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Reinterpretation of Art Utopias Seeking a Non-Functional Determination of the New Man and the New Art: Marinetti's Tactilism and Kassák's Art-Utopia

Abstract: The present article approaches the art prognoses of two influential figures of the historical avant-garde, Lajos Kassák and F. T. Marinetti, and scrutinises their art utopias seeking references to the future of human society. A novel aspect of this approach is maintained throughout of the contents of the manifestos which recur to ideas of ideologically ambiguous provenance that have not yet been thematised in contemporary art discussions. With the help of the newly revealed contents, the paper attempts to discover the motivation behind Kassák's and Marinetti's insights and to explore, how exactly they anticipated the trends of art and its role in future society. By linking of two influential representatives of the avant-garde, it is possible to trace important determining tendencies on several tracks that still have an impact today.

Keywords: F. T. Marinetti; Lajos Kassák; Tactilism; Constructivism; Historical Avant-garde; Immersion; Andor Tiszay; Hungary, Interwar Period.

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Introduction

Technical progress was the most exciting and paradigmatic content Constructivist and Futurist avant-garde had to offer. Nevertheless, in some cases there are predictions included in the manifestos of the historical avant-garde which deny the judgement of the New Art, the New Man and society in terms of function, and clearly aim to maintain certain anthropological universals¹, or even to consider them the very foundations of New Art. Utopias envisaging the coexistence, but not the fusion of man and technology emerged, for instance, in Lajos Kassák's Circle and was raised by Marinetti immediately after the First World War, at a time when the Italian society reacted to the deep political and economic crises² by withdrawing from urban and technical tendencies.

Understanding these utopias and identifying the content divergent from the expected meaning of modernity, i.e. "rationality", "progress" and "enlightenment"³ alongside the functionality and elevation of technological progress, is no simple task.

It requires a deep insight into the ideological and cultural state of the interwar period, namely the basis from which certain selected ideas of modernity were adopted by the new scientific standards emerging in the aftermath of the Second World War. The positivistic view in many respects blocks or obscures the essentially different meaning of modernism in the interwar period, thus hindering its original philosophical and aesthetic complexity. Only after unravelling the contemporary contexts do the contents and true motivations for the artistic foresights become understandable, that aim to outline yet non-existent but possibly imaginable elements of the New Art of the future. Uncovering the described meanings results in an interesting perspective: the broader trends of the interwar period thus come to light, as do those of the present time placed in relation to the prediction made by the artist a century ago.

The experienced ideological duality during the transition to the modern technological age, which the artists unavoidably evaluated drawing on their own artistic understanding, leads in their theories to blending elements of oppositional world-views and theories associated with them. This duality will be disclosed in the present article in Kassák's foresights, that for example indicate the risk inherent in the functionalisation of society and the influence of applied science⁴ and in the case of the Manifesto *Tattilismo*, where Marinetti completely turns his interest to the human body and tactile sensation instead of technology⁵.

The reinterpretation of the concerned art-utopias shall be approached from two angles, from the angles of their scrutinised theoretical context – whereby the scope

barely no more than some references allows – and from the contextualisation of the obtained contents of Marinetti's and Kassák's theories. The required approach, in this sense, must be interdisciplinary, combining elements of art theory, art philosophy and historical methodology. From Lajos Kassák's are considered his writings published in the Vienna edition of the *MA*⁶ between 1916 and 1925, the "Preface" to the *Book of New Artists*, which refers to his Berlin constructivist period, and the study "The New Art Lives" from 1925. It should be mentioned, that Kassák was very much related to the labour movement, which is also apparent in his artistically motivated manifestos. First and foremost, however, those contents will be scrutinised, that are relevant to Kassák formulated concept of absolute art.

Marinetti's manifesto *Tactilism* (1921)⁷ was very important in terms of the history of ideas, but his theses in this regard never aroused the interest of researchers who wanted to see a single and homogeneous modernism. However, *tactilism* had made its presence felt in the works of Boccioni, Prampolini and Russolo since 1911 for example and had also been part of futurist performances. In *Tactilism* Marinetti reflects on the destruction caused by the First World War and on the social problems that ensued. He turns his attention entirely towards the human body, and intuitively uses it as a starting point for a series of predictions about the immersive perception of art and artworks, which may even resonate with the media usage of the 21st century.

The utopias are in reference to a contemporary philosophical and aesthetical discourse, even if we consider them integral. Consequently, the initial focus should

be on understanding on their correlation to the debate on art during the interwar period with the reflection on the divided nature of modernity. Modernism was by no means worldview-wise unified and represented a since-forgotten vision, that brought art expressions to realisations on a neo-idealistic aesthetic basis. Just as complex philosophical systems, such as neo-Kantianism, phenomenology, Henri Bergson's epistemology were superseded, that founded a new metaphysics and placed non-material entities at the centre of their consideration, so the ideological "sediments of Romanticism"⁸ disappeared from the reading of the historical avant-garde. However, these were by no means sediments, but discourse-related contents: even if the avant-garde negated transcendental, metaphysical foundations, it developed its own art theories on pillars that were not in every case positivistic. The philosophical and aesthetic discourse included, for example, the elements of a very strong counter-current to biologism and psychologism. The Art Utopias thus involved not only these aspects of the intellectual-historical era but cultural criticism as well. A sceptical view on technology was very important for Kassák, as was the depoliticisation and autonomy of art as a response to the burgeoning nationalism and functionalisation of it.

The second approach involves reinterpreting Marinetti's proclamation and elements of Kassák's art-utopia, linking them via the key concepts of collectivism and immersion in their respective visions. The term "collectivism" became firmly rooted in the art-related debate in Hungary and became indispensable for the constructivist avant-garde which sought

to define the culture of the working class social stratum. Contrary to expectations, however, the term was not introduced in the discourse with direct reference to a political-ideological meaning and was also used by representatives of intercultural modernism⁹. In the scholarly literature on the topic, a sociological coinage of the term can be read¹⁰, which refers to the urbanisation tendencies, and the forecasts of the networked modern society in the first half of the twentieth century. The term was applied as an antonym for "subjectivism", whereby the keyword "collectivism" gave grounds to take a critical look at the art concepts of the intercultural modernity.

In addition to use for content-related definitions and applied to the aesthetics of New Art, the term "collectivism", permeated the level of perception as well, particularly in the fields of visual arts, but was not limited to them. This indicated a shift towards new forms and abstraction, which thus emphasised the exchange processes of collective observation through free association, or pre-subjective habits¹¹ resulting in a non-conceptualized synthesis.

Marinetti does not explicitly use the term immersion in *Tactilism*. Nevertheless from the mere mention of water, a "liquid space"¹², to the intended internalisation of impressions¹³ and the breaking down of boundaries in the perception¹⁴, all his paraphrases are art-aesthetic equivalents of immersion that lead beyond the simply tactile sensation.

Kassák's and Marinetti's concepts to be unfolded later, demonstrate more profound similarities as well than the mere shift away from technology and the turn towards human consciousness and the human body conceived as the basis of

the future art. What truly connects them is a deeper layer of their art-concepts: a distinct and forward-looking tendency, which, through a detached view on the destruction caused by the First World War¹⁵ and the trend towards the all-encompassing technologisation of society¹⁶, leads to the artistic evasion of ontic reality. This can be described by Kassák primarily in the process of artistic creative process and by Marinetti in the concept of perception. In a sense, Marinetti and Kassák guide and redefine New Art in terms of its material, the process of creation and the mode of perception.

The topic is worthy of our attention in the context of the current understanding of contemporary art tendencies. Art studies often come to question the distinction of art forms, their aesthetic elements and the modality of perception. In the upheaval of the historic-avant-garde, all artistic disciplines were engaged, and the transformation of art's foundation was rather evident and was generally pronounced. These generally pronounced aesthetic meanings need to be reinterpreted and for this reason, an in-depth observation of Kassák and Marinetti is a necessity. Even though interdisciplinarity is becoming increasingly unavoidable nowadays, art disciplines still pursue their own methodologies. Music in particular is treated completely separate from other art genres for example. As a result, there is generally no shortcut to identify common trends. When it comes to perceptual-anthropologically informed¹⁷ observations, the interrelationships between the arts rather than getting more united, become even further fragmented.

Out of the reason, that immersion-research recently is a burning field, it is

worth scrutinising the original concept as well. Will Schrimshaw points out that the different modes of perception, from visual to olfactory, with even understanding added¹⁸, should all be treated in the same way. A valid basis for this stance can be found, for instance, in the term of epistemological efficacy, a tendency that is already addressed by the manifestos and the theories of art discussed here. It is also interesting to approach immersion in the historical terms of collectiveness as a collective mode of reception that does not depend on cognitive and cultural standards but anthropological constants¹⁹. In essence, Marinetti's idea leads to a divergent use of a psychological effect which is intrinsic to human perception as a survival function²⁰ as well and which is based on neuronal processing and selected stimulus figurations, such as qualia²¹, a controversial term introduced in the interwar period²². Actual neuroscience research revisited the term and affirmed its validity²³.

F.T. Marinetti – Lajos Kassák: A Short Historical Review

There is a connection between the most important figures of the Italian and the Hungarian avant-garde: Kassák and Marinetti knew each other well, but the artistic exchange and personal contact became rather fragile due to their diverging political views causing them to grow increasingly distant from each other. While in 1923 Marinetti wrote to Kassák that he was impressed by the “wonderful manifestation of *MA*”²⁴ with the “utmost attention and sympathy”²⁵, as early as in October 1924 during a meeting organised on the occasion of the International Fair

for Theatre-Technique in Vienna, came to an éclat between Marinetti and Kassák. Kassák almost beat up Marinetti in the Hotel Erzherzog Carl who attended the meeting in the company of Prampolini, because of his devotion to fascist principles²⁶. Marinetti then made use of the opportunity to denounce Kassák as a communist in his lecture at the Hungarian Academy of Sciences in the summer of 1931²⁷. This conflict and incompatibility, derived basically from a non-art-related discussion, remains emblematic for the reception of Futurism in Hungary, where the war-apotheosis and violence was strongly rejected by the avant-garde movement.

The reception of *tactilism* in Hungary has never been the subject of any study, even though its present is undeniable and it did make an impression on the receiving artistic circles. Kassák published Marinetti's manifesto in his journal *MA* already in summer 1921²⁸. But it is even more important to mention some personal contact through Andor Tiszay²⁹, a central figure of the avant-garde, who spent a longer period of time in Rome between 1923 and 1926 and became acquainted with this branch of Futurism. In his unpublished memoirs³⁰, he recounts that he got to know the circle of Marinetti and Prampolini and experienced the tactilist meetings in Braglia's basement theatre, *Teatro Sperimentale degli Independenti*³¹. Tiszay also brought *musique concrète*³² to Budapest as theatre music as early as in 1923³³. He later set up a tactile theatre at his home in Budapest in 1932, where the performances combined perceptions for all sensory organs: taste, touch, hearing, sight and smell³⁴. He invited leading figures from all fields of art like modern dance, fine art, music and artists of

the avant-garde movement³⁵. The name of Kassák is not registered by Tiszay on the list of the invited artist, but the name of his wife, Jolán Simon and the names of some musicians of his circle like György Justus and György Kovács were included³⁶.

Considering the efforts of Tiszay in Hungary, we can safely assume that, in its original form, as in Boccioni's paintings and sculptures³⁷ and Russolo's program of art of noise³⁸, the historical avant-garde shared Marinetti's idea of a new field of perception with the utopistic expectation and the idea of *tactilism* being extended beyond sensation of the human skin. Béla Balázs, for example, considers a new "sensory organ" as New Art in his book *The Visible Man. The cultur of film* as early as in 1924³⁹. Hungarian composer István Széleányi, who belonged more or less to both Kassák's and to Tiszay's circle, also took up *tactilism* and defined the genres of art in his article about modern music in 1928 according to tactile principles based on sensory organs and adequate "material"⁴⁰ Széleányi, who refers to Marinetti when discussing the role of the senses in perception, regarded the "communication of thought"⁴¹ as the sixth "sensitivistic art" form⁴². The assumption is that there was a discourse on modes of perception in the historical avant-garde addressing the expressionist art experiments, which endeavoured to create mixed forms of music and fine art⁴³. After the first evaluation, the Hungarian avant-garde circles decided – apart from theatre experiments – not to synthesize the art genres; each art genre is to follow and maintain its own material and laws derived from adequate sensation⁴⁴.

Marinetti, in his manifest *Tactilism*, in contrast to his other futuristic statements,

makes a 180 degree turn and starts his reflections on a cultural vacuum and societal purposelessness: he is preoccupied with cultural decline. Searching for an artistic solution, Marinetti's manifesto focuses on the human body. His aim is to describe and emphasise the intensity and quality of human touch and, in particular, the aesthetic quality of tactile sensations. It is apparent that although Marinetti turns to the body from a functionalised and mechanical point of view, he uses the functional view in his observation in order to avoid any biologism or psychologism. This also applies, without exception, to Kassák's theoretical approaches. Marinetti is primarily concerned with arriving at the hard-to-transcribe experience of internalised sensations along with their aesthetics and, among other things, without emotional content. His manifesto is thus removed from any fascist framework of his other manifestos and will be concerned and analysed in terms of its content⁴⁵.

Tactilism and Kassák's constructivist art theory have no demonstrable history of international reception behind. Nevertheless, Marinetti and Kassák were extremely influential in their prophetic quality in their circles and their foresights exhibit a valued artistic phenomenon. The here considered Art-Utopias coincided precisely with present tendencies of art and due to the common aspects of these utopias it is possible, to evaluate them in the same context. Marinetti and Kassák reacted with an art concept under the artistic demand claiming that art should achieve new forms and undergo fundamentally changes so that it should undertake the influence on the modern society through presenting a balance and juxtaposition

rather than nourishing functionalism and futuristic expectations for the development of technology⁴⁶.

F. T. Marinetti's *Tactilism*

The title of Marinetti's manifesto is "Tactilism. Futurist Manifesto", dated Milan 1 Jan. 1921, which was hardly acknowledged as a provider of historical impulses in art. In 2022-2023, an exhibition in Geneva presented by MAMCO⁴⁷ was commemorating *tactilism* and Marinetti, emphasising that Marinetti gave several lectures on his concept at the time, published his proclamation and it was well received by his contemporaries⁴⁸. Although the name of his art concept seemingly suggests the human touch being a new resource for a new mode of perception, according to the formulation of his idea *tactilism* embraces a much broader concept.

Marinetti starts his proclamation with an image that brings water to centre stage as a medium: "*Nell'estate scorsa, ad Antignano, là dove la via Amerigo Vespucci, scopritore d'Americhe, s'incurva costeggiando il mare, inventai il Tattilismo*"⁴⁹. His foresight refers to elements of art that do not yet exist and are obviously difficult to describe: invoking the name of Vespucci, Marinetti hints at a new and unexplored land of art and completely new horizons of experience of his vision. He delineates a "liquid space"⁵⁰ for the "utopistic use" of human senses: "*Ero nudo nel mare di flessibile acciaio, che aveva una respirazione virile e feconda*"⁵¹ He speaks out for tactility and, beyond that, for a completely new means of perception that is bound to be significant for the human mind and spirit in the next stage of its development: "[...] *costruisco un'imbarcazione*

che porterà lo spirito umano verso paraggi sconosciuti"⁵². The visionary artist Marinetti was looking for a way out of the cultural vacuum: after the breakthrough of Futurism, an immediate shift away from a total technical interest and from the characteristics of his former manifestos truly stand out in his text. In addition, he definitely turns away from the masses' interest in material goods. He gives a picture of intellectuals as these "*non gustando più le gioie antiche della Religione, dell'Arte e dell'Amore, che costituiscono i suoi privilegi e i suoi rifugi*"⁵³. According to Marinetti it is about how to enjoy "life", whereby he applies the word "*godere*"⁵⁴. The result is a loss of pleasure and emptiness: both the majority and the intellectuals denounce progress and civilisation, the mechanical forces of speed, as if futurism were to blame⁵⁵. Return to a secluded, slow life far away from cities is no longer possible for Marinetti, the attempt to restore past world views is futile for him. He stresses the point that life is always right and⁵⁶ instead, he proposes to improve the contemporary world and given circumstances of urban life. He focuses on better communication and interaction, which he describes with "*fusion degli esseri umani*"⁵⁷ as a solution to fill lost qualities of civilisation. He points to the most direct link between people and their perceptions: "*Distruggete le distanze e le barriere che li separano nell'amore e nell'amicizia*"⁵⁸.

