



Futurism Basic Art

Ernest lalongo



Futurism Basic Art:

Futurism Sylvia Martin, 2017 In canvases vivid with movement light color and speed the Futurists created one of the most lively documents of the technological turn of the 20th century This monograph covers the key protagonists influences and controversies of the movement which at once championed progress and glorified war scorned femininity and undermined the academy elite *Exhibiting Italian Art in the United States from Futurism to Arte Povera* Raffaele Bedarida, 2022-06-28 This volume explores how Italian institutions dealers critics and artists constructed a modern national identity for Italy by exporting literally and figuratively contemporary art to the United States in key moments between 1929 and 1969 From artist Fortunato Depero opening his Futurist House in New York City to critic Germano Celant launching Arte Povera in the United States Raffaele Bedarida examines the thick web of individuals and cultural environments beyond the two more canonical movements that shaped this project By interrogating standard narratives of Italian Fascist propaganda on the one hand and American Cold War imperialism on the other this book establishes a more nuanced transnational approach The central thesis is that beyond the immediate aims of political propaganda and conquering a new market for Italian art these art exhibitions publications and the critical discourse aimed at American audiences all reflected back on their makers they forced and helped Italians define their own modernity in relation to the world's new dominant cultural and economic power The book will be of interest to scholars working in art history social history exhibition history and Italian studies **Inventing Futurism** Christine Poggi, 2009 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 *Futurism and the Technological Imagination* Günter Berghaus, 2009 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 **Futurism** Ara H. Merjian, 2025-02-03 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 Tbilisi 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 **Basics**

Typography 01: Virtual Typography Matthias Hillner, 2009-06 Basics Typography Virtual Typography addresses a fundamentally new form of typographical communication The book explores the visual arrangement of words and letters in the context of multimedia Here this arrangement is not simply a spatial positioning of text information it is also bound by time The increasing use of moving virtual type can help to harmonise this time based presentation of words on screen The book touches on work from a variety of designers including Channel 4 and Pentagram Design This will provide an excellent introduction to the latest methods in typographical and visual communication *Structuralism* J.M. Broekman, 2012-12-06 The use of the word structuralism not only as a title for the present book but also as a valuable indication for outstanding philosophical and cultural developments of our century may embarrass the English reader The same might be the case regarding some of the philosophical thoughts developed in connexion with this structuralism Emphasis is namely not on a set of technical operations using ideas and conceptions closely linked up with structural or systematical analyses system and in formation theories biology psychology and even literary criticism On the contrary the concept of structuralism here definitely refers to a holistic approach not unlike existentialism or phenomenology Many philosophical implications of this structuralism are however quite different from those contained in existential philosophies The first difference applies to philosophy itself no existential thinker will doubt or deny that the thoughts developed are genuine philosophical thoughts

Structuralism however does not take that decision before hand and thus no longer restricts itself to the traditional laws and habits of philosophical reasoning. It presents itself on the one hand as a holistic attempt to interpret reality among lines of philosophical argumentation but tries to do so without the decision that this argumentation leads to philosophy. Structuralism therefore presents itself as a specific activity a *modus operandi* in reality itself. Russian Futurism Vladimir Markov, 2006

Legitimizing the Artist Luca Somigli, 2003-12-15 In the late nineteenth and early twentieth centuries the production of literary and cultural manifestoes enjoyed a veritable boom and accompanied the rise of many avant garde movements. Legitimizing the Artist considers this phenomenon as a response to a more general crisis of legitimation that artists had been struggling with for decades. The crucial question for artists confronted by the conservative values of the dominant bourgeoisie and the economic logic of triumphant capitalism was how to justify their work in terms that did not reduce art to a mere commodity. In this work Luca Somigli discusses several European artistic movements: decadentism, Italian futurism, vorticism and imagism and argues for the centrality of the works of F. T. Marinetti in the transition from a fin de siècle decadent poetics exemplified by the manifestoes of Anatole Baju to a properly avant garde project aiming at a complete renewal of the process of literary communication and the abolition of the difference between producer and consumer. It is to this challenge that the English avant garde artists and Ezra Pound in particular responded with their more polemical pieces. Somigli suggests that this debate allows us to rethink the relationship between modernism and post modernism as complementary ways of engaging the loss of an organic relationship between the artist and his social environment.

2015 Günter Berghaus, 2015-07-01 The special issue of *International Yearbook of Futurism Studies* for 2015 will investigate the role of Futurism in the lives of a number of women artists and writers. These include a number of women actively supporting Futurism: e.g. Rena Ztkov, Edyth von Haynau, Olga Rozanova, Eva Kohn, 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 its support for women artists or because of its innovative 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 conversations 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 lives? How did it influence their subsequent (often non Futurist) career?

