

**Second Annual
Moments of Change**



**“Astonish Me!”
The Turn of the 20th Century
(1889-1914)**

A 2008-09 Multidisciplinary Initiative

“The world has changed more in the last thirty years than it has since Jesus Christ,” writes French poet and essayist Charles Péguy in 1914. The *fin-de-siècle* revolutionized the lives of many. How can we approach modernity, Modernism, and the *avant-garde* in a one-hundred-year retrospective? How do we perceive, understand, and judge the shockingly innovative steps taken at the turn of the twentieth century? How can we bracket, label, and define an era located somewhere between the heyday of colonization, the first modern Olympics, and the opening of the Eiffel Tower and Moulin Rouge on the one hand, and the beginning of World War One on the other?

Beyond the recognition of a distinct turning point in 1900, when Nietzsche died and Sigmund Freud published his groundbreaking *Interpretation of Dreams*, this year’s *Moments of Change* initiative proposes a variety of events marked by their drive toward “making it new” (Ezra Pound, 1885-1972). What happened before and after such a well-documented point in time? How did the nineteenth century end and the twentieth begin? What are the scientific, artistic, and socio-cultural dynamics that trigger ebbs and flows of ideas around 1900? What is changing in such a radical moment of shock? What is modernity, what is Modernism, and how have art and

life responded to the multifaceted challenges of liberation and alienation, of progress and decadence? “You cannot find peace by avoiding life,” writes Bloomsbury modernist Virginia Woolf (1882-1941) – a statement that makes us curious indeed about the actual causes and effects that condition this period’s ongoing drive toward performing the new, the scandalous, the taboo.

While the world has become progressively more modern, it is only toward the end of the nineteenth century that it became more decidedly *of the moment*. This pervasive modernity has witnessed the rise of science and technology (notably in the realms of communication, transportation, and immunology, e.g. the automobile, the airplane, the telephone, the typewriter, and the rabies vaccine), population growth and formation of nations, capitalism and individualism, as well as an intensified sense of experimentation. A variety of “modernisms” comprise a compelling spectrum of artistic and cultural responses to such modernity: they establish new genres and media (such as photography and film), launch an array of well-known movements whose cross-disciplinary aestheticism reacts to the era’s new sensibilities (e.g. symbolism, futurism, cubism, and expressionism), and generally work at striking a blow in the face of public taste: “A writer should write with his eyes and a painter paint with his ears,” as Gertrude Stein (1874-1946) ingeniously puts it.

“Behold how good is man’s inventiveness,” American poet Hilda Doolittle (1886-1961) reminds us, and it is in the spirit of such creative enthusiasm that *Moments of Change* approaches its exploration of multidisciplinary cultural forms – ranging from architecture to literature, from theater, cabaret, and film to music, art, science, and technology – which turned many major cities into vibrant cultural centers. As the Roman god Janus, who is given two faces and who is thus able to simultaneously look backward into the past and forward into the future, the year 1900 symbolizes a transitory moment, epitomizing the tensions of a turn that is present, but at the same time still past and already future.

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Calendar of Events

Event details are subject to change.
Please call the Institute or check our website for up-to-date information.

All events are free, unless noted by an asterisk (*)
* Tickets are required; ticket information: 1-800-ARTS-TIX

FALL SEMESTER 2008		
<p>September 9 (T) 6:30-8:00 p.m.</p>	<p>Salon Evening <i>Onto the Private Stage: The Salon in Turn-of-the-Century Europe</i></p> <p>“The Perfect Hostess: Salons and Modernity”</p> <p>Janet Lyon Associate Professor of English, Women’s Studies and Science, Technology and Society Penn State University</p> <p>The evening features music by Pauline Viardot (1821-1910) for piano and violin, performed by Jim Lyon, Professor of Music in Violin, and Sue Haug, Director of the School of Music and Professor of Music in Piano.</p> <p>Enjoy food, drink, music, poetry and lively conversation in the spirit of late 19th-century European salons. In a series of four gatherings, Penn State professors will offer presentations on a variety of topics focused on European culture from 1880 through 1914. Evenings will feature discussion, performances of period music, and original-language poetry readings.</p>	<p>Nittany Lion Inn, Alumni Lobby</p>
<p>September 12 (F) 3:00-6:45 p.m.</p>	<p>Interdisciplinary Roundtable <i>“Astonish Me!” The Turn of the 20th Century (1889-1914)</i></p> <p>Penn State faculty from history, philosophy, cinema, the human sciences, literature, art history, architecture, music, and theatre provide an overview of the period by addressing the major innovations, movements, masterpieces, and events of the time.</p>	<p>Nittany Lion Inn, Ballroom D</p>

