

Futurismo 1909 1926

Günter Berghaus

The History of Futurism Geert Buelens, Harald Hendrix, Michelangelo Monica Jansen, 2012 Futurism began as an artistic and social movement in early twentieth-century Italy. Until now, much of the scholarship available in English has focused only on a single individual or art form. This volume seeks to present a more complete picture of the movement by exploring the history of the movement, the events leading up to the movement, and the lasting impact it has had as well as the individuals involved in it. *The History of Futurism: The Precursors, Protagonists, and Legacies* addresses the history and legacy of what is generally seen as the founding avant-garde movement of the twentieth century. Geert Buelens, Harald Hendrix, and Monica Jansen have brought together scholarship from an international team of specialists to explore the Futurism movement as a multidisciplinary movement mixing aesthetics, politics, and science with a particular focus on the literature of the movement.

Inventing Futurism Christine Poggi, 2009 Sumario: Futurist velocities -- Folla/follia: futurism and the crowd -- Umberto Boccioni's *The city rises: picturing the futurist metropolis* -- Photogenic abstraction: Giacomo Balla's iridescent interpenetrations -- Dreams of metallized flesh: futurism and the masculine body -- Futurist love, luxury, and lust -- Return of the repressed: vicissitudes of the futurist machine -- Aesthetics under fascism.

2017 Mariana Aguirre, Rosa Sarabia, Renée M. Silverman, Ricardo Vasconcelos, 2017-04-24 Futurism Studies in its canonical form has followed in the steps of Marinetti's concept of *Futurisme mondial*, according to which Futurism had its centre in Italy and a large number of satellites around Europe and the rest of the globe. Consequently, authors of textbook histories of Futurism focus their attention on Italy, add a chapter or two on Russia and dedicate next to no attention to developments in other parts of the world. *Futurism Studies* tends to see in Marinetti's movement the font and mother of all subsequent avant-gardes and deprecates the non-European variants as mere 'derivatives'. Vol. 7 of the *International Yearbook of Futurism Studies* will focus on one of these regions outside Europe and demonstrate that the heuristic model of centre - periphery is faulty and misleading, as it ignores the originality and inventiveness of art and literature in Latin America. Futurist tendencies in both Spanish and Portuguese-speaking countries may have been, in part, 'influenced' by Italian Futurism, but they certainly did not 'derive' from it. The shift towards modernity took place in Latin America more or less in parallel to the economic progress made in the underdeveloped countries of Europe. Italy and Russia have often been

described as having originated Futurism because of their backwardness compared to the industrial powerhouses England, Germany and France. According to this narrative, Spain and Portugal occupied a position of semi-periphery. They had channelled dominant cultural discourses from the centre nations into the colonies. However, with the rise of modernity and the emergence of independence movements, cultural discourses in the colonies undertook a major shift. The revolt of the European avant-garde against academic art found much sympathy amongst Latin American artists, as they were engaged in a similar battle against the canonical discourses of colonial rule. One can therefore detect many parallels between the European and Latin American avant-garde movements. This includes the varieties of Futurism, to which Yearbook 2017 will be dedicated. In Europe, the avant-garde had a complex relationship to tradition, especially its 'primitivist' varieties. In Latin America, the avant-garde also sought to uncover and incorporate alternative, i.e. indigenous traditions. The result was a hybrid form of art and literature that showed many parallels to the European avant-garde, but also had other sources of inspiration. Given the large variety of indigenous cultures on the American continent, it was only natural that many heterogeneous mixtures of Futurism emerged there. Yearbook 2017 explores this plurality of Futurisms and the cultural traditions that influenced them. Contributions focus on the intertextual character of Latin American Futurisms, interpret works of literature and fine arts within their local setting, consider modes of production and consumption within each culture as well as the forms of interaction with other Latin American and European centres. 14 essays locate Futurism within the complex network of cultural exchange, unravel the Futurist contribution to the complex interrelations between local and the global cultures in Latin America and reveal the dynamic dialogue as well as the multiple forms of cross-fertilization that existed amongst them.

Handbook of International Futurism Günter Berghaus, 2018-12-17 The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement, initiated by F.T. Marinetti in 1909, exercised a particularly noteworthy influence. The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty-eight countries. While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia, it treats Futurism as an international, multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth-century avant-garde. Hundreds of artists, who in some phase in their career absorbed Futurist ideas and stylistic devices, are presented in the context of their national traditions, their international connections and the media in which they were predominantly active. The handbook acts as a kind of multi-disciplinary, geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact.

The Other Futurism Willard Bohn, 2004-01-01 Their provocative manifestos and outrageous performances earned the

Italian Futurists international fame but, surprisingly, very little recognition outside of Italy for their actual achievements. The few English and American critics who have studied the movement in any depth have focused on the first phase, which spanned the years 1909-15 and was centred in Milan, Rome, and Florence. By contrast, the second phase covered a much longer period and represented a pan-Italian phenomenon. Despite the wealth of material available about this later part of the movement, there has been little attempt to survey Futurist activity outside of the major geographical centres in any detail or to relate it to the Futurist mainstream. In *The Other Futurism*, Willard Bohn seeks to remedy this oversight by examining the work of Futurists in Venice, Padua, and Verona from 1909 to 1944. He considers these local artists and writers both in terms of their relationship with F.T. Marinetti, who remained the major theorist and organizer of Futurist activities, and of their own specific adaptations and appropriations of Futurist theory. Conceived as a combination literary history and critical study, *The Other Futurism* looks at particular examples of literature, visual arts, and the performing arts and, using a series of rare documents, sheds new light on the complex cultural and political issues at the heart of this neglected chapter in Italy's history.

