthetics in musical discourses. The country’s legacy of the interplay between politically and revolutionary charged iconography with musical subject matters reveals a stunning history of both reinforcing and challenging power. While much of the source material executed during the colonial period (1521–1821) was created within the framework of Roman Catholic and colonial authority, the visual objects simultaneously carried ambiguous or resistant meanings, especially when filtered through Indigenous, Mestizo, or African perspectives. A stunning example in this context is the painting *El Niño Jesús con ángeles músicos* by the 18th-century Afro-Mexican painter Juan Correa (ca. 1646–1739), the son of a Spanish surgeon and barber who also provided his service to the Inquisition, and a freed black woman. The small-scale canvas (fig. 1) reveals what I have recently defined as “semiotic disturbance” as encapsulated in visual source material and that is affected by the assembly or juxtaposition of different visual narratives (Baldassarre 2023).

The significance afforded to liturgical music is obvious in this canvas – not only be the depiction of a singing infant Jesus accompanied by angelic musician but also the representation of the musical scores that has been identified as the ancient, today entirely lost hymn *Canon tres in unum. JHS, Maria, Joseph* that was traditionally sung on 19 March, the Feast of Saint Joseph, and that was later used by the famous Mexican composer Manuel de Sumaya (ca. 1678–1755) in a Mass composed in 1714 (Suárez 2004; Wobeser & Villavicencio 2011). Correa’s visual narrative engages with the period’s prevailing epistemological hierarchy, wherein hearing and sight were privileged as the highest of the senses. Yet, the canvas reveals a more disquieting subtext: a complicity with the ideological tenets of the Roman Catholic Church and its efforts to Christianize the local people which was anything else but completely successful. The resistance of the local people towards the evangelization efforts is well documented by friars and priests (e.g., Torquemada 1615; Remesal 1619). The processes of evangelization were marked by increasing intensity and often extreme violence, as evidenced by the continuing activities of the Spanish Inquisition, responsible

for numerous atrocities in colonial Latin America and which remained active in Mexico City until 1820 (Chuchiak 2012). In keeping with this broader historical context, Correa's painting that features a mulatto or Afro-Mexican angel and indigenous musical instruments, need not be understood solely as a visual representation of the highly Eurocentric concept of hearing and sight as the privileged sense. Rather, it may simultaneously be viewed as a visual act of collusion with the ecclesiastical authorities to impose control through the ideological apparatus of the "conquista espiritual" (Ruiz de Montoya 1639; Ricard 1933; Suess 2002). This campaign extended well beyond religious outreach, it constituted a sustained cultural, political, and administrative effort to assimilate and ultimately "overwriting" indigenous worldviews within Catholic-Christian paradigms (Segundo Guzmán 2016) – enacting (in Derridian terms) a form of "symbolic violence" wherein indigenous epistemologies are not merely replaced but effaced and reinscribed, their traces obscured beneath the authority of an imposed visual logos.

Such a reading is further substantiated by the fact that Correa's composition is, with a high degree of probability, a strategically executed reinterpretation of an engraving by the Bohemian engraver Wenceslaus (Václav) Hollar (1607–1677), now copies preserved in the National Gallery in Prague and the University of Toronto, The Thomas Fisher Rare Book Library's Hollar Collection (for a detailed analysis of the relationship between Correa's canvas and Hollar's engraving see Rodríguez Nóbrega 2017). The engraving entitled *Concert of Cherubs on Earth* (fig. 2) was produced in Antwerp, in collaboration with the Flemish painter, draftsman, and engraver Pieter Van Avont (1600–1652) and most likely formed part of a series of twenty-six engravings entitled *Paedopaegnon (Childish Games)* published in 1645 and later republished in 1646 and 1651 (Pennington 2002).

Even a cursory visual comparison between Correa's canvas and Hollar's engraving strongly suggests that Correa was familiar with the latter; however, rather than copying Hollar slavishly, he engages in a substantial transformation. Most notably, the reconfiguration of the cherub in the image's center into an infant Jesus, removing the wings and adding a halo. The theological prominence of the figure is underscored through a dramatic application of the chiaroscuro technique. As previously noted, the infant holds a copy of the hymn *Canon tres in unum*, while an additional angel – absent from Hollar's original composition and positioned on the far right in Correa's version – displays the soprano voice part. Yet, beyond these formal interventions, the scene – now transposed to an earthly garden setting – is distinguished above all by a remarkable iconographic reinterpretation of the angel positioned behind the Christ Child. Whereas Hollar places this figure in shadow, Correa transforms it into what has been identified (as noted above) as a mulatto, and – significantly – with removed wings in contrast to the original engraving. This modification clearly attests to Correa's intentional reframing of the source material in line with the visual and cultural vocabularies of the colonial Americas and the ideology of the "conquista espiritual."



Fig. 1: Juan Correa (ca. 1646–1739), *El Niño Jesús con ángeles músicos*, early 18th century, oil on canvas, 143.5 x 76 cm. México: Museo Nacional de Arte (inv.-no.: 17645).



Fig. 2: Wenceslaus Hollar (1607–1677), *Concert of the cherubs on earth*, 1645, engraving, 13.0 x 21.0 cm. University of Toronto, The Thomas Fisher Rare Book Library, Hollar Collection (call no.: Wenceslaus Hollar Collection, Box 7, folder 17).

Centuries later and by the time of Mexico's independence in 1821, the fusion of visual, musical, and political symbolism helped shape the aesthetic foundations of Mexican national identity, most prominently in the Mexican *muralismo* (e.g., Lee 1999; Jaimes 2012; Anreus, Folgarait & Greely 2012; Carter 2014). The *Nueva Canción* and later *Rock en tu idioma* movements further linked sonic rebellion with visual protest against censorship and neoliberalism (Fairley 1984; Pacini Hernandez 2010; Gackstetter Nichols & Robbins 2015). In the contemporary moment, feminist and Indigenous movements in Mexico have leveraged visual-musical expression to contest state violence, patriarchal structures, and cultural erasure (Velasco-Puffleau 2021; Doncel de la Colina & Talancón Leal 2017; Velasco-Puffleau & Paredes 2020; Stephen & Speed 2021; Lucio Berrocal, Paredes Valero & Rocha Fuentes 2022). The visual tributes to the 43 disappeared Ayotzinapa students – accompanied by commemorative music and sonic laments – demonstrate how grief, memory, and resistance intersect through sound-image practices (Wright 2019; Gutiérrez Galindo 2021; Dufays 2023).

Mexico's role as both a site of cultural hybridity and political confrontation makes it an ideal locus for investigating political aesthetics in musical viscourses articulating political power, forms of resistance and propaganda etc. in past and present, and, eventually, for challenging hegemonic narratives. In light of resurgent authoritarianism, visual misinformation, global migration crises, and postcolonial demands for de-Westernizing epistemologies, this year's RIdIM Conference also offers the framework to explore technopolitics, decolonial stakes, and affective economies of visual-musical representation. Whether analyzing colonial sheet music iconography, digital protest videos, or AI-generated campaign aesthetics, the conference provides the opportunity to how *viscourses* offer tools for both critique and creation and the option of exploring different and new epistemological territories for which the studies by Alexander G. Weheliye (2005) and Nina Sun Eidsheim (2015) may provide a stunning example of many.

Organizing a conference is always a collaborative effort and the result of the support of so many. I would like to express my heartfelt gratitude to all who have committed an unquantifiable amount of time and energy to realize this conference. I am very grateful to Dr. Gladys A. Zamora Pineda, the Director of the Conservatorio Nacional de Música, for the generous invitation to organize a joint conference and for her commitment to the realization of such from the very first day on, and to her team for making everything possible to run an international conference during the next three days. Included in this acknowledgment are Luis Jaime Cortez Méndez and José Antonio Robles Cahero, who, together with Gladys Zamora Pineda, are the true *spiritus rectores* of the conference. My sincere gratitude also goes to Dr. Timur Sijaric, Association RIdIM's Executive Officer, for having worked with great enthusiasm and no complaints through the vast variety of often time and energy-consuming tasks. I would also warmly thank the members of the program committee for their dedication, expertise, and insightful input in shaping the conference program. I extend my deepest gratitude to

José Antonio Robles Cahero for having accepted the invitation to deliver a keynote lecture. Dear Delegates, I wish all of us a very fruitful conference that will turn out to be a very positive social and academically inspiring experience and which will contribute to building a community of inquiry committed to exploring and rethinking political aesthetics in musical discourses.

Prof. Dr. Antonio Baldassarre

President Association Répertoire International d'Iconographie Musicale (RiDIM)

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Werner Bischof (1916–1954), *On the Way to Cuzco, Peru*, 1954, gelatin silver print, 46.99 x 37.15 cm (image).
Minneapolis: Minneapolis Institute of Art (inv.-no.: 2007.35.343)

Dear participants,

Welcome to this year's International Conference "Political Aesthetics in Musical Discourses", organized by the Association Répertoire International d'Iconographie Musicale (RiDIM), in collaboration with the National Conservatory of Music (CNM, Mexico). On behalf of the CNM, I cannot overstate how delighted we are to host the 24th edition of this conference. The theme, the presentations, the distinguished guests, and indeed the venue itself, bring together the visual, political, and musical dimensions that will make this gathering an enriching and truly unique experience.

In recent years, musical research in our country has gained momentum and achieved remarkable growth, which is evident across many academic forums and initiatives. Hosting the RiDIM conference and all its related activities – including hallway conversations and informal exchanges over coffee – will undoubtedly strengthen this dynamic and foster valuable synergies within the field of music research. At the same time, the CNM, with its rich history, its students, and faculty, offers a space particularly suited to open and fruitful discussions and discourses about every facet of music and visual culture.

Before closing, I would like to express my deep gratitude to Antonio Baldassarre – and to Luis Jaime Cortez, who kindly brought us into contact – for considering our institution the ideal venue for this event. Since my student years in musicology, I have admired the initiatives, proposals, and achievements of the "four Rs," as we used to call them in class. Today, it is an honor for us to welcome all RiDIM delegates and guests.

So, it is with great pleasure that I extend my warmest welcome to each of you to this 24th conference. May it be a fruitful and profoundly enriching meeting for all participants.

