

Futurist Manifestos

The first anthology of its kind, *Manifesto* features over two hundred artistic and cultural manifestos from a wide range of countries. The manifesto, a public statement that sets forth the tenets of a forthcoming, existing, or potential movement or "ism"-or that plays on the idea of one-became in various modernisms a crucial and forceful vehicle for artists, writers, and other intellectuals to express their ideas about the direction of aesthetics and society. Included in this collection are texts ranging from Kurt Schwitters's *Cow Manifesto* to those written in the name of well-known movements-imagism, cubism, surrealism, symbolism, vorticism, projectivism-and less well-known ones-lettrism, acmeism, concretism, rayonism. Also covered are expressionist, Dada, and futurist movements from French, Italian, Russian, Spanish, and Latin American perspectives, as well as local movements, such as Brazilian hallucinism. Influential, startling, unsettling, amusing, and continually engaging, these modernist manifestos give voice to a fascinating array of ideas and opinions that will prove invaluable to scholars and students of nineteenth and twentieth-century art, literature, and culture. Mary Ann Caws is Distinguished Professor of English, French, and Comparative Literature at the Graduate School of the City University of New York. She is the author, editor, or translator of over forty books, including *The Surrealist Look: An Erotics of Encounter* and *The Surrealist Painters and Poets*.

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.

A comprehensive collection of feminist manifestos, chronicling rage and dreams from the nineteenth century to the present day A landmark collection spanning two centuries and four waves of feminist activism and writing, *Burn It Down!* is a testament to what is possible when women are driven to the edge. The manifesto—raging, demanding, quarreling and provocative—has always been central to feminism, and it's the angry, brash feminism we need now. Collecting over seventy-five manifestos from around the world, *Burn It Down!* is a rallying cry and a call to action. Among this confrontational sisterhood, you'll find the *Dyke Manifesto* by the Lesbian Avengers, *The Ax Tampax Poem Feminista* by the Bloodsisters Project, *The Manifesto of Apocalyptic Witchcraft* by Peter Grey, Simone de Beauvoir's pro-abortion *Manifesto of the 343*, *Double Jeopardy: To Be Black and Female* by Frances M. Beal, and many more. Feminist academic and writer Breanne Fahs argues that we need manifestos in all their urgent rawness, for it is at the bleeding edge of rage and defiance that new ideas are born.

Drawing on recent feminist and psychoanalytic criticism, Cinzia Sartini Blum provides the first analysis of the rhetoric, politics, and psychology of gender in the avant-garde

writings of the Italian Futurist F.T. Marinetti. Her book explores the relations between the seemingly unrelated goals of Italian Futurism: technical revolution, espousal of violence, avowed misogyny, and rejection of literary tradition. Blum argues for the centrality of the rhetoric of gender in Marinetti's work. She also investigates a diverse array of his futurist textual practices that range from formal experimentation with "words in freedom" to nationalist manifestos that advocate intervention in World War I and anticipate subsequent fascist rhetoric of power and virility. A major contribution to the study of the twentieth-century avant-garde and the first full-length study of Marinetti in English, *The Other Modernism* will interest all those concerned with twentieth-century literature, culture, and society and the problem of modern subjectivity.

Manifesto of Futurism
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Futurist Manifestos
Viking Adult

The ground beneath the book publishing industry dramatically shifted in 2007, the year the Kindle and the iPhone debuted. Widespread consumer demand for these and other devices has brought the pace of digital change in book publishing from "it might happen sometime" to "it's happening right now"—and it is happening faster than anyone predicted. Yet this is only a transitional phase. *Book: A Futurist's Manifesto* is your guide to what comes next, when all books are truly digital, connected, and ubiquitous. Through this collection of essays from thought leaders and practitioners, you'll become familiar with a wide range of developments occurring in the wake of this digital book shakeup: Discover new tools that are rapidly transforming how content is created, managed, and distributed Understand the increasingly critical role that metadata plays in making book content discoverable in an era of abundance Look inside some of the publishing projects that are at the bleeding edge of this digital revolution Learn how some digital books can evolve moment to moment, based on reader feedback