<p>September 20 (Sat.) 12:00 p.m. kickoff; halftime, ca. 1:30 p.m.</p>	<p>Halftime Football Game Show Penn State vs. Temple University Penn State Blue Band O. Richard Bundy, director</p> <p>Marching bands evolved out of military bands at the turn of the 20th century. The Penn State Blue Band was founded in 1899. The first modern halftime show by a marching band at a football game was by the University of Illinois Marching Illini in 1907.</p> <p>The show features music by Dvorak, R. Strauss, De Falla, Holst, and Cohan arranged for marching band.</p>	<p>Beaver Stadium</p>
<p>September 23 (T) 4:00 p.m.</p>	<p>Lecture <i>Glue, Paper, Scissors: Picasso as Bricoleur in 1912</i></p> <p>Christine Poggi Professor of the History of Art University of Pennsylvania</p> <p>In partnership with the Palmer Museum of Art and the School of Visual Arts John M. Anderson Endowment</p>	<p>Palmer Lipcon Auditorium, Palmer Museum of Art</p>
<p>September 29 – October 24</p>	<p>Exhibition <i>The Culture of Collage</i></p> <p>Perhaps no art form expresses the character of the twentieth century with greater clarity and immediacy than collage. Collage is a mode of perception, a multi-dimensional language with aesthetic implications that span the histories of art, architecture, literature, and music. In the visual arts, collage first emerged in the early 20th century as a fine art medium in the “pasted papers” of Cubists Georges Braque and Pablo Picasso. Collage allows the artist to explore simultaneously the spaces between high art and popular culture, text and image, figuration and abstraction, past and present, as well as two- and three-dimensional space. Curated by New York gallerist Pavel Zoubok, this exhibition includes an historical overview of the collage form as well as a look at contemporary collage practice.</p> <p>Co-sponsored by the School of Visual Arts John M. Anderson Endowment and the Pavel Zoubok Gallery (New York).</p>	<p>Zoller Gallery</p>

<p>October 2 (Th) 7:00 p.m.</p>	<p>Conversation <i>The Culture of Collage</i></p> <p>Guest speakers:</p> <p>Robert Mattison Marshall R. Metzgar Professor of Art History Lafayette College</p> <p>Rudolf Kuenzli Professor of English, Cinema and Comparative Literature University of Iowa</p> <p>In partnership with the Palmer Museum of Art and the School of Visual Arts John M. Anderson Endowment</p>	<p>Palmer Lipcon Auditorium, Palmer Museum of Art</p>
<p>October 9 (Th) 6:00 p.m.</p>	<p>Lecture <i>Painterly Controversy: William Merritt Chase and Robert Henri</i></p> <p>Kimberly Orcutt Associate Curator of American Art New-York Historical Society</p> <p>The lecture focuses on the shift from Gilded Age elegance to Ashcan realism as we celebrate the centennial of the landmark independent exhibition of American realist painters known as “The Eight,” who banded together in defiance of academic conventions and exhibition practices. Responding to Robert Henri’s admonition to “paint what is real to you,” a core group of these artists would eventually be dubbed the “Ashcan School” for their gritty realist scenes of modern urban life. The Palmer Museum of Art has an impressive collection of paintings and prints by these progressive, early modern American artists.</p> <p>In partnership with the Palmer Museum of Art</p>	<p>Palmer Lipcon Auditorium, Palmer Museum of Art</p>