Dr. Gladys Zamora
Conservatorio Nacional de Música

Conference Programme

Thursday, 23 October 2025

09:45–10:00

Opening

Gladys Andrea Zamora Pineda

Directora interina Conservatorio Nacional de Música

Antonio Baldassarre

President Association Répertoire International d'Iconographie Musicale RIdIM

10:00–11:00

Keynote Lecture

José Antonio Robles Cahero

Centro Nacional de Investigación,

Documentación e Información "Carlos Chávez", Mexico

Images playing, singing, and dancing: a choreomusical and socio-political journey through 500 years of the Mexican history of iconography

11:00–12:00

Session 1

Renaissance and Baroque Viscourses

Chair: Marita Bordolli Fornaro

11:00–11:30

Uta Christine Fischer

Universität Zürich, Switzerland

Aestheticized politics and politicized music cultures: Florentine Republican thought in Ms. Med. Pal. 87 (I-FI)

11:30–12:00

Charlene Joyce Alcántara-Bravo

Escuela Nacional de Conservación,

Restauración y Museografía, Mexico

Iconological study of mascaroons on the principals of novohispanic pipe organs

12:00–14:00

Lunch Break

Thursday, 23 October 2025

14:00–15:30

Session 2

Viscourses in Media and Politics

Chair: Antonio Baldassarre

14:00–14:30

Emma C. Schrott

Universität für Musik und darstellende Kunst Wien, Austria

Visualizing the gramophone in pandemic-era Vienna (1918–1920)

14:30–15:00

Daniel Atwood

Northwestern University, USA

**Visualising the vernacular: reflections on public musicology
in “Licks from the Loop”**

15:00–15:30

Timur Sijaric

Hochschule Luzern – Musik, Switzerland

**I don't want to be a Kraut in a subsidized meme.
Partisan films in the Digital Age**

15:30–16:00

Coffee Break

16:00–17:30

Session 3: Round Table

**The harp as a political emblem, an element of identity,
and social differentiation**

Chair: Frédéric Billiet

16:00–16:30

Frédéric Billiet

Sorbonne Université, France

**The figure of King David the musician as a propaganda tool
for temporal and spiritual power in the Middle Ages**

Thursday, 23 October 2025

16:30–17:00

Camilo Camacho

Universidad Nacional Autónoma de México /
Fonoteca Nacional de México

**Nahua harps from the Huasteca region.
Image, myths, and power**

17:00–17:30

Edmundo Camacho

Universidad Nacional Autónoma de México /
IREMus Sorbonne Université, France

**Together (temporarily) but not mixed. The pedal harp as an
instrument of 19th-century Mexican high society for women
compared to popular diatonic harps**

17:30

Welcome Reception



King David, *The Peterborough Psalter*, fol. 14r, England, 1300–1325. Brussels: Royal Library of Belgium, MS 9961–62

Friday, 24 October 2025

- 09:45–10:00 **Welcome**
- 10:00–11:30 **Session 4**
Visual Ideology and Propaganda
Chair: Gladys Andrea Zamora Pineda
- 10:00–10:30 **Francisco Miguel Alatríste Montiel & Mariana Cuautle Pérez**
Universidad Panamericana, Mexico /
Centro Mexicano de Postgrados en Música, Mexico
A musical iconography for a philosophy of history.
The case of the sacred composers of 20th century Mexico
- 10:30–11:00 **Berenice Ruiz Calderón**
Conservatorio Nacional de Música, Mexico
Lithographs on the covers of hymns and marches
in mid-19th century Mexico
- 11:00–11:30 **Kirill Smolkin**
Universität Heidelberg, Germany
Images forced to sound: instrumentalization of Tchaikovsky's
music in post-Soviet Russia
- 11:30–13:30 **Lunch Break**
- 13:30–15:00 **Session 5**
Sound Art and Visual Soundscapes
Chair: Maurice Wheeler
- 13:30–14:00 **Edgar Alejandro Calderón Alcántar & Gladys Andrea Zamora Pineda**
Conservatorio Nacional de Música, Mexico
Celestial Harmonies: The Musical Iconography
in Three New Spanish Churches of Michoacán
- 14:00–14:30 **Elaine Fitz Gibbon**
Amherst College, USA
Visualizing music: viewing disability in Alfred Feussner's
performance of Dieter Schnebel's "Visible Music II" (1962/1966)

Friday, 24 October 2025

- 14:30–15:00 **Rubén Bañuelos**
Musikakademie Basel, Switzerland
**Audio-political interfaces: a discursive account
of sound interface design**
- 15:00–15:30 **Coffee Break**
- 15:30–17:00 **Session 6**
Viscourses on Body and Gender Politics
Chair: Uta Christine Fischer
- 15:30–16:00 **Luiz Naveda & Loque Arcanjo**
Universidade do Estado de Minas Gerais, Brazil
**Musical embodiment in visual artworks from Brazil,
Mexico, and China through pose-based image analysis**
- 16:00–16:30 **Nazli Kashiri Dolati-Fard**
York University, Canada
Society of Iranian Music Iconography, Iran
**Voicing the private: gender, music and the iconography
of female audibility in the Qajar Andaruni**
- 16:30–17:00 **Ivana Petković Lozo**
University of California, Riverside, USA
**From RAW to resonance: political aesthetics and
the sonic-visual body in Paulo C. Chagas' "The Skin
of the Earth: Fragments" (2024)**
- 17:00–17:30 **Coffee Break**
- 17:30–18:30 **Concert**

Saturday, 25 October 2025

- 09:45–10:00 **Welcome**
- 10:00–11:30 **Session 7**
Protest and Resistance Viscourses
Chair: Josué Peregrina
- 10:00–10:30 **Alyssa Cottle**
University of Western Ontario, Canada
Material musical culture, Mapuche iconography, and the Chilean Popular Unity Government (1970–1973)
- 10:30–11:00 **Nena Beretin**
Phoenix Cultural Centre, Sydney, Australia
Music and the political imagery: iconography of Russian musicians and composers as political activists and commentators
- 11:00–11:30 **Marita Bordolli Fornaro**
Universidad de la República, Uruguay
Posters as narratives of resistance to the dictatorship: graphic art in Uruguay and in exile, 1968–1985
- 11:30–12:00 **Eileen Karmy**
Universidad de Playa Ancha
Workers and popular songbooks: labor movement and workers' political participation through music in the early 20th century
- 12:00–14:00 **Lunch Break**

Saturday, 25 October 2025

- 14:00–15:30 **Session 8**
Viscoursive Appropriation and Reception
Chair: Antonio Baldassarre
- 14:00–14:30 **Josué Peregrina**
Conservatorio Nacional de Música, Mexico
Fascist aesthetics in the age of AI: an analysis based on Walter Benjamin
- 14:30–15:00 **John Tomasicchio & Maurice B. Wheeler**
Metropolitan Opera, USA
From podium to proscenium: operatic constructions of the American presidential image
- 15:00–15:30 **Miloš Zatkalik**
Универзитет уметности / University of Arts, Serbia
Pump it up: protests in Serbia on YouTube
- 15:00–16:00 **Coffee Break**
- 16:00–16:30 **Closing**
Gladys Andrea Zamora Pineda
Conservatorio Nacional de Música
- Antonio Baldassarre**
President Association Répertoire International d'Iconographie Musicale RIdIM
- 18:00 **Farewell Dinner**



Unknown artist, *Dancer with a Tambourine, Iran (Qajar Era)*, first part of 19th century, oil on canvas, 155.0 x 87.0cm. Tbilis: Shalva Amiranashvili State Museum of Fine Arts, Georgian National Museum (inv.-no. 859)



Johann Zoffany (1733–1810), *Group Portrait of Sir Elijah and Lady Impey*, ca. 1783–1784, oil on canvas, 91.5 x 122.0 cm.
Madrid: Museo Nacional Thyssen-Bornemisza (inv.-no.: 445, 1986.11)



Keynote

Images playing, singing, and dancing: a choreomusical and socio-political journey through 500 years of the Mexican history of iconography

José Antonio Robles Cahero

Instituto Nacional de Bellas Artes y Literatura

Abstract

The academic collaboration between musicology and choreology invite us to investigate a diverse visual documentation contained in historical images through the history of Mexico, in which it is possible to find various types of references to music and dance: musical instruments, scores, gestures and attitudes, ways and techniques of playing, singing and dancing, dance steps, costumes, including cultural, social and political contexts. This splendid visual information can help us to reach a better understanding of some Mexican historical cultures of artists and performers, which is sometimes the only source of documentation to approach them. It may also contribute to the study of other topics such as social and political aspects of music and dance, organology and choreography, physical and cultural environments of some repertoires, as well as other emotional, symbolic and philosophical aspects of musicality. So, this lecture invites to join a choreomusical visual journey through 500 years of Mexican history (16th to 20th centuries), presenting a variety of historical images by local and foreign artists, and delving into different types of visual sources that allow to search for and trace data and ideas for new iconographic research projects.

Biography

Cultural historian and musicologist with academic studies in music, musicology and humanities (history, literature, philosophy) at the National Conservatory of Music (INBAL), Faculty of Music and Faculty of Philosophy and Letters (UNAM), Metropolitan Autonomous University and Cambridge University (UK). Professor at the National Conservatory of Music, IberoAmerican University, University of California Los Angeles (UCLA), and National Center for the Arts. Researcher specialized in Cultural history, Musical iconography and History of music and dance in Mexico, academic fields on which he has published books and articles in Mexican and international journals. His book about a 18th-century New Spain guitar treatise received in 1989 the first award of the Robert Stevenson Prize for the History of Latin American Music and Musicology, awarded by the Organization of American States. His research on Mexican literature, music, visual and performing arts has been disseminated through courses, lectures, conferences, seminars and exhibitions in museums, as well as in cultural radio and television programs. For 40 years he has been a researcher and director of the National Center for Musical Research, Documentation and Information (CENIDIM) of the National Institute of Fine Arts and Literature (INBAL).

Individual Paper Presentations

A musical iconography for a philosophy of history. The case of the sacred composers of 20th century Mexico

Francisco Miguel Alatraste Montiel & Mariana Cautle Pérez

Universidad Panamericana / Centro Mexicano de Postgrados en Música

Abstract

Mexico experienced decades of strong authoritarian rule in the 20th century. To build a revolutionary nationalist identity in the early decades of that century, the state used censorship against artists and creations with alternative national ideals. In this sense, the movement known as sacred nationalism suffered systematic control of spaces, to which it responded not only through its music and reflective texts, but also through graphic manifestations directly related to it. Thus, there were evocative images accompanying the scores and publications that conveyed writings of interest to the sacred arts community. In this lecture, we will show how the visual narrative contained in the flagship publications of sacred music symbolically represented a Catholic-based philosophy of history, to whose establishment it contributed. To this end, we resort to the semiotic analysis of the illustrations contained in magazines such as *Schola Cantorum* and *Cantantibus Organis*, as well as in scores by Miguel Bernal Jiménez, Primo Cautli Xicali, and Paulino Paredes. It will be seen that this philosophy of history was of paramount importance for the institutionalization of an epistemic and aesthetic community among the members of the artistic movement, who saw their life history marked by the shared experience of the arbitrariness of power and who, in their work, at least at times, outlined a political identity based on the religion that the authoritarian regime had persecuted in its early decades.

Biographies

Francisco Alatraste Montiel is a violinist and student of the Master of Arts in Intellectual History at Universidad Panamericana where he prepares a thesis on the influence of German romantic aesthetic thought on the interpretation of Bach works for solo violin in the late 19th century. He earned his BA degree in International Relations at El Colegio de México with a thesis on Music, Politics and National Identity in the USSR, Spain, Mexico and the US between 1930 and 1970. He has delivered conferences at prominent academic institutions, including the UNAM, Universidad Veracruzana, and El Colegio de San Luis. He also serves as a Research Assistant through the National System of Researchers of Mexico, in order to provide support to political scientist Reynaldo Ortega.

