

Günter Berghaus:

**The International
Impact of**



29 April 2014, 11.00-12.30

45 min lecture, followed by 45 min discussion

Between 1909 and 1925, Futurism became a catchphrase for a broadly felt desire for cultural renewal. The stream of manifestos published by FT Marinetti and his collaborators was quickly reaching other European countries and even continents much further afield. In the course of the past decades, a number of Futurism scholars have directed their attention to this ebb and flow of aesthetic concepts in the European and world-wide network of the avant-garde, but their studies tended to be focussed either on individual artists or groups of artists, or on a small geographical unit. The 2009 centenary served as an occasion to establish a network of Futurism scholars with the intention of examining more profoundly how the movement impacted on the international avant-garde. An International Yearbook of Futurism Studies was set up to act as a medium of communication amongst a global community of Futurism experts. It has an interdisciplinary orientation and presents new research on Futurism across national borders in fields such as literature, fine arts, music, theatre, design, etc.

The first three volumes of the Yearbook have now appeared in print and the fourth will be available in April/May 2014. They contain 60 essays concerned with Futurism in 25 countries and on 3 continents. These contributions show that Futurism was not a coherent national style but radiated from one culture to another and, in the process, gave rise to extraordinarily complex and often contradictory forms of cross-fertilization, osmosis, assimilation, or similar. The workshop by Günter Berghaus will use half a dozen examples from Europe and the Americas to demonstrate how a comparative reception

analysis will open up new paths and directions for international Futurism scholarship.

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 held research awards from the Polish Academy of Sciences, the German Research Foundation, the Italian Ministry of Culture, the British Academy, and the Brazilian Ministry of Education. He has published some 20 books on various aspects of theatre and performance studies, art history and cultural politics, amongst others *Theatre and Film in Exile* (1989), *Fascism and Theatre* (1996), *Futurism and Politics* (1996), *Italian Futurist Theatre* (1998), *On Ritual* (1998), *International Futurism in the Arts and Literature* (2000), *Avant-garde Performance: Live Events and Electronic Technologies* (2005), *Theatre, Performance and the Historical Avant-garde* (2005), *F. T. Marinetti: Selected Writings* (2006), *Futurism in Eastern and Central Europe* (2011). He currently serves as general editor of the *International Yearbook of Futurism Studies* and is in the final phase of compiling *International Futurism 1945-2009: A Bibliographic Handbook*.