

— International
Futurism goes
national: the
ambivalent identity
of a national/
international avant-
garde

Maria Elena Versari

Nation Style Modernism, CIHA Conference Papers 1. Eds. J. Purchla and W. Tegethoff (Krakow-München: International Cultural Centre-Zentralinstitut für Kunstgeschichte, 2006): 171-184.

Futurism And The International Avant Garde Essays

Linda Dalrymple Henderson



Futurism And The International Avant Garde Essays:

Futurism and the International Avant-garde Anne D'Harnoncourt, Germano Celant, Philadelphia Museum of Art, 1980

Futurism and the International Avant-garde Philadelphia Museum of Art, **Back to the Futurists** Elza

Adamowicz, Simona Storchi, 2017 This collection of essays aims to reassess the activities and legacy of the Italian Futurist movement from an international and interdisciplinary perspective *Futurism and the International Avant-garde* Anne d' Harnoncourt, 1980 **Futurism: Anticipating Postmodernism** Ilaria Riccioni, 2019-08-02T00:00:00+02:00 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 Back to the

Futurists Elza Adamowicz, Simona Storchi, 2015-11-01 In 1909 the Italian poet Filippo Tommaso Marinetti's Founding Manifesto of Futurism was published on the front page of Le Figaro Between 1909 and 1912 the Futurists published over thirty manifestos celebrating speed and danger glorifying war and technology and advocating political and artistic revolution This collection of essays aims to reassess the activities of the Italian Futurist movement from an international and interdisciplinary perspective focusing on its activities and legacies in the field of poetry painting sculpture theatre cinema advertising and politics The essays offer exciting new readings in gender politics aesthetics historiography intermediality and interdisciplinarity They explore the works of major players of the movement as well as its lesser known figures and the often critical impact of Futurism on contemporary or later avant garde movements such as Cubism Dada and Vorticism The publication will be of interest to scholars and students of European art literature and cultural history as well as to the informed general public Futurism and the International Avant-garde Anne D'Harnoncourt, 1980 *Handbook of*

International Futurism Günter Berghaus, 2018-12-17 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

Globalizing the Avant-Garde David Ayers,Joana Cunha Leal,Benedikt Hjartarson,Margarida Brito Alves,2024-12-16 How has the process of globalization shaped artistic practices on the one hand and art history and theory on the other The contributions in this volume approach this question from a range of perspectives taking into account the role of travel for example or practitioners increasing knowledge of other cultures art s increasing awareness of itself as existing on a global level literary translation the advance of technology and the ever changing grand narratives of art history As well as reflections on European avant gardes and neo avant gardes the collection features discussions of Japan Latin America Africa Asia and the Pacific As a whole the volume engages with broader current discourses about cultural globalization and features input from leading scholars around the world as well as some important novel interventions by early career researchers The authors not only make a major contribution to the evolution of avant garde studies but also offer valuable original points of view to art history and to the cultural theory of globalization more broadly

Modernism: The Lure of Heresy Peter Gay,2010-07-27 Acclaimed cultural historian Peter Gay traces and explores the rise of artistic Modernism the cultural movement that heralded and shaped the modern world dominating western high culture for over a century

The Fourth Dimension and Non-Euclidean Geometry in Modern Art, revised edition Linda Dalrymple Henderson,2018-05-18 The long awaited new edition of a groundbreaking work on the impact of alternative concepts of space on modern art In this groundbreaking study first published in 1983 and unavailable for over a decade Linda Dalrymple Henderson demonstrates that two concepts of space beyond immediate perception the curved spaces of non Euclidean geometry and most important a higher fourth dimension of space were central to the development of modern art The possibility of a spatial fourth dimension suggested that our world might be merely a shadow or section of a higher dimensional existence That iconoclastic idea encouraged radical innovation by a variety of early twentieth century artists ranging from French Cubists Italian Futurists and Marcel Duchamp to Max Weber Kazimir Malevich and the artists of De Stijl and Surrealism In an extensive new Reintroduction Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000 Although largely eclipsed by relativity theory beginning in the 1920s the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s In a remarkable turn of events it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics with its ten or eleven dimensional universes and computer graphics Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller Robert Smithson and the Park Place Gallery group in

