

Friday, 30 August 2024

13:30–15:00

Panel II (1st part): **Mocking the Muses: parody and laughter – from medieval Byzantium to the Renaissance**
(organized by the IMS Study Group “Musical Iconography”)

Björn R. Tammen (Chair)

Österreichische Akademie der Wissenschaften

Introduction. “Ridiculous” remarks on the Penitential Psalms

Gabriela Currie

University of Minnesota, Twin Cities

Parodies of power, long sleeves, and the Georgian connection. Revisiting the “Mocking of Christ”

Maria Luisi

Università di Bologna, Dipartimento di Beni Culturali, Ravenna

A grotesque concert for the Olympus Hall in Palazzo Giocosi-Mariani

Gaia Prignano

Università di Bologna, Dipartimento di Beni Culturali, Ravenna

Music in the frescoes of the “Rimini School” (1315–1335): Iconographic themes and cultural contexts

Saturday, 31 August 2024

09:00–10:30

Panel II (2nd part): **Mocking the Muses: giants, fools, and drinks in the modern era**

Björn R. Tammen (Chair)

Österreichische Akademie der Wissenschaften

Florence Gétreau

Institut de recherche en musicologie CNRS, Paris, & Björn Tammen

A giant bass violin in 17th-century Breslau? Satire, fact and fiction in a broadsheet of the Germanisches Nationalmuseum Nuremberg

Dagmar Schnell

RidIM Arbeitsstelle Deutschland, Bayerische Staatsbibliothek München

Johann Christoph Weigel’s fools. A satirical look at lovers of music and dance in early 18th-century Nuremberg

Cristina Santarelli

Istituto per i Beni Musicali in Piemonte, Torino

Verdi, Cavour and King Vittorio Emanuele II in an historical advertising of a well-known Turinese ‘amaro’: the Risorgimento in a glass