

# **Futurismo Avanguardia**

## **Avanguardie Catalogo Della Mostra**

### **Roma 20 Febbraio 24 Maggio 2009**

#### **Ediz Illustrata**

The first Manifesto of Futurism was published on Le Figaro on February 20th, 1909. It was to become the first avantgarde movement in art, with the multiple aim of: changing the function of art within society, foster Italian culture beyond its provincial domains, and last, but not least extend language as free expression of a new and forthcoming society of technology. Art in life, was the deep aim of Marinetti's poetry, which was then to expand well beyond Italian borders and well beyond artistic expression, becoming an attitude for entering the new society. The more society was developing social constraints, the more artistic expression would become free of canons to let imagination fluently overwhelm reality. The main topics proclaimed as crucial by Futurists are the contemporary most influential topics for social stability: politics, communication and technology as well as the major movers of social change. What can we still grasp from the radical claims of avant-garde art?

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.

Looks at the artists, movements, and themes of art in the twentieth century.

Questo libro, che inizialmente avrebbe dovuto chiamarsi "Il sentiero del cinabro" e che poi l'autore mutò in bozza, venne completato entro la metà del 1962 e pubblicato dall'editore Vanni Scheiwiller nel marzo 1963, con lo scopo di rispondere alle polemiche suscitate dall'intelligenza italiana all'uscita di Cavalcare la tigre nel novembre 1961, in quanto si riteneva intollerabile che fosse stato pubblicato un saggio di un autore ancora messo all'indice. Julius Evola lo aveva scritto per farlo pubblicare dopo la sua morte, ma prevalse la richiesta del giovane editore milanese. Non si tratta di un'opera autobiografica, precisa il filosofo, ma di

una “guida attraverso i miei libri”, anche se trattando, più che di vicende e fatti personali, di idee e di quei valori tradizionali che hanno caratterizzato tutta la sua vita, ben gli si adatta la definizione di “autobiografia spirituale”. In quanto tale Il cammino del cinabro ha una importanza fondamentale ed è determinante non soltanto per ben comprendere il percorso delle tesi e della “visione del mondo” che mossero Julius Evola, ma soprattutto per constatare come ci sia un filo conduttore e una coerenza di fondo che legano tutte le sue opere e le posizioni che in esse vengono trasmesse.

On futurism and fascism in Italy

The Routledge Companion to Expressionism in a Transnational Context is a challenging exploration of the transnational formation, dissemination, and transformation of expressionism outside of the German-speaking world, in regions such as Central and Eastern Europe, the Baltics and Scandinavia, Western and Southern Europe, North and Latin America, and South Africa, in the first half of the twentieth century.

Comprising a series of essays by an international group of scholars in the fields of art history and literary and cultural studies, the volume addresses the intellectual discussions and artistic developments arising in the context of the expressionist movement in the various art centers and cultural regions. The authors also examine the implications of expressionism in artistic practice and its influence on modern and contemporary cultural production. Essential for an in-depth understanding and

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discussion of expressionism, this volume opens up new perspectives on developments in the visual arts of this period and challenges the traditional narratives that have predominantly focused on artistic styles and national movements.

Il libro analizza, con studio e passione, lo sviluppo dell'arte contemporanea nei suoi meccanismi e moti periodici, vissuto dalla parte di un artista pittore che crede ancora nella spiritualità. È stato scritto di getto dal giugno al dicembre 2013, sommando il lavoro professionale dell'Autore e le conoscenze acquisite in questo campo.

Third volume to appear in conjunction with series of exhibitions of twentieth century art organised by the Royal Academy of Arts, London.