2023 Günter Berghaus, Dalila Colucci, Tim Klähn, 2023-12-04 This thirteenth volume of the *International Yearbook of Futurism Studies* explores some of the many facets of Neo-Futurism from the second half of the twentieth century to the present day. It looks both at the revival and the continuation of Futurist aesthetics, whether in explicit or palimpsest form, in a variety of media: literature, visual art, design, music, architecture, theatre and photography. The essays delve into the broad spectrum of artistic research and offer a good dozen case studies that document, with a transnational and interdisciplinary orientation, the manifold forms of Neo-Futurism in various parts of the world. They investigate how historical Futurism's intellectual and artistic perspective was appropriated and developed further in a more or less conscious, faithful and original way, all the while confronting its progenitor's cultural, social and political misconceptions. Interdisciplinary contributions to neo-futurism as a global phenomenon

Dictionary of Artists Emmanuel Bénézit, 2006 First English-language edition of Emmanuel Bénézit's *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, based on the 14-volume French edition published in 1999. It has been revised, adapted and updated.--Preface.

The Politics of the Soviet Cinema 1917-1929 Richard Taylor, 2008-10-30 The book provides an illuminating background of the political history of the Soviet cinema in the twenties.

2014 Günter Berghaus, 2014-05-21 The *International Yearbook of Futurism Studies* was founded in 2009, the centenary year of Italian Futurism, in order to foster intellectual cooperation between Futurism scholars across countries and academic disciplines. The Yearbook does not focus exclusively on Italian Futurism, but on the relations between Italian Futurism and other Futurisms worldwide, on artistic movements inspired by Futurism, and on artists operating in the international sphere

with close contacts to Italian or Russian Futurism. Volume 4 (2014) is an open issue that addresses reactions to Italian Futurism in 16 countries (Argentina, Armenia, Brazil, Egypt, France, Germany, Great Britain, Greece, Holland, Hungary, Japan, Portugal, Russia, Slovenia, Spain, USA), and in the artistic media of photography, theatre and visual poetry.

Dictionary of Artists: Bülow - Cossin Emmanuel Bénézit, 2006 First English-language edition of Emmanuel Bénézit's Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs, based on the 14-volume French edition published in 1999. It has been revised, adapted and updated.--Preface.

Filippo Tommaso Marinetti Ernest Ialongo, 2015-03-06 Filippo Tommaso Marinetti: The Artist and His Politics explores the politics of the leader of the Futurist art movement. Emerging in Italy in 1909, Futurism sought to propel Italy into the modern world, and is famously known for outlandish claims to want to destroy museums and libraries in order to speed this transition. Futurism, however, also had a much darker political side. It glorified war as the solution to many of Italy's ills, and was closely tied to the Fascist Regime. In this book, Ialongo focuses on Marinetti as the chief determinant of Futurist politics and explores how a seemingly revolutionary art movement, at one point having some support among revolutionary left-wing movements in Italy, could eventually become so intimately tied to the repressive Fascist regime. Ialongo traces Marinetti's politics from before the foundation of Futurism, through the Great War, and then throughout the twenty-year Fascist dictatorship, using a wide range of published and unpublished sources. Futurist politics are presented within the wider context of developments in Italy and Europe, and Ialongo further highlights how Marinetti's political choices influenced the art of his movement.

2024 Günter Berghaus, 2024-12-02 The first part of Volume 14 of the Yearbook presents ten essays concerned with Futurism in Italy, Russia, Ukraine, Czechoslovakia, Romania and Germany, and two focusing on dance and typography. Among other things, this publication provides analysis of the futurist manifestos from late 1910 and 1911 and Velimir Khlebnikov's futurist essays, as well as the networks of Futurism in Odessa. In the second part, a section on Caricatures and Satires of Futurism in the Contemporary Press examines five humorous images from five countries, in which the movement and its leader were lampooned. This section is followed by nine reviews of recent exhibitions, conferences and publications, and an annual bibliography with details of 128 new books on Futurism. Futurism from international, comparative and interdisciplinary perspectives Transcultural view of international avant-gardes

The First World War Hew Strachan, 2003-02-06 This is the first truly definitive history of the First World War, the war that has done most to shape the twentieth century. The first generation of its historians had access to only a limited range of sources, and their focus was primarily on military events. More recent approaches have embraced cultural, diplomatic, economic, and social history. In Hew Strachan's authoritative and readable history these fresh perspectives are incorporated with the military and strategic narrative. The result is an account that breaks the bounds of national preoccupations to

become both global and comparative. *To Arms*, the first of three volumes in this magisterial study, examines not only the causes of the war and its opening clashes on land and sea, but also the ideas that underpinned it, and the motivations of the people who supported it. It provides full and pioneering accounts of the war's finances, of the war in Africa, and of the Central Powers' bid to widen the war outside Europe.