Mariana Cuautle Pérez is a pianist and researcher. For obtaining her MM in Piano Performance at the Centro Mexicano de Postgrados en Música A.C., she currently prepares her thesis on the life and work of composer Primo Cuautli, who was part of the sacred nationalist style. She completed her BM in Music at Benemérita Universidad Autónoma de Puebla, where she began doing music research. In 2022 she was awarded the scholarship “PECDA Puebla” with the project "Mexican music of the 20th century, with a focus on the rescue of works by the composer Primo Cuautli Xicali". She has offered concerts in different states, aiming at the dissemination of sacred music of 20th century Mexico, a neglected area in music history in which she is a pioneer of both performance and musicological research.

Iconological study of mascaroons on the principals of novohispanic pipe organs

Charlene Joyce Alcántara-Bravo

Escuela Nacional de Conservación, Restauración y Museografía

Abstract

The use of mascaroons on the principals (or open diapason) on the displayed pipes of novohispanic pipe organs was very prolific; as proof of this, there is a large number of copies that nowadays survive in mexican territory. Those can be found characterized in many different ways, since they evoke different expressions. This tradition was introduced and inherited by the spanish artifices, and was the starting point to deepen in the formal, iconographic and iconological study of these images; since currently this is a topic that not so much has been written about. It started from three case studies that were selected by their great formal resemblance of the principals decorations that are characterized by the attractive polychromy of their flowers and the mascaroons singularity, but also by the territorial and temporary proximity of their production. It is about the San Andrés Zautla, San Jerónimo Tlacoahuaya y San Pedro Quiatoni, their manufacture is from a period not greater than 15 years, from the first half of the XVIII century, located in the Valles Centrales of the Oaxaca state, México.

This research constitutes a first knowledge horizon aiming to demonstrate that those three mascaroon models are not the moors personification (De Vicente, 1999:80 y 81) as happens in several spanish models (De la Lama, 1995:723, 748–750). On the contrary, this are grotesque that may be copied from european prints. This fact reveals, that at least in this communities the prototype used by the Iberian Peninsula wasn't implemented, since the ornaments may be product of the cultural influence with Villa Alta. It was concluded there is a link with the wind because of the operation way of the musical instrument itself and this is reinforced

by the emblematic -in the christian sense where is provided from the moral principles of the Mundus Symbolicus of Filippo Pincinelli (1729:230) – that at the same time refers to the Holy Spirit.

Biography

Graduate in restoration from the National School of Conservation, Restoration and Museography (ENCRyM) of the National Institute of Anthropology and History (INAH) and master in art: decoding and analysis of the visual image from the Hellenic Cultural Institute. She is currently a PhD student in art from the National Institute of Fine Arts (INBAL). Since 2015 she is professor-researcher responsible for Conservation Laboratory of Musical Instruments at the ENCRyM. She has collaborated with seven Mexican museums and institutions in the conservation and cataloging of musical instruments, among them the National Museum of Anthropology, National Museum of History and the INAH Sound Library. From 2014 to 2018 she was head of the Seminar on the Study of Historical Organs in Mexico (SEOHM)- INAH and is co-author of the book *¿Cómo inventariar un órgano histórico?* (2018). Her main line of research is the construction techniques and conservation of novohispanic pipe organs.



Mascaroons on the principals of pipe organs of San Andrés Zautla's, San Jerónimo Tlacoahuaya's and San Pedro Quiatoni's. Photograph: Charlene Joyce Alcántara-Bravo, 2017

Visualising the vernacular: reflections on public musicology in “Licks from the Loop”

Daniel Atwood

Northwestern University

Abstract

This presentation explores the author’s ongoing TikTok video series “Licks from the Loop” which documents and highlights the work of blues street musicians performing in Chicago’s downtown ‘loop.’ Each episode centers on a single performer, combining public performance footage, commentary, and music notation overlays, as the performer shares a few improvisation strategies and musical ideas with the viewers. These videos reframe the informal, often counter-intuitively invisible musical labor of street musicians as pedagogically rich and culturally significant; by foregrounding vernacular musicianship in a highly visual and pedagogical format, this project challenges hegemonic academic constructions of musical knowledge, which often privilege notated, Eurocentric, and institutionally mediated forms. The project’s public-facing platform amplifies its epistemic intervention, circulating subaltern musical voices in a format accessible to nonacademic audiences. In this context, the musical “lick” emerges as both a musical and visual unit of knowledge transmission; a compact, replicable, embodied seed for improvisation, variation, and exploration. This presentation argues that the project is a form of musical-visual counterpedagogy: a challenge to normative hierarchies of musical knowledge and value that have historically excluded oral, vernacular, and racially minoritized traditions. In doing so, it participates in an ongoing redefinition of where musical knowledge resides, and who gets to transmit it.

Biography

Daniel Atwood is a doctoral student in musicology at Northwestern University. After working with the organization Chicago Blues Revival to create an oral history project on mid 20th-century Chicago blues clubs, he conceived of and produced the ‘Licks from the Loop’ video series highlighting Chicago blues musicians, about which he is presenting today.



Robert Frank (1924-2019), *Political Rally, Chicago*, 1956, gelatin silver print, 34.1 x 23.3 cm (image).
Chicago: Art Chicago Institute (inv.-no. 1961.948).

Audio-political interfaces: a viscoursive account of sound interface design

Rubén Bañuelos

Musikakademie Basel

Abstract

How do audio interfaces materialize political agency through visual design, particularly beyond acts of mere representation? This paper examines two case studies: the author's *LOS GRANDES VUELOS* (2025), which decentralizes the performer as the main agent of sound execution without fully removing them, and Moisés Horta Valenzuela's *Semilla AI*, which leverages techniques from *Mixe divination* (Mook pajk wëjwë) to decolonize AI sound tools (Horta Valenzuela, 2024).

Keith Tilford's assertion that 'aesthetics are technology' (Tilford, 2017) reveals interface design as applied political theory – a claim this paper tests through its visual-sonic case studies. Parting from Tilford's position, Langdon Winner's framing of the 'politics of technological artifacts' (Winner, 1980) makes it possible to critically attend to the materially political impact that interfaces can have. Bruno Latour revises Winner by exposing how artifacts' political relations to their stakeholders stagnate over time (Latour, 2004/2022) – a risk these interfaces resist thanks to their respective design-enabled mutability. Finally, by focusing on the visibility of interfaces, and through Latour's suspicion, this paper examines the political agency afforded to users by interfaces such as *LOS GRANDES VUELOS*, and *Semilla AI*, while attending to necessary parallelisms to other contemporary art works that deal with the interface of sound itself (e.g., Nicole L'Huillier), as well as with the embedding of political discourse in mechanic or digital interfaces (e.g., Fragmentin's *G80*).

Beyond artistic speculation, this analysis commits to inspecting the tangible effects of these interfaces in their occupied spaces – a practice inspired by ethicist René van Oploo's scientific inquiry (van Oploo, 2025). Scrutinizing how these interfaces reconfigure participation uncovers not only embedded ideologies but their material consequences: who access sound and how, what parameters of control are even available, whose labor is erased, and what hierarchies dissolve. The political traction of audio interfaces thus becomes measurable, actionable – not metaphorical – demanding an audit of the viscoursive political force embedded in the sonic tools of our time.

Biography

Rubén Bañuelos (Tijuana, MX) is a percussionist, sound artist, and researcher based in Basel. His work bridges acoustic and electronic media while maintaining a deep commitment to percussion as a foundational medium. His practice interrogates technological autonomy for musicians and the decentralization of human performativity, as heard in projects like *That Weightless Flesh Is Our Relative* (2024), which reimagines accessible percussion repertoire using locally fabricated instruments. Rubén holds master's degrees from the Musik-Akademie Basel (under Christian Dierstein) and ESMUC (under Miquel Bernat). Since 2024, his research *Disembodiment as a Performative Spectrum* employs CLSTR0 to explore environments where performativity is fluid, mediated by algorithmic entropy and interactive visuals.

Music and the political imagery: iconography of Russian musicians and composers as political activists and commentators

Nena Beretin

Phoenix Cultural Centre

Abstract

Music plays an influential role in political movements. In contemporary Russia, select musicians and composers across diverse musical genres have used their public persona to challenge State leadership. This paper examines artists including Pussy Riot, Viktor Tsoi, Oxxxymiron, Noize MC, Diana Arbenina, Yuri Shedvchuk, Little Big, Bi-2, IC3PEAK, Sergey Khavro, Roman Stolyar, Sofia Gubaidulina, Pavel Kushnir, Polina Korobkova and Dmitry Kurlyandsky. By rejecting the visual culture associated with ideological order and unity, these artists challenge not only the leadership status quo but also censorship, the alliance between Religious Institution and the State, militarised propaganda, as well as human rights violations.

This paper explores the visual representation of these musicians and composers through album covers, promotional photographs, posters, and digital media. To identify the factors that enhance their political messaging, I contextualise the visual imagery using Stuart Hall's reception theory. Applying Hall's encoding/decoding model to the iconography of Russian musicians and composers who oppose the current regime provides a framework for understanding how their visual messages are interpreted by audiences within a politically charged environment.

Biography

Nena Beretin is Artistic Director of the Phoenix Cultural Centre (Sydney, Australia) . This initiative is funded by philanthropist Judith Neilson AM to nurture, develop and showcase talent across the performing arts. Nena holds a PhD in Musicology from the University of New England (Australia), having completed a Master's degree at the Sydney Conservatorium of Music. She currently serves as a Board Member on the Classical Music/Opera/Choral/Ensemble Artform Board for Create NSW. Nena is also a radio presenter and programmer of classical music at 2MBS Fine Music Sydney, an FM and Digital broadcaster.

The figure of King David the musician as a propaganda tool for temporal and spiritual power in the Middle Ages

Frédéric Billiet

Sorbonne Université

Abstract

The figure of King David – portrayed as the psalmist king and musician – appears frequently in medieval visual culture. Traditionally shown singing the Psalms, he features prominently in illuminated psalters (notably within the initial C of Cantate Domino), but also in a variety of other media illustrating the Bible: choir stalls, tapestries, ivory carvings, stained glass windows, and sculpture. These representations often serve dual symbolic purposes. On one hand, they underscore the divine legitimacy of monarchs who claim descent from David, thus reinforcing notions of rulership by divine right. On the other, they contribute to theological narratives, particularly the affirmation of the Holy Trinity. Drawing on the iconographic corpus collected in the Musiconis database (Sorbonne University), this paper explores the evolution of King David's image in association with musical instruments – zither, harp, psaltery – and examines how these images functioned as visual tools of political and religious propaganda throughout the medieval period.

Biography

Frédéric Billiet is Professor of Medieval Music at Sorbonne University, vice-Dean of the Faculty, member of the IReMUS <https://www.iremus.cnrs.fr/>, responsible of the program MUSICONIS on medieval musical iconography (<http://musiconis.huma-num.fr>), and president of the scientific association IconoStalla -Misericordia International. His major fields of

research are the medieval musical iconography and the soundscapes of the Middle Ages. He is currently engaged in the PHE program (<http://pasthasears.dalembert.upmc.fr.php/phe>) with the acousticians of Sorbonne University. Last publication : Béatrice Caseau, Frederic Billiet. Résonances Gothiques. Archéoacoustique et musicologie, Zenodo, 2024, Collection MusiqueS & Interdisciplinarité, (<https://hal.science/hal-04822701v1>)

Lithographs on the covers of hymns and marches in mid-19th century Mexico

Berenice Ruiz Calderón

Conservatorio Nacional de Música

Abstract

In the 19th century, especially in the years following Mexico's independence, the most fervent desire was to form a national identity, and this was sought, among other things, through the creation of patriotic musical works. The covers of the scores of hymns and marches included lithographs depicting illustrious figures or important events in Mexican history. In this way, the visual and the auditory influenced and encouraged the patriotic spirit. An example of this is the *Marcha Zaragoza*, by Mexican composer Aniceto Ortega del Villar (1825–1875), premiered in 1867, which came to be considered the national anthem during the years of the Restored Republic. This paper examines both the lithograph published on the cover of the *Marcha Zaragoza* and others that appear in emblematic musical works that emerged in the years around the premiere of that march. Through an examination of the lithographs, the music they represented, and their possible meaning, it will be possible to appreciate and understand the value of these works and the way in which they influenced the national identity and customs of 19th-century Mexican society.

Biography

Berenice Ruiz Calderón holds a degree in Musicology from the National Conservatory of Music of Mexico. She is currently pursuing a Master's degree in Musicology at the University of La Rioja, Spain. She has conducted research on 19th-century Mexican music, primarily on the life and work of Mexican composer Aniceto Ortega (1825–1875). She also edited the “*Marcha Zaragoza*” for orchestra and band, reissued the “*Marcha Zaragoza*” for piano, and catalogued Aniceto Ortega's work, research that is reflected in her bachelor's thesis. In May 2021, she presented a paper entitled “Aniceto Ortega's *Marcha Zaragoza*, the premiere of a symbol of national identity” at the III Jornadas NEMI/90. MUSPRES International Conference at NOVA University in Lisbon.

Celestial Harmonies: The Musical Iconography in Three New Spanish Churches of Michoacán

Edgar Alejandro Calderón Alcántar & Gladys Andrea Zamora Pineda

Conservatorio Nacional de Música

Abstract

This study seeks to analyze and connect iconographic representations, particularly those depicting angels and Saints, notably Saint Cecilia, playing ministril instruments with the performance practices of religious repertoires during the Novohispanic era. This analysis will be contrasted with extant musical sources (primarily partbooks) to document and hypothesize potential "soundscapes" that could justify the presence of musical instruments not commonly referenced in written musical scores. This is particularly true for instruments used in continuo accompaniment and by ministriles, which are nonetheless present in both iconography and in the inventories of music and instrument holdings from two historical-musical archives in Valladolid-Morelia: the Morelia Cathedral and the Colegio de Santa Rosa de Santa María (Conservatorio de las Rosas). This paper aims to provide a concise analytical approach to the musical iconography preserved in specific Michoacán churches, including the Sanctuary of Señor Santiago de Tupátaro, Church of San Bartolomé in Cocucho and the now-lost Church of Santa María de la Asunción in Nurío (destroyed in an unfortunate fire), , and the Morelia Cathedral. As this is an ongoing study, it will address the following questions: Can Novohispanic musical iconography, concerning the instruments depicted, correspond to the musical practices of the Valladolid chapels in the 17th and 18th centuries? Furthermore, by comparing inventories, musical documents from the afore mentioned collections, and the rosters of musicians employed at the Valladolid-Morelia Cathedral, can a direct relationship between musical practice and iconography be demonstrated? Finally, is musical iconography a useful resource for historically aware musical performance?

Biographies

Edgar Alejandro Calderón Alcántar is a doctoral candidate in Musicology at the National Autonomous University of Mexico (UNAM) Faculty of Music. He was awarded the "Alfonso Caso Medal" for his master's studies. His research focuses on Novohispanic music and composers from Michoacán. Coordination of the following books has been undertaken by him: *Celebración y Sonoridad en las Catedrales Novohispanas* (2017), *Repertorio de Villancicos y Cantadas de la Arquidiócesis de Antequera Oaxaca. Cajas 49 y 50* (2018), and *Fuentes poético-musicales del Archivo de Música del Colegio de Santa Rosa María de Valladolid* (2024). Additionally, he edited the volume *Coros recreativos* by Miguel Bernal Jiménez (2022). As a professor at the National Conservatory of Music and the Popular Faculty of Fine Arts at UMICH, he is currently involved with the Master in Arts and Transdisciplinary Studies Program Design Commission and serves on the Editorial Committee of the journal DICERE.

Gladys Andrea Zamora Pineda is a musicologist who graduated from the Conservatorio de las Rosas (2016). She earned her Master's in Musicology from UNAM in 2019 and, in 2023, received her Ph.D. in Musicology from the same institution, achieving *mención honorífica* and a nomination for the Alfonso Caso Medal. Since 2021, she has been a faculty member at the National Conservatory of Music, where, beginning in November 2024, she serves as Director. She is also a researcher at the UNAM Faculty of Music and collaborates with the Universidad de Artes de Yucatán. She is part of the editorial board of *Sonus Litterarum*. Her research focuses on the study and analysis of Pan-Hispanic music from the viceregal period. Currently, she coordinates projects dedicated to the recovery of Mexican concert music as part of her teaching work and as a researcher for the Master's in Performance of Mexican Concert Music program. She was the recipient of the "Andrés Segovia- José Miguel Ruiz Morales" award (2015) and a beneficiary of the Carolina Foundation mobility grant (2021). In 2022, she was appointed by the Royal Academy of History to write the biography of composer Tomás Ochando. In 2024, she joined the National System of Researchers.



Attributed to Juan Rodríguez Juárez (1675-1728), *De mulatto y mestiza, produce mulatto es torna atrás* (*Mulatto and Mestiza produce Mulatto return-backwards*), ca. 1715, oil on canvas, 102.9 x 144.1 cm. Private collection

Nahua harps from the Huasteca region. Image, myths, and power

Camilo Camacho

Universidad Nacional Autónoma de México,
Facultad de Música / Fonoteca Nacional

Abstract

In the Huasteca region, there are six models of diatonic harps played by the Nahua, Totonac, and Teenek peoples of the region. These variants are distinguished not only by their morphology, but also by their repertoires, uses, functions, and dances within their respective communities. Beyond a purely acoustic explanation, the structure and image of the instrument respond to cultural principles that transcend sound materiality.

The purpose of this paper is to analyze how the visual and sound image of two models of harps played by the Nahuas of the Huasteca region are determined by a mythical belief system that gives coherence to the behaviors, uses, and functions associated with the musical practices in which they participate. Through an interdisciplinary approach that combines organological studies and ethnomusicological analysis, we will explore how the Nahua worldview influences the symbolic construction of these instruments and their integration into ritual and festive spaces, as well as the power attributed to them.

Biography

Camilo Camacho holds a Master's degree in ethnomusicology from the Faculty of Music at UNAM and Bachelor's degree in Psychology from the same institution. He is a researcher at the National Sound Archive on the music catalog of the regions of Mexico and a professor of ethnomusicology at the Faculty of Music at UNAM, where he teaches courses on ethnomusicology and traditional Mexican instruments. Camacho has participated in various ethnomusicological research projects at institutions such as INI, INAH, CDI, and CIESAS. His publications include the books: *Harps of the Huasteca in Traditional Rituals: Teenek, Nahuas, and Totonacos*, CIESAS, FONCA, El Colegio de San Luis, 2011; and *Dance of Moctezuma. Homenaje al arpista nahua Joselito Hernández (1932–2019)* (Dance of Moctezuma: Tribute to Nahua Harpist Joselito Hernández (1932–2019)). FaM-UNAM; Collegium Musicale Alliance Sorbonne Université; Fonoteca Nacional, 2023. His ethnographic work has focused on the Tierra Caliente region of the Balsas River depression and on indigenous communities in the Huasteca region. He is currently pursuing a doctorate in ethnomusicology at the UNAM Faculty of Music.

Together (temporarily) but not mixed. The pedal harp as an instrument of 19th-century Mexican high society for women compared to popular diatonic harps

Edmundo Camacho

IReMUS Sorbonne Université, France

Universidad Nacional Autónoma de México

Abstract

The harp has historically been closely linked to the musical practices of what is now Mexico, where various social groups and communities appropriated it, adapting it to their needs and incorporating it into their social spaces and, in some cases, ritual spaces, a process in which they endowed it with different symbolisms that made it part of their sound and visual imaginaries and identities. With the arrival of the Erard pedal harp in the third decade of the 19th century, the Creole sectors – holders of economic and political power and inclined toward European lifestyles and fashions – began a process of replacing diatonic harps with the new instrument, which, due to its form, aesthetics, repertoire, and associated values, responded to their ideal of good taste and aspirations of social refinement, mainly among women. Meanwhile, unlike what happened in Europe – where the arrival of the pedal harp led to the near disappearance of the old harp models – the popular classes continued to play different diatonic models of the instrument, linking them to the performance of musical genres such as the jarabe, which were closely related to their processes of resistance and identity construction. This socially and culturally differentiated practice led to the instrument acquiring different meanings in the late 19th century depending on its origin and performance spaces, and its image being discursively instrumentalized by those in power, either as an element of “progress” or as part of the vernacular elements that would define the young nation, or recreated by the lower classes. Based on the above, this paper proposes to analyze different types of 19th-century visual sources featuring different harp models – made using different techniques and captured on different media – emphasizing the role these figurative documents played in the construction of different political narratives.

Biography

Edmundo Camacho has been a member of various research groups in Mexico, France, and Spain, and has presented his research findings at universities and academic venues in these countries, as well as in Bolivia, Brazil, Italy, and at the VI ARLAC of the International Society for Musicology (Mexico, 2024). He was editor of the journal *Cuadernos de Iconografía Musical* (2015–2020), advisor to the Seminar Workshop on Conservation and Restoration of Musical Instruments at the ENCRyM of the National Institute of Anthropology and History (2019–2024), and a member of various research projects such as the History of the Harp in

Mexico (1997–2000, UAM-A), the Seminar on New Spanish Musical Iconography (2011–2020, UNAM), MUSICONIS (database of medieval musical iconography of the Sorbonne Université and the Institut de Recherche en Musicologie, 2018–2025), the Music Iconography Group at the Complutense University of Madrid (2023–2024), and the project “Rescue and Study of the Documentary Collection of Mexican Composer Joaquín Gutiérrez Heras” (2023–2024, IIE-UNAM).

Material musical culture, Mapuche iconography, and the Chilean Popular Unity Government (1970–1973)

Alyssa Cottle

University of Western Ontario

Abstract

In 1971, less than one year into Chilean president Salvador Allende’s democratic road to socialism, Allende’s Popular Unity government nationalized the Chilean branch of the multinational company RCA Victor. The company, and the record label of the same name, were renamed *Industria de Radio y Televisión* (IRT), and its musical and visual identities were reinvented. Drawing on archival research conducted in the *Biblioteca Nacional de Chile* and the *Pontificia Universidad Católica de Chile*, I show how the label’s new visual identity embraced Indigenous cultures, particularly in relation to the Mapuche people. For instance, a cartoon depiction of a Mapuche male, wearing traditional garments, and holding a *kultrún* drum or a *trutruka* (aerophone), appeared on IRT’s promotional material. To cite another example, the labels imprinted on IRT records were lined with a *ngümin* stepped cross pattern, which features frequently in Mapuche weaving. Despite the prominence given to Mapuche iconography and representations of sonic cultural practices within the material culture produced by IRT, however, most of the music released by the label was recorded by non-Indigenous musicians. In this paper, I argue that via IRT, the utilized Mapuche representations and cultural iconography to help construct a national identity rooted in resistance to cultural and economic imperialism. Additionally, I argue that the IRT label’s visual aesthetic paralleled broader contradictions of the Popular Unity’s attempt to incorporate Indigenous peoples into their experimental socialist political project.

This paper therefore responds to the recent call (Del Pozo Artigas, Monsálvez Aranedo, Valdés Urrutia, 2021) for researchers to attend more closely to the Popular Unity government’s relationship with Indigenous populations. Furthermore, this paper shows how musical material culture and its iconography can express political projects and aspirations.

Biography

Alyssa Cottle is a musicologist who specializes in music in Latin America in the twentieth century. Her current book project examines music in and beyond Chile in the years leading up to and during Salvador Allende's Popular Unity government (1970–73). Cottle's research has been supported by the Fulbright U.S. Student Program, the Society for American Music, the Northwestern University Library, and Harvard University. In 2023, she was awarded the American Musicological Society's Paul A. Pisk Prize for the most outstanding scholarly paper read at an Annual Meeting of the Society by a graduate music student. She earned a Ph.D. in Music from Harvard University in 2025, and a B.A. in Music from Occidental College in 2015. Currently, she is a Western Postdoctoral Fellow at the University of Western Ontario.

Aestheticized politics and politicized music cultures: Florentine Republican thought in Ms. Med. Pal. 87 (I-FI)

Uta Christine Fischer

Universität Zürich

Abstract

Ms. Med. Pal. 87 (I-FI) is one of the most thoroughly studied manuscripts in European musicological research history (see Wolf, 1928, von Fischer, 1968, 1973, 1992, Nádas 1992, 1998 to name only the most prominent scholars). Containing a wide range of Trecento secular repertoire, this research included several transcriptions and editions of the manuscript's musical content, as well as a costly facsimile edition (1992). Also the splendid and diligent illuminations were objects to the interdisciplinary investigations conducted on the manuscript. But, framing the miniatures as "portraits" and looking at the ornaments as "illustrations" of the music lead into dead ends of music iconographical research, mostly looking for biographical details in order to relate iconographic materials – which in the case of most of the persons mentioned in the codex is hardly available. The paper attempts a fresh music-iconographical approach to the iconic content of the manuscript, by approaching it on terms of methodologies of 21st century visual studies. It thereby suggests to shift epistemological approaches away from the broadly discussed bias of society and individual in trecento Italy (Fischer, 1975), and aiming towards a genuinely visual representation of fought over Republican cultural politics in early fifteenth century Florence. Visoursing Ms. Med.Pal. 87 (I-FI) therefore means in the first place contextualizing past and current (including this paper) research approaches to it in the history of European humanities and sociological studies and its specific epistemic notions.

Biography

Uta Christine Fischer is a student of political sciences at University of Zurich. Her pre-dating degrees in historical musicology were based on studies at LMU Munich and UCLA. She was promoted to Dr. phil. at university of Berne in 2004 with a thesis on the Electoral Dowager of Saxony, Maria Antonia Walpurgis (published as *Instrumentierte Visionen weiblicher Macht, Bärenreiter 2007*). 2007–2013 she was associated professor at Schola Cantorum Basiliensis, Musik Akademie Basel with a research project on the performance practice of Italian opera at German speaking courts. During the years after 2019 research posts at the University of Applied Sciences and Arts – Music, Lucerne, and the University of Vienna followed. 2022/2023 she was substitute professor for theatre studies at LMU Munich.



Cover page of *Over there*, sheet music (4 pages) by George M. Cohan (George Michael), 1878–1942; London: Hermann Darewski Music Publishing Co, 1917. Washington D.C.: Library of Congress (call no.: M1646 .C)

Visualizing music: viewing disability in Alfred Feussner's performance of Dieter Schnebel's "Visible Music II" (1962/1966)

Elaine Fitz Gibbon
Amherst College

Abstract

On the evening of July 11, 1966, a young man of slight stature, dressed in the full tails of a symphony conductor, took the stage of the Werkraumtheater der Kammerspiele München. With a large-handled baton gripped between his palm and the only finger of his right hand, the conductor stepped on the podium, took an elaborate bow, and began to gesture expressively at the chairs around him. But no sound was heard, for this work of instrumental theater by the West German experimental composer Dieter Schnebel, interpreted by the actor Alfred Feussner, was in fact a solo, entitled *Nostalgia: Solo for 1 Conductor (Visible Music II)*.

Feussner and Schnebel's *Nostalgia* centered the postwar body to ask: What is music, if inaudible, yet still visible? This conceptual question was fitting for the setting of the work's world premieres, which occurred at the Wiesbaden Museum at the first "Fluxus International Festival of the Newest Music" in 1962 by bassist, artist and composer Benjamin Patterson and by Feussner at the Festival Neue Musik München in 1966. Recent musicological reappraisal of Fluxus has recognized the fundamentally musical nature of the movement (Cohen 2022). I use archival and ethnographic evidence to demonstrate the centrality of the non-normative body to Fluxus, bringing this musicological reconsideration of Fluxus into conversation with insights from disability studies at the intersections of music and theater (Straus 2011; Koppers 2015).

In my paper, I analyze this "newest music" in relation to "instrumental theater," an emergent avant-garde genre that, I argue, uses the performer's body to radically upset inherited ways of listening to – and viewing – music. By transgressing social norms in the thematization of physical violence and bodily functions, Fluxus performance and instrumental theater created space for differently bodied and Othered individuals working in West Germany to expose and deconstruct the prejudices of West German society. Using Feussner and Schnebel's *Nostalgia* as a case study, I demonstrate how composers and performers of instrumental theater used the genre to display, and disrupt, the continuities between the Nazi regime, eugenic ideologies, and a West German society eager to forget its recent past.

Biography

Elaine Fitz Gibbon is a historical musicologist with a focus on the intersections of experimental music and art from the mid-twentieth century until today. She received her PhD in historical musicology from Harvard University in 2024. Currently she is working on the monograph *Inventing Theater, Making Community*, which explores the development of instrumental theater, a form of experimental musicking that arose during the 1960s in postwar West Germany. Fitz Gibbon's work on experimental music in diverse media has appeared in the *Journal of the American Musicological Society*, *The Opera Quarterly*, *Current Musicology* the *Mitteilungen of the Paul Sacher Foundation* and *Material Cultures of Music Notation*. She currently holds the position of Valentine Visiting Assistant Professor at Amherst College.



Time, 20 July 1942, cover designed by Boris Artzybasheff (1899–1965)

Posters as narratives of resistance to the dictatorship: graphic art in Uruguay and in exile, 1968–1985

Marita Bordolli Fornaro

Universidad de la República

Abstract

Over the last decade I have researched music related to the dictatorship that Uruguay suffered between 1973 and 1985, including the years prior to the regime's establishment (Fornaro 2014, among others). I linked these musics to iconography through the analysis of vinyl record covers, photographic and audiovisual documents and advertising pieces. Part of the results were presented at these RIdIM Conferences (2018). In this paper I will summarise the research of the last year, focusing on posters related to resistance music events generated both in Uruguay and abroad. A significant part of the material analysed is preserved in the “Archivo Alfredo Zitarrosa” (pieces collected by this renowned Uruguayan popular musician), kept in the Centro de Investigación, Documentación y Desarrollo de las Artes Escénicas (CIDDAE) at the Teatro Solís in Montevideo. I will focus my analysis on the procedures of visual rhetoric used in these pieces of graphic art, which often resort to metaphors, allegories, synecdoches, to allude to ideals, political parties, organised resistance groups, heroic figures of the American revolutions, events (festivals, concerts, meetings to denounce the dictatorial regime, solidarity activities), musicians, instruments, songs. I will identify the main aesthetic trends, the designers, the most recurrent motifs (guitars, doves, clenched fists, among others; often combined in the same design). A prominent place is occupied by the Mexican production, due to the involvement of this country in the defence of persecuted and exiled Uruguayan artists. In this regard, the pieces by Carlos Palleiro (Montevideo, 1945) for the ‘Jornadas de la Cultura Uruguaya en el Exilio’ held in Mexico City (1977, with significant support from the UNAM) stand out. Also noteworthy are the numerous posters created for Alfredo Zitarrosa's concerts by different Mexican organisations that supported the activities of denunciation and resistance.

Biography

Marita Fornaro Bordolli has obtained the Doctorate in Musicology from the University of Valladolid, Spain; she has a DEA in Music (2000) and Anthropology (1999) at the University of Salamanca, Spain, and a B.A. in Musicology (1986), in Anthropological Sciences (1978), and in Historical Sciences (1978) from the University of the Republic of Uruguay. Her research covers music and popular culture, music iconography, musical criticism and theaters; she has worked in Uruguay, Spain, Portugal, Brazil, Venezuela, Cuba, Marruecos. Currently she is Coordinator of the Research Center on Musical and Scenic Arts, University of the Republic. She is a member of National System of Researchers, Uruguay. She has been President of the IASPM Latinoamerican Branch, 2010–2012, and is the ICTMD Liaison for Uruguay.

Workers and popular songbooks: labor movement and workers' political participation through music in the early 20th century

Eileen Karmy

Universidad de Playa Ancha

Abstract

This paper is part of a larger research project on popular songbooks as cultural artifacts facilitating collective musical practice. Workers' songbooks are understood as a particular type of popular songbook, in a pocket-sized format, that included song lyrics and were produced by workers' guilds in the early twentieth century. Unlike popular songbooks, published by entrepreneurs including folk and popular songs that widely circulated in South American cities (Cornejo 2023, Ledezma & Cornejo 2020), workers' songbooks included almost exclusively songs with revolutionary lyrics, which are broadly defined as protest songs. In their specificity, workers' songbooks inform us about a type of workers' musical practice of the early 20th century: amateur, creative, and participatory.

In the context of precarious living conditions and the lack of democratic participation of the working class in South American social life (Grez 1995), amateur musical practice was key for expression and political participation (Street 2014). Drawing from a selection of South American workers' songbooks from the first three decades of the twentieth century, I will analyse how their material characteristics, illustrations, and the songs included facilitated workers to participate politically through music (Turino 2008, DeNora 2000). In workers' musical practice, *contrafacta* – the strategy of singing an old tune with new lyrics – was a key resource for subverting meanings and, especially, facilitating musical learning. In sum, this paper argues that workers' songbooks contributed to disseminating a counter-hegemonic and alternative working-class culture, encouraging political participation through music.

