

## Futurismo La Prima Avanguardia Ediz Illustrata

MY PHILOSOPHY AND OTHER ESSAYS ON THE  
MORAL AND POLITICAL PROBLEMS OF OUR TIME  
by BENEDETTO CROCE. Contents include: Translators  
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DISCOURSES ON PHILOSOPHY. MY PHILOSOPHY: I  
HAVE ALWAYS DECLINED the request to expound my  
philosophy shortly in a popular way, partly because  
philosophy, like any other work of man, can only be  
really understood by those who are of the trade, and  
partly because this possessive my has a bad sound. Any  
craftsman who takes up the job which a fellow-worker or  
predecessor has dropped, and carries it on towards  
perfection does not call it his but our work. But I have  
now reached the age when, as Giovanni Prati wrote,  
there rises in the heart the sadness of the days that are  
no more. It was his fortune to know sadness but not, as  
we do, to despair in the encircling gloom of slaughter and  
destruction of all that we held dear or sacred. I have  
reached the age when a mans life seems a past that he  
can survey at a single glance, and when he himself takes  
his place in history, or to put it more plainly, he looks at  
himself as if he were dead. That is why I am now willing  
to comply briefly, so far as is modest and reasonable,  
with the request. Consistently with my simile of a craft as  
always a matter of collaboration, we must get rid of the  
pretence or illusion that a philosophers work or system  
is a self-completed revelation of the so-called mystery of  
reality...

Grosz. Ediz. illustrata Giunti Previati. Ediz.

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Ediz. illustrata Giunti Raffaello. I ritratti. Ediz.

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illustrataGiuntiLe avanguardie del primo novecento,  
il futurismoProspettive e problemi critici (schema del  
corso).L'esperienza del futurismoBoccioni e  
l'orizzonte futuristaNuove Edizioni Culturalil classici  
italiani nella storia della critica: Da Fogazzaro a  
Moraviall mito della macchina e altri temi del  
futurismol futuristii manifesti, la poesia, le parole in  
libertà, i disegni e le fotografie di un movimento  
rivoluzionario, che fu l'unica avanguardia italiana  
della cultura europeaGiovanni Papinil'anima  
interaEdizioni Scientifiche Italianell teatro  
futuristagenesi, linguaggi, tecnicheInszenierte  
Männertraumeeine Untersuchung zur politischen  
Selbstinszenierung der italienischen Schriftsteller  
Gabriele D'Annunzio und Filippo Tommaso Marinetti  
in der Zeit zwischen Fin-de-Siècle und  
FaschismusSiparioFuturist Depero  
1913-1950Fundacion Juan March

Since the 1940s Gianni Mattioli's collection of modern art  
has been a touchstone of the history of 20th century  
collecting. The pieces reproduced in this volume have  
been listed under Italian law since 1939 to protect the  
nation's cultural heritage.

This gorgeous, clothbound, nearly 500-page volume  
presents a generous overview of one of the Futurist  
movement's most prolific and visionary figures. Fortunato  
Depero announced his allegiance to the Futurist cause  
with the manifesto "Futurist Reconstruction of the  
Universe" (coauthored with Giacomo Balla), and went on  
to attempt exactly that, traversing all disciplines-painting,

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sculpture, theatre and set design, poetry, graphic design, textiles and toy design-and infusing them with Futurism's joyous, energetic color palette and embrace of mechanization and speed. Depero was a pioneer in several fields: he created one of the first artist's museums, several classic artist's books (such as his famous "bolted book" of 1927) and the first artist's "factory"-the Casa d'Arte Futurista in Rovereto, Italy, which produced toys, tapestries and furniture in the Futurist style. He was also very successful as a graphic designer, and his 1932 bottle design for Campari Soda is still in production. Surveying over 300 works from the gamut of his vast output, "Futurist Depero" is a wonderful, rich celebration of this fascinating Futurist protagonist. Fortunato Depero (1892-1960) encountered Futurism on a visit to Florence in 1913 and quickly became one of its leading exponents. In 1928 Depero relocated to New York, the city he called the New Babel, where he lived and worked between 1928 and 1930, designing costumes for stage productions, covers for magazines including "The New Yorker" and "Vogue," and opening the Depero Futurist House. He returned to the US in 1947, living in New Milford, Connecticut from March 1948 to October 1949, where he wrote his autobiography, "So I Think, So I Paint." His works were featured prominently in the 2014 Guggenheim exhibition "Italian Futurism" and The Museum of Modern Art's "Inventing Abstractions."

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