Nihilist Order Professor David Ohana, 2016-04-19 The explosive combination of nihilist leanings together with a craving for totalitarianism was an ideal of philosophers, cultural critics, political theorists, engineers, architects and aesthetes long before it materialised in flesh and blood, not only in technology, but also in fascism, Nazism, bolshevism and radical European political movements. *The Nihilist Order*, originally published in three hardcover volumes and now published in a consolidated paperback edition with an encompassing new Introduction, inspired excellent review endorsements, both amongst the academic and public spheres -- and has been heralded as a great achievement in European intellectual and cultural history.

The Cambridge History of Italian Literature Peter Brand, Lino Pertile, 1999-08-28 Italy possesses one of the richest and most influential literatures of Europe, stretching back to the thirteenth century. This substantial history of Italian literature provides a comprehensive survey of Italian writing since its earliest origins. Leading scholars describe and assess the work of writers who have contributed to the Italian literary tradition, including Dante, Petrarch and Boccaccio, the Renaissance humanists, Machiavelli, Ariosto and Tasso, pioneers and practitioners of *commedia dell'arte* and opera, and the contemporary novelists Calvino and Eco. *The Cambridge History of Italian Literature* sets out to be accessible to the general reader as well as to students and scholars: translations are provided, along with a map, chronological chart and substantial bibliographies.

The First World War: To arms Hew Strachan, 2001 Contents: Vol.1. To arms.

Law, Labour and the Humanities Tiziano Toracca, Angela Condello, 2019-10-28 The ontology of work and the economics of value underpin the legal institution, with the existence of modern law predicated upon the subject as labourer. In contemporary Europe, labour is more than a mere economic relationship. Indeed, labour occupies a central position in human existence: since the industrial revolution, it has been the principal criterion of reciprocal recognition and of universal mobilization. This multi-disciplinary volume analyses labour and its depictions in their interaction with the latest legal, socio-economic, political and artistic tendencies. Addressing such issues as deregulation, flexibility, de-industrialization, the pervasive enlargement of markets, digitization and virtual relationships, social polarisation and migratory fluxes, this volume engages with the existential role played by labour in our lives at the conjunction of law and the humanities. This book will be of interest to law students, legal philosophers, theoretical philosophers, political philosophers, social and political theorists, labour studies scholars, and literature and film scholars.

Acrobatic Modernism from the Avant-garde to Prehistory Jed Rasula, 2020 Moving through a vast geographical, cultural, and artistic terrain and juxtaposing numerous modernist works, this volume explores the multiplicity of modernism and provides in-depth case studies, including of James Joyce's *Finnegans Wake*, the reception of jazz music in Europe, and the Cubist movement in the visual arts.

Mothers of Invention Robin Pickering-Iazzi, 1995 In the *Mother of Invention* in their analyses of literature, painting, sculptures, film, and fashion, the contributors explore the politics of invention articulated by these women as they negotiated prevailing ideologies.

Surveying the Avant-Garde Lori Cole, 2018-05-24 Surveying the Avant-Garde examines the art and literature of the Americas in the early twentieth century through the lens of the questionnaire, a genre as central as the manifesto to the history of the avant-garde. Questions such as "How do you imagine Latin America?" and "What should American art be?" issued by avant-garde magazines like *Imán*, a Latin American periodical based in Paris, and Cuba's *Revista de Avance* demonstrate how editors, writers, and readers all grappled with the concept of "America," particularly in relationship to Europe, and how the questionnaire became a structuring device for reflecting on their national and aesthetic identities in print. Through an analysis of these questionnaires and their responses, Lori Cole reveals how ideas like "American art," as well as "modernism" and "avant-garde," were debated at the very moment of their development and consolidation. Unlike a manifesto, whose signatories align with a single polemical text, the questionnaire produces a patchwork of responses, providing a composite and sometimes fractured portrait of a community. Such responses yield a self-reflexive history of the era as told by its protagonists, which include figures such as Gertrude Stein, Alfred Stieglitz, Jean Toomer, F. T. Marinetti, Diego Rivera, and Jorge Luis Borges. The book traces a genealogy of the genre from the Renaissance *paragone*, or "comparison of the arts," through the rise of *enquêtes* in the late nineteenth century, up to the contemporary questionnaire, which proliferates in art magazines today. By analyzing a selection of surveys issued across the Atlantic, Cole indicates how they helped shape artists' and writers' understanding of themselves and their place in the world. Based on extensive archival research, this book reorients our understanding of modernism as both hemispheric and transatlantic by narrating how the artists and writers of the period engaged in aesthetic debates that informed and propelled print communities in Europe, the United States, and Latin America. Scholars of modernism and the avant-garde will welcome Cole's original and compellingly crafted work.

Unveiling the Magic of Words: A Overview of "**Futurismo 1909 1926**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Futurismo 1909 1926**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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