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. Se il centenario della nascita di Sant'Elia ha offerto "l'occasione per valutare la sua opera, e soprattutto, per distinguerla dalla poetica futurista" (Bruno Zevi), quello del manifesto Architettura futurista (1914) induce a una riflessione e a un approfondimento sui rapporti tra le idee di architettura e di città dell'architetto comasco e degli altri futuristi (Voll, Marchi, Prampolini, Sartoris, Fiorini, Mazzoni) e sulle reazioni prodotte dal suo manifesto nelle riviste e nei movimenti d'avanguardia del periodo tra le due guerre mondiali. Delineando un bilancio della fortuna critica di Sant'Elia fuori d'Italia e delle suggestioni esercitate dalle sue visioni metropolitane sugli architetti e sui movimenti di avanguardia che hanno operato nella seconda metà del secolo scorso (da Metabolism ad Archigram), questo volume intende replicare al "saggio magistrale e spietato" di Carlo Ludovico Ragghianti, in larga parte condiviso da Zevi, nel quale è sostenuta la tesi che l'architetto comasco non possa "essere considerato 'precursore': niente si può dedurre, dai suoi disegni, di vitale o di utile per l'esperienza architettonica e urbanistica ulteriore" (1963).

Il patrimonio architettonico e urbano del nostro passato è sempre più esposto al rischio di distruzione e manipolazione, a causa anche del permanere di equivoci

culturali presso gran parte di coloro che si ritengono autorizzati a intervenire sulle opere e sui siti esistenti. Il saggio vuole indagare i diversi criteri e modi di intervento, non per sostenere la validità di un metodo rispetto a un altro, ma per esaminarne i principi interni di strutturazione. Le esperienze acquisite possano tutte ricondursi a tre precise direttive e finalità d'intervento: a) operare sul piano delle regole della stessa opera su cui si interviene; b) esibire la distinzione fra segni del passato e del presente, anche rinunciando a qualsiasi forma di compromissione con la materia costruita per garantirne l'autenticità; c) agire in ossequio alla forma architettonica, in veste di immagine e confronto fra i linguaggi del passato e quelli del presente. Vengono prospettate le antitesi, i contrasti, le contraddizioni, le affinità problematiche e le prospettive metodologiche compatibili e sostenibili, in un taglio decisamente analitico, tendente a chiarire i termini dei vari problemi, più che a risolverli.

The special issue of International Yearbook of Futurism Studies for 2015 will investigate the role of Futurism in the oeuvre of a number of Women artists and writers. These include a number of women actively supporting Futurism (e.g. R?žena Zátková, Edyth von Haynau, Olga Rozanova, Eva Kühn), others periodically involved with the movement (e.g. Valentine de Saint Point, Aleksandra Ekster, Mary Swanzy), others again inspired only by certain aspects of the movement (e.g. Natalia Goncharova, Alice Bailly, Giovanna Klien). Several artists operated on the margins of a Futurist inspired aesthetics, but they felt attracted to Futurism because of

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its support for women artists or because of its innovatory roles in the social and intellectual spheres. Most of the artists covered in Volume 5 (2015) are far from straightforward cases, but exactly because of this they can offer genuinely new insights into a still largely under-researched domain of twentieth-century art and literature. Guiding questions for these investigations are: How did these women come into contact with Futurist ideas? Was it first-hand knowledge (poems, paintings, manifestos etc) or second-hand knowledge (usually newspaper reports or personal conversions with artists who had been in contact with Futurism)? How did the women respond to the (positive or negative) reports? How did this show up in their œuvre? How did it influence their subsequent, often non-Futurist, career?

Futurismo. Avanguardia-Avanguardie. Catalogo della mostra (Roma, 20 febbraio-24 maggio 2009). Ediz. illustrata Handbook of International Futurism Walter de Gruyter GmbH & Co KG

The eighth volume of the International Yearbook of Futurism Studies is again an open issue and presents in its first section new research into the international impact of Futurism on artists and artistic movements in France, Great Britain, Hungary and Sweden. This is followed by a study that investigates a variety of Futurist inspired developments in architecture, and an essay that demonstrates that the Futurist heritage was far from forgotten after the Second World War. These papers show how a wealth of connections linked Futurism with Archigram, Metabolism, Archizoom and Deconstructivism, as well as the Nuclear Art movement,

