Los Angeles-based vocalist **Argenta Walther** joined the Enchanted Images Project in 2020 to learn and record the eleventh-century Office Liturgy of Ste. Foy within the virtual acoustic of Conques. The ability to deepen our understanding of the music and notation through performance has been an invaluable aspect of the research project. Walther's work spans sacred medieval, jazz and modern experimental genres and she has been a featured soloist in the performance of works of medieval composers Hildegard of Bingen and Kassia.

Cumque dei virgo fides
Vigil, Third Nocturne, second responsory
Mode 1

Superatis beata virgo
Vigil, Third Nocturne, third responsory
Mode 7

Elevatis oculis
Lauds antiphon
Mode 6

Beatissime virginis fidis
Lauds antiphon
Mode 7

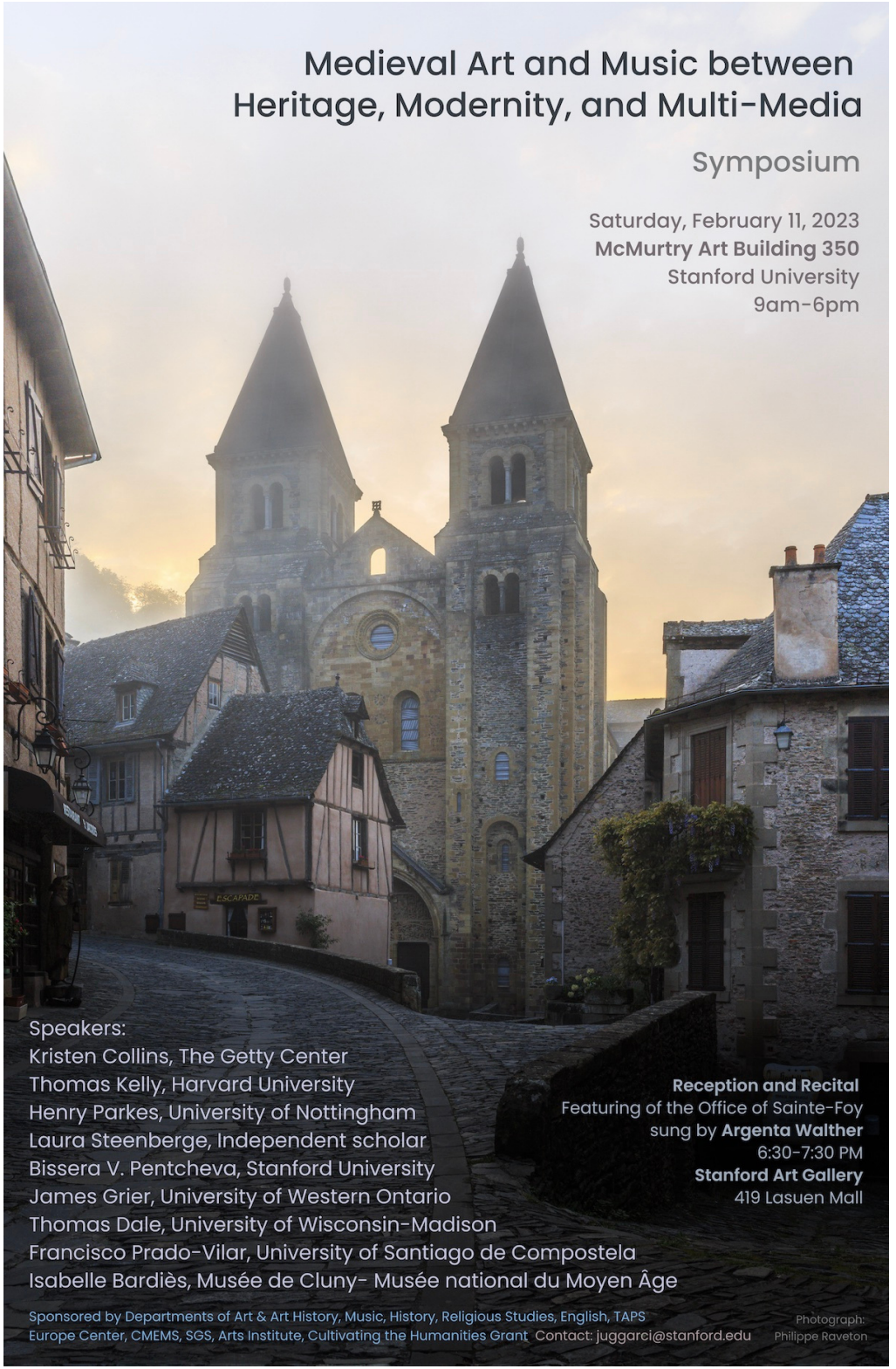
Symposium will be held in McMurtry
Recital, reception, & exhibition (below) will be held in Stanford Art Gallery

EXHIBITION

AudioVision in the Middle Ages: Sainte-Foy at Conques

January 24 - March 17, 2023
Monday - Friday, 11am - 5pm

Extended Hours:
Friday, February 10, 11am-7pm & Saturday,
February 11, 11am-7:30pm



About

This symposium explores the role of multi-disciplinary scholarship in uncovering and communicating the multi-media nature of medieval art. Focus is on the cult of Ste. Foy at Conques, a site where the eleventh-century architecture, relief sculpture, golden statue, and liturgical poetry, and music have survived intact to this day. The chants written for the feast have not been performed for over a thousand years. Stanford's "Enchanted Images" (http://enchantedimages.stanford.edu) project is the first to transcribe, translate, and perform this corpus of music and explore the visual art through its aural envelopment. The symposium engages the results of this research project and engages the first live performance of Ste. Foy's medieval Office featured in Stanford Live program for February 10. Art historians, curators, and musicologists of international reputation are invited to participate.

Medieval art does not fit modern art historical categories. The field's secular, atheistic bent has put aside interest in the study of this tradition, excised religion, and prioritized an engagement with modern and contemporary. But is medieval art distant and irrelevant to our times? Is it also art? Should this tradition be placed on the slide between modern and heritage? Medieval images and architecture were not designed as art, but as a medium through which to reach to the metaphysical. Heritage lives with us, continuously taping into past and future and staying us in the present, giving us identity. How does the performance of medieval art and its installation in museums can strengthen heritage and the relevance of this tradition to contemporary audiences? These are some of the questions the art historians and curators will address. While we hope that the musicologist would engage the issue of performance and will also uncover the importance of Aquitanian chant for our understanding of the development of medieval music.

Hybrid in person/Zoom Event

Sponsors

Departments of Art & Art History; Music; History; Religious Studies; English; TAPS; Europe Center; CMEMS; SGS; Arts Institute; Cultivating the Humanities Grant; Stanford-France

9:00 - 9:10	Introductions
	<u>Session I Chair: Michelle Oing, Stanford University</u>
9:15 - 10:00	Francisco Prado Vilar, Universidade de Santiago de Compostela ***Mirrors of Invention: Santiago, Conques, and the Re-Discovery of the Romanesque (1923-2023)***
10:00 - 10:45	Thomas Kelly, Harvard University ***Decorative Melismas in Aquitaine***
10:45 - 11:00	Coffee Break
	<u>Session II Chair, Marci Kwon, Stanford University</u>
11:00 - 11:45	Isabelle Bardiès-Fronty, Musée de Cluny- Musée national du Moyen Âge, ***Exhibiting Medieval Art in the Twenty-First Century at Musée de Cluny***
11:45 - 12:30	Kristen Collins, the Getty Center ***Staging Medieval Art at the Getty Museum***
12:30 - 2:00	Lunch
	<u>Session III Chair: Elaine Treharne, Stanford University</u>
2:00 - 2:45	Laura Steenberge, independent scholar and composer ***Yes, It Is Polyphony: Revisiting the Seventy-Two Verses for St. Martial***
2:45 - 3:30	Henry Parkes ***Glimpses, echoes, shadows: performing a festal office by night***
3:30 - 3:45	Coffee Break
	<u>Session IV Chair, Rowan Dorin, Stanford University</u>
3:45 - 4:30	Thomas Dale, University of Wisconsin-Madison ***Mary Magdalen and Sainte Foy: Exemplars of Spiritual Embodiment and Theosis in the Sculpture and Liturgy of Vézelay and Conques***
4:30 - 5:15	James Grier, University of Western Ontario ***Two Aquitanian Versions of the Office for Sainte Foy de Conques: Scribal and Institutional Initiatives***
5:15 - 6:00	Bissera V. Pentcheva ***Entwining the Ephemeral with the Eternal: Locus, Conca, and Margarita at Conques***
6:30 - 7:30	**Recital and Reception** Stanford Art Gallery 419 Lasuen Mall

Argenta Walther, chants from the Office of Sainte-Foy at Conques