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ZAJ and Futurism: from Henri Bergson to Tomás Marco

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This article explores the distant but significant relation, which has been overlooked so far, between the ideals of Italian Futurism and those of ZAJ, an Spanish avant-garde musical movement of the 1960s, tracing the far-reaching line that unites Henri Bergson's philosophy with the anarchist ideas of Georges Sorel, the way those ideas influenced Italian Futurism, as reflected on the key notions employed in their manifestos, and how some of those notions defined the artistic agenda of the Spanish movement. Tomás Marco's collaborations with ZAJ are taken both as an implicit point of departure, given the previously analyzed connection between his musical ideas and Bergson's thought, and as an explicit point of arrival. The article opens with a consideration of the great significance that Bergson's philosophy had at the beginning of the twentieth century before it explores its relation to Sorel's thinking as well as to the intellectual and aesthetic basis of Italian Futurism, and in doing so it focuses on defining the influences on and nature of certain aspects of Italian Futurism that had an impact on the Spanish movement, which is only introduced as a corollary in the final part of the text, once those connections have been justified.

KEYWORDS: Henri Bergson, Georges Sorel, Italian Futurism, Tomás Marco, ZAJ

Bergson–Sorel–ZAJ

Bergson's ideas were both heavily criticized and vigorously defended in his time. Critics included figures such as Julian Benda, Charles Maurras, George Politzer, Georg Lukács and Bertrand Russell. In the 1920s Bergson even engaged in a public discussion with Einstein on the notion of time as it was presupposed in the special theory of relativity (Einstein, 2010).¹ On the other hand 'Bergson's thought was disseminated into a variety of Bergsonisms, appropriations of his thought that occurred in relation to a whole range of ideological, aesthetic, political, spiritual, and institutional agendas. It was adopted in bits and pieces and reshaped according to the ideological requirements, or practical

¹ Bergson's arguments against the Einsteinian Universe are collected in his book *Duration and Simultaneity* (Bergson, 1999).

needs, of the borrower' (Guerlac, 2006: 10). We consequently find a large number of movements or figures which defined themselves as Bergsonists: Georg Simmel, Georges Sorel, various Catholic modernists, Italian futurists, French symbolists, cubists and a number of literary modernists. 'The proliferation of Bergsonisms blurred the contours of Bergson's thought and imposed undue, and conflictual, ideological burdens on the philosopher's thinking' (Guerlac, 2006: 13).

Out of all of those, Georges Sorel's ideas, influenced by Bergson's philosophy, would have the greatest impact on the development of the aesthetic and social theories of Italian Futurism.² Furthermore, following a historical line, Futurist Synthetic Theatre would eventually have a significant influence on the development of ZAJ's performance notion of *etcetera*. This calls for a consideration of Bergsonian concepts in both Sorel's thinking and those found in the Futurist Synthetic Theatre. Such a sequence of historical connections could be justified for two simple but relevant reasons: firstly, that ZAJ was, at least intellectually, born in Italy, and secondly, that Walter Marchetti, one of ZAJ's founding members, whose ideas had a great significance for the shaping of the movement, was an anarchist himself, thus probably familiar with Sorel and the anarchist roots of Italian Futurism. The relevance of Sorel's thinking must be understood from the perspective provided by the situation of French and European society at the turn of the century, the importance of anarchism in France at the time and the consequent development of different approaches or tendencies within it: scientific anarchism, anarcho-syndicalism or individual-anarchism.³

Sorel applied the Bergsonian duality of intellect and intuition (which as I have previously discussed originates from Bergson's understanding of time) to the sphere of leftist politics.⁴ 'Like Bergson, Sorel identified the intellect as a faculty unable to discern durational change or human *volonté*; and like Bergson he identified intellectualism with Cartesianism, eighteenth-century rationalism and the scientific positivism of the nineteenth century' (Antliff, 1993: 4). His theory of social myths was based on what he defined as a revision of Marx's thinking from a Bergsonian perspective. In his work *Reflections on Violence*, Sorel proposes the myth of the mass strike as 'an ideological tool able to unite the proletariat by appealing to their intuitive rather than intellectual capacities' (1999: 156), but when his conviction in the potential of syndicalist activism began to weaken in 1908, the myth of the general strike was replaced by the idea of a nation founded on the combative *volonté* of class conflict.

Sorel's key Italian interpreters, Arturo Labriola and Paolo Orano,⁵ followed this move soon afterwards: after the attempts at a general strike in Italy in 1904 and 1908 they decided to establish an alliance with the extreme nationalists. Their ideas were propagated in *La Lupa* magazine, which had Sorel on its editorial board, and soon attracted the Italian radical nationalist Enrico Corradini, responsible for a further reinterpretation

² For a thorough study of Sorel's influence on Italian Futurism see Milan (2008). The most relevant text employed on the contextualization of the arguments developed in this article is Günter Berghaus's comprehensive study on Italian Futurism (Berghaus, 1998).

³ Anarcho-syndicalism is an anarchist movement which argued that the working class is empowered by its very essence and, consequently, only through syndicated action might it be able to question or bring down the oppressive structures of capitalism.

⁴ See Alonso, 2012: 131–53.

⁵ It is worth pointing out that Marinetti was unwilling to lend his support to Labriola or the Socialist leaders as he opposed their internationalism: 'my passion for Italy forbids me to savour any internationalisms' (Marinetti, 1969: 18).

of the Sorelian social myths: he called for the creation of a myth of national imperialism and workers' imperialism to combat bourgeois decadence. Corradini's reinterpretation would have a deep impact on Filippo Tommaso Marinetti, Luigi Russolo and Umberto Boccioni, fundamental founding figures of Italian Futurism. Furthermore (see Berghaus, 1995), Marinetti was well acquainted with Sorel's thinking, which was a 'permanent point of reference in his political manifestos and the essays collected in *Democrazia futurista* (1919)' (Berghaus, 1995: 22).⁶

It was in the current of the anarcho-syndicalist movement that Marinetti's Futurism was first recognized: his founding Manifesto was published in the March 1909 edition of the anarchist magazine *La Demolizione* (opened after the closure of *La Lupa*). It bears the direct impact of Sorelian elements, such as the praise of violence and nationalism and of Corradini's myth, which 'in essence [...] called upon the working class to abandon their proletarian internationalism and instead identify their interests as workers with the cause of national regeneration' (Antliff, 1993: 163).

The partiality of the perspective adopted when analyzing the traces that Bergsonian philosophy had on Italian Futurism and its influence on ZAJ must be acknowledged at this point; however, its relevance cannot be denied. It does not exclude or reject the importance that other avant-garde movements (especially Dadaism, but also Surrealism and to a much lesser extent the Bauhaus theatre of the 1920s) had on the development of ZAJ, but it focuses on those which are most significant to the arguments developed in this article. Such self-criticism leads, once a historical connection has been discussed and established, to a critical question: how (and where), then, do Bergsonian elements fit within this puzzle and in what way do they become relevant to Futurist Synthetic Theatre and thus ZAJ? I shall now illustrate the way in which Bergson's qualitative definition of time was central to the aesthetic theories of Futurism (as it was for the Cubist and Rhythmist movements) by contrasting the quantitative or rational notions of space and time promoted by other cultural arbiters.

An appropriate starting point would be the Futurist Synthetic Theatre (atechnical-dynamic-simultaneous-autonomous-illogical-unreal) manifesto of 1915, published by Marinetti, Emilio Settimelli and Bruno Corra (Apollonio, 2009: 183–96). After criticizing all contemporary theatre as pacifist and neutralist, that is, 'the antithesis of the fierce, overwhelming, synthesizing velocity of the war' (Marinetti in Apollonio, 2009: 184), Futurists present their ideas: theatre will be Synthetic,

that is, very brief. To compress into a few minutes, into a few words and gestures, innumerable situations, sensibilities, ideas, sensations, facts, and symbols. The writers who wanted to renew the theatre never thought of arriving at a true synthesis [...]. For this reason this theatre is entirely static. We are convinced that mechanically, by force of brevity, we can achieve an entirely new theatre perfectly in tune with our swift and laconic Futurist sensibility (Marinetti in Apollonio, 2009: 184).

They move on to define what Synthetic theatre shall not do:

⁶ Russolo was the author of the manifesto *L'Arte dei rumori* (The Art of Noises), considered to be one of the intellectual fathers of electronic music. Interestingly, Tomás Marco took part in a tribute-conference on Russolo's work in 1967. This demonstrates both his direct knowledge of Futurism, not only being ZAJ-mediated, and his interest on the matter (see del Busto, 1986: 18).

1) It's stupid to write a hundred pages where one would do [...]. 2) It's stupid not to rebel against the prejudice of theatricality when life itself [...] is for the most part anti-theatrical and even in this offers innumerable possibilities for the stage. Everything of any value is theatrical. 3) It's stupid to pander to the primitivism of the crowd [...]. 4) It's stupid to worry about verisimilitude [...]. 5) It's stupid to want to explain with logical minuteness everything taking place on the stage [...]. 6) It's stupid to submit to obligatory crescendi, prepared effects, and postponed climaxes. 7) It's stupid to allow one's talent to be burdened with the weight of a technique that anyone (even imbeciles) can acquire by study, practice and patience. 8) It's stupid to renounce the dynamic leap in the void of total creation, beyond the range of territory previously unexplored. Dynamic, simultaneous. That is, born of improvisation, lightning-like intuition, from suggestive and revealing actuality. We believe that a thing is valuable to the extent that it is improvised [...], not extensively prepared... (Marinetti in Apollonio, 2009: 193–94).

Two elements are clearly and continuously repeated throughout the manifesto: the Sorelian praise of violence and that of nationalistic values (which shows as well Corradini's influence). War is defined as Futurism intensified and their action (that of the futurists) as violent and anti-neutralist. They state that 'as we await our much prayed-for great war [...] Italy must be fearless, eager [...] Italy must hurl itself into battle' and that 'every night the Futurist theatre will be a gymnasium to train our race's spirit to the swift' (Marinetti in Apollonio, 2009: 183). All of this is combined with a deep critique of the establishment (one more Bergsonian element): 'war — Futurism intensified — obliges us to March and not rot [*marciare, non marcire*] in libraries and reading rooms [...] we want to destroy the Technique that from the Greeks until now, instead of simplifying itself, has become more dogmatic, stupid, logical, meticulous, pedantic, strangling' (Marinetti in Apollonio, 2009: 183–93).

Some intellectual connotations relate more directly to Bergson's ideas.⁷ The praise of dynamism, immediateness and improvisation relates to Bergson's call to consider, as Suzanne Guerlac points out, 'a level of experience that is immediate in that it is not mediated through language or quantitative experience, an experience of the real, we could say, that resists symbolization' (2006: 43). Futurist Synthetic Theatre intends to transcend the limitations of language (creation of new words, employment of onomatopoeias or absence of spoken language), which had itself become a limiting element for theatre and which could not render the subtleties of the real. It also pretended to inspire, excite and engage the audience, making them become part of the work and introducing everyday life on the scene. 'Art engages us to feel with it, it engages our feelings through an experience of qualities' (Guerlac, 2006: 49); it does not operate like a physical cause: 'it addresses us. It invites us into a relation of sympathy [...] either sensation has no reason for being, or it is the beginning of freedom' (2006: 52). This is one of the main reasons that theatre (performance), of all artistic means, was so commonly employed and so highly regarded by the Italian futurists: it was the one that clearly allowed the artist to make us experience what he could not make us comprehend, that is, to fix 'among the outward signs of his

⁷ Günter Berghaus analyses the influence of Bergsonian thinking on Marinetti's conception of futurism in his book *The Genesis of Futurism* (1995).

emotions, those which our body is likely to imitate mechanically, though slightly, as soon as it perceives them, so as to transport us all at once into the indefinable psychological state which called them forth. Thus will be broken down the barrier interposed by time and space between his consciousness and ours' (Bergson, 2001a: 18).

The futurist *argot* (jargon) often refers to the relevance of intuition ('lightning-like intuition'), another key Bergsonian concept which is very closely connected to his conception of time as real duration, that is, an idea of time radically independent from space, which relates, all together, to our immediate (and not our reflective) consciousness. Only the inner passionate-heterogeneous self, as opposed to the superficial-social language-shaped self, can subjectively experience real duration. In order to apprehend real duration and connect with that inner self we must make a strong effort of analysis; it is only through intuition that this is achieved, but intuition is not an easy return to naïve experience.⁸ Bergson defines real duration as follows: 'pure duration is the form taken by our inner states of consciousness when our self lets itself live, when it abstains from establishing a separation between the present states and anterior states' (2001a: 74–75).

