

Russian Futurism A History

The History of Futurism Russian Futurism Russian Futurism The History of Futurism Ukrainian Futurism, 1914-1930 Ideas about the Future History of Futurism Futurism The Women Artists of Italian Futurism Futurism Our Arrival 2019 Futurism Great Events from History II.: 1897-1921 Back to the Futurists Inventing Futurism Italian futurism and the machine Futurism and Politics The Futurist Files Futurism Geert Buelens Vladimir Markov Vladimir Markov Geert Buelens Oleh Stepan Ilnytzkyj Burnham Putnam Beckwith Nicky Huys Sascha Bru Mirella Bentivoglio Ara H. Merjian Alekse Kruchenykh Günter Berghaus Joshua Charles Taylor Frank Northen Magill Elza Adamowicz Christine Poggi Katia Pizzi Gunter Berghaus Iva Glisic Rosa Trillo Clough

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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

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oleh ilnytzkyj seeks to rectify the misinterpretations surrounding the futurists and their leader mykhail semenko by providing the first major english language monograph on this vibrant literary movement and its charismatic leader

this book is the first history of scientific thought about future social events and trends covering the years 1794 to 1982 one of the best ways to prepare to make scientific predictions about the future is to review the predictions made by the most able and or stimulating earlier futurists and their reasons for making them unfortunately these predictions are scattered among hundreds of different books and articles and no history of them has been available as a result most futurists have paid little attention to the brilliant contributions of their predecessors they rarely explain whether their own ideas are original in part or whole this book presents a précis of the thought of past futurists so that future futurists can understand and acknowledge the contributions of their intellectual ancestors

history of futurism delves into the revolutionary art movement that emerged in the early 20th century celebrating the dynamism and energy of modern life this comprehensive exploration traces the roots of futurism highlighting its

key figures such as filippo tommaso marinetti and umberto boccioni and its impact on various art forms including painting sculpture literature and architecture the book examines how futurism championed technology speed and innovation while also grappling with the complexities of war and societal change through vivid illustrations and insightful analysis readers will discover how futurism not only influenced the cultural landscape of its time but also laid the groundwork for contemporary artistic expressions this engaging narrative invites readers to reconsider the relationship between past and future making it essential reading for art enthusiasts historians and anyone fascinated by the evolution of creative thought

this volume offers a unique and fresh perspective on italian futurism by approaching it for the first time through the lens of microstoria in this history from below of what is one of europe s most famous and important avant garde movements large scale questions on the history of futurism are explored by focusing on objects practices and situations as diverse as the church puppets the letterhead or gymnastics with contributions from fifteen renowned international scholars the book offers an exciting kaleidoscopic view of futurism and its multiple artistic political and societal connections the final chapter of the book is an interview with gunter berghaus one of futurism s most dedicated and prolific scholars today to whom the book is dedicated sascha bru is professor of general and comparative literature at the university of leuven luca somigli is professor of italian at the university of toronto bart van den bossche is professor of italian literature at the university of leuven

very short introductions brilliant sharp inspiring from the motorcar to the radio modern technology radically transformed urban life by the first decade of the twentieth century as one of western europe s least industrialized countries italy appeared impervious to such developments it was this state of affairs at which the futurist movement took aim with its founding in 1909 the poet and impresario f t marinetti called for a revitalization of aesthetic expression by means of movement and aggression a growing cadre of futurist painters poets authors and musicians exchanged italy s cultural patrimony for new technologies media and metaphors championing machine propelled speed and its salutary hazards cubist painting collage and sculpture lent the futurist campaign a revolutionary style to match its rhetorical fervor yet whereas cubism remained a revolution of artistic form futurism sought to shatter the boundaries between art and life itself indeed the movement s challenge to twentieth century culture lay not in

any specific set of images or objects but a more comprehensive revolution of sensibility by the mid 1910s there circulated several dozen futurist proclamations on everything from men's clothing to set design photography to film dance to politics that political impetus proved relentlessly paradoxical in origin and upshot from its base in milan futurist activity spread throughout the entire peninsula while related movements emerged almost immediately in moscow lisbon tiblisi and tokyo prefiguring and then propagandizing fascist imperialism futurism also galvanized a range of progressive modernist phenomena more than a century later the activist model of the futurist avant garde remains deeply fraught in its historical implications about the series the very short introductions series from oxford university press contains hundreds of titles in almost every subject area these pocket sized books are the perfect way to get ahead in a new subject quickly our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable

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

arts and culture series

this collection of essays aims to reassess the activities and legacy of the italian futurist movement from an international and interdisciplinary perspective

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

this is the first interdisciplinary exploration of machine culture in italian futurism after the first world war the

machine was a primary concern for the futuristi as well as being a material tool in the factory it was a social and political agent an aesthetic emblem a metonymy of modernity and international circulation and a living symbol of past crafts and technologies exploring literature the visual and performing arts photography music and film the book uses the lens of european machine culture to elucidate the work of a broad set of artists and practitioners including censi depero marinetti munari and prampolini the machine emerges here as an archaeology of technology in modernity the time machine of futurism

futurism was the state of the fascist regime this is the view one encounters in most books written on futurist art and literature whilst there can be no doubt about futurist involvement with the founding of the fascist movement little is known about the internal relationship between futurists and fascists in the years 1918 22 nor about the reasons for the futurists departure from the fascist movement in 1920 or about futurist opposition to and even armed struggle against the fascist regime after 1924 whilst the public documents testifying to futurist support of mussolini are well known little has been written about futurist anti fascism camouflaged as official adherence to the regime this study based primarily on unknown or unpublished documents discovered in state archives and private collections presents a new and far more complex picture of the relationship of the two movements than has previously been shown by critics and historians

futurism was russia's first avant garde movement gatecrashing the russian public sphere in the early twentieth century the movement called for the destruction of everything old so that the past could not hinder the creation of a new modern society over the next two decades the protagonists of russian futurism pursued their goal of modernizing human experience through radical art the success of this mission has long been the subject of scholarly debate critics have often characterized russian futurism as an expression of utopian daydreaming by young artists who were unrealistic in their visions of soviet society and naïve in their comprehension of the bolshevik political agenda by tracing the political and ideological evolution of russian futurism between 1905 and 1930 iva glisic challenges this view demonstrating that futurism took a calculated and systematic approach to its contemporary socio political reality this approach ultimately allowed russia's futurists to devise a unique artistic practice that would later become an integral element of the distinctly soviet cultural paradigm drawing upon a unique

combination of archival materials and employing a theoretical framework inspired by the works of philosophers such as lewis mumford karl mannheim ernst bloch fred polak and slavoj Žižek the futurist files presents futurists not as blinded idealists but rather as active and judicious participants in the larger project of building a modern soviet consciousness this fascinating study ultimately stands as a reminder that while radical ideas are often dismissed as utopian and impossible they did and can have a critical role in driving social change it will be of interest to art historians cultural historians and scholars and students of russian history

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