Published to accompany the exhibition *Italian Futurism, 1909-1944: Reconstructing the Universe* opening at the Solomon R. Guggenheim Museum in 2014, this catalogue will advance the scholarship and understanding of this influential yet little known twentieth-century artistic movement. As part of the first comprehensive overview of Italian Futurism to be presented in the United States, the multidisciplinary publication examines the historical sweep of the movement from its inception with F. T. Marinetti's Futurist manifesto in 1909 to its demise at the end of World War II. Presenting over 300 works executed between 1909 and 1944, the publication encompasses not only painting and sculpture, but also architecture, design, ceramics, fashion, film, photography, advertising, free-form poetry, publications, music, theatre and performance.

In the early twentieth century, a group of writers banded together in Moscow to create purely original modes of expression. These avant-garde artists, known as the Futurists, distinguished themselves by mastering the art of the scandal and making shocking denunciations of beloved icons. With publications such as "A Slap in the Face of Public Taste," they suggested that Aleksandr Pushkin, the founder of Russian literature, be tossed off the side of their "steamship of modernity." Through systematic and detailed readings of Futurist texts, James Rann offers the first book-length study of the tensions between the outspoken literary group and the great national poet. He observes how those in the movement engaged with and invented a new Pushkin, who by turns became a founding father to rebel against, a source of inspiration to draw from, a

prophet foreseeing the future, and a monument to revive. Rann's analysis contributes to the understanding of both the Futurists and Pushkin's complex legacy. The Unlikely Futurist will appeal broadly to scholars of Slavic studies, especially those interested in literature and modernism.

Italian futurism visualized diverse types of motion, which had been rooted in pervasive kinetic and vehicular forces generated during a period of dramatic modernization in the early twentieth century. Yet, as David Mather's sweeping intellectual and art historical scholarship demonstrates, it was the camera-not the engine-that proved to be the primary invention against which many futurist ideas and practices were measured. Overturning several misconceptions about Italian futurism's interest in the disruptive and destructive effects of technology, *Futurist Conditions* provides a refreshing update to the historical narrative by arguing that the formal and conceptual approaches by futurist visual artists reoriented the possibly dehumanizing effects of mechanized imagery toward more humanizing, spiritual aims. Through its sustained analysis of the artworks and writings of Umberto Boccioni, Giacomo Balla, and the Bragaglia brothers, dating to the first decade after the movement's founding in 1909, Mather's account of their obsession with kinetic motion pivots around a 1913 debate on the place and relative import of photography among traditional artistic mediums-a debate culminating in the expulsion of the Bragaglias, but one that also prompted a range of productive responses by other futurist artists to world-changing social, political, and economic conditions.

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.

Bruno Jasie?ski was a bilingual Polish-Russian writer who died in exile in Siberia in 1939. This volume traces his literary evolution. The introductory biographical sketch is followed by a discussion of Jasie?ski's contribution to Polish poetry, specifically the Futurist movement which, like its parallels in Russia and Italy, revolutionized poetic language. An analysis and evaluation of Jasie?ski's prose work sheds light on the relationship between politics and literature in early twentieth-century Poland and Russia. Most of Jasie?ski's novels and short stories were written in the approved Soviet tradition of Socialist Realism. His *Man Changes His Skin* is considered one of the best Soviet industrial novels of the 1930s. The author's comprehensive and skillful treatment of Jasie?ski's literary production, the first to appear in English, also makes a valuable contribution to the knowledge of Futurism in Eastern Europe and Socialist Realism in the Soviet Union. The volume contains numerous quotations from Polish and Russian literature, both in English translation (prepared by the author) and in the original. It will

be of interest to students of Slavic literature, comparative literature, and the literature of ideology.