Bergson proposes in the *Essai sur les données immédiates de la conscience* (2001b) one more interesting dualism between the notions of distinct and confused multiplicities. He writes: 'there are two kinds of multiplicity: that of material objects, to which the conception of number is immediately applicable; and the multiplicity of states of consciousness, which cannot be regarded as numerical without the help of some symbolical [*sic*] representation, in which a necessary element is space' (2001b: 87). The first of these relates to space and can be manipulated by number and counting. The second, by contrast, relates to inner affective states and is confused to the extent that its elements are fused together: 'states of mind overlap, merge with one another and add together dynamically, forming a qualitative, or confused multiplicity' (Guerlac, 2006: 96). Synthetic Futurist Theatre invokes the relevance of confused multiplicity in its defence of the achievement of an absolute dynamism 'through the interpretation of different atmospheres and times' or the presentation of 'two ambiances that interpenetrate and many different times put into action simultaneously' (Marinetti in Apollonio, 2009: 195). Different realities are presented at once, merging into an interpenetrating whole, its elements being fused together — confused — substituting the reciprocal non-successive exteriority of the outer world (in which events without succeeding one another are distinguishable) by the succession without reciprocal exteriority of the inner one (on which events succeed one another without distinction).

One further and similar connection could be traced between Synthetic Theatre's previously discussed element and the hypothetical notion of Pure Perception, introduced by Bergson in *Matter and Memory* (2004) as the basis for the discussion of the relation between body and mind. Pure Perception would enable 'an immediate and instantaneous vision of matter. It implies a radical impersonality, a total transparency and a total interactivity' (Guerlac, 2006: 109). Bergson defines it as: 'a perception which exists in theory rather than in fact and would be possessed by a being placed where I am, living as I live, but absorbed in the present and capable, by giving up every form of memory, of obtaining a vision of matter both immediate and instantaneous' (2004: 26). It is a theoretical fiction,

⁸ The type of analytical force that intuition represents in Bergsonian thought is completely different to that traditionally associated with rational-logical mechanisms and should not be compared with them. The nature of the potential analytical outcome will consequently be disparate as well.

in which reality and perception coincide, perception not being informed by subjective memory through consciousness and so rendering an exact picture of the complexity of matter. This implies a renouncing of the past, of memory as the survival of past images, which is linked, as well, to the previously analyzed critique of the establishment.

Both confused multiplicity and Pure Perception relate to the Futuristic call for a Synthetic Theatre, which would ‘compress into a few minutes, into a few words, and gestures, innumerable situations, sensibilities, ideas, sensations, facts and symbols’ (Marinetti in Apollonio, 2009: 184). There is an extremely suggestive power here in the parallelism between such a notion and Bergson’s ideas: the French philosopher distinguishes between motor memory, which is automatic (relates to unconscious motor-movements) and image memory, which retains the past in the form of images, that is, representations not related to the present. Actual memory works as a combination of both. ‘The mechanism of interaction between memory and perception is recognition, the concrete act by which we grasp the past again in the present’ (Guerlac, 2006: 129). Recognition can be either automatic or attentive, ‘in automatic recognition, our movements prolong our perception in order to draw from it useful effects and thus takes us away from the object perceived, here [in attentive recognition], on the contrary, they bring us back to the object, to dwell upon its outlines. Thus is explained the preponderant, and no longer merely accessory, part taken here by memory-images’ (Bergson, 2004: 118). The present becomes action and the past powerless(ness) to act; it is defined in relation to the body as centre of action, whereas the past is virtual, immaterial. Bergson employs the following diagram (Figure 1) of an inverted cone to explain his understanding of the working mechanism of human memory.

The point S stands for my subjective present, that is, the moving centre of action, whilst the base of the inverted cone corresponds to the totality of accumulated memories; ‘thus the base is fixed, through virtual or unconscious, and the point S is mobile, operating a transversal cut of Universal becoming [represented by the plane P on the diagram]’ (Guerlac, 2006: 150). Such an understanding of memory does not necessarily imply a conception of the mind as a container of a totality of memories that works as an updatable database. It accepts the creation of memories by and in the present but stresses the ability of memory to endow the minimal with a vast symbolic depth. This is how the suggestive nature of a synthetic action (in our case Synthetic Theatre) can be understood: the apparent simplicity of a word or gesture, considered as present action, has the suggestive power to engage with the deepest areas of our memory and thus engender a complex and moving reaction within our inner-virtual self. The point S would represent that gesture; its potential to engage with our inner-self would be symbolized by the projected cone, which broadens up to the deepest roots of our memory. That is why, following Bergsonian lines, Futurist Theatre is Synthetic, very brief, compressing into ‘a few minutes, into a few words and gestures, innumerable situations, sensibilities, ideas, sensations, facts and symbols [...] [as it] is stupid to write one hundred pages when one would do [...] it is stupid to pander to the primitivism of the crowd’ (Marinetti in Apollonio, 2009: 183–96).