Biography

Eileen Karmy is a socio-musicologist and associate professor at the Department of Integrated Arts of the Art Faculty of Universidad de Playa Ancha, in Valparaíso, Chile. She holds a PhD in Musicology from the University of Glasgow, where she developed a thesis on the history of musicians' unions in Chile. Her research addresses the relationship between music and politics and artistic work. She is head researcher of the ANID-Fondecyt Regular project “Popular Songbooks: cultural artifacts for a collective musical practice”, principal investigator in ANIMUPA, a research project on Chilean Art Music Cultural Practices as Heritage, and an associate researcher at the Millennium Nucleus in Music and Sound Cultures.

Voicing the private: gender, music and the iconography of female audibility in the Qajar Andaruni

Nazli Kashiri Dolati-Fard

York University, Society of Iranian Music Iconography

Abstract

The Qajar reign (1789–1925) marks a particularly formative chapter in Iran’s history, characterized by layers of significant cultural exchanges between Europe and Iran. Photographs, lithographic printing, and diplomatic efforts together influenced the perception of how women and other marginalized groups came to be seen and circulated within the visual culture of the time. Concerts featuring all-female musicians or performances held within the confines of the harem illustrate this transformation in representation. This study approaches such imagery as a means of tracing the cultural foundations that ultimately led to the post-revolution silencing of the female voice in Iran. In lithographs, miniature paintings, and muraqqa'at (albums), women are frequently depicted engaging in music-making, revelry, or in intimate, often clandestine, all-female gatherings. What emerges is a striking paradox: these images render women vividly present within the visual field, yet their visibility is often staged within intimate, theatricalized settings – frequently domestic or familial in nature, such as Andaruni spaces – that both affirm their role in music-making and subtly constrain its expression. This study challenges the prevailing notion that these works are purely aesthetic, positing instead that they function as politically charged visual texts that reinforce gendered frameworks in Iranian music culture. Through miniature painting and album assemblage, women are framed within private, sensual, or ceremonial spaces, revealing a deeper political unease with female sonic presence – a tension both rehearsed in visual composition and later institutionalized. The visual legacy of these portrayals, shaped by the politics of silence, continues to resonate in contemporary Iranian cultural policies.

Biography

Nazli Kashiri Dolati-Fard is a multidisciplinary scholar and cultural producer whose work explores the interconnections of musicology, visual culture, and spatial theory within Islamic and post-Islamic contexts. She is the co-creator of the 5Movazi Art Institute in Iran and has partnered with Maestro Sharif Lotfi, the founder of the Faculty of Music at the University of Art in Tehran, and Jazz House Tehran to promote transdisciplinary cultural debate via musical interaction. Her study focuses on the iconographic depiction of female musicians in Qajar-era Iran, emphasizing the epistemologies of aural absence, censorship, and gendered embodiment. In addition to her cultural endeavors, she serves as a freelance researcher and writer specializing on architecture and spatial politics. Nazli is presently studying civil engineering at York University, concentrating on issues of spatial fairness and the constructed environment.

Musical embodiment in visual artworks from Brazil, Mexico, and China through pose-based image analysis

Luiz Naveda & Loque Arcanjo

Universidade do Estado de Minas Gerais

Abstract This paper investigates the persistent presence of the human body in the relationship between visual sources and musical subjects. According to contemporary understandings in cognitive science, philosophy, and ethnography, both musical and visual cultures are fundamentally embodied. Even abstract visual art or isolated representations of musical instruments are physiologically, perceptually, cognitively, and historically grounded in how bodies engage with image, sound, objects, and memory. The compelling power of visual imagery to evoke embodied experience emerges not only through reception, but also through artists who encode bodily postures capable of resonating with the viewer's corporeal experience. In this process, bodies in images, the embodied perception of viewers, and the imagination of visual artists form a shared channel of meaning-making with underexplored consequences for aesthetics, history, and visual culture. Colonial visual regimes used such representations as tools of domination, where racialized musical scenes became vehicles of control. Yet, the same visual channels were also appropriated by artists – sometimes within colonial frameworks – to express embodied musical discourse. How do we analyze bodies in images? How do we frame three-dimensional bodies represented on a two-dimensional plane? This article demonstrates such approaches through case studies of iconographic materials related to musical activity, with focus on sources from Brazil, Mexico, and China. Our method combines computational tools for pose estimation and similarity analysis with qualitative visual inference and interpretation of visual and musical references. These depictions – what we refer to as embodied iconography – are explored as dynamic traces of musical practices. This perspective can propose new paths in iconographic research, revealing continuities in musical gestures across temporal and cultural contexts, from pictorial documents to digital visual cultures.

Biographies

Luiz Naveda is a researcher, artist, and professor at the School of Music of UEMG, working in undergraduate and graduate programs in arts and music. He leads interdisciplinary projects at Corpuslab, focusing on music, dance, and technology. Holding a Ph.D. from Ghent University (Belgium), he collaborates with several international institutions and artists. His research includes movement analysis, intangible heritage, and interactive technologies. As a composer, he develops multimedia works and interactive installations.

Loque Arcanjo Junior holds a Ph.D. and M.A. in Social History of Culture from UFMG, with a postdoctoral degree in Music and Culture. He is a professor at UEMG and coordinates the Graduate Program in Arts, working in the fields of Music and History. He is a member of the PAMVILLA (USP) and Corpuslab (UEMG) research groups, and leads CNPq-funded projects on Afro-Brazilian music and the internationalization of Villa-Lobos's work. He teaches courses on art history, Brazilian music history, and cultural anthropology.

Fascist aesthetics in the age of AI: an analysis based on Walter Benjamin

Josué Peregrina

Conservatorio Nacional de Música

Abstract

In his essay "The Work of Art in the Age of Mechanical Reproduction," Walter Benjamin examines a new and complex relationship between fascism, aesthetics, and political philosophy. Published at the dawn of World War II and in response to the increasing politicization of art, Benjamin distances himself from the notion that the politicization of art is reduced to a partisan commitment, or that it is defined by the value of its propaganda. Benjamin develops an original stance that arises from the value of metaphysical objectivity and its social horizon, uniting avant-garde art with political revolution. It is, primarily, in the concept of revolution – understood as a post-capitalist transformation of social life – where Benjamin glimpsed the limit of the new masses and their renewed perception or sensibility. He reinterpreted the revolutionary mass as a development in the mode of post-auratic aesthetic participation and creation. Unfortunately, as Benjamin "glimpsed," this revolution did not materialize. Instead, and as figures like Rosa Luxemburg, Adorno, and Horkheimer had anticipated, what occurred was counter-revolution and barbarism. This is how the ideological function of fascism, as articulated by Joseph Goebbels, seems to maintain its relevance: those who hold power shape politics in a manner analogous to how an artist creates their work. In this way, the mass becomes an inert and anesthetized subject, whose only "revolution" is confined to the realm of fantasy, thought, and contemplation. This article is precisely situated in this problematic: it seeks to identify the remnants or rearticulations of fascism in the 21st century, paying special attention to how we use and relate to artificial intelligence, transposing from cinema as a work that only exists in the mode of reproduction and through the clash of fleeting forces, to instructions directed to the computer with no labor mediating the artistic production. It analyzes everything from the decay and destruction of the aura today, to how contemporary fascism manipulates reality and the perception of the masses by transforming politics into a grandiose and sedated aesthetic spectacle that proclaims a single apologetic message: the omnipotence of capital, its reification of consciousness, and how it engenders the "sweetness" of the uncritical.

Biography

Josué Peregrina is a composer and professor. He studies Composition at the Faculty of Music of the Autonomous University of Nuevo León with Roberto Carlos Flores Gómez, Electroacoustic Music with Ricardo Martínez Leal, and holds a master's degree in Music for Film, Video Games, and Television from Berklee College of Music with Laura Karpman, as well as Synthesis and Sound Design at Pyramid, San Francisco. His research focuses on the Philosophy of Art, Musical Technology, Composition, and Music for Film. His versatility has led him to collaborate on diverse international projects: Theater, Documentary, Dance, Film, audio production and post-production, Academic Music, Sound Design, as well as various audiovisual projects. His music has been performed by orchestras and ensembles in Mexico, Belgium, the United States, Spain, and Italy, including Warner Records, Oficina Sonora del Bigallo, CEPROMUSIC, Trío Siqueiros, among others. In 2018, he was appointed head of the Electroacoustic Workshop at the National Conservatory of Music of Mexico, and in 2024, he became the Coordinator of the Composition Workshop at the same institution.

From RAW to resonance: political aesthetics and the sonic-visual body in Paulo C. Chagas' "The Skin of the Earth: Fragments" (2024)

Ivana Petković Lozo

University of California, Riverside

Abstract

This paper examines *The Skin of the Earth: Fragments* (2024) by Paulo C. Chagas as the most recent articulation in a decades-long compositional trajectory that confronts war, violence, ecological devastation, and human vulnerability through sonic-visual embodiment. Drawing connections to philosophically and politically charged works such as chamber music, Francis Bacon (1993), techno-opera *RAW* (1999), digital oratorios *Body, Flesh and Spirit* (2008), and *The Refrigerator* (2014), this paper highlights Chagas' consistent engagement with the limits of representation and the ethics of listening. These works not only explore suffering and revolt but also embody aesthetic strategies that resist commodification and cultivate spaces of resonance, rupture, and collective memory.

Through Jean-Luc Nancy's concept of *la peau fragile* (2020) – skin as both boundary and threshold – alongside Chagas' writings on techno-operatic dramaturgy, absurdity, and intermedia embodiment, this paper argues that *The Skin of the Earth: Fragments* continues the composer's exploration of exposed bodies and fractured subjectivities. In this telematic performance, AI-generated imagery and environmental sonification interweave with live musical and visual interaction, forming a viscourse (Knorr Cetina 1999) in which tactile

surfaces, fragmented temporalities, and algorithmic flows construct an affective dramaturgy of exposure.

The paper argues that Chagas' aesthetics of ambivalence and embodiment traces a path from the primal cries of war in RAW to the posthuman breath of the Earth itself. Across his oeuvre, the skin figures as both a membrane and a metaphor, revealing the wounds of history, the scars of power, and a resonant plea for coexistence. By engaging technology as both rupture and bridge, Chagas invites us into a sonic-visual space of ethical attunement, where listening is a form of bearing witness, and feeling is a means of resistance.

Biography

Ivana Petković Lozo is a musicologist whose research explores the intersections of music and the arts, philosophy, and aesthetics of music. She served as an Assistant Professor of Musicology at the Faculty of Music in Belgrade until 2024. Also, she taught in the Interdisciplinary Studies program at the University of Arts in Belgrade. Currently, she is a Visiting Scholar at the Department of Music, University of California, Riverside. She has published widely in national and international journals and contributed to monographs and essay collections. Her books include *The Late Oeuvre of Claude Debussy* (2011) and *Stevan Stojanović Mokranjac in The Writings of 'Others'* (2014). She is a member of IMS, SEAMUS, IASS-AIS, SMS, and the Music Writers' Chapter of the CAS.