In 1909 the poet Filippo Tommaso Marinetti published the founding manifesto of Italian Futurism, an inflammatory celebration of "the love of danger" and "the beauty of speed" that provoked readers to take aggressive action and "glorify war--the world's only hygiene." Marinetti's words unleashed an influential artistic and political movement that has since been neglected owing to its exaltation of violence and nationalism, its overt manipulation of mass media channels, and its associations with Fascism. *Inventing Futurism* is a major reassessment of Futurism that reintegrates it into the history of twentieth-century avant-garde artistic movements. Countering the standard view of Futurism as naïvely bellicose, Christine Poggi argues that Futurist artists and writers were far more ambivalent in their responses to the shocks of industrial modernity than Marinetti's incendiary pronouncements would suggest. She closely examines Futurist literature, art, and politics within the broader context of Italian social history, revealing a surprisingly powerful undercurrent of anxiety among the Futurists--toward the accelerated rhythms of urban life, the rising influence of the masses, changing gender roles, and the destructiveness of war. Poggi traces the movement from its explosive beginnings through its transformations under Fascism to offer completely new insights into familiar Futurist themes, such as the thrill and trauma of velocity, the psychology of urban crowds, and the fantasy of flesh fused with metal, among others. Lavishly illustrated and unparalleled in scope, *Inventing Futurism* demonstrates that beneath Futurism's belligerent avant-garde posturing lay complex and contradictory attitudes toward an always-deferred utopian future.

This volume, *Futurism and the Technological Imagination*, results from a conference of the International Society for the Study of European Ideas in Helsinki. It contains a number of re-written conference contributions as well as several specially commissioned essays that address various aspects of the Futurists' relationship to technology both on an ideological level and with regard to their artistic languages. In the early twentieth century, many art movements vied with each other to overhaul the aesthetic and ideological foundations of arts and literature and to make them suitable vehicles of expression in the new Era of the Machine. Some of the most remarkable examples came from the Futurist movement, founded in 1909 by Filippo Tommaso Marinetti. By addressing the full spectrum of Futurist attitudes to science and the machine world, this collection of 14 essays offers a multifaceted account of the complex and often contradictory features of the Futurist technological imagination. The volume will appeal to anybody interested in the history of modern culture, art and literature.

Ether and Modernity offers a snapshot of the status of an epistemic object, the "ether" (or "aether"), in the early twentieth century. The contributed papers show that the ether was often regarded as one of the objects of modernity, hand in hand with the electron, radioactivity or X-rays, and not simply as the stubborn residue of an old-fashioned, long-discarded science. The prestige and authority of scientists and popularisers like Oliver Lodge and Arthur Eddington in Britain, Phillip Lenard in Germany or Dayton C. Miller in the USA was instrumental in the preservation, defence or even re-emergence of the ether in the 1920s. Moreover, the consolidation of wireless communications and radio broadcasting, indeed a very modern technology, brought the ether into audiences that would otherwise never have heard about such an esoteric entity. The ether also played

a pivotal role among some artists in the early twentieth century: the values of modernism found in the complexities and contradictions of modern physics, such as wireless action or wave-particle puzzles, a fertile ground for the development of new artistic languages; in literature as much as in the pictorial and performing arts. Essays on the intellectual foundations of Umberto Boccioni's art, the linguistic techniques of Lodge, and Ernst Mach's considerations on aesthetics and physics witness to the imbricate relationship between the ether and modernism. Last but not least, the ether played a fundamental part in the resurgence of modern spiritualism in the aftermath of the Great War. This book examines the complex array of meanings, strategies and milieus that enabled the ether to remain an active part in scientific and cultural debates well into the 1930s, but not beyond. This portrait may be easily regarded as the swan song of an epistemic object that was soon to fade away as shown by Paul Dirac's unsuccessful attempt to resuscitate some kind of aether in 1951, with which this book finishes.

The Futurist movement was founded and promoted by Filippo Tommaso Marinetti, beginning in 1909 with the First Futurist Manifesto, in which he inveighed against the complacency of "cultural necrophiliacs" and sought to annihilate the values of the past, writing that "there is no longer any beauty except the struggle. Any work of art that lacks a sense of aggression can never be a masterpiece." In the years that followed, up until his death in 1944, Marinetti, through both his polemical writings and his political activities, sought to transform society in all its aspects. As Günter Berghaus writes in his introduction, "Futurism sought to bridge the gap between art and life and to bring aesthetic innovation into the real world. Life was to be changed through art, and art was to become a form of life." This volume includes more than seventy of Marinetti's most important writings—many of them translated into English for the first time—offering the reader a representative and still startling selection of texts concerned with Futurist art, literature, politics, and philosophy.