<p>October 12 (Su) 2:00 p.m.</p>	<p>Lecture-Recital <i>Exploring Subtlety and Sensuality: Songs of Debussy and Berg</i></p> <p>Jennifer Trost, soprano Assistant Professor of Music Penn State University</p> <p>Arlene Shrut, pianist Juilliard School of Music and Manhattan School of Music</p> <p>Taylor Greer, lecturer Associate Professor of Music Theory Penn State University</p> <p>This interdisciplinary lecture-recital explores the height of Debussy's impressionism in <i>Chansons de Bilitis</i> (1897-98), universally praised for its elegant and refined sensuality and eroticism, in counterpoint with Berg's <i>Sieben frühe Lieder</i> (1905-08), early attempts at expressionism while under the influence of his teacher, Arnold Schoenberg. The event paints Debussy and Berg within the broader cultural context of Paris and Vienna at the turn of the century. The presentation also features slides of artwork that Pierre Louÿs's poetry has inspired as well as paintings by Gustav Klimt, leader of the Secessionist movement. Correspondences between music and text are drawn between these two important master collections of song.</p>	<p>Esber Recital Hall, Music Building I</p>
<p>October 14 (T) 6:30-8:00 p.m.</p>	<p>Salon Evening <i>Onto the Private Stage: The Salon in Turn-of-the-Century Europe</i></p> <p>"The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914"</p> <p>Willa Silverman Professor of French and Jewish Studies Penn State University</p> <p>The evening features music by Reynaldo Hahn (1875-1947), performed by Norman Spivey (baritone), Associate Professor of Music in Voice.</p>	<p>Nittany Lion Inn, Alumni Lobby</p>

<p>October 21 (T) 6:30 p.m.</p>	<p>Pre-Concert Discussion <i>Artistic Viewpoints, with the American String Quartet</i></p> <p>Marie Sumner Lott Assistant Professor of Musicology Penn State University</p> <p>The discussion underscores the significance of Alban Berg’s String Quartet, op. 3 (1910) as a “moment of change” in music history.</p>	<p>Schwab Auditorium</p>
<p>October 21 (T) 7:30 p.m.</p>	<p>Concert* <i>American String Quartet, featuring Alban Berg’s String Quartet, op. 3 (1910)</i></p> <p>“[Berg’s String Quartet] surprised me in the most unbelievable way by the fullness and unconstraint of its musical language, the strength and sureness of its presentation, its careful working and significant originality.” – Arnold Schoenberg, 1911</p> <p>In partnership with the Center for the Performing Arts</p>	<p>Schwab Auditorium</p>
<p>October 28 – November 8 8:00 p.m.</p>	<p>Play* <i>Anton Chekhov, The Cherry Orchard</i> Penn State School of Theatre</p> <p>Premiered in 1904 in the final year of Anton Chekhov’s life, <i>The Cherry Orchard</i> is a play about the passing of an era – the shift between the “old Russia” and modernity. It addresses many significant socio-political issues including class upheaval following the “catastrophe” (the emancipation of the serfs), the rise of industrialism with its attendant negative environmental impact, and the assertion of the prosaic and practical over the beautiful and mythic.</p>	<p>Playhouse Theatre</p>
<p>November 11 (T) 7:00-8:30 p.m.</p>	<p>Salon Evening <i>Onto the Private Stage: The Salon in Turn-of-the-Century Europe</i></p> <p>“In Picasso’s Studio at the Bateau Lavoir”</p> <p>Nancy Locke Associate Professor of Art History Penn State University</p> <p>The evening features readings of poetry of the period.</p>	<p>Nittany Lion Inn, Alumni Lobby</p>

<p>November 13 (Th) 6:30 p.m. 9:00 p.m.</p>	<p>Film Jacques Becker's <i>Casque d'or (Golden Marie, 1952)</i></p> <p>In its richly detailed evocation of period and milieu, French filmmaker Jacques Becker's <i>Casque D'Or</i> presents simply and directly the world of petty criminals and prostitutes in the fin-de-siècle Paris of the Impressionists. Based on a true story, this Belle Époque tragedy recounts the story of an ill-fated love affair between characters played by Simone Signoret and Serge Reggiani. Yet, despite the tragic sequence of treachery, murder, and death by guillotine, <i>Casque d'or</i> is far from depressing; on the contrary, its lasting impression is of optimism and affirmation.</p> <p>In partnership with the Department of French and Francophone Studies</p>	<p>113 Carnegie Building</p>
<p>November 18 (T) 6:30-8:00 p.m.</p>	<p>Salon Evening <i>Onto the Private Stage: The Salon in Turn-of-the-Century Europe</i></p> <p>“Bourgeois Ambitions in Western Europe”</p> <p>Sophie de Schaepdrijver Associate Professor of History Penn State University</p> <p>The evening features unpublished French salon music, performed by Robert Nairn, Associate Professor of Music in Double Bass, accompanied by pianist Svetlana Rodionova.</p>	<p>Nittany Lion Inn, Alumni Lobby</p>
<p>November 21 (F) 12:10 p.m.</p>	<p>Lecture <i>The Shimmer and the Soot</i></p> <p>Helen Manfull Professor Emerita of Theatre Penn State University</p> <p>The lecture offers new insights about Everett Shinn's <i>The Vaudeville Act</i> (1902-03), a painting in the Palmer Museum of Art collection. As a member of the Ashcan School of realist painting, Shinn is most famous for his numerous paintings of New York and the theater and of various aspects of luxury and modern life.</p> <p>In partnership with the Palmer Museum of Art</p>	<p>Palmer Museum of Art</p>

<p>December 4-6 8:00 p.m.</p>	<p>Dance Performance <i>Footfalls of the Revolution: The Experimental and Rebellious Dance of the Early 1900s</i> Penn State Dance Company</p> <p>This performance features the choreography of Isadora Duncan, Michel Fokine of the Ballets Russes, and Loie Fuller, in addition to original works based on the music of the most important composers for dance of the time, including Debussy and Stravinsky.</p>	<p>Pavilion Theatre</p>
<p>December 4 (Th) 7:00 p.m.</p>	<p>Lecture <i>The Ashcan School and Early 20th-Century Realist Cinema</i></p> <p>Kevin Hagopian Senior Lecturer in Media Studies Penn State University</p> <p>An overview of the relationship between artists of the Ashcan School, known for depicting gritty urban scenes, and early 20th-century realist cinema.</p> <p>In partnership with the Palmer Museum of Art</p>	<p>Palmer Lipcon Auditorium, Palmer Museum of Art</p>
<p>SPRING SEMESTER 2009</p>		
<p>Date TBA</p>	<p>Symposium <i>Fearful Observations: Questioning the Fin de Siècle Foundations of the Surveillance State</i></p> <p>In fin de siècle Europe and America, technologies emerged that radically improved the ability to collect and manage images and data. These developments took place in the context of increasing anxiety about social stability as large numbers of people moved across national borders and within cities. Fearful of epidemic disease and racial contamination, authorities used these technologies to observe and control people, laying the foundations of the modern surveillance state. This event invites scholars and artists from widely different disciplines to explore this moment of change and its continued implications for our lives today.</p> <p>In partnership with the Science, Technology and Society program</p>	<p>TBA</p>

<p>January 12 – May 15</p>	<p>Exhibition <i>Scandal! Society, Culture, and Politics in Europe, 1889–1914</i></p> <p>An exhibition in the Special Collections Library will feature books, periodicals, photographs, and other original materials that highlight some of the cultural products, events, and movements at the turn of the last century. There will be a special emphasis on France, including the construction of the Eiffel Tower, the emergence of the cabaret culture of Montmartre, and the exposure of French anti-Semitism during the Dreyfus Affair. The exhibition will also document the importance of the year 1909 as the date of publication of F. T. Marinetti’s <i>Futurist Manifesto</i> and the establishment of Sergei Diaghilev’s <i>Ballets Russes</i>.</p> <p>In partnership with the University Libraries</p>	<p>104 Paterno Library</p>
<p>January 20 – May 17</p>	<p>Exhibition <i>Peter Henry Emerson and American Naturalistic Photography</i></p> <p>This groundbreaking exhibition examines the underappreciated movement of naturalistic photography, commenced by Peter Henry Emerson in England in the late 1880s. Following Emerson’s lead, many American photographers – including Edward S. Curtis, Alfred Stieglitz, and Doris Ulmann – created idyllic landscapes and agrarian images. This show and its accompanying publication are the first major examination of American naturalistic photography.</p> <p>In partnership with the Palmer Museum of Art</p>	<p>Palmer Museum of Art</p>
<p>February 3 – May 3</p>	<p>Exhibition <i>Breathing Motions: Figure Studies by Arthur B. Davies</i></p> <p>From the turn of the century until his death in 1928, American artist Arthur B. Davies repeatedly explored the formal and expressive possibilities of the figure study. This exhibition interprets Davies’ figural works in the context of early twentieth-century physical culture, grounding his ethereal imagery in contemporary calisthenic practices and cultural beliefs about physical health and beauty.</p> <p>In partnership with the Palmer Museum of Art</p>	<p>Palmer Museum of Art</p>

<p>February 5 (Th) 7:00 p.m.</p>	<p>Dance Performance <i>Duncan Dance</i> Penn State Dance Company</p> <p>This performance recreates dances choreographed by Isadora Duncan (1877-1927) and interpreted by Elisha Clark Halpin, assistant professor of dance.</p> <p>Presented in conjunction with the exhibition <i>Breathing Motions: Figure Studies by Arthur B. Davies</i></p>	<p>Palmer Museum of Art</p>
<p>February 6 (F) 12:10 p.m.</p>	<p>Gallery Talk <i>Breathing Motions: Figure Studies by Arthur B. Davies</i></p> <p>Robin Veder Assistant Professor of Humanities and Art History/Visual Culture Penn State Harrisburg</p> <p>In partnership with the Palmer Museum of Art</p>	<p>1st Floor Gallery, Palmer Museum of Art</p>
<p>February 10 (T) 4:00 p.m.</p>	<p>Gallery Talk <i>Scandal! Society, Culture, and Politics in Europe, 1889–1914</i></p> <p>Phillip Dennis Cate Director Emeritus, J. V. Zimmerli Art Museum Rutgers University</p> <p>In partnership with the University Libraries</p>	<p>Mann Assembly Room, 103 Paterno Library</p>
<p>February 13 (F) 6:30 p.m.</p>	<p>Pre-concert Discussion <i>Artistic Viewpoints, with the Ying Quartet</i></p> <p>Taylor Greer Associate Professor of Music Theory Penn State University</p> <p>The discussion underscores the significance of Maurice Ravel’s Quartet in F major (1903-04) as a “moment of change” in music history.</p>	<p>Schwab Auditorium</p>
<p>February 13 (F) 7:30 p.m.</p>	<p>Concert* <i>Ying Quartet, featuring Maurice Ravel’s Quartet in F major (1903-04)</i></p> <p>“In the name of the Gods of music and in my own, do not touch a single note you have written in your Quartet.” - Claude Dubussy writing to Ravel</p> <p>In partnership with the Center for the Performing Arts</p>	<p>Schwab Auditorium</p>

<p>February 18 (W) 12:10-1:00</p>	<p>Concert The Alegría Ensemble Debbie Trudeau (violin), Claudia Koide (cello), and Cathy Herrera (flute).</p> <p>Music by Debussy (1890), Joplin (1901), Hansen (1910), Ravel (1910), and Capuis (1913).</p> <p>In partnership with the Palmer Museum of Art</p>	<p>Palmer Museum of Art</p>
<p>March 5 (Th) 8:00 p.m.</p>	<p>Dance Performance <i>Transforming Bodyscapes: Moving Moments at the Turn of the 20th and 21st Centuries</i> Penn State Dance Company</p> <p>The performance includes works from the turn of the 20th century choreographed by Peter Sparling, Thurnau Professor of Dance at the University of Michigan.</p>	<p>Playhouse Theatre</p>
<p>March 18 (W) 12:10-1:00</p>	<p>Concert The Pennsylvania Quintet Eleanor Duncan Armstrong (flute), Tim Hurtz (oboe), Anthony Costa (clarinet), Lisa Bontrager (French horn), Daryl Durran (bassoon).</p> <p>Music by Maurice Ravel, Manuel De Falla, and Adolphe Deslandres.</p> <p>In partnership with the Palmer Museum of Art</p>	<p>Palmer Museum of Art</p>
<p>March 19 (Th) 6:30 p.m. 9:00 p.m.</p>	<p>Film Title TBA</p> <p>In partnership with the Department of French and Francophone Studies</p>	<p>113 Carnegie Building</p>
<p>March 21 (Sat.) 7:30 p.m.</p>	<p>Performance <i>Ecoute: Pieces of Reynaldo Hahn</i></p> <p>Performed by Norman Spivey (Associate Professor of Music in Voice) Written by Susan Russell (Assistant Professor of Theatre) “It was sound that attracted me. I did not care the source, I chased its melody.” Reynaldo Hahn (1875-1947)</p> <p><i>Ecoute</i> is a cabaret piece that moves seamlessly between text, poetry, and music to evoke not only a singular composer, but also an era when cultures were defined by their artists.</p>	<p>Esber Recital Hall</p>

<p>April 3 (F) 9:00 a.m. – 5:00 p.m.</p>	<p>Interdisciplinary Symposium <i>Figuring Change, ca. 1900</i></p> <p>This symposium examines how some of the most salient and dramatic changes of the turn of the twentieth century – those concerning perceptions of the human body and psyche – were represented in a range of discourses and media of the period. At the same time, the symposium will probe the following questions: What types of visual and verbal language were considered capable of conveying the shock of the new? Was change embodied in certain iconic individuals, moments, metaphors? Given the widespread ambivalence regarding these transitions, figuring change proved doubly challenging during this era. Was the new century a harbinger of progress, or of its opposite, decadence?</p> <p><i>Panel 1: Figuring the Body, Figuring the Psyche</i></p> <p>Sander L. Gilman, Emory University, “Electrotherapy 1889/1914: Sigmund Freud and Therapy”</p> <p>John Merriman, Yale University, “The Dynamite Club: Emile Henry, the Cafe Terminus, and the Origins of Modern Terrorism in Fin-de-Siècle Paris.”</p> <p>Valerie Steele, Fashion Institute of Technology, “Femme Fatale: Fashion in Fin-de-Siècle France”</p> <p><i>Panel 2: Figures of Decadence</i></p> <p>Mary Davis, Case Western Reserve University, “Satie’s Decadent Simplicity”</p> <p>Carol Ockman, Williams College, “‘She’s Going to Sell’: Sarah Bernhardt and Warhol’s <i>Ten Portraits of Jews</i>.”</p> <p>Barbara Spackman, University of California, Berkeley, “Ideological Fantasy at the Fin-de-Siècle”</p>	<p>Conference Room, Hintz Alumni Center</p>
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<p>April 15 (W) 12:10-1:00</p>	<p>Concert <i>Penn State Chamber Singers</i> Christopher Kiver, director</p> <p>Music by Camille Saint-Saëns, Johannes Brahms, Charles Ives, Gustav Holst, Charles Stanford, and Percy Grainger</p>	<p>Palmer Museum of Art</p>
<p>April 17 (F) 7:00 p.m.</p>	<p>Lecture <i>An Evening with Marilynne Robinson</i></p> <p>Marilynne Robinson Author of <i>Housekeeping</i> (1980)</p> <p><i>Housekeeping</i> is set in Fingerbone, Idaho, sometime in the last 100 years. To say that it is about two weird sisters in a lake town only begins to suggest the novel's haunting, lyrical pleasures. In <i>Housekeeping</i> we see the transition from the nineteenth to the twentieth centuries largely in the movement of three generations of women in and around sod houses, glacial lakes, trains, and automobiles. Robinson's prose is clear, cold, spare, and poetic. The story has an unexpected brutalism, one that captures modernity's effects on the obscure corners of North America: individuals can too easily lose themselves, or become transient, in modern society.</p> <p>Robinson's novels have earned her a Pulitzer Prize, a National Book Award, and a PEN/Hemingway Award; <i>Housekeeping</i> has been named to multiple lists of the best novel of the past 25-100 years (by the <i>New York Times</i>, <i>Time</i>, and the <i>Guardian</i>, among others), and is a National Endowment for the Arts "Big Read" selection.</p> <p>This event is part of the Third Annual Community Read, sponsored by the Center for American Literary Studies, in conjunction with the Institute for the Arts and Humanities and the English Department.</p>	<p>The State Theatre</p>
<p>April 19 (Su) 4:00 p.m.</p>	<p>Concert <i>Penn State Chamber Singers</i> Christopher Kiver, director</p> <p>Music by Camille Saint-Saëns, Johannes Brahms, Charles Ives, Gustav Holst, Charles Stanford, and Percy Grainger</p>	<p>Esber Recital Hall, Music Building I</p>

<p>April 24 (F) 12:10 p.m.</p>	<p>Gallery Talk <i>Breathing Motions: Figure Studies by Arthur B. Davies</i></p> <p>Robin Veder Assistant Professor of Humanities and Art History/Visual Culture Penn State Harrisburg</p>	<p>1st Floor Gallery, Palmer Museum of Art</p>
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WEISS SEMINAR LECTURES
Spring 2009

Picasso, Stravinsky, and the Ballets Russes in Belle Époque Paris

The Second Annual Josephine Berry Weiss Interdisciplinary Humanities Seminar
is team-taught by Penn State faculty members
Maureen Carr (Distinguished Professor of Music Theory),
Nancy Locke (Associate Professor of Art History),
and Willa Silverman (Professor of French and Jewish Studies).

Belle Époque Paris witnessed an unprecedented explosion in artistic innovation, so it is not surprising that it would attract Diaghilev's Ballets Russes, founded in 1909 amidst a mood of political and cultural dissent in pre-Revolutionary Russia. Ballets Russes performances became legendary; the 1913 premiere of Stravinsky's *Rite of Spring* provoked a riot. This interdisciplinary seminar charts the social and cultural geography of turn-of-the-century Paris. Students and members of the public will analyze the radical changes exemplified in music by Stravinsky, in the visual arts around the work of Picasso, and in French history around Paris as cultural capital of Europe.

The Weiss Seminar is generously funded by
the Josephine Berry Weiss Chair in the Humanities Endowment.

Weekly meetings, featuring lectures by distinguished invited guests,
are free and open to the public.

All sessions meet from 1:00 to 2:15 p.m. in 112 Borland Building

<p>January 13 (T)</p>	<p>Three Icons: The Eiffel Tower (1889), Picasso's <i>Demoiselles d'Avignon</i> (1907), and Stravinsky's <i>Firebird</i> (1910)</p> <p>Maureen Carr, Nancy Locke, Willa Silverman (Penn State)</p>
<p>January 22 (Th)</p>	<p>Rediscovering Stravinsky's Original <i>Rite of Spring</i> (1913)</p> <p>Millicent Hodson, choreographer and graphic artist Kenneth Archer, scenic consultant and art historian London, England</p>

January 27 (T)	Paris/Moscow/St. Petersburg: Franco-Russian Relations in Politics, Society, and the Arts Maureen Carr, Nancy Locke, Willa Silverman (Penn State)
February 3 (T)	Cézanne and His Legacy for Cubism Nancy Locke (Penn State)
February 10 (T)	Journalistic Art and the Avant-Garde: Toulouse-Lautrec to Picasso and Duchamp Phillip Dennis Cate, Director Emeritus J.V. Zimmerli Art Museum, Rutgers University
February 19 (Th)	Making Dances: Process and Practice in Diaghilev's Ballets Russes Lynn Garafola, Professor of Dance Barnard College, Columbia University
February 24 (T)	The <i>Cahiers</i> of Henri Vever: Life and Art in Paris 1900 Willa Silverman (Penn State)
March 3 (T)	Diaghilev's Legacies of Interdisciplinarity: A Choreographer's View Peter Sparling, Thurnau Professor of Dance University of Michigan
March 5 (Th)	Pre-dance performance lecture (see the Calendar, March 5, 8:00 p.m.) Members of the Weiss Seminar Faculty and Guests
March 17 (T)	Rites of Spring: Dance and Modernism on the Cusp of World War I Sarah Kennel, Assistant Curator, Department of Photographs National Gallery of Art, Washington, D.C.
March 24 (T)	Evidence of Stravinsky's Past in the Music of <i>Pulcinella</i> (1920) Maureen Carr (Penn State)
March 31 (T)	Picasso and Braque's Cubism: 1908-1912 Nancy Locke (Penn State)
April 7 (T)	Two Dandies of the Belle Époque: Sergei Diaghilev and Robert de Montesquiou Willa Silverman (Penn State)
April 14 (T)	Stravinsky's Appropriation of the 'Rag Idiom' in <i>Histoire du soldat</i> (1918) and <i>Piano-Rag-Music</i> (1919) Maureen Carr (Penn State)
April 21 (T)	The Belle Époque that Never Ended: The Can-Can and 1950s Frenchness Films Vanessa Schwartz, Professor of History, Art History, and Film University of Southern California
April 28 (T)	Closing Forum Maureen Carr, Nancy Locke, Willa Silverman and Guests

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