Visualizing the gramophone in pandemic-era Vienna (1918–1920)

Emma C. Schrott

Universität für Musik und darstellende Kunst Wien

Abstract

As the Spanish Flu created cultural environments thick with states of disease, this paper explores how the aesthetics of listening and their visual mediations intersected with political imaginaries in early 20th-century Vienna. It examines visual representations of sound reproduction technologies which, during the Spanish Flu pandemic (1918–1920), became charged with political, emotional, and aesthetic meaning in a time of mass illness and social upheaval. Drawing on public media viscourses, the paper reconfigures the entanglement of gramophones within cultural imaginaries of disease, technological modernity, and emerging subjectivities. It argues that musical viscourses at the time not only reflected emotional responses to invisible threats but also mediated transformations in auditory experience and sonic intimacy at the threshold of mass media, modern subjectivity, and collective crises. As sounds and viruses alike circulated invisibly through the air, citizens navigated multisensory

environments saturated with uncertainty. “Breathing” in music with the air, listeners adapted to a new ordinariness of crisis while cultivating emotional attachments to mechanically mediated soundscapes. In visual culture, gramophones appeared not merely as entertainment devices but as political-aesthetic reconfigurations of lived experience under pandemic conditions. Depictions of the disembodied voices of absent performers, found in newspaper illustrations, advertisements, and artistic drawings, frequently rendered these sound objects as both comfort and threat. Shaping affective frameworks, these visual narratives also expose racialized, gendered, and classed tensions surrounding cultural access, artist compensation, and emergent popular musical forms.

Biography

Emma Schrott is a second-year PhD candidate at the University of Music and Performing Arts Vienna. Her research explores the cultural history and the history of experience of the Spanish Flu pandemic in Vienna. Her dissertation forms part of the ERC-funded interdisciplinary project “GOING VIRAL. Music and Emotions during Pandemics (1679–1919)”. She studied musicology and ethnomusicology at the University of Vienna, Université Paris-Sorbonne, and the University of Oxford, and has also worked in historical research at the Leo Baeck Institute in New York.

I don't want to be a Kraut in a subsidized meme. Partisan films in the Digital Age

Timur Sijaric

Hochschule Luzern – Musik

Abstract

Partisan film was a subgenre of war films produced by the state-owned film industry in the Socialist Federal Republic of Yugoslavia (SFRY). The subject matter of Partisan films depicted the liberation struggle of the Yugoslav partisans led by Josip Broz Tito (1892–1980) against the occupying Axis powers and their collaborators primarily during the Second World War. Partisan films varied in representation, ranging from sentimental and melancholic film dramas to action-packed war epics, with the latter being widely recognized in popular circles. During its ‘lifetime’ which almost exactly coincides with the existence of Socialist Yugoslavia (1945–1990), the genre garnered popularity not only domestically but also internationally, and, more importantly, remained a powerful tool of popular aestheticized politics propagated by the state. These feature films are therefore to be perceived as instruments of ideological mediation in general and state propaganda in particular. Even those movies considered

more controversial and deviating from the state directives perpetuated the myths of almost always heroic, immaculate, and flawless depiction and deeds of the Partisans, reinforcing the political imaginary.

Contemporarily, the primary representation of Partisan film music is observed in the 'afterlife' period of the genre, addressing the long-lasting impact of the productions. The representation of Partisan film music appears to be largely detached from its original cinematic context, often seen in various music arrangements, mash-ups and ultimately Internet memes. Notable quotes from the movies, thematic or contextual subjects or memorable songs composed for the movies, continued to exist even after the decline of the genre and Yugoslavia itself. Different modern arrangements and interpretations highlight the shared experience and musical legacy that the film music still embodies in the 'afterlife' of Partisan films, exhibiting archetypical war memes.

Biography

Timur Sijaric studied saxophone, composition, and musicology in Vienna. Since 2020 he is a research associate at Music and Arts University of the City of Vienna and since September 2022 senior research associate at Lucerne School of Music. His research interests encompass audiovisuality and mediality of music, as well as music in the new media.



Meme "Trumpet Boy", Author Unknown

Images forced to sound: instrumentalization of Tchaikovsky's music in post-Soviet Russia

Kirill Smolkin

Universität Heidelberg

Abstract

Music is a powerful medium for communicating political ideas, which can be significantly amplified through visual means. The authoritarian regime in post-Soviet Russia inherits much from its totalitarian predecessor, particularly in its instrumentalization of classical music by placing it in new visual contexts. One of the central figures in this process is Tchaikovsky, ideologized in the USSR (Raku 2014) and still not re-mythologized (Bullock 2019). Vladimir Putin's regime actively employs Tchaikovsky's music to construct and maintain an imperial image of the state both domestically and internationally. The choice of repertoire is telling: the globally recognized Piano Concerto No. 1, on the one hand, and overtly political works like the Coronation March and the cantata Moscow, on the other. The visuals imposed on this music range from seemingly innocent narratives of 'great Russian culture' to militarized anti-Western messaging. Once placed in the audiovisual context of pro-government events and media, the music is made to serve propagandistic purposes. At the same time, one of the most iconic audiovisual symbols of resistance to state power in Russia is also linked to Tchaikovsky, namely Swan Lake. Having served as the soundtrack to the USSR's collapse in 1991, it was semiotically recharged and has since come to signify, for many, the anticipation of regime change. Following Russia's 2022 invasion of Ukraine, this metaphor gained renewed relevance and has been used by musicians, artists, and independent media in Russia and beyond. The accompanying plethora of iconographic materials, including memes, murals, and political cartoons, often circulates independently of the music, yet the music still breaks through them, loudly voicing protest against authoritarian rule. In this paper, I will examine the political appropriation of music in contemporary Russia through the case of Tchaikovsky, focusing on the role of the visual in both musical propaganda and resistance.

Biography

Kirill Smolkin, MA is a doctoral student at Heidelberg University, Germany. In 2022 he graduated summa cum laude in Musicology at Moscow Tchaikovsky Conservatory. He gained professional experience as an editor of the online encyclopedia on Tchaikovsky directed by State Institute for Art Studies, Moscow. His current PhD project, funded by German Academic Exchange Service (DAAD) and supervised by Prof. Dr. Christoph Flamm, is devoted to the reception of Tchaikovsky's work in subsequent classical music and mass culture. His recent articles related to this project include "Swan Lake Horror" (19th-Century Music, 2024) and "Tchaikovsky's Pop Scores" (Die Tonkunst, 2025). His other research interests include interdisciplinary music studies, film music, word and music, and music and politics.

From podium to proscenium: operatic constructions of the American presidential image

John Tomasicchio & Maurice B. Wheeler
Metropolitan Opera

Abstract

Opera is an inherently visual and sonic medium in which political mythologies are retold, manipulated, challenged and even created. In the context of U.S. presidential representation, opera offers a fertile ground for analyzing how political authority is constructed through the integration of music, image, and theatrical gesture. This paper investigates the ways that U.S. presidents have been represented in late 20th and 21st-century American opera, with a focus on key works including John Adams's *Nixon in China*, Bonnie Montgomery's *Billy Blythe*, and Philip Glass's *Appomattox*. Drawing on Karin Knorr-Centina's concept of "viscourse," this investigation examines how these operas create presidential personae through a composite of musical language, vocal stylization, costuming, set design and staging. These elements of aural and visual communication work in tandem to produce complex, aesthetic, ideological readings of presidential character and power; at once iconic, performative, multi-dimensional and contested. As a result, the presidents portrayed are not merely historical figures on stage, but curated images shaped by the opera's political, cultural, and visual framework.

Biographies

John Michael Tomasicchio is an accomplished leader in archival management and digital preservation, currently serving as the Associate Director of Archives at the Metropolitan Opera Company. With over a decade of experience, John has made significant strides in digital asset management, marketing and archives, and exhibitions ensuring that archival content is both accessible and impactful. A graduate of the University of Pittsburgh with a Master's degree in Library and Information Science, John is dedicated to advancing the field of archives through collaboration and innovation and is active as a consultant offering services focused on mindful and sustainable organizational practices.

Maurice B. Wheeler is a noted administrator, music archivist and cultural heritage scholar. He is Director of Archives at the Metropolitan Opera, having recently retired from the University of North Texas as Professor of Information. His research and publications have focused primarily on the intersection of diversity, organizational culture and leadership in the information profession. Wheeler has earned degrees in both music and library sciences, and holds a doctoral degree in library and information sciences.

Pump it up: protests in Serbia on YouTube

Miloš Zatkalik

Универзитет уметности / University of Arts

Abstract

Western cultures are predominantly visual. Yet, hearing precedes vision in individual development; therefore sound, and by extension music bear imprints of the infantile mental functioning. This includes association with preverbal, unconscious affects, which partly accounts for music's powerful emotional impact that is impossible to verbalize. The senses provide input for knowledge, aesthetic pleasure etc., reinforcing, contradicting, or operating parallel to each other. Sound/music is perceived as less determinate with respect to picture, yet, "music anchors the image in meaning" by "expressing moods and connotations that help the viewer understand the narrative" (Gorbman).

In the present paper I discuss how relations between the visual and the auditory play out in the realm of politics. I will engage with the ongoing student/civil protests in Serbia, triggered by the collapse of the roof of a railway station, but reflecting people's growing frustration with corruption and autocracy. The selected clips from YouTube display a variety of cultural references, including Serbian folk traditions, rap, socialist realism, apparently meaningless motion, caricatures of political figures, and more. Using certain concepts of Deleuze and Guattari, and of their followers and commentators (Colebrook, Grosz, DeLanda, Filipović), I will point out how cultural matrices and artifacts are de- and reterritorialized, with sound primarily responsible for creating *lignes de fuite*. I will identify the social machines, the primitive territorial; despotic (social field territorialized on the body of the despot, but the body is ridiculed), and the capitalist machine (the analyzed material ultimately subscribes to the axiomatics of capitalism with its "conjunction of deterritorialized fluxes"). Some of the clips show action with no apparent purpose, undermining the possible representational function. Yet, as "colors don't move people," and "flags can do nothing without trumpets," it is only through the micropolitics of sound/music that the scenes become affective; it overrides (re)cognition, and "immediately couples material to sensation." The capacity of music to dissolve pictorial stability points to ontological implications. If the representational function is undermined, the video is grasped as a constellation of forces ("molecular") actualized in extensive ("molar") bodies which become political body-forces. This is epitomized by videos showing the flux of protesting people as an undifferentiated mass ("body without organs"), with the sound reduced to whistles.

Biography

Milos Zatkalik is a composer and music theorist, professor at the University of Arts in Belgrade. For several years visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia, Argentina, and Australia. Research interests include analysis of 20th-century music; relationships between music and other arts; psychoanalytic aspects of music analysis.





Unknown Mexican painter, *Mujer Joven con Clavicémbalo*, 1735–1750, oil on canvas, 183.52 x 129.23 cm (framed).
Denver: Denver Art Museum (inv.-no.: 2014.209)

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Conservatorio Nacional de Música, Mexico City (MEX)

و مقرب نباید تا در نظر معشوق از و نا صیقلی در وجود نیاید دهر آنکه
 علم موسیقی نیکو داند تا معشوق را حضور او طریقی زیادت حاصل شود



قطعه

جهل در ادبی جنون باشد
 در همه فن ذوفنون باشد

تختیابی ذوفنون شدن کار نیست
 مرد کامل کسی بود امروز

The origin of music, from a Tuti-nam Manuscript attributed to Basawan (active ca. 1556–1600), ca. 1560, gum tempera, ink, and gold on paper, 10.0 x 10.3 cm (image), 20.2 x 14 cm (overall). Cleveland: The Cleveland Museum of Art (inv.-no.: 1962.279.110.b)

Association Répertoire International d'Iconographie Musicale

Association Répertoire International d'Iconographie Musicale (RiDIM) is an international not-for-profit organisation, formed pursuant to Art. 60 & seq. of the Swiss Civil Code with its seat in Zurich (Switzerland). It was founded in 1971 on the initiative of Barry S. Brook, Geneviève Thibault Comtesse de Chambure, Harald Heckmann, Howard Mayer Brown and Walter Salmen under the sponsorship of the International Association of Music Libraries, Archives and Documentation Centres (IAML), the International Musicological Society (IMS) and the International Committee of Musical Instrument Museum Collections (CIMCIM) of the International Council of Museums (ICOM).

As the international index of visual sources of music, dance, and the dramatic arts, Association RiDIM pursues a dual aim: firstly, it is charged with the cataloguing of visual sources of subject matters referring to music, dance, and the dramatic arts of all cultures and times; secondly, it provides the framework for the interpretation of such sources. It is designed to assist performers, historians, librarians, instrument makers, record manufacturers and book publishers, among others, in making the fullest use of the widest range of visual materials for scholarly and practical purposes.

All materials, support and assistance are offered free of charge. Vivaldi, in this respect, including the Database developed by Association RiDIM can be used in line with Association RiDIM's belief in open access to scholarly information and expertise.

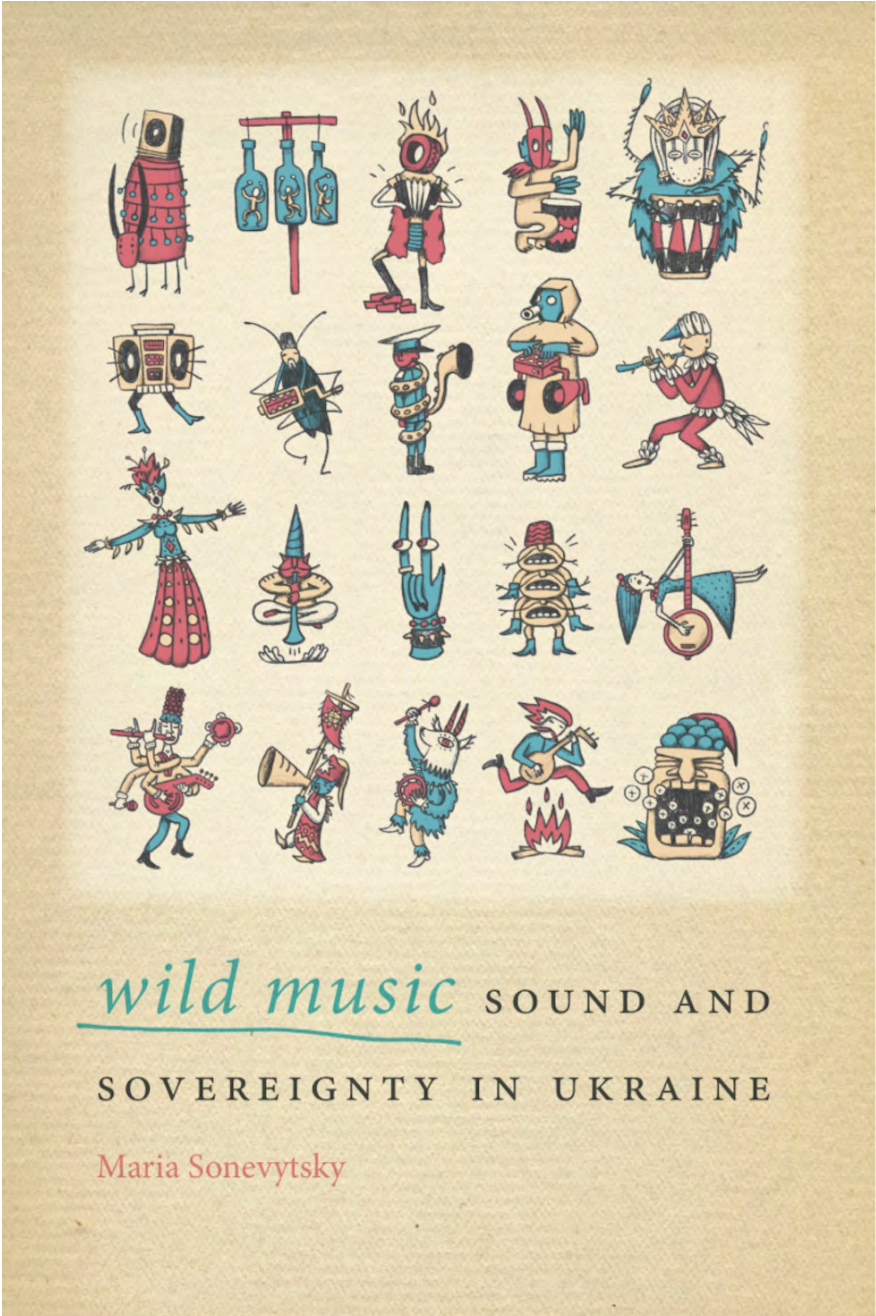
For further information please visit our website at www.ridim.org.



Alfonso X composes his songs of the Virgin in the illustration for the first *Cantiga de Santa Maria*, ca. 1280–1284, illuminated manuscript; parchment, natural pigments, gold leaf and brushed gold, 40.4 x 27.4 cm, fol. 5r. El Escorial: Real Bibliotheca del Monasterio de El Escorial (inv.-no.: RBMEcat T-1-1)

Organisation

Council	Prof. Dr. Antonio Baldassarre, President (Lucerne University of Applied Sciences and Arts, CHE)
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	2012 Walter Salmen (1926–2013), Germany
	2013 Richard D. Leppert, USA Mercedes Reis Pequeno (1921–2015), Brazil
	2015 Uta Henning, Germany
	2017 Heinz Stefan Herzka (1935–2021), Switzerland
2021 Constance Old (1929–2023), USA	



Cover page of Maria Sonevytsky, *Wild Music* (Middletown, CT: Wesleyan University Press); cover art by Sashko Danylenko

Editorial Centre

The Editorial Centre of Association RIdIM is located at The Ohio State University. It is directed by professional staff holding advanced degrees in library science and musicology, with the assistance of advanced students in related disciplines and access to extensive reference materials in the Music/Dance Library, the nearby Fine Arts Library and online.

Staff of the Editorial Centre:

Professor Alan Green, Project Director

Sean Ferguson, Editor-in-Chief

Jarod Ogier, Associate Editor

The Editorial Centre is engaged in the following activities:

- Providing strategic overview from the perspective of the functionality and usage of the RIdIM database.
- Providing editorial overseeing of the RIdIM database, in consultation with the Council of Association RIdIM, including issues related to quality control and maintenance of content.
- Communicating with RIdIM cataloguers worldwide to provide support and guidance.
- Creating and revising RIdIM cataloguing documentation.
- Entering records into the RIdIM database from a wide range of sources and in particular in areas highlighted as valuable and where there are no cataloguers working outside of Association RIdIM.
- Providing testing and feedback for ongoing enhancements to the RIdIM database.

Contact Sean Ferguson at ferguson.36@osu.edu regarding database cataloguing policies, procedures or data quality issues, such as:

- Corrections or additions to database records.
- Support for registered cataloguers.
- Questions or suggestions related to database documentation.



Unknown artist, *Kastalischer Brunnen (Castalian Spring)*, early 16th century, oil on wood.
Basel: Musikmuseum (inv.-no. 194)



DELPHI DIE STATVS

The Initiative *Linking and Uniting Knowledge of Music, Dance and Dramatic Arts in Visual Culture* by Association RIdIM

In 2015 Association RIdIM launched the open access initiative entitled Linking and Uniting Knowledge of Music, Dance and Theatre/Opera in Visual Culture, and thus designed the framework for the establishment of the first and unique network and platform for open data exchange and knowledge sharing with other organisations and institutions under the leadership of Association RIdIM and with the RIdIM Database as both a vital tool within the set of resources available as well as the central hub.

Dependent upon the current state of metadata and images of the partner organisation, the exchange of knowledge and data with the database of Association RIdIM operates one of three solutions benefitting collaborative partnership:

Solution A. This programme applies to all partners that have not yet developed a database solution and whose data are stored either in paper copy or not recorded at all. Thus, Solution A requires the inputting of the raw data material to the RIdIM database.

Solution B. This solution covers all partners that have already developed their own database but decided to migrate their data source material to the RIdIM database or partners that wish to export data periodically to the RIdIM database. In these cases, a special migration software needs to be written for each partner project in order to export data to the RIdIM database.

Solution C. This solution applies to all project partners that have already developed their own database that allows the development of an interface solution i.e., the development of a portal that brings information together from different sources in a uniform way and provides access to the data sets of the partner project.

It is an essential aspect of these collaborative initiatives that the relationship thus fostered be mutually beneficial. In all cases the data remains the possession of the partner and all partners work with Association RIdIM respecting the Association's commitment to provision of the data free of charge.

We warmly invite institutions and individual scholars to join this initiative. If you have questions or if you are interested in joining the project we would appreciate to hear from you via association@ridim.org.

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Mapuche Indigenous people protest in Santiago in October 2021, © photo by Martin Bernetti, AFP

Awards

Lloyd & Constance Old Award

In 2013 the siblings Dr Lloyd Old and Constance Old established the The Lloyd Old and Constance Old Award in Music, Dance & Theatre in Visual Culture. This award is given by Association RldIM to an early career scholar on the basis of an evaluation by a committee awarding an outstanding scholarly paper delivered at a conference organized by Association RldIM. For further information please see: <https://ridim.org/association-ridim/l-c-old-award>.

Laureates

- 2013 **Candela Perpiña**
- 2017 **Mikkel Vad**
- 2018 **Wm. Keith Heimann**
- 2023 **Timur Sijaric**
- 2024 **Gaia Prignano**

Association RldIM Award for the Encouragement of Young Scholars

It is one of the aims of Association RldIM to promote scholarship at all levels, both inside and outside academia. That can only be done by supporting young scholars, and in particular those who are pursuing pre-doctoral research. For further information please see: <https://ridim.org/association-ridim-award-for-the-encouragement-of-young-scholars>.

Laureates

- 2018 **Maria Fernandes**
- 2019 **Rachel Coombes**
- 2023 **Lea Luka Sikau**
Christopher Ellis Reyes Montes
- 2024 **Chloe Elizabeth Green**
Emma Schrott

Imprint

Antonio Baldassarre, Timur Sijaric
published by Association Répertoire International d'Iconographie Musicale
© Association RldIM 2025
Design and Layout: blitzgrafik, blitzart.ch, Winterthur, Switzerland



Cover by Jamie Reid of the single *God Save The Queen* by the Sex Pistols, released 27 May 1977, Virgin 11308 AT, vinyl, 7", 45 RPM, stereo; Tracks A: *God Save The Queen* (3:20), B: *Did You No Wrong* (3:09)