Spatialism, Environmental Art, Neon Art, Kinetic Art and many other trends of the 1960s and 70s. The second section focuses on Futurism and Science and contains a number of papers that were first presented at the fifth bi-annual conference of the European Network for Avant-Garde and Modernism Studies (EAM), held on 1–3 June 2016 in Rennes. They investigate the impact of science on Futurist aesthetics and the Futurist quest for a new perception and rational understanding of the world, as well as the movement's connection with the esoteric domain, especially in the field of theosophy, the Hermetic tradition, Gnostic mysticism and a whole phalanx of Spiritualist beliefs. The Archive section offers a survey of collections and archives in Northern Italy that are concerned with Futurist ceramics, and a report on the Fondazione Primo Conti in Fiesole, established in April 1980 as a museum, library and archive devoted to the documentation of the international avant-garde, and to Italian Futurism in particular. A review section dedicated to exhibitions, conferences and publications is followed by an annual bibliography of international Futurism studies, exhibition catalogues, special issues of periodicals and new editions.

This publication offers for the first time an interdisciplinary and comparative perspective on Futurism in a variety of countries and artistic media. 20 scholars discuss how the movement shaped the concept of a cultural avant-garde and how it influenced the development of modernist art and literature around the world.

Overzicht van de Italiaanse beeldende kunst van ca.



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1900-1945.

Non possiamo dire che I Colori dell'Avanguardia sia una mostra dedicata all'avanguardia, neanche ad un'avanguardia così complessa e contraddittoria come quella romana. Se la si guarda con spirito purista, questa mostra è quasi un tradimento. Non solo si apre con opere moderniste create attorno al 1910, molto prima dell'aurora dadaista europea nata nei lunatici incontri del Cabaret Voltaire, ma si chiude con montaggi pseudoavanguardisti, opere del realismo socialista posteriori al 1950, nate quindi molto dopo la fine ufficiale dell'avanguardia storica propriamente detta. Inoltre, gran parte della mostra è dedicata ad un miscuglio di modernismi moderati, dal simbolismo ad un postimpressionismo classico, tradizionale, influenzato dalle opere di Cézanne, dal costruttivismo al surrealismo o ad un espressionismo che scivola armoniosamente verso la Neue Sachlichkeit, il realismo corporativo dall'obiettività carica d'ideologia. A dispetto delle posizioni politiche teoricamente antitetiche di questi orientamenti, sorprendono alcuni temi iconografici ricorrenti che collegano artisti, opere ed eventi apparentemente situati ai poli opposti di un unico contesto artistico locale. Ma è proprio questa la scommessa di questa mostra. Colours of the Avant-garde is decidedly not an exhibition thoroughly and honestly dedicated to the avant-garde, not even to the complex and contradictory, Romanian one. Seen

from the purist, advanced avant-garde outposts, the exhibition is almost disloyal. It not only starts with modernist works of the 1910s, long before the Dadaist European debut through the agency of the lunatic proceedings at Cabaret Voltaire, but it also ends with pseudo-avant-garde, realist-socialist collages produced in 1950s, long after the official expiration of the properly historical avant-garde. Moreover, the very bulk of the exhibition is assigned to a mixture of various kinds of mellow modernisms, ranging from Symbolism to a Cézanne-touched classical, traditional post-impressionism or from Constructivist to Surrealist and even somehow retarded, Expressionist works. Despite the fact that most of their ideological standpoints were theoretically adverse, one is struck by the unexpected recurrence of some prominent iconographical data that link together artists, works and events apparently disconnected, placed at the opposing ends of the same art scene. But this is precisely the point of the exhibition.

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 avante-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.

The volume traces a panorama, one never before observed, of the last century of Italian art within a "global" framework, choosing, that is, the most distanced and wide-ranging perspective in order to be the most all-inclusive outside Italy and outside Europe. Furthermore, the historical line followed is also one of the first for Italian art to take account of the postmodern revolution and to follow every step of the alternating supremacies of modernity and antimodernity in the artistic research from 1900 to 2000. It is therefore shown that Italian art sometimes presents itself as homogeneous with international avant-garde and neo-avant-garde movements, sometimes as dishomogeneous, recovering a specificity drawn from its own prestigious cultural past, with foundations distinct from its historical present.