Filippo Tommaso Marinetti Ernest Ialongo, 2015-03-06 Filippo Tommaso Marinetti *The Artist and His Politics* explores the politics of the leader of the Futurist art movement. Emerging in Italy in 1909, Futurism sought to propel Italy into

the modern world and is famously known for outlandish claims to want to destroy museums and libraries in order to speed this transition Futurism however also had a much darker political side It glorified war as the solution to many of Italy's ills and was closely tied to the Fascist Regime In this book Ialongo focuses on Marinetti as the chief determinant of Futurist politics and explores how a seemingly revolutionary art movement at one point having some support among revolutionary left wing movements in Italy could eventually become so intimately tied to the repressive Fascist regime Ialongo traces Marinetti's politics from before the foundation of Futurism through the Great War and then throughout the twenty year Fascist dictatorship using a wide range of published and unpublished sources Futurist politics are presented within the wider context of developments in Italy and Europe and Ialongo further highlights how Marinetti's political choices influenced the art of his movement

The Cultural Impact of Kanye West J. Bailey, 2014-03-06 Through rap and hip hop entertainers have provided a voice questioning and challenging the sanctioned view of society Examining the moral and social implications of Kanye West's art in the context of Western civilization's preconceived ideas the contributors consider how West both challenges religious and moral norms and propagates them

Art as the Cognition of Life Aleksandr Konstantinovich Voronskii, 1998 Voronsky was an outstanding figure of post revolutionary Soviet intellectual life editor of the most important literary journal of the 1920s in the USSR and a supporter of Trotsky and the Left Opposition in the struggle against Stalinism A defender of fellow traveler writes and an opponent of the Proletarian Culture movement Voronsky was one of the authentic representatives of classical Marxism in the field of literary criticism in the twentieth century He was executed by Stalin in 1937 Following Voronsky's rehabilitation in 1957 several of his writings were published in the USSR in heavily censored form All cuts have been restored for this edition

Ukrainian Futurism, 1914-1930 Oleh Stepan Ilnytzkyj, 1997 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

The Futurist Files Iva Glisic, 2018-10-26 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 i ek 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

Russian and Soviet Views of Modern Western Art Ilia Dorontchenkov, N. A. Gur'ianova, 2009 From the first Modernist exhibitions in the late 1890s to the Soviet rupture with the West in the mid 1930s Russian artists and writers came into wide contact with modern European art and ideas Introducing a wealth of little known material set in an illuminating interpretive context this sourcebook presents Russian and Soviet views of Western art during this critical period of cultural transformation The writings document complex responses to these works and ideas before the Russians lost contact with them almost entirely Many of these writings have been unavailable to foreign readers and until recently were not widely known even to Russian scholars Both an important reference and a valuable resource for classrooms the book includes an introductory essay and shorter introductions to the individual sections

T. P.'s Weekly Thomas Power O'Connor, Holbrook Jackson, 1912 *The Book of Ice* DJ Spooky That Subliminal Kid, 2011 In light of climate change and humanity's increasingly complex and nuanced relationship with the natural world this book serves as an accessible point of entry into complex ideas Miller uses Antarctica as a point of entry for contemplating humanity's relationship with the natural world

Aesthetics of Alienation Evgeny Dobrenko, 2005-05-16 This provocative work takes issue with the idea that Socialist Realism was mainly the creation of party leaders and was imposed from above on the literati who lived and worked under the Soviet regime Evgeny Dobrenko a leading expert on Soviet literature argues instead and offers persuasive evidence that the aesthetic theories underpinning Socialist Realism arose among the writers themselves born of their proponents desire for power in the realm of literary policymaking Accordingly Dobrenko closely considers the evolution of these theories deciphering the power relations and social conditions that helped to shape them In chapters on Proletkult RAPP LEF and Pereval Dobrenko reexamines the theories generated by these major Marxist literary groupings of the early Soviet Union He shows how each approached the problems of literature's response to the presumed social mandate of the young communist society and how Socialist Realism emerged as a conglomerate of these earlier revolutionary theories With extensive and detailed reference to supporting testimony and documents Dobrenko clearly demonstrates how Socialist Realism was created from within the revolutionary culture and how this culture and its disciples fully participated in this creative process His work represents a major breakthrough in our current understanding of the complex sources that contributed to early Soviet culture

Facts at Your Fingertips Reader's Digest, 2003 Great for schoolwork speeches crosswords and more this fact packed resource contains more than 800 full color photos illustrations maps charts and diagrams along with timelines and color coded chapters

Reviewing **Futurism Basic Art**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Futurism Basic Art**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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