

Back to the Futurists: Avant-gardes 1909 – 2009

Programme (29.6.2009)

Thursday 2 July 2009

9.00 – 10.15 Registration, coffee

10.15 – 10.30 Welcome

10.30 – 11.30 **Keynote:** John White (King's College London) "The Cult of the 'expressive' in Italian Futurist Poetry: New Challenges to Reading"

11.30 – 13.00

Panel 1: Marinetti and Politics Chair: Gunter Berghaus

Sascha Bru (University of Ghent), "The Untamables: Marinetti and Gramsci's political language philosophy"

Ernest Ialongo (Hostos Community College CUNY) "Filippo Tommaso Marinetti: The Artist and His Politics"

Rosalind McKeever (Kingston University / Estorick Collection of Modern Italian Art), "Futurism and the Past: Time, History and *Antipassatismo*"

13.00 – 14.00 Lunch

14.00 – 15.30

parallel sessions:

Panel 2: Intermedial Futurism Chair: Debra Kelly

Delphine Biere (Université de Lille III), "La querelle de la simultanéité entre Delaunay et les futuristes: un problème d'interprétation ?"

Georges Sebbag Georges (Paris), "Futur Futuriste"

David Pinho Barros (Universidade Nova de Lisboa, Portugal), "Italian Futurism: Cinema without Film"

Panel 3: Heroism, Humanism?

Sarah Hayden (University College Cork), "'With our bodies grazed and scraped' (Marinetti): How Futurism fought to forge an avant-garde prototype"

Iveta Slavkova-Montexier (Paris I), "The New Man and the humanistic myth: back to the difference between Dada and Futurism"

Lisa Samuels (University of Auckland, New Zealand), "Membrane Feminism in Avant-Garde Poetry"

15.30 – 16.00 Tea/coffee

16.00 – 17.00

parallel sessions:

Panel 4: Futurism and Dada Chair: Sascha Bru

Dafydd Jones (University of Wales), "*La Bomba-Romanzo Esplosivo*, or Dada's Burning Heart"

Maria Elena Versari (Carnegie Mellon University), "Futurist Canons and the Development of Avant-Garde Historiography"

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Panel 5: Manifestos Chair: Simona Storchi

Matthew D. McLendon (Curator, Cornell Fine Arts Museum, Florida), "Engaging the Crowd: The Futurist Manifesto as Avant-Garde Advertisement"

Pierpaolo Antonello (Cambridge University), "Out of Touch. Marinetti's 'Manifesto del Tattilismo' and the Futurist Critique of Separation"

17.15 – 18.45

parallel sessions:

Panel 6: Modernism

Debra Kelly (University of Westminster), “ ‘An infinity of *living* forms, representative of the absolute?’: reading Futurism with Pierre Albert-Birot as witness, creative collaborator, dissenter”

Barnaby Dicker (Royal Holloway University of London), “Fernand Léger and Dudley Murphy’s Avant-Garde ‘Review’ or The Referential Nature of *Ballet Mécanique*”

Konstantinos Vassiliou (Paris I-Sorbonne), “The reception of futurism at the crossroads of art and rock”

Panel 7: Futurism, Symbolism, Occultism

Meg Greenberg (University of Cambridge), “Synaesthesia and Literary Symbolism”

Paola Sica (Connecticut College, USA), “Nocturnal Itineraries: Futurism, Occultism and the Metamorphic Self”

Gloria DeVincenti (University of Technology Sydney), “Peregrine thought’: the theory of creativity in Second Florentine Futurism”

19.00 – 21.00

Dinner (Matsu Restaurant)

21.00 – 22.30

Performance: John London’s Chaos: “Let’s Kill the Moonshine!”

Friday 3 July

9.00 – 10.00

Keynote: Matthew Gale (Tate Modern) [title t.b.c.]

10.00 – 11.00

parallel sessions:

Panel 9: Africa

Gabrielle Elissa Popoff (Columbia University), “Futurism’s Africa: The Quest for Modernity”

Przemyslaw Stozek (Institute of Art, Polish Academy of Sciences), “The Dreams of the Fatherland of Happiness. *Tamburo di Fuoco* in the Context of F. T. Marinetti’s Commitment to Politics”

Panel 10: Machines Chair: Pierpaolo Antonello

Lorenzo Santoro (University of Warwick), “Between Futurism and Fascism: Technological Imagination in Filippo Tommaso Marinetti and Benito Mussolini”

Anthony Martire (University of California, Berkeley), “The Futurist Poetics of National Mobility: Informatics, Subjectivity, and Control in Marinetti’s *Parole in Libertà*”

11.00 – 11.30

Tea/coffee

11.30 – 13.00

parallel sessions:

Panel 11 Futurist Cookbook Chair: Willard Bohn

Selena Daly (University College Dublin), “*Le Roi Bombance*: The original Futurist Cookbook?”

Cecilia Novero (University of Otago, New Zealand), “Futurism biting its tail? Cooking and Eating with Marinetti and Fillia”

Panel 12: Body, Machine, Subject Chair: Kim Knowles

Lanfranco Aceti (Sabanci University, Istanbul), “Digital Avant-garde: Physical Freedom through Technology as the Futurists’ Cultural Inheritance?”

Pierre Taminiaux (Georgetown University), “*Before the Past*: Digital Photography and the Futurist Legacy”

Özgür Atılgan (Sabanci University, Istanbul) "Futuristic Cinematic Visions: The Erotic Relation between Humanity and the Machine"

13.00 – 14.00 Lunch

14.00 – 15.30
parallel sessions:

Panel 13: European Connections Chair: Florian Mussgnug
Dennis Van Mol (University of Antwerp), "Futurism(s) in Belgium (1909-1918)"

Branko Aleksić (Paris), "Les taches aveugles slaves dans la montée au zénith de gloire (300 HP) du grand soleil futuriste"

Emilio Quintana (Instituto Cervantes, Utrecht), "Sheep and trains. Futurism and Modernization in the Spanish Poetry (1909-1940)"

Panel 14: Futurism and War Chair: Jonathan Black
Vincent Antoine (Montpellier), "Marinetti et *Les belles idées qui tuent*"

Marja Härmänmaa (University of Helsinki / University of Cambridge), "The Dark Side of Futurism: Marinetti and War"

Barbara Meazzi (Université de Savoie), "Marinetti et l'élaboration de *Zang Tumb Tumb*, entre France et Italie"

15.30 – 16.00 Tea/coffee

16.00 – 18.00 Free. Transfer to Estorick Gallery

18.45 – 19.30 **Keynote:** Günter Berghaus (Bristol University), "Futurist performance"

19.45 – 22.00 **Conference dinner** at Estorick Gallery

Saturday 4 July

9.00 – 10.30
parallel sessions:

Panel 15: Futurist Women
Jennifer Griffiths (Brynmawr), "Heroes/heroines of Futurist Culture: *Oltreuomo/oltredonna*"

Janaya Lasker (University of California, Berkeley), "Appropriating the Abstract: Benedetta's *Le forze umane* and Mondrian's Neoplasticism"

Cathy Margailan (Université de Nice-Sophia-Antipolis), "Futurist language innovations and their legacy in the neo-avant-garde through contributions by three women: Valentine de Saint-Point, Benedetta Cappa Marinetti, Ketty la Rocca"

Panel 16: Text and Image Chair: Elza Adamowicz
Willard Bohn (Illinois State University), "Visual Approaches to Futurist Aeropoetry"

Giovanni Bove (Università di Roma La Sapienza), "Visual Rhetoric and Graphic Prosody in the *Parole in Libertà* and the *Tavole Parolibere*: A Case Study of *L'Italia Futurista* (1916–18)"

Katia Pizzi (Institute of Germanic and Romance Studies, London), "Futurist Machines Between Modernity and Tradition"

10.30 – 11.00 Coffee

11.00 – 13.00
parallel sessions:

Panel 17: England Chair: Chris Townsend
Jonathan Black (Kingston University), " 'A hysterical hullo-bulloo about motor cars': The Vorticist Critique of Futurism, 1914-1919"

Giulia Gorgoglione (University of Milan), "Self and not-self: Wyndham Lewis's Timon of Athens between Futurism and Vorticism"

Michael Waldron (University College Cork), "The 'roar of London': the Futurist aesthetic of Elizabeth Bowen's *To the North* (1932)"

Panel 18: Russia, Eastern Europe

Marina Arias-Vikhil (Gorky Institute of World Literature, Moscow), "Futurism as the philosophy of the acceptance of life: The reception of Russian Futurism in 1915 (the Maxim Gorky case)"

Sonia de Puineuf (Université de Brest), "Ecrire son histoire: Karel Teige face au futurisme italien"

Svetlana Ilieva (INALCO, Paris), "Le Futurisme en Bulgarie: perception, compréhension, mode d'emploi"

Svetlana Makurenkova (Moscow), "Futurism in art and literature of Russia in 1910s: Unpublished Memoirs of Contemporaries"

13.00 – 14.00 Lunch

14.00 – 16.00
parallel sessions:

Panel 19: Metafuturisms

Chris Townsend (Royal Holloway University of London), 'Abstracted Kinematics: Duncan Grant's *Abstract Kinetic Collage Painting with Sound* and the future of Kinema in 1914'

Carolina Fernandez Castrillo (Università di Roma La Sapienza), "Rethinking Interdisciplinarity: Futurist cinema as *metamedium*"

Kim Knowles (University of Kent), "Futurist Dynamics in Contemporary Film-Poetry"

Elisa Sai (University of Bristol), "*A Very Beautiful Day After Tomorrow*: Luca Buvoli and the Legacy of Futurism"

Panel 20: Aesthetic Futures Chair: Katia Pizzi

Florian Mussgnug (University College London), "Heroes after Futurism: From Agency to Suspicion"

Ricarda Vidal (Institute of Germanic & Romance Studies London), "Americanising Marinetti – Automobile Fantasies and Romantic Futurisms in 1950s America"

Nina Parish (University of Bath), "Pour faire un livre futuriste: How Italian and Russian Futurism can help us understand the future of the book"

16.00 – 16.15 Closing remarks

16.15 – 17.00 Tea/coffee

The conference is sponsored by:
The French Embassy in London
Royal Holloway University of London
University of Swansea