Marinetti addresses the largest human organ, the skin, which should be sensitised in the first place in order to deepen the interaction between the human entity and its environment⁵⁹. But sensitisation does not apply merely to the surface of the skin. It has a much profound effect: it is about reaching out for "tactile sensitivity". To

enhance this sensitivity, Marinetti suggests that one should "operate perceptions in the dark" or "swim under water"⁶⁰. From this, an idea of internalisation of the experience can be understood. By mentioning playing chess, which he advises against, he is clearly building his thesis on non-cognitive processes, but explicitly on consciously experienced sensations.

To summarise, Marinetti's concept defines what becomes transferable in immersion: the assimilation⁶¹ of others objects through touching haptic sensation⁶². He describes the internalisation of the experiment and mentions the water or the sea as a meaningful "liquid space" several times. For comparison, in the recently published scholarly literature on this matter, immersion is characterised in a wide range of research contexts. It is equated for example with sensuality, as sinking into an experience, loss of the self and the feeling of timelessness or an altered proprioception⁶³. Oliver Grau means perception and embodied experience of artwork when he describes Prampolinis concept of polydimensional scenospace with the aim "to remove boundary between observer and image space"⁶⁴. Grau points out, that the elimination of these boundaries in visual experiences can even suspend "the inner psychological ability" of the receivers for a short period to distance themselves⁶⁵. Fernande Saint-Martin thematise immersion as assimilation through contemplation of artworks, as a contrastive silent perception through sensation opposed to Aristotelian catharsis: in immersion "*On aborde une autre expérience, continue et réversible dans le temps*"⁶⁶. Felix Profos emphasises the epistemic dimension of immersion in its properties of elimination of cognitive

processes and even the recipient ego: with the coincidence of human beings and the sounding environment, all understanding and all non-understanding disappears – be they intellectual or emotional⁶⁷.

In the research of immersion – whether in the meaning of perception, affective experience of artwork or a neuronal process in cognitive science –, the subject and the assimilated object are considered. Perhaps it is worth pointing out, that Marinetti's utopia of immediate experience emphasises the unifying aspect of *tactilism* and accordingly gives a somewhat different perspective of the phenomenon immersion. He does not indeed aim for collectiveness, but he mentions the word "*accordare*"⁶⁸ reflected on the perception that emanates from a culturally and outright uncoded stimulus. Marinetti also elaborates on the "*transmissioni continue del pensiero*"⁶⁹, as well as about the perfection, the aspect of the quality of the mental communication between subjects of the experience.

There are certain Futurist artists to mention who fulfilled Marinetti's concept in various artistic fields. He refers to Boccioni, for example, as one. Luigi Russolo's musical manifesto from March 1913 *L'arte dei rumori* or Enrico Prampolinis *Scenografia e coreografia futurista* from 1915 are dated much earlier than Marinetti's and both can be interpreted from a tactile point of view. Russolo also addresses the new man, who through art and through his developed senses and mental abilities experiences new sensual qualities:

siamo certi dunque che scegliendo, coordinando e dominando tutti i rumori, noi arriechiremo gli uomini di una nuova voluttà insospettata. [...] Essa

attingerà la sua maggiore facoltà di emozione nel godimento acustico in sè stesso, che l'ispirazione dell'artista saprà trarre dai rumori combinati.⁷⁰

Russolo's declarations rely consequently on "noise", on non-harmonic physical spectrum of sound, but he is also conscious of the musical trends of the time, if he claims the dissonance⁷¹ and an expansion of acoustic elements in the music in the future. He says, the future artist should not use only given noise-material: "*non deve limitarsi ad una riproduzione imitativa*"⁷². He set the aim to exceed the acoustic possibilities of a traditional orchestra⁷³ and predicts the renewal of sound material with the emphasis on sonority. The Hungarian composer István Szélenyi also reflects an exaggerated expectation out of tactile considerations, envisaging that in New Music the ability of evaluation of the sonority and absolute pitch will be essential⁷⁴.

Moreover, Marinetti predicted the emergence of new sensations, that could be understood for a synesthetic world of experience in the future. He claims that the categorisation of the five senses is arbitrary. As the conclusion of his manifesto he presents the implementation of *tactilism* dependent on exploring new senses⁷⁵.

Lajos Kassák's Art Utopia Concerning Collectivism

If Marinetti refers to anthropological Universals as constitutive elements of tactile art and its intentional meanings, in comparison "life" and "love" are key words in Kassák's proclamations. First of all Kassák defines art as forging ahead in

“life”. But in his terminology “life” points not only to the outside world, the term also refers to the inner world of the artist: “We have identified life, the law is within us”⁷⁶. He makes an even stricter demand: “Our revolution is the most sacred confession of love”⁷⁷. The aesthetic meaning of these “terms” as used by Marinetti and Kassák will be discussed in the next section.

Kassák’s art utopia includes several elements that are key to a redefinition of art. Since his actionism and constructivism are well described, only those elements of his art theory that are relevant to this contribution will be emphasised. An essential point is his stance linked to cultural criticism, which goes hand in hand with the critical approach to modern age of technology. In Kassák’s writings this comes to expression by the demand for a definition of the “New Man” in the impacts of “art” and “life”⁷⁸. István Szelényi, who can be seen as a follower of Kassák’s constructivist theories,⁷⁹ but who received the neo-idealistic aesthetics of the Sunday Circle as well, gives a notice of the possible consequences if Kassák’s demand could not be fulfilled: “*jaj nekünk, ha a művészetek elfordulván az Élettől, az a tehnikával lesz kénytelen világrabozni az új Ádámot*”⁸⁰. The other issue revolves around the ethical attitude and responsibility of the artists and the emphasis on his creative potential. Kassák focuses on the artist as the centre of the artistic synthesis, so Kassák’s observation is less concerned with the materialisation of Art-Space than Marinetti’s. In his words: “*Die neue Kunst aber ist einfach, wie die Güte des Kindes, kategorisch und sieghaft über alle Stoffe*”⁸¹.

The debate around New Art unfolded in the Hungarian cultural space between

intercultural modernism and avant-garde, both intertwined with transnational tendencies. Georg Lukács and his Sunday Circle⁸² adopted contemporaneous philosophical currents from Germany, such as neo-Kantianism, phenomenology and the theories of anti-psychologism. Valéria Dienes, who advanced the reception of Bergson in Hungary, started the “spiritualisation”⁸³ of modern culture together with Lukács and opposed successful positivist currents. This intellectual influence was also transmitted to the labour movement and to the avant-garde amalgamated with it. Therefore, the theories of Kassák are characterised in academic literature by a teleological view and the idea of an ensouled New Art⁸⁴. In his texts we can observe that, although he theoretically refrains from any metaphysical basics, he considers formulations with “creaturely being”⁸⁵ and “resting point of unity” as the “eternal purpose of life forces”⁸⁶ unavoidable. The interdependence from neo-idealistic philosophy of art in his theoretical statements gets obvious for example in his definition of form in his Preface to *Book of New Artists*⁸⁷. While intercultural modernism treated the art epoch, style and ethical values in a relationship of dependence with transcendental *a priori* conditions that lead to the “fulfilment of values” in art, Kassák revealed in his study “The New Art Lives” in 1925 that style is a sum of endeavours in the sense of an “intangible cosmic idea of humanity”⁸⁸.

Not only formulations but also the thematical overlapping positions can be derived from the density of discussion and makes it difficult to delimit statements in the discourse. Kassák scepticism about the social changes and upheavals in modern

society are expressed in a variety of ways. In the discourse drew comparisons with the Renaissance and was noted, that art and the artist were no longer representative of the overall performance of society. "Technology and football took centre stage", the "heroes are the chauffeurs"⁸⁹. In Lukács's circle⁹⁰, cultural pessimism is represented by the adoption of the idea of division of the modern world into civilisation and culture⁹¹. Lukács describes the individual as the one who applies the 'form' to his own life to leave the deprivation of culture behind⁹². Kassák paraphrases this theorem of Lukács and claims: „Und fortan gibt es keine gesonderte Gesellschaft und keine gesonderte Kunst. Diejenigen, die noch wach oder bereits erwacht sind, wollen nur Leben [...] und ihr eigenes Leben in Tat und Form offenbaren“⁹³. The intercultural modern appoints the placement of art in the microcosm and chooses to retreat into inwardness. Kassák goes the opposite way and chooses the total offensive in the collectivisation of art with an amistic human immanence⁹⁴. For him, the new type of artist is not elevated by technical artistic ability, but rather through that does he feel himself being "human"⁹⁵. Kassák's theory replaces the constitutive elements of neo-ideological aesthetics and, without metaphysical and transcendental justification he invokes his humanity in every sense. In his utopia, this carries art forward, and the truth of art is obligatory. According to him art should refer to the reality of man and it should be rooted in the artistic syntheses of the encounter between man and the modern world, that evolves the artistic style⁹⁶.

What Kassák calls synthesis, is the turning point in the interpretation of Kassák's relationship to an integrated reality.

In his Writing "Synthetic Literature"⁹⁷ he outlines the difference to the analytic point of art. For him relies the initiation point of creation not on the outside world and in its "captures" but in the synthesized self of the artist⁹⁸: "*Mi már tudjuk szintetikus éniünket, mi érezzük szoros mindenhez tartozásunkat a világban*"⁹⁹. In the creative process is the supreme goal according Kassák to unite the "thousands of figures", thoughts and "feelings running in thousands of directions" in the world to synthesise them in a new and unified "life"¹⁰⁰. Furthermore Kassák states, that, "*a magunk tudatosan szintetizált énjéből az analízis rejtett, de nagyon gondosan végig vezetett vonalára rakott gondolati, érzési és formai konklúziókból építjük fel a szintézist*"¹⁰¹. He emphasises the intentional internalisation of the creation process passed through the measuring and selecting resorts of the mind¹⁰²: "*Verseinket nem a kívülünk álló világ mechanikus dinamikája váltja ki belőlünk*"¹⁰³. He repeatedly underlines that the poem, for example, is an "instrumentarium of the great vision. It is born within"¹⁰⁴. Kassák expresses himself in terms of logical and ontological meaning, in defining the fundamentals of his constructivism:

Die der transzendenten Atmosphäre entronnenen produktiven Kräfte [...] schlugen auch dem Künstler die Präzisionswaage der Ästhetik aus der Hand, auf daß er endlich die neue Einheit der zerfallenen Welt: die Architektur der Kraft und des Geistes aus sich hervorbringt.¹⁰⁵

While the Lukács' Sunday-Circle discussed the heroic defeat of New Art¹⁰⁶, Kassák sees the potential for creation and

the power of collectiveness as the solution to the problems of modern society.¹⁰⁷ In his concern the “fate of humanity” cannot be completely changed for the better but according to him art is many way the right medium to solve ethical problems of the society.¹⁰⁸ With his claim, he does not refer to material goodness¹⁰⁹. The collective ethics is the baseline for New Art, that can prevent, that a new variant of the slave-like form of society¹¹⁰ arises: “*Denn nur die befreite Seele allein kann den befreiten Körper vor einer neuen Unterjochung schützen*”¹¹¹. Kassák calls for art, the dictatorship of ideas and eternal renewal as an “eternal revolution”.¹¹² He remembers, that we are always dealing with creation, i.e. the production of a new, original event¹¹³: in every issue, “*was er [der Mensch] aus dem Wesen seines Zeitalters als Plus der bislang gekannten Form der Welt hinzufügt*”¹¹⁴. Still, his utopistic sight does not at all change his clear anthropocentric vision.

Constructivist Synthesis (Kassák) – Immersion (Marinetti)

Marinetti and Kassák do not align to any contemporary art theories in their manifestos. To support the formulations of their artistic program they employ their own objectified meanings and theoretical elements in conceptual and logically-bound coherence. Within this framework, ties to contemporary art philosophies can be discerned, though they do not engage in psychologism or emotive expressions. At the core of their program, Kassák and Marinetti operate with entities that are obvious to be interpreted ontologically, such as “life”, “love”, “friendship” and in Kassák’s case the term “humanity”. In

Kassák’s Art Utopia, these terms are elevated to a level where they are imbued with art philosophical and aesthetic meanings. While these terms were used to substitute for contemporary non-objectifiable spiritual entities in a materialistic sense, for today’s interpretation they have reached an indivisible and transcending quality. The reason for that could be that functionality, to which also the level of the operative character of the language in the postmodern correlates¹¹⁵, and the technical path of development, against which Marinetti and Kassák defined themselves by these terms, have since gained a defining and declarative role.

One example in this sense is the use of the term “life” or “vita”: it is only on a metaphysical level of interpretation that the connections between human existence, society and all developments can be considered within the same teleological context¹¹⁶. Kassák’s art-utopia outlines the notion of a “ceaseless progress of life” and the organic constructivism¹¹⁷ that based on the artistic synthesis includes all cosmic endeavours and follows “life”. This concept of “life” also points to the immanence that defines humanity from within: „Wir sehen das an tausend Wunden dahinsiechende Leben der Menschheit”¹¹⁸. In Marinetti’s foresight, the term “vita” is taking shape in the very focus of his attention: its meaning encompasses the human being, its sociological structures and the technical development of its society. With an emphasis on “vis vitalis”, which relates to “love” and “friendship” in the manifesto, Marinetti refers to potentialised artistic ideas as well.

The terms of “love” and “friendship” are similarly difficult to outline conceptually. These are non-materializable entities

in terms of which art and humans are mutually relying on each other. In the view of Marinetti and Kassák art is left to his own devices to preserve and to reproduce these entities or values. We can assume, that the demand on the truth content and on ethical responsibility towards art is to see in connection to the reproduction of these entities.

The contemporary cultural historian Huizinga thematises the main points of the discourse that preoccupied the cultur-critical voices of his time. His observations shed light on the term “life” and its juxtaposition to epistemological ideals of his age¹¹⁹. In the context of the contemporary discourse, Huizinga claims, that there is a clash between the concepts of “life” and “insight” that lies at the centre of the cultural crisis¹²⁰. The dedication to “life” criticises Huizinga strongly as a renounce to the intelligible in favour of drives and instincts¹²¹. But in the center of this cultural clash is something very essential, that is never thematised in the art-aesthetic discourse, when there is the talk about primitivism or other related tendencies explained in a biologicistic sense. Huizinga points out as well for the crises of sciences and in the same time for the ethical lost by losing the ideal of “insight”. According to Huizinga, the essence of knowledge and science is always the insight into truth and never the opposite. In this context, Kassák’s criticism of applied science is particularly striking. Consequently, if the avant-garde is to be in favour of “life”, it is their task, as Kassák puts it, to raise the “balance of ethics to the light”¹²². In order to replace science and its offered insight New Art must insist on truth. That demand leads very far away from aesthetic concepts of the past such as the beauty.

The contemporary discourse on the aesthetics of art was loaded with phenomenological investigations into the connections between “world-understanding”¹²³ and art. Cassirer’s *Philosophical Anthropology*, particularly his *Philosophy of Symbolic Forms* (1923–1929), is in many ways relevant here. Cassirer examined forms of consciousness that embody the language, myth and imagery of art and the perceptions that precede understanding, from which the synthesis is to emerge. Cassirer’s important point of view was that the foundations of perception, the *materia nuda*, are always available within the humans, to which a form is then assigned¹²⁴. It is in this context that Cassirer establishes the anthropological constants¹²⁵. On the assumption that Kassák adopted some terms from the discourse, these can most probably be derived from Cassirer’s theory¹²⁶, or at least Cassirer’s theory offers such terms which shed light on Kassák’s formulations. Kassák never reflects on the elements of consciousness that are involved in the constructivist artistic synthesis. However, he points out that the artist has taken over the role of the “mythical angel”¹²⁷. His statement refers to the contents of Cassirer’s theory and would mean that not only the transcendent but also the mythical levels of consciousness are replaced by the new artistic synthesis¹²⁸. According to Cassirer, “*Ausdruckswahrnehmung*”¹²⁹, the perception of expressions precedes the symbolic level of understanding and is connected to reality through sensual and emotional experience. What further correlates with Cassirer’s theory, is that Kassák describes himself and the artist of the future as “world-perceivers”¹³⁰ in the sense of relying both sensual and emotional experience. Moreover, the term Kassák used from 1922 onwards to describe

his artistic style, namely “image architecture”, refers to the above mentioned context of the analytical synthetic process of creative activity elaborated by Cassirer.

Kassák explains the creative process, the creation of a work of art again without relying on metaphysics: the artist and its matter remain between themselves¹³¹. This means, that there is no world of ideas or any other realm outside which the consciousness of the artist could be derived from. He receives the “expressions”¹³² of the outside-world to create out of himself something “deeply human”¹³³. Kassák makes it clear that he excludes mechanisation from this process. He is first and foremost “compassionate”¹³⁴. Kassák looks at contemporary technological changes in a particular way: he claims that new possibilities arise from the clash of science-technology and art, and new forms should thus emerge. Nevertheless ontic reality enters the synthesis after it has been analysed¹³⁵: dissolved and interpreted by his human concepts. Kassák stresses the importance of analysis preceding synthesis¹³⁶. His aim is to transfer the human consciousness itself¹³⁷, which is compassionate, to society through art, that is ethical and committed to truth: “We are human beings in our art”¹³⁸.

Marinetti’s manifesto reveals a mixed reservoir of ideas: his considerations are based on neo-idealism, a humanistic world-view, which, however includes elements of extreme functionalism as well, which are similar to the approaches of De Stijl¹³⁹. Through the appeal and derivation of his theses on the human body, he directs his attention to a perceptual-psychological phenomenon. In a certain way, again, Marinetti can be understood from contemporary examination of consciousness, such

as the organic realism of A. N. Whitehead in his work *Process and Reality* (1929)¹⁴⁰ which recalls that the events from which knowledge is gained cannot be reduced to “things”, that is, reality is not a compilation of “things” but rather of events. Fernande Saint-Martin reverses the original philosophical approach and relates organic realism to immersion in such way that, in her description the notion of perception is based on its rootedness in the body, through the sensory perception of a concrete, external object¹⁴¹. On the basis of subject and thought, impressions are formed as sensations. Whereas, Marinetti’s approach lay focus on the quality of sensation in breaking down the tactile barrier. He states, at the beginning of his manifesto that his purpose is to achieve previously unattained spiritual development of the human mind through special perceptual qualities. The way he couples sensory qualities intends this increasing demand on sensuality of the perceiver: for example, the fifth category of his tactile table combines the sensations of soft, warm and human.¹⁴² The sense of touch is supposed to experience ever finer suede and different hair qualities. In other words, for Marinetti the qualities of touch lead to an elevated basis for thinking and mental state.

The extent to which Marinetti concentrates on perception and its aesthetic meanings is shown by his explanation in the course which he excludes “*arti plastiche*” and “*erotomania morbosa*” from his theoretical foundations.¹⁴³ He is not interested in exploring works of art by way of touching, but primarily via inwardly orientated sensory experiences, through which art is created on the mental level. Obviously sensation does not delimit the satisfying,

but instead the aesthetic perceptions of man, which again bears an aspect recurring ideological philosophies. What a disinterested aesthetic judgement¹⁴⁴ in tactile art means, was not defined in more detail by the tactilists. Hungarian composer Szelényi, who obviously knew Marinetti's theories well, states: "*esztétikai érzésein az érzéseknek egy speciális faját képviselik, amelyben az 'érdeknélküliség' van posztulálva.*"¹⁴⁵.

From this perspective, Marinetti does not only internalise perception but also art itself, which is brought about through aesthetic sensations in the mind. The fact that he means more than the sense of touch reinforces the impression of his concluding words, which involve all the senses and their emergence¹⁴⁶. When he talks about *tactilism*, that intermediates human constants, he is no longer dividing society into "coarse masses" interested in materialistic goods and intellectuals orientated towards idealistic approaches. He creates connections through non-material, shareable entities and without leaving interspaces. The internalised experience is not materialisable, it is an internalised life that leads back to *vis vitalis*. on positive connotated terms "love" and "friendship".

From the interpretatively used fragmented analytic elements of contemporary neo-idealistic art philosophies alone, which make use of metaphysical arguments, it becomes clear that Marinetti's and Kassák's art utopias have layers that have no equivalent in ontic reality. This provides the possibility to approximate towards the concepts of Kassák and Marinetti, which reveal the internalisation of art itself, for Kassák through the process of creation as synthesis and for Marinetti grasped in the moments of perception.

Katharina Iringova refers to the ontological problems of modern and neo-avantgarde art in a way that leads to the understanding of non-sensory art and non-aesthetic object as art-work¹⁴⁷. She comes to the conclusion that we must accept the fact that "there are also works of art that have no material form and remain only in the form of an idea"¹⁴⁸ and confirms, that there is art, that "exist in the mind of the creator"¹⁴⁹. It is impossible to say whether Kassák's notion of the dictatorship of ideas refers to this or not. But the question arises, if there is art exist in form of idea, in what form can art that only exists in sensation become comprehensible? It is also important to explore how the tactile art of Marinetti and the synthetic constructivism of Kassák relate to ontic reality in terms of their respective concepts.

The definitions of immersion located at this point. Marie-Laure Ryan for example states that in immersion consciousness relocates itself to another world¹⁵⁰. Stefan Lischewsky explains immersion in a way that it involves turning away from an ontic reality in favour of an experiential reality¹⁵¹. Wolfgang Wolf describes a mixture of reality-forgetting immersion and a distance-creating awareness of ontological difference as an internal experiment¹⁵².

Kassák's synthesis that is based on anthropological constants makes the process of creation independent of aesthetic of beauty, emotional content, expressionism and form, which constituted the programme of his absolute art. Iringova deems this independence of art fully achieved by the neo-avant-garde. She describes, based on the analytical philosophy of language, the maximum results in conceptual art, which is "absolutely liberated from external aesthetic characteristics".

Conceptual art is also like a linguistic statement in Ihringova's viewpoint and emphasis on the "intellectual process which includes all the intellectual as well as cognitive factors that support rumination, thinking, searching for connections and actual realization"¹⁵³. In contrast, Kassák emphasises that creative art depicts laws that cannot be approached with criticism, emotion or reason. A harmony of form is based neither on semantics – "on the logic of scholars"¹⁵⁴ – nor on calculated geometry or symmetry¹⁵⁵. Besides, Marinetti stands up against cognition. Conceptual art in Ihringiva's viewpoint places the work of art on an epistemological level, which can be the only goal in the sense of Kassák's and Marinetti's viewpoints as well.

One could bring this investigation to conclusion, that the internalisation of art represents a direction that was given in program by the historic avantgarde. One example of the fulfilment of Marinetti's foresight is Bettina Papenburg's reports on the tactile connection between visual apperception and touch in film using arguments of classical anthropological research on the human sensorium¹⁵⁶. The research stresses the comparative methods to get closer to the aspects of perception. We can claim, it has special consequences, if "understanding" of art eludes ontic objectivation? Burcu Dogramci poses the following questions: "To what extent is a material responsible for the breaking down of barriers, the dissolution of transitions,

and thereby for pulling the viewer into the work?"¹⁵⁷ The answer can only be given in relation to individual subjects.

The utopias of Kassák and Marinetti also have a common point of intersection regarding the emerging new medias. Kassák predicts the interactions of technology, science and art, while Marinetti the immersion and a new perceptual-anthropological understanding of reception¹⁵⁸. The critical voices about immersion as a mode of perception have vanished. However it should be distinguished, if immersion is a vehicle to outline a concept of art that remains unmistakably human or if it should be considered as a basic instrument of a critical theory on digital tools. This is truly a burning issue because of the emerging new technologies. If we consider immersion only as a mode of perception, there are already experimental approaches present already which aim to use immersion to envelop critical theory and the basics of ethics in terms of the use of technologies and media. Here is also to mention the need of reflection on digital tools as vehicles of D&EH, art and literature¹⁵⁹. Immersion could become the basis of a perceptual-anthropologically informed theoretical critique, as embodied experience is understood. These can be considered a tool of words-off other-senses-on experiments¹⁶⁰. Instead of losing sight of reality, immersion might be a tool for making the disconnected human consciousness return¹⁶¹.

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NOTES

1. The term "anthropological constant" goes back to E. Cassirer and B. Croce in the aesthetics. For Cassirer, a. o., the human characteristic of constituting reality through synthesis is regarded as an anthropological constant. Anthropological constants are dependent on cultural space. The term anthropological universal, in turn, is intended to describe properties with a universal claim independent of historical lifeworlds and contingent social contexts e.g. in Thomas Rentsch's transcendental philosophy, such as constituents for an aesthetic relationship to the world. See Bernhard Braun, *Geschichte der Kunstphilosophie und Ästhetik* [History of Philosophie and Aesthetik of Art] vol. 4., Darmstadt, wbg Academic, 2019, p. 133f. and p. 432f.
2. Andrea Baravelli, "Post-war Societies (Italy) in 1914-1918", online. International Encyclopedia of the First World War by Freie Universität Berlin, Berlin 20215-09-03. DOI:10.15463/ie1418.10719.
3. B. Braun, *Geschichte der Kunstphilosophie*, vol. 4, p. 44.
4. Lajos Kassák, *Képarchitektúra* [Imagearchitectur], in *MA* 1922, p. 52-54, here p. 53.
5. Marinetti's views temporarily changed through his relationship with Benedetta Cappa, who in 1926 became his wife.
6. Lajos Kassák's journal *MA* was published in Budapest between 1916 and 1919. After his emigration it was published in Vienna between 1920 and 1925.
7. F. T. Marinetti, *Il tattilismo. Manifesto Futurista*, Milano, 11 January 1921.
8. B. Braun, *Geschichte der Kunstphilosophie*, vol. 4, p. 44f.
9. The term "intercultural modern" is used in the study with reference to the influential modernist artistic and intellectual circles in the Hungarian cultural area, which were representing the European neo-idealist philosophical discourse and were characterised by interculturality, such as Georg Lukács' Sunday Circle or Valéria Dienes Movement-Art-Studio.
10. A.o.: Antal Molnár, *Zeneesztétika* [Aesthetics of Music], Budapest 1938, p. 185.
11. Gilles Deleuze, *Difference and Repetition*, 1968, p. 90-163, apud Will Shrimshaw, "Exit Immersion", in *Sound Studies. Art Interdisciplinary Journal*, vol. 1, no. 1 (2015), p. 155-170.

12. The term is mainly used in media research, see Burcu Dogramaci, Fabienne Liptay (eds.), *Immersion in the Visual Arts and Media*, Leiden, Boston, Brill, 2015, p. 2ff.
13. Fernande Saint-Martine, *L'immersion dans l'art*, PU Québec, 2010, p. 5.
14. Bettina Papenburg, "Touching the Screen, Striding Through the Mirror: The Haptic in Film", in Menrath, Stephanie Kiwi (eds.), *What does chameleon look like?: Topographies of immersion*, Köln, Halem, 2011, S.117f.
15. F. T. Marinetti, *Il tattilismo*, p. 1.
16. In Kassák's case, this becomes clear when he repeatedly argues in favour of a collective, humane and ethical new form of society that exists without classes. In his "Preface to the Book of New Artist" Kassák expresses his rejection to technologisation literally. See L. Kassák, "Preface to the Book of New Artists", without pag.
17. Norbert M. Schmitz, Matthias Brauer, Fabienne Liptay, Susanne Marschall (eds.), *Kunst und Kognition. Interdisziplinäre Studien zur Erzeugung von Bildsinn* (2008), in *Medienwissenschaft: Rezensionen/Reviews*, Vol. 26 (2009), no. 4, p. 405.
18. Will Schrimshaw, "Exit immersion", p. 155-170.
19. See above the notification no. 1.
20. Norbert M. Schmitz, "Die 'Kunst der Immersion' als Reflexion menschlicher Natur – Illusionistische Formen als ästhetische Strategien", in Lars C. Grabble, Patrick Rupert-Kruse, Norbert M. Schmitz (eds.), *Immersion-Design-Art: Revisited Transmediale Formprinzipien neuzeitlicher Kunst und Technologie*, BÜchner-Verlag, 2018, p. 44-77, here p. 50f.
21. *Ibidem*.
22. C. I. Lewis defined qualia in 1929 in his work *Mind and the World Order* in terms of the philosophy of mind, as recognisable universalities.
23. N. M. Schmitz, "Die 'Kunst der Immersion'", p. 50ff.
24. Lajos Kassák's journal *MA* was published in Budapest between 1916 and 1919. After his emigration it was published in Vienna between 1920 and 1925.
25. F. T. Marinetti's letter to Lajos Kassák, 1923 Milano, in Kassák Museum Budapest, KM-lev.223.
26. Ferenc Csaplár, "Kassák in the European avant-garde movement, 1916–1928", Catalogue of the exhibition with the same title of the Kassák Museum Budapest, 1994, ISBN 963 044020 2, p. 14.
27. Ferenc Csaplár, "Il Futurismo", Catalogue and folder of the exhibition with the same title of the Kassák Museum Budapest, 1981.
28. F. T. Marinetti, "Taktilismus. Futurisztikus manifesztum" 1921, in *MA*, vol. 6, no. 7 (1921), p. 91-92.
29. Andor Tiszay (1900-1986) was a brilliant figure of the historical avant-garde. His memoirs and his estate witnesses to his theatre experiments and interest in world literature.
30. Andor Tiszay, *A brief history of new musical experiments and their results in Hungary in the interwar period* Typescript, in BTK ZTI Archive of Hungarian Music for the 20th-21st Centuries, D95.
31. Source: Andor Tiszay, see A. Tiszay, "My tactilistic music-theatre", Typescript 10 pp., in A. Tiszay, *A brief history*, Section 2, D96/IV, p. 2.
32. A. Tiszay, *A brief history*, D95/II. Tiszay described some of the Futurists' musical experiments as the very beginnings of *musique concrète*.
33. *Ibidem*.
34. A. Tiszay, "My tactilistic music-theatre", p. 5f.
35. *Ibidem*.
36. The number of invited composers from different artistic circles is significant. In addition to the aforementioned Justus György and György Kovács, István Szelényi, Pál Kadosa, György Kósa and Bence Szabolcsi were present at Tiszay's performance. See A. Tiszay, "My tactilistic music-theatre", p. 6.
37. Marinetti mentions here Boccioni's plastik, *Fusione di una testa e di una finestra*, see F. T. Marinetti, *Tattilismo*, p. 4.
38. Luigi Russolo, "L'arte dei rumori", Manifesto Futurista, 11. März 1913, in L. Russolo, *L'arte dei rumori, edizione futuriste di „poesia"*, corso Venezia, 61, Milano 1916, p. 10-17.

