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| Italian Futurism |
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| The movement arose from the [*Manifesto and Foundation of Futurism*](http://apicesv3.noto.unimi.it/site/reggi/), a text composed by Filippo Tommaso Marinetti in 1908 and propagated by its author in Italy, France and worldwide through an intense media campaign at the beginning of 1909. The manifesto was a violent call to embrace modernity in all areas of private and public life and contained famed attacks on the authority of traditional cultural institutions. Marinetti condemned museums and academies, along with the general characteristics and inclinations that he felt dominated life in Italy at the time: femininity, vane aestheticism, a certain moralism and a penchant for rapture. These traditional institutions and cultural attitudes were interpreted as bastions of artistic and ideological inertia, compromise and self-indulgence. Against them, he proposed a series of alternative values derived from the innovations of technology. He theorised surprise, shock and violence as major tools for achieving a cultural *tabula rasa*. Marinetti’s unrivaled talent as a cultural impresario ensured the recruitment of a consistent group of artists and writers. Soon a steady production of additional manifestos followed. Signed by Marinetti and other members of the movement, they outlined their positions on art, literature and politics. |
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He theorised surprise, shock and violence as major tools for achieving a cultural *tabula rasa*. Marinetti’s unrivaled talent as a cultural impresario ensured the recruitment of a consistent group of artists and writers. Soon a steady production of additional manifestos followed. Signed by Marinetti and other members of the movement, they outlined their positions on art, literature and politics. Particularly influential were the manifestos that Marinetti conceived for poetry, cinema and theatre. During the 1910s the movement published a wave of manifestos in the fields of music (Balilla Pratella and Russolo), lust and femininity (Valentine De Saint-Point), sculpture (Umberto Boccioni), architecture (Antonio Sant’elia), and politics (Marinetti, Boccioni, Carlo Carrà and Luigi Russolo). These texts were printed as autonomous leaflets and reproduced in several newspapers and periodicals. Eventually, the movement established its own periodicals, such as *Le Futurisme* and *Artecrazia*. Futurism's expansion into specific artistic or ideological areas coincided with the theoretical activity of its individual members, supervised by Marinetti. Umberto Boccioni, Carlo Carrà, Luigi Russolo, Aroldo Bonzagni and Romolo Romani, for instance, signed the influential [*Manifesto of the Futurist Painters*](http://apicesv3.noto.unimi.it/site/reggi/), at the beginning of 1910. Soon thereafter, Giacomo Balla and Gino Severini officially joined the movement, taking the place of Bonzagni and Romani as the official signatories of this manifesto and as members of the movement in the field of the visual arts. The Futurists’ theorization of multi-sensorial experiences applied to the arts, in particular, was crucial in opening the door to modern experiments in the use of noise and assemblage.  File: RossoloSolidityOfFog.jpg  Figure Luigi Russolo *Solidity of Fog*, 1912, oil on canvas, 100 x 65 cm (Gianni Mattioli Collection, on loan to the Peggy Guggenheim Collection, Venice).  Source: <http://www.guggenheim-venice.it/collections/artisti/dettagli/opere_dett.php?id_art=175&id_opera=404>  In addition to the progressive definition of an artistic and political agenda through manifestos, Futurism used performance strategies and happenings as a way to elicit strong reactions from the audience. In concomitance with World War I, the movement staged a series of astounding public manifestations supporting Italy’s entry into the War. After the conflict, Futurism’s political agenda of nationalism and modernization brought about a short-lived alliance with Benito Mussolini’s Fasci di Combattimento as well as support for Gabriele D’annunzio’s self-appointed government of the city of Fiume. Ideological alliances during this period were quite fluid, attracting to the movement die-hard followers of Mussolini as well as anarchists, socialists and members of the recently founded Italian Communist Party. A significant example of the movement’s involvement with left-wing ideology is the *Manifesto