I will now move on to consider how all the previously discussed elements of Synthetic Theatre, analyzed under the influence of Bergson’s ideas, were relevant for the development of ZAJ and, consequently, influenced the intellectual shaping of Tomás Marco’s early experimental period. I shall also argue that those elements will continue to play a

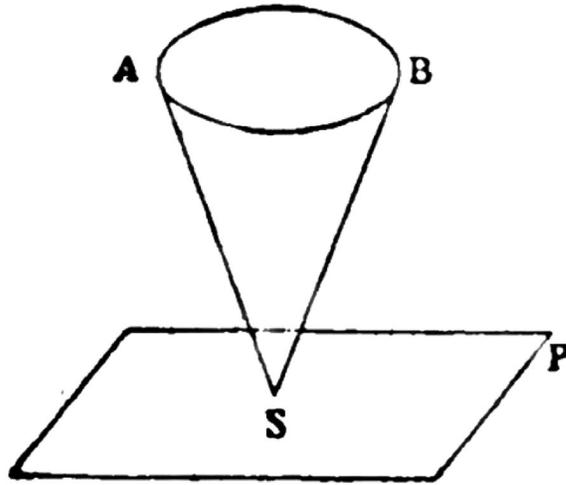


FIGURE 1 The Inverted Cone Of Memory (Bergson, 2004: 211).

fundamental role, even if only on an unconscious level, throughout his mature idiomatic development from 1968 (see Alonso, 2012: 76–83). These new reflections work both as feedback as well as providing a new, unexplored, insight into the understanding of ZAJ's intellectual background. An important question needs to be posed, nonetheless, before I develop my argument any further: can the empirical link between Futurism, ZAJ and Marco be actually justified?

First of all, as I pointed out in the opening section, we need to take into account that ZAJ's early conception may be traced back to Marchetti and Hidalgo's stay in Milan, the birthplace of Futurism, as students of Bruno Maderna during the early 1960s. Even if we might not be able to determine with full historical accuracy Marco's initial approach to Futurism (i.e. texts and translations) and we might need to take for granted that it was filtered through ZAJ, it had, nonetheless, a significant impact on his ZAJ works and on the development of his later musical idiom. A further connection could be traced here with the American happenings, their relationship with ZAJ and their reading of Futurism and their potential influence on the Spanish movement.

In its uniqueness ZAJ abandoned the praise of violence but proposed a deep critique of the establishment. The movement breathed the relevance of the anarchist ideals of Walter Marchetti (one its founding members): it included Buenaventura Durruti, a leading anarchist figure of the Spanish Civil War in one of its manifestos published in 1975: a ZAJ family portrait. So, as with futurism, the influence of anarchism is to be found at ZAJ's deepest roots.

ZAJ insisted on the irrelevance of technique, as artists must demonstrate that anything can substitute art and anyone can do it or, as the Italian futurists would have argued, technique is a burden that destroys real talent and might be even conquered by imbeciles (see Marinetti in Apollonio, 2009: 194). They also stressed the theatrical potential of everyday life; ZAJ performances, named *etceteras*, were 'fragments of everyday life presented to the audience out of context [...] they are actions between Art and life, but not in the traditional sense defended by some artists who state that their life is Art and Art is their life [...] what they intend to do is of Art, life or of life, Art' (Sarmiento et al.,

1996: 17). This takes us back, once more, to the Manifesto of Synthetic Theatre, when it states ‘it is stupid not to rebel against the prejudice of theatricality when life itself [...] is for the most part anti-theatrical and even in this offers innumerable possibilities for the stage. Everything of any value is theatrical’ (Marinetti in 2009: 193).

The Spanish movement intended, as well, to engage with and excite the audience. Marchetti points out that ‘the idea was to make something that can hurt people into thinking about things. We started in the years Franco was still in power. So the idea we have is to do something that can make people think that there is another way to live and to listen, but first of all to think, to be. So the idea was to make things visible and music visible [*sic*]’ (Slater, 2000).

The synthetic nature of Futurist Theatre was adopted in the way the *etceteras* were presented, as *cartones*, their ‘signs of existence, consisting of very carefully designed cards presenting their receivers with a variety of propositions’ (Sarmiento et al., 1996: 16). The picture in Figure 2 depicts Marco’s performance of one of his ZAJ works, *El Pájaro de Fuego*, written in 1966, which serves as a fine closing example that exemplifies the suggestive potential of ZAJ’s synthetic performances. Its script reads: ‘the performer will set fire, in front of an audience, to a live bird, dead, stuffed, made out of paper, plastic, on a photo, etc. He must stay on stage until it completely consumes itself’ (Sarmiento et al., 1996: 75).⁹ Its connotations have been discussed and explored in depth in the cinematographic adaptation directed by the present author.¹⁰

Conclusion

The agenda underpinning all that has been proposed in this article is to continue developing the argument, initially presented in Alonso 2012, that the ZAJ experimental period had a deep influence on the shaping of Marco’s mature ideas. It makes possible, as well, a reconsideration of the argument (see Alonso 2012: 4–20) regarding the significance of the string quartet *Aura* in Marco’s catalogue. The composer himself asserts, in an interview made in 2007, that ‘in 1968 there is a rupture in my approach to the compositional process: I abandon the methods that I had taken from others and create my own personal language, starting anew from scratch. This does not imply, in any case, that the initial elements stop being part of my mature idiom, even if it is at an unconscious level’.¹¹ Marta Cureses argues, along the same lines, that

towards the late sixties, after a decade dedicated to composition, Marco intends to give a total turn to his approach to the compositional process; a turn that points to a maximum simplification of the expressive elements. Departing from his reflection on the psychology of perception he moves to other areas, especially the consideration of time and the employment of this concept as a basic and fundamental element [...] it is clear that leaving one phase and moving towards a new one does not imply in Marco an abandonment of the preceding... (2007: 207–08)

⁹ A complete translation of Marco’s ZAJ works can be found in Alonso, 2012: 353–63.

¹⁰ See Alonso (2012). This particular work presents an interesting resemblance with the style and nature of the American Happenings. That connection opens an interesting path of potential research that should be mentioned even if it will not be explored here.

¹¹ Alonso (2007): Unpublished interview with Tomás Marco.



FIGURE 2 Tomás Marco. Performance of *El Pájaro de Fuego* (reproduced by permission of the author).

It is of particular interest how the relevance of the Bergsonian consideration of time and memory, two key notions in Marco's discourse on music, can be found at the core of the idea of the suggestive power of the synthetic, of brevity. Marco places his new approach to the compositional process within the international trend of Minimalism, which in music was 'a clear option against serialism and an investigation of time [...] some Spanish works as *Aura* and *Rosa-Rosae* [...] propose a reduction of elements in the service of a temporal course based on the psychology of audition' (Marco, 2002: 409). He is not referring to repetitive Minimalism, which he names American Minimalism, but that which leads to a reduction of elements and a reconsideration of time. Hence, the synthetic element of Futurist Theatre, born under the influence of Bergsonian thought and embedded in the principles of the ZAJ movement, becomes a key element in his new approach to the compositional process and in his new consideration of time(s) during his mature compositional period, after 1968.

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Este artículo explora la lejana pero importante relación entre los ideales del Futurismo Italiano y los del movimiento de vanguardia español de los años 1960, ZAJ. El texto traza las líneas que conectan la filosofía de Henri Bergson con las ideas anarquistas de Georges Sorel, analiza cómo dichas ideas influyeron en el Futurismo Italiano, reflejadas en algunas de los conceptos fundamentales que dominan sus manifiestos, y eventualmente definieron la agenda artística del movimiento Español. Las colaboraciones llevadas a cabo por Tomás Marco con ZAJ son tomadas como un punto de partida implícito, dada la conexión previamente explorada entre sus ideas musicales y el pensamiento del filósofo francés, y como un punto de llegada explícito. El artículo se abre con una consideración de la relevancia de la filosofía Bergsoniana a principios del siglo XX, consideración que sirve de base para explorar su relación con las ideas de Sorel y los fundamentos intelectuales y estéticas del Futurismo Italiano. El estudio de dichas conexiones se centra en definir la naturaleza de ciertos aspectos futuristas que tuvieron un impacto innegable en ZAJ. Las referencias directas al movimiento español se presentan, a modo de corolario, en la parte final del texto, una vez que dichas conexiones han sido justificadas.

PALABRAS CLAVE: Henri Bergson, Georges Sorel, Futurismo Italiano, Tomás Marco, ZAJ

Notes on contributor

Roberto Alonso Trillo divides his professional career between performance, research and pedagogy. At present he is GTA assistant at the Moores School of Music, University of Houston. Recent publications include 'Music and Politics in the Spain of the 1960s: the case of Tomás Marco' (*Perspectives of New Music*, 52(1), Winter 2014) and 'Perspectivas Filosófico-Temporales sobre el Dúo Concertante nº 3 de Tomás Marco' (*Revista de la Sociedad Española de Musicología*, 37(2), 2014).

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