In 1909, F.T. Marinetti published his incendiary Futurist Manifesto, proclaiming, "We stand on the

last promontory of the centuries!!” and “There, on the earth, the earliest dawn!” Intent on delivering Italy from “its fetid cancer of professors, archaeologists, tour guides, and antiquarians,” the Futurists imagined that art, architecture, literature, and music would function like a machine, transforming the world rather than merely reflecting it. But within a decade, Futurism's utopian ambitions were being wedded to Fascist politics, an alliance that would tragically mar its reputation in the century to follow. Published to coincide with the 100th anniversary of the founding of Futurism, this is the most complete anthology of Futurist manifestos, poems, plays, and images ever to be published in English, spanning from 1909 to 1944. Now, amidst another era of unprecedented technological change and cultural crisis, is a pivotal moment to reevaluate Futurism and its haunting legacy for Western civilization.

Volume 6 (2016) is an open issue with an emphasis on Nordic countries (Denmark, Finland, Lithuania, Estonia, Iceland). Four essays focus on Russia, two on music; other contributions are concerned with Egypt, USA and Korea. Furthermore there are sections on Futurist archives, Futurism in caricatures and Futurism in fiction.

El futurismo italiano, el gran movimiento de las vanguardias artísticas, llevó a cabo una reformulación importante de la idea de espacio, tanto en el ámbito de la representación artística como en el de la interpretación de la ciudad. Antonio Pizza, reconocido estudioso de este movimiento cultural, nos

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desvela con destreza cómo los diferentes artistas futuristas (Marinetti, Boccioni, Balla, Carrà, Severini y Depero) expresan el «lugar de lo vivido». La ciudad moderna se explora en este libro desde sus múltiples ramificaciones: como objeto de reflexión, centro de polémica militante o escenario de espectaculares exposiciones. Si bien esta edición se ciñe a un ámbito espacial y temporal concreto (Milán, París, Berlín y Roma, entre 1909 y 1915), el futurismo se mantuvo muy activo en los años posteriores, y todavía hoy los ejes que guiaron su interpretación de la ciudad contemporánea siguen plenamente vigentes. Ilustrado con una cuidada selección de imágenes y textos, Las ciudades del futurismo italiano es una obra ineludible para comprender la influencia de este movimiento artístico en nuestro presente y sus contextos vivenciales.

È possibile descrivere lo spirito della civiltà occidentale, così come si è evoluto con mutamenti vertiginosi nel corso del XX secolo, attraverso venti capolavori dell'arte? L'impresa è senza dubbio temeraria, ma Flavio Caroli, da sempre interessato a indagare i fondamenti primari del "pensiero in figura", accetta la sfida.

Arnaldo Ginanni Corradini, in arte Ginna, è stato, insieme al fratello Bruno Corra, una delle figure più complesse, eclettiche ed affascinanti dell'inizio del Novecento. Nato a Ravenna nel 1890, negli anni Dieci si trasferisce a Firenze, dove partecipa al fertile ambiente culturale cittadino e dà vita col fratello a numerosi periodici. Attento conoscitore di scienze occulte, teosofia e filosofie orientali, fin dagli anni giovanili si dedica alla sperimentazione di nuovi orizzonti linguistici, che spaziano dalla pittura al cinema, dalle arti applicate alla letteratura, dal teatro alla musica. L'incontro col gruppo futurista nella casa milanese di Filippo Tommaso Marinetti è una delle tappe fondanti del percorso di Ginna, che conserverà sempre una sua personale propensione

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verso una pittura di puro colore, visionaria ed astratta, intessuta di forti inflessioni spiritualistiche. Il catalogo è a cura di Micol Forti, Lucia Collarile, Mariastella Margozzi, con testi e contributi di: Maria Vittoria Marina Clarelli, Antonio Paolucci, Mario Verdone, Lucia Collarile, Mariastella Margozzi, Micol Forti, Giorgio Patrizi, Daniela Carmosino, Francesca Boschetti.

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