39. "A truly new art would be like a new sensory organ". See Béla Balázs, *Der sichtbare Mensch, oder Die Kultur des Films*, Wien Leipzig, 1924, p. 9.
40. István Széleányi, "A modern zene főbb áramlatai" [The main currents of modern music], in *Crescendo*, 2/6-7 (January – February 1928), p. 3-11, here p. 11.
41. "Gondolatközlés" Széleányi 1928 p. 4.
42. *Ibidem*, p. 5.
43. See the experiments by Ruttman, Eggelin and Richter. See Malcolm Cook, "Visual Music in Film, 1921–1924: Richter, Eggelin, Ruttman", in Charlotte de Mille (ed.), *Music and modernism*, Cambridge: Cambridge Scholars Publishing 2011, p. 206-228.
44. A. o. István Széleányi, "The main currents of modern music", p. 5.
45. Although Marinetti describes nature and country life as "artificial paradise", contrary to his fascist ideas there is no trace of rejecting art or women and it does not come to any expression of hedonism or any attitude of violence or ignorance. See F. T. Marinetti, *Tattilismo*, p. 2.
46. Lajos Kassák, "Vorwort zum Buch neuer Künstler" [Preface to the Book of New Artists], Vienna, *MA* 1922, without pag.
47. Musée d'art modern et contemporain, Genève.
48. Paul Bernard, Denis Savary, Marjolaine Viard (eds.), "Tactilisme – Marinetti", <https://www.manco.ch/en/1918/Tactilisme-Marinetti-in-Geneva>.
49. "I created tactilism there by the road of Vespucci and by the sea". See F. T. Marinetti, *Il Tattilismo*, p. 1.
50. The term Liquid-space is use since the 1990th. See Burcu Dogramaci, "Water, Steam, Light. Artistic Materials of Immersion", in Burcu Dogramaci, Fabienne Liptay (eds.), *Immersion in the Visual Arts and Media*. Studies in Intermediality, vol. 9, Leiden, Brill, 2015, p. 21-39, here p. 27.
51. "I was naked in the sea, which, shimmering like liquid steel, emitted a virile and fertile effect". See F. T. Marinetti, *Il Tattilismo* p. 1.
52. "[...] I am building a ship that will carry the human spirit to areas unknown". See F. T. Marinetti, *Il Tattilismo*, p. 1.
53. *Ibidem*: "no taste for the ancient friends of religion, art and love [anymore], which were previously their privilege and refuge".
54. F. T. Marinetti, *Il Tattilismo*, p. 1.
55. *Ibidem* p. 2.
56. *Ibidem*.
57. *Ibidem*.
58. [Destroy the distances and barriers that separate them from love and friendship] *Ibidem*, p. 2.
59. *Ibidem*.
60. *Ibidem*.
61. F. Saint Martine, *L'immersion dans l'art*, p. 4.
62. Haptic sensation "follows the psycho-physiological classification of sense impressions and refer to cutaneous sensations". See Bettina Papenburg, "Touching the Screen, Striding through the Mirror: The Haptic in Film", in Stephanie Kiwi Menrath, *What does a chameleon look like?: topographies of immersion*, Köln, Halem, 2011, p. 112-136, here p. 113.
63. Stefan Lischewski, „Zum Begriff der Immersion in der Musik" [Zum Begriff der Immersion in der Musik], posting 2018, <http://filterrauschen.blogspot.com/2018/01/zum-begriff-der-immersion-in-der-musik.htm>.
64. Oliver Grau, *Virtual Art: From Illusion to Immersion*, Cambridge, MIT Press, 2003, p. 143.
65. *Ibidem*, p. 152.
66. F. Saint-Martin, *L'immersion*, p. 3.
67. Felix Profos, "Immersion und das Ungestaltete in der Musik" [Immersion and the uncomposed in the music], in *Dissonanz*, Schweizer Musikzeitschrift für Forschung und Kreation, no. 144 (December 2018)
68. F. T. Marinetti, *Il Tattilismo*, p. 3.

69. *Ibidem*, p. 2.
70. [We are certain, that by selecting, coordinating and mastering all the noises, we will enchain men with a new unsuspected voluptuousness. [...] It will draw its greatest power of emotion from the acoustic enjoyment, which the artist's inspiration will draw from the combined noises.] See: Luigi Russolo, *L'arte dei rumori*, p. 14-15.
71. L. Russolo, *L'arte dei rumori*, p. 10.
72. *Ibidem*.
73. L. Russolo, *L'arte dei rumori*, p. 15-16.
74. István Szélényi, "The main currents of modern music", p. 11.
75. F. T. Marinetti, *Tattilismo*, p. 4.
76. L. Kassák, "An die Künstler aller Länder!" Manifesto 1920 [On the artists of all Nations!], in *MA*, V/1-2, (1920), p. 2-4., here p. 2.
77. *Ibidem*.
78. L. Kassák, "On the artists of all Nations!", p. 2f.
79. Andrea van der Smissen-Olah, Musikalische Innovation im Umfeld der Moderne und historischen Avantgarde in Ungarn [Musical Innovation attached to Modern and Historic Avant-Garde], p. 335-346, here p. 339, in *Zur Jahrestagung der GfM 2019* {Yearbook of the German Society of Musicresearch}. Online publication 2020, Online: [https://musiconn.qucosa.de/api/qucosa%3A72596/attachment/ATT-0/\(Stand 22.11.2021\)](https://musiconn.qucosa.de/api/qucosa%3A72596/attachment/ATT-0/(Stand%2022.11.2021)).
80. [When arts turn away from Life, it will be affected to define new Adam by means of technology] See István Szélényi, „A reakció győzelméhez“ [On the victory of the reaction], in *Crescendo*, Vol.1, No. 11-12 (June-July 1927) p. 1-6, here p. 5.
81. [But the new art is simple, like the goodness of a child, categorical and victorious over all materials] See L. Kassák, "Vorwort zum Buch neuer Künstler" [Preface to the Book of New Artists], Vienna, *MA* 1922, without pag.
82. The lasting impact of the Sunday Circle has not been researched. There are indications that it may have covered the entire interwar period.
83. Béla Balázs' Letter to Georg Lukács, End of March 1917, No. 342, in Éva Fekete, Éva Karádi (eds.), *Lukács György levelezése (1902-1917)* [György Lukács' Correspondence], Budapest, Magvető, 1981, p. 671-674. See also Emma Ritoók's Letter to Georg Lukács, 23th. Juni 1912, Nr. 236, in *Ibidem*, p. 482.
84. Pál Deréky, *Ungarischen Avantgarde-Dichtung in Wien 1920-1926. Ihre zeitgenössische literaturkritische Rezeption in Ungarn sowie in der ungarischen Presse Österreichs, Rumäniens, Jugoslawiens und der Tschechoslowakei* [Hungarian avant-garde poetry in Vienna 1920-1926 and its reception in contemporary literary criticism in Hungary and in the Hungarian press in Austria, Romania, Yugoslavia and Czechoslovakia], Wien-Köln-Weimar, Böhlau 1991, p. 71, 89 and 120.
85. L. Kassák, "Preface to the Book of New Artists", without pag.
86. Kassák's definition for the Form in his "Preface to the Book of New Artist".
87. [Art is an intrinsic force component of world harmony and the representative spirits of all times must endeavour to channel this force into their own forms]. L. Kassák, "Vorwort zum Buch neuer Künstler", 1922.
88. L. Kassák, "Az új művészet él" [The New Art Lives], in *Korunk* 1/2 (März 1926), p. 89-102.
89. Pál Kadosa, "A modern zene irányzatai" [The Tendencies in Modern Music], Lecture, MS, ink, 12pp, in Kadosa-Estate, BTK ZTI Archive of Hungarian Music for the 20th-21st Centuries, p. 3.
90. The article refers to the neo-Kantianism and neo-idealist art philosophy of the Sunday Circle.
91. Éva Karádi, Erzsébet Vezér (eds.), *Georg Lukács, Karl Mannheim und der Sonntagskreis*, Frankfurt am Main, Vervuert 1985, p. 12.
92. Zsuzsa Bognár, "Der junge Lukács und die zeitgenössische ungarische Kunst und Kultur" ['The young Lukács and contemporary Hungarian art and culture'], in Zsuzsa Bognár, Werner Jung, Antónia Opitz (eds.), *Georg Lukács' Werke* vol. 1, subvolum 2. (1914-1918), Bielefeld, Aisthesis, 2018, p. 796-814.