Futurist Painting Sculpture (Plastic Dynamism), a truly radical book by Umberto Boccioni (1882–1916), claimed a central position in artistic debates of the 1910s and 1920s, exerting a powerful influence on the Italian Futurist movement as well as on the entire European historical avant-garde, including Dada and Constructivism. Today, Boccioni is best known as an artist whose paintings and sculptures are prized for their revolutionary aesthetic by American and European museums. But Futurist Painting Sculpture demonstrates that he was also the foremost avant-garde theorist of his time. In his distinctive, exhilarating prose style, Boccioni not only articulates his own ideas about the Italian movement's underpinnings and goals but also systematizes the principles expressed in the vast array of manifestos that the Futurists had already produced. Featuring photographs of fifty-one key works and a large selection of manifestos devoted to the visual arts, Boccioni's book established the canon of Italian Futurist art for many years to come. First published in Italian in 1914, Futurist Painting Sculpture has never been available in English—until now. This edition includes a critical introduction by Maria Elena Versari. Drawing on the extensive Futurist archives at the Getty Research Institute, Versari systematically retraces, for the first time, the evolution of Boccioni's ideas and arguments; his attitude toward contemporary political, racial, philosophical, and scientific debates; and his polemical view of Futurism's role in the development of modern art.

Compellingly demonstrates the relationship between sensory and gender orders, highlighting the gender politics behind such sensory constructs as the male gaze and the female touch.

This translation from the Italian first published in the US by Viking Press presents F.T. Marinetti's *The Founding and Manifesto of Futurism* (1909) rejecting classical art, manifestos and art influenced by it, historical perspective, photos of futurists, a chronology, and new afterword. c. Book News Inc.

Founded in 1909 by the Italian writer Filippo Tommaso Marinetti, Futurism was a radical art and social movement that glorified modernistic concepts of speed, destruction, noise, machines, cities and war. Marinetti's obsession with the future even extended to the abolition of libraries and museums, which he demanded be burned to the ground in a vortex of incendiary violence. Over 100 years later, Futurism stands as a key conceptual movement of the 20th century, one whose ideas are still ominously relevant in the age of rampant technological progress, suicide bombers and unmanned drone strikes. This special ebook volume in the *Radical Manifesto* series collects nine of the most challenging manifestos of the early Futurist Movement, from Marinetti's founding charter and subsequent calls to war to the seminal noise theories and machine music blueprints of Luigi Russolo and Balilla Pratella. It also contains as a bonus the first manifesto of Russian Futurism, written by Vladimir Mayakovsky and others.

In this remarkable collection of 100 manifestos from the last 100 years, Alex Danchev presents the cacophony of voices of such diverse movements as Futurism, Dadaism, Surrealism, Feminism, Communism, Destructivism, Vorticism, Stridentism, Cannibalism and Stuckism, taking in along the way film, architecture, fashion, and cookery. Artists manifestos are nothing if not revolutionary. They are outlandish, outrageous, and frequently offensive. They combine wit, wisdom, and world-shaking demands. This collection gathers together an international array of artists of every stripe, including Kandinsky, Mayakovsky, Rodchenko, Le Corbusier, Picabia, Dal, Oldenburg, Vertov, Baselitz, Kitaj, Murakami, Gilbert and George, together with their allies and collaborators such figures as Marinetti, Apollinaire, Breton, Trotsky, Guy Debord and Rem Koolhaas. Edited with an Introduction by Alex Danchev

This publication offers for the first time an inter-disciplinary 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.

Gil Germain's *Spirits in the Material World* reflects on the vital role technology plays in liberating humankind from the real world of space and time, and examines the broad implications of this development for contemporary society. Germain argues that we ought to be wary of our spiritual sojourn and suggests ways to offset technology's otherworldly impulse.