of Futurist Mechanical Art*, signed in 1922 by Ivo Pannaggi and Vinicio Paladini, and later reworked by Enrico Prampolini. In the same period, the movement restructured its artistic identity, which had been hurt by the loss of several of its founding members such as Boccioni (who died in 1916), Carrà and Severini (who left the movement). In the 1920s a new generation of artists, including Prampolini, Fortunato Depero, Fillia (Luigi Colombo), Fedele Azari and Ruggero Vasari, developed significant contacts with the international avant-garde, expanding the movement’s presence in the domains of machine aesthetics, architecture, cinema, photography, avant-garde theatre and stage design. After Mussolini’s rise to power in 1922, the Futurists found themselves competing with other organized artistic groups within Italy for the patronage of the regime. The movement continued to be active in the 1930s, expanding its visibility thanks to a series of new manifestos and selected sponsored public works. In the field of painting, the period is characterized by an increasing interest in the plurality of materials, especially evident in Prampolini’s *costruzioni polimateriche*, and by a new reconfiguration of landscape theorized in the *Manifesto of Aeropainting,* signed in 1929 by Marinetti, his wife Benedetta Cappa, Balla, Depero, Gerardo Dottori, Fillia, Prampolini, Mino Somenzi and Tato (Guglielmo Sansoni). In the domain of literature, Marinetti played a central role as both author of Futurist novels, plays and experimental poetry and talent scout for writers and novelists on the rise. Futurism was very influential in the debate on modern architecture, design and advertising in Fascist Italy. Particularly remarkable were the journals and publications edited by Fillia, Alberto Sartoris and Prampolini and the experimental designs for pavilions and exhibiting spaces created by several Futurist architects and designers, such as the aforementioned Fillia, Sartoris and Prampolini, Nikolay Diulgheroff, Virglio Marchi and Luciano Baldessari.  File: BoccioniMateria.jpg  Figure Umberto Boccioni *Materia* (*Matter*), 1912-13, oil on canvas, 226 x 150 cm (Gianni Mattioli Collection, on loan to the Peggy Guggenheim Collection).  Source: <http://www.guggenheim-venice.it/collections/artisti/dettagli/pop_up_opera2.php?id_opera=60> Major Futurist periodicals: [*Poesia*](http://circe.lett.unitn.it/ZwebSvr/Zetesis.ASP?WCI=Browse&WCE=MENU)(1905-1909)  [*Lacerba*](http://circe.lett.unitn.it/ZwebSvr/Zetesis.ASP?WCI=Browse&WCE=MENU) (1913-1915)  [*L'Italia Futurista*](http://apicesv3.noto.unimi.it/site/reggi/0002-7291.htm) (1916-1918)  [*La Balza futurista*](http://circe.lett.unitn.it/ZwebSvr/Zetesis.ASP?WCI=Browse&WCE=MENU) (1915)  [*Roma Futurista*](http://apicesv3.noto.unimi.it/site/reggi/0002-7264.htm) (1918-1920)  [*Noi*](http://circe.lett.unitn.it/ZwebSvr/Zetesis.ASP?WCI=Browse&WCE=MENU) (1917-1919; 1920; 1923-1925)  [*Dinamo. Rivista Futurista*](http://apicesv3.noto.unimi.it/site/reggi/0003-0416(1922).htm) (1919)  *Le Futurisme. Revue synthétique bimensuelle* (1922) later [*Le Futurisme. Revue Synthetique Illustrée*](http://apicesv3.noto.unimi.it/site/reggi/0003-0413.htm)(1922-26)  [*Il Futurismo. Rivista Sintetica Bimensile*](http://apicesv3.noto.unimi.it/site/reggi/0003-0416(1922).htm) (1922) later [*Il Futurismo. Rivista Sintetica Illustrata*](http://apicesv3.noto.unimi.it/site/reggi/0003-0408.htm) (1922-1931)  *Der Futurismus* (1922-1923)  [*Futurist Aristocracy*](http://apicesv3.noto.unimi.it/site/reggi/0002-7723.htm) (1923)  [*La città futurista*](http://apicesv3.noto.unimi.it/site/reggi/0002-7366.htm) (1929)  [*La città nuova*](http://apicesv3.noto.unimi.it/site/reggi/0002-7268.htm) (1932-34)  [*Futurismo*](http://circe.lett.unitn.it/ZwebSvr/Zetesis.ASP?WCI=Browse&WCE=MENU) (1932-1933)  [*Dinamo Futurista*](http://circe.lett.unitn.it/ZwebSvr/Zetesis.ASP?WCI=Browse&WCE=MENU) (1933)  [*La terra dei vivi*](http://apicesv3.noto.unimi.it/site/reggi/0002-7371(193310)007.htm) (1933)  [*Sant’Elia*](http://circe.lett.unitn.it/ZwebSvr/Zetesis.ASP?WCI=Browse&WCE=MENU) (1933-1934)  [*Stile Futurista*](http://apicesv3.noto.unimi.it/site/reggi/0002-7705.htm) (1934-1935)  [*Artecrazia*](http://apicesv3.noto.unimi.it/site/reggi/0002-2741.htm) (1934-1939) Selected manifestos (see also MARINETTI): 1909: F. 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| Further reading:  (Berghaus)  (Cammarota)  (Crispolti and al.)  (Drudi Gambillo and Fiore)  (Godoli)  (Rainey, Poggi and Wittman) |