93. L. Kassák, "Preface to the Book of New Artists", without pag.
94. Ernő Kállai (1890–1954) war eine Zeitlang der Chefredakteur der *baubaus*. Cit.: Ernő Kállai, "Technika és konstruktív művészet" [Technics and constructivist Art], in *MA*, vol. 7, no. 5, p. 7–9, here p. 9.
95. Pál Kadosa composer, who was in contact with Kassák's artistic circles recurs in his lecture in the 1930th this utopistic image of New Artists. See Pál Kadosa, "The Tendencies of Modern Music", MS ink, pp. 12, here p. 1.
96. L. Kassák, "Rechenschaft" 1923, in *MA*, vol. 8, no.5-6, p. 2-4, here p. 1f.
97. L. Kassák, "Szintetikus irodalom" [Synthetic Literatur], in *MA* vol. 1, no. 2, (1916), p. 18-21.
98. L. Kassák, [Synthetic Literatur], p. 21.
99. [We already know our synthetic selves, we feel our close assignment to the things in the world.] *Ibidem*, p. 20.
100. *Ibidem*.
101. [From the synthesized self of the poet, the new synthesis is built up from the hidden but very carefully guided thread of analysis, from the thoughts, the emotional and formal conclusions.] *Ibidem* p. 21.
102. *Ibidem*.
103. [Our poems are not triggered by the mechanical dynamics of the outside world.] *Ibidem*.
104. *Ibidem*.
105. [The productive forces that have escaped the transcendental atmosphere [...] knocked the precision scales of aesthetics out of the artist's hand, so that he can finally bring forth the new unity of the disintegrated world: the architecture of power and spirit.] L. Kassák, "Preface to the Book of New Artist", without pag.
106. A. Molnár, *Musikästhetik*, p. 10.
107. L. Kassák, "On the artists of all Nations!", p. 3. See also L. Kassák, "Preface".
108. *Ibidem*, p. 2f.
109. L. Kassák, "On the artists of all Nations!", p. 4.
110. *Ibidem*, p. 3.
111. [For only the liberated soul alone can protect the liberated body from a new subjugation.] *Ibidem*.
112. *Ibidem*.
113. L. Kassák, "Preface", without pag.
114. [One adds from the essence of his age to the hitherto known form of the world] *Ibidem*.
115. Jean-Francois Lyotard, *La condition postmoderne: rapport sur le savoir*, Paris, Les Éditions de Minuit 1979, p. 4ff.
116. P. Deréky, *Ungarischen Avantgarde-Dichtung*, p. 120.
117. László Moholy-Nagy, Alfred Kemény, "Dynamisch-konstruktives Kraftsystem", in *Der Sturm* vol.12, no.12 (Dezember 1922), p. 186.
118. [We see the life of humanity wasting away from a thousand wounds] L. Kassák, "Preface", without pag.
119. Johann Huizinga, *Im Schatten von morgen*, Bern-Leipzig, Gotthelf Verlag, 1935, p. 80ff.
120. *Ibidem*, p. 83.
121. *Ibidem*.
122. L. Kassák, "On the artists of all Nations!", p. 3.
123. See Martina Saurer, "Wahrnehmen von Sinn vor jeder sprachlichen oder gedanklichen Fassung? Frage an Ernst Cassirer" [Perceiving before any linguistic or mental formulation? A Question to Ernst Cassirer], in *Kunstgeschichte*. Open peer reviewed journal 2009. section 22.
124. *Ibidem*, sections 23 and 43.
125. B. Braun, *Geschichte der Kunstphilosophie und Ästhetik*, p. 133f.
126. M. Saurer, section 22.
127. L. Kassák, "On the artists of all Nations!", p. 3.

128. In the Tradition of Kant's Philosophie, in M. Saurer, *Wahrnehmen von Sinn*, section 26.
129. "Ausdruckswahrnehmung" means the perception of expression. In the perception of expression, as Cassirer describes it in his three-volume magnum opus, we have a perception of meaning that precedes and at the same time forms the basis of every linguistic and intellectual conceptualisation. See M. Saurer, section 43.
130. L. Kassák, "Rechenschaft" 1923, in *MA*, vol. 8, no.5-6, p. 2-4, here p. 1.
131. L. Kassák, "The New Art Lives", p. 5.
132. In the Meaning of Cassirer, see above.
133. L. Kassák, "An die Künstler aller Länder!", p. 3.
134. *Ibidem*.
135. L. Kassák, "Synthetic Literatur", p. 20-21.
136. *Ibidem*.
137. Vergl.: L. Kassák, "On the artists of all Nations!", p. 3.
138. *Ibidem*.
139. B. Braun, *Geschichte der Kunstphilosophie*, p. 92-93.
140. A. N. Whitehead's Werk *Prozess and Reality* wurde erst 1929 publiziert.
141. F. Saint Martin, *L'immersion dans l'art*, p. 5ff.
142. F. T. Marinetti, *Tattilismo*, p. 3.
143. *Ibidem*.
144. Recurring to I. Kant' *Critic of Power of Judgement*.
145. [Aesthetic feelings represent a special kind of feeling in which 'disinterestedness' is postulated] In the following, Szelényi describes the six forms of sensory perception. See: I. Szelényi, "The main currents of modern music", p. 4.
146. F. T. Marinetti, *Tattilismo*, p. 4.
147. Katarína Ihringova, "The problem of Aesthetics Experience in Contemporary Art", in *ESPES. Journal of Society for Aesthetics in Slovakia*, vol. 7/2 (2018), p. 33-43, here 38f.
148. *Ibidem*.
149. *Ibidem*.
150. Marie-Laure Ryan, "Impossible Worlds and Aesthetic Illusion", in Werner Wolf, Walter Bernhart, Andreas Mahler (eds.), *Immersion and Distance. Aesthetic Illusion in Literature and Other Media*, Amsterdam- New York, Rodopi 2013, p. 131-148, here p. 133.
151. St. Lischewski, "Zum Begriff der Immersion in der Musik"
152. Werner Wolf, "Illusion (Aesthetic)", in Peter Hühn, John Pier, Wolf Schmid, Jörg Schönert (eds.), *Handbook of Narratology*, Berlin/ New York, de Gruyter, p. 144-159, here p. 144.
153. K. Ihringova, "The problem of Aesthetics", p. 37.
154. L. Kassák, "Rechenschaft", p. 1.
155. *Ibidem*.
156. B. Papenburg, *Touching the screen*, p. 114ff.
157. Burcu Dogramaci, "Water Steam, Light", in Burcu Dogramaci, Fabienne Liptay (eds.), *Immersion*, p. 19-39, here p. 26.
158. N. M. Schmitz, "Die 'Kunst der Immersion'", p. 69.
159. Hanna Musiol, "Beyond the World': Immersion, Art and Theory in Environmental and Digital Humanities Prototyping", in *Digital Humanities Quarterly*, Vol. 15, 2021, section 11ff.
160. *Ibidem*.
161. *Ibidem*.