This book is an original exploration of Deleuze's dynamic philosophies of space, time and language, bringing Deleuze and futurism together for the first time. Helen Palmer investigates both the potential for creative novelty and the pitfalls of formalism within both futurist and Deleuzian linguistic practices. Through creative and rigorous analyses of Russian and Italian futurist manifestos, the 'futurist' aspects of Deleuze's language and thought are drawn out. The genre of the futurist manifesto is a literary and linguistic model which can be applied to Deleuze's work, not only at times when he writes explicitly in the style of a manifesto but also in his earlier writings such as *Difference and Repetition* (1968) and *The Logic of Sense* (1969). The way in which avant-garde manifestos often attempt to perform and demand their aims

simultaneously, and the problems which arise due to this, is an operation which can be perceived in Deleuze's writing. With a particular focus on Russian zaum, the book negotiates the philosophy behind futurist 'nonsense' language and how Deleuze propounds analogous goals in *The Logic of Sense*. This book critically engages with Deleuze's poetics, ultimately suggesting that multiple linguistic models operate synecdochically within his philosophy. Presents a "first history" of the artist and his work within the literary and sociocultural context of contemporary London, Paris, Milan, and New York. This work also emphasizes a re-evaluative positioning of Nevinson's work within a modernist framework in literature and art in the first half of the twentieth century in northwest Europe.

Volume 10 examines how the innovative impulses that came from Italy were creatively merged with indigenous traditions and how many national variants of Futurism emerged from this fusion. Ten essays investigate various aspects of Italian Futurism and its links to Austria, Georgia, France, Hungary and Portugal and in fields such as Typography, Olfaction, Photography. Section 2 examines seven examples of caricatures and satires of Futurism in the contemporary press, followed by Section 3, reporting on the Archiv der Avantgarden (AdA) in Dresden. Section 4 communicates bibliographic details of 120 book publications on Futurism in the period 2017-2020, including exhibition catalogues, conference proceedings and editions. Martin Puchner tells the story of political and artistic upheavals through the political manifestos of the 19th and 20th centuries. He argues that the manifesto was the genre through which modern culture articulated its revolutionary ambitions and desires.

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.

In her extensive Introduction, Lawton has highlighted the historical development of the movement and has related futurism both to the Russian national scene and to avant-garde movements worldwide.

Providing a historical taxonomy of the early modernist art groups in Europe and America, Milton Cohen demonstrates how these groups were largely responsible for the artistic innovation and nearly all the avant-garde agitation and major events of these years. With concluding appendices intended for scholars and specialists, this engagingly written book will be useful not only for classroom use and scholarly research, but will appeal to anyone interested in reading a fresh approach to the history of this period.

The ninth volume of the *International Yearbook of Futurism Studies* is dedicated to Russian Futurism and gathers ten studies that investigate the impact of F.T. Marinetti's visit to Russia in 1914; the neglected region of the Russian Far East; the artist and writers Velimir Khlebnikov, Vasily Kamensky, Maria Siniakova and Vladimir Mayakovsky; the artistic media of advertising, graphic arts, cinema and artists' books. This volume examines the flourishing of Futurist aesthetics in the European art and literature of the early twentieth century. Futurism was an artistic and social movement that was largely an Italian phenomenon, though there were parallel movements in Russia, England and elsewhere. The Futurists admired speed, technology, youth and violence, the car, the airplane and the industrial city, all that represented the technological triumph of humanity over nature. This work looks at the prose, visual art, poetry, and the manifestos of Futurists from Russia to Italy. The author reveals the

Moment's impulses and operations, tracing its echoes through the years to the work of "postmodern" figures like Roland Barthes. This updated edition reexamines the Futurist Moment in the light of a new century, in which Futurist aesthetics seem to have steadily more to say to the present.

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Russian Futurist Theatre explores is the first book to comprehensively uncover the Russian futurist theatre in all its virtuosity and diversity.

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