the 1960s to Tony Robbin and digital architect Marcos Novak **2020** Günter Berghaus, 2020-11-23 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 **2017** Mariana Aguirre, Rosa Sarabia, Renée M. Silverman, Ricardo Vasconcelos, 2017-04-24 Futurism Studies in its canonical form has followed in the steps of Marinetti's concept of Futurisme mondial according to which Futurism had its centre in Italy and a large number of satellites around Europe and the rest of the globe Consequently authors of textbook histories of Futurism focus their attention on Italy add a chapter or two on Russia and dedicate next to no attention to developments in other parts of the world Futurism Studies tends to see in Marinetti's movement the font and mother of all subsequent avant gardes and deprecates the non European variants as mere derivatives Vol 7 of the International Yearbook of Futurism Studies will focus on one of these regions outside Europe and demonstrate that the heuristic model of centre periphery is faulty and misleading as it ignores the originality and inventiveness of art and literature in Latin America Futurist tendencies in both Spanish and Portuguese speaking countries may have been in part influenced by Italian Futurism but they certainly did not derive from it The shift towards modernity took place in Latin America more or less in parallel to the economic progress made in the underdeveloped countries of Europe Italy and Russia have often been described as having originated Futurism because of their backwardness compared to the industrial powerhouses England Germany and France According to this narrative Spain and Portugal occupied a position of semi periphery They had channelled dominant cultural discourses from the centre nations into the colonies However with the rise of modernity and the emergence of independence movements cultural discourses in the colonies undertook a major shift The revolt of the European avant garde against academic art found much sympathy amongst Latin American artists as they were engaged in a similar battle against the canonical discourses of colonial rule One can therefore detect many parallels between the European and Latin American avant garde movements This includes the varieties of Futurism to which Yearbook 2017 will be dedicated In Europe the avant garde had a complex relationship to tradition especially its primitivist varieties In Latin America the avant garde also sought to uncover and incorporate alternative i.e. indigenous traditions The result was a hybrid form of art and literature that showed many parallels to the European avant garde but also had other sources of inspiration Given the large variety of indigenous cultures on the American continent it was only natural that many heterogeneous mixtures of Futurism emerged there Yearbook 2017 explores this plurality of Futurisms and the cultural traditions that influenced them Contributions focus on the intertextual

character of Latin American Futurisms interpret works of literature and fine arts within their local setting consider modes of production and consumption within each culture as well as the forms of interaction with other Latin American and European centres 14 essays locate Futurism within the complex network of cultural exchange unravel the Futurist contribution to the complex interrelations between local and the global cultures in Latin America and reveal the dynamic dialogue as well as the multiple forms of cross fertilization that existed amongst them

2014 Günter Berghaus, 2014-05-21 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

2024 Günter Berghaus, 2024-12-02 The first part of Volume 14 of the Yearbook presents ten essays concerned with Futurism in Italy Russia Ukraine Czechoslovakia Romania and Germany and two focusing on dance and typography Among other things this publication provides analysis of the futurist manifestos from late 1910 and 1911 and Velimir Khlebnikov's futurist essays as well as the networks of Futurism in Odessa In the second part a section on Caricatures and Satires of Futurism in the Contemporary Press examines five humorous images from five countries in which the movement and its leader were lampooned This section is followed by nine reviews of recent exhibitions conferences and publications and an annual bibliography with details of 128 new books on Futurism Futurism from international comparative and interdisciplinary perspectives Transcultural view of international avant gardes

2016 Günter Berghaus, 2016-05-24 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

Erasures and Eradications in Modern Viennese Art, Architecture and Design Megan Brandow-Faller, Laura Morowitz, 2022-09-23 Erasures and Eradications in Modern Viennese Art Architecture and Design challenges the received narrative on the artists exhibitions and interpretations of Viennese Modernism The book centers on three main erasures the erasure of Jewish artists and critics erasures relating to gender and sexual identification and erasures of other marginalized figures and movements Restoring missing elements to the story of the visual arts in early twentieth century Vienna authors investigate issues of gender race ethnic and sexual identity and political affiliation Both well studied artists and organizations such as the Secession and the Austrian Werkbund and iconic figures such as Klimt and Hoffmann are explored as are lesser known figures and movements The book's thought provoking chapters expand the chronological contours and canon of artists surrounding Viennese Modernism to offer original

nuanced and rich readings of individual works while offering a more diverse portrait of the period from 1890 through World War II and into the present The book will be of interest to scholars working in art history history design history architectural history and European studies **2023** Günter Berghaus,Dalila Colucci,Tim Klähn,2023-12-04 This thirteenth volume of the International Yearbook of Futurism Studies explores some of the many facets of Neo Futurism from the second half of the twentieth century to the present day It looks both at the revival and the continuation of Futurist aesthetics whether in explicit or palimpsest form in a variety of media literature visual art design music architecture theatre and photography The essays delve into the broad spectrum of artistic research and offer a good dozen case studies that document with a transnational and interdisciplinary orientation the manifold forms of Neo Futurism in various parts of the world They investigate how historical Futurism s intellectual and artistic perspective was appropriated and developed further in a more or less conscious faithful and original way all the while confronting its progenitor s cultural social and political misconceptions Interdisciplinary contributions to neo futurism as a global phenomenon *Great Events from History II.: 1897-1921* Frank Northen Magill,1993 Arts and culture series **Old Stories, New Readings** Miriam López-Rodríguez,Alfonso Ceballos Muñoz,Inmaculada Pineda-Hernández,2015-02-27 Whether imaginary or based on real events stories are at the core of any culture Regardless of their length their rhetoric strategies or their style humans tell stories to each other to express their innermost fears and needs to establish a point within an argument or to engage their listeners in a fabricated composition Stories can also serve other purposes such as being used for entertainment for education or for the preservation of certain cultural traits Storytelling is at the heart of human interaction and as such can foster a dialogic narrative between the person creating the story and their audience In literature this dialogