

## **JOUR 2 / DAY 2 – jeudi 2 juin 2016**

### **9h-10h30, Keynote speech – Amphithéâtre S1**

**Günter Berghaus, « Marinetti's Quest for an Art Inspired by Science »**

Günter Berghaus is a Senior Research Fellow at the University of Bristol and has been Guest Professor at Brown University, Providence/RI and the State University of Rio de Janeiro. He has been principal organizer of several international conferences and has published over 20 books on various aspects of theatre and performance studies, art and cultural history. He has also been a theatre director and has produced many plays from the classical repertoire and the historical avant-garde. He is a leading expert on Futurism, on which he published *Futurism and Politics* (1996), *Italian Futurist Theatre* (1998), *International Futurism in the Arts and Literature* (2000), *F. T. Marinetti: Selected Writings* (2006), *Futurism and the Technological Imagination* (2009). He currently serves as general editor of the *International Yearbook of Futurism Studies*, *Handbook of International Futurism*, and of *International Futurism 1945-2015: A Bibliographic Handbook*. His writings have been translated into Chinese, French, Georgian, German, Hungarian, Italian, Japanese, Polish, Portuguese, Russian, Spanish.

### **La conférence**

This keynote address explores how Marinetti experienced the great changes that affected Italy during the 'second Industrial revolution' and how he responded to them in his theoretical writings. Marinetti repeatedly defined Futurism as a movement that was committed to 'the enthusiastic glorification of scientific discoveries and modern machines'. Just like art was to him like an extended form of politics, it was also an extended form of scientific enquiry. He possessed profound knowledge of the great discoveries of scientist such as Jean-Baptiste Lamarck, Robert Brown, Charles Darwin, Charles Henry, Henri Poincaré, and many others. What characterized his Futurist imagination was not so much its technological and scientific basis, but his quest for an art and literature that could compete with the classical rationality of science and assimilate the latest advances in technology. However, Marinetti's attitude was not identical with that of other Futurists, and his own views on science and technology changed considerably in the course of thirty years. This address aims to show that the Futurist quest for an art of the future was not a stable and unchanging entity but a multifaceted phenomenon that accommodated often dissenting and sceptical voices, particularly in the second and third phase of Futurism.

## **JOUR 3 / DAY 3 – vendredi 3 juin 2016**

### **Session 2**

#### **"The heaving research that animates the soul of our century": Marinetti's Futurist Quest for a Fusion of Artistic and Scientific Inquiry**

Anybody familiar with the full extent of Marinetti's writings will have noticed the many direct or indirect references to scientific discoveries and theories. Marinetti's Futurist worldview was intimately related to popular science. His aesthetic positions had both a scientific and a metaphysical basis and can only be grasped in the context of the "endless triumphs of science" (Marinetti). A large number of fundamental aspects of Futurist art (dynamism, simultaneity, force lines, wireless imagination, vibrations, time-space nexus, geometric splendour etc. etc.) would have been unthinkable without a sound knowledge of the work of Jean-Baptiste Lamarck, Robert Brown, Charles Darwin, James Clerk Maxwell, Michael Faraday, Alexander Graham Bell, Guglielmo Marconi, Charles Henry, Henri Poincaré, Federigo Enriques, Guido Castelnuovo, Albert Einstein, Niels Bohr, Ernst Mach, George Lakhovsky, to name but a few. Marinetti stated that "Futurism is based on the complete renewal of human sensibility brought about by the great discoveries made by science". What characterized the Futurist imagination was not so much its technological and scientific basis, but its quest for an art and literature that parallels and competes with the classical rationality of science. Marinetti's interest in the material and immaterial dimension of the world made him conceive of an art that would assimilate the latest advances in science and technology and thus make a daring leap into the future.

This section on Futurism at EAM 2016 investigates two aspects of Futurism:

- 1) The impact of new scientific discoveries outside the classical rationalist models on Futurist aesthetics
- 2) The Futurist quest for a new perception and understanding of the world.

The first aspect involves investigations into what Marinetti called "the new currents of ideas which have totally transformed our sensibilities and mentalities as men of the twentieth century." A number of case studies examine the relations between specific discoveries and their impact on Futurist art. Possible examples include Lamarck's transformist hypothesis and the Futurist "Extended Man"; the Brownian Motion and the Futurist concept of vibrations; Bell, Marconi and the "immaginazione senza fili"; Charles Henry's Laboratory for the Physiology of Sensations at the Sorbonne and Futurist Tactilism; Maxwell and Faraday's electromagnetic forces and the Futurist concept of force lines; Castelnuovo's "temporal tubes" and Futurist reinterpretations of the time-space nexus; Poincaré's non-Euclidean geometry and Marinetti's aesthetics of "geometric splendour"; the New Physics of Bohr, Planck, Mach, Einstein, etc and the Futurist "lyrical obsession with matter".

The second aspect involves case studies on the research undertaken by the Futurists in fields as diverse as occultism (spiritist séances and mediumship, hypnotism and psychokinesis, clairvoyance and telepathy), "imaginative and qualitative mathematics", radiography and electromagnetism, astronomy and astrology, numerology, gastronomy and Life Science, the "new cosmology", Kabbala.

9h-10h30

***The Futurist Fusion of Artistic and Scientific Inquiry. Modération : Günter Berghaus – S203***

Julia Nelsen (UC Berkeley), « Radio-Activity as Sensory Experience in Luciano Folgore's « *Ponti sull'oceano* »

Matteo D'Ambrosio (University of Naples), « Marinetti, Gnosticism and the Occultist Society in Milan »

Domenico Pietropaolo (University of Toronto), « Marinetti, Aesthetics and the Lyricism of Electrochemical Romance »

11h-12h30

***The Futurist Fusion of Artistic and Scientific Inquiry. Modération : Günter Berghaus – S203***

Maria Elena Versari (Carnegie Mellon University), « Boccioni and science: a reassessment »

Ekaterina Lazareva (State Institute of Art Studies (SIAS), Moscow), « The Futurist Concept of "Man extended by machines" »

Beatrice Sica (University College London), « Zoopraxography, Chronophotography, and Futurist Art »

14h-15h30

***The Futurist Fusion of Artistic and Scientific Inquiry. Modération : Günter Berghaus – S203***

Gabriella Imposti (University of Bologna), « Khlebnikov and Science »

Maria Engström (Dalarna University, Falun), « Technologies of Immortality: Russian Cosmism and Contemporary Transhumanism »

Bojan Jović (Institute for Literature and Art, Belgrade), « Chronotope, Fourth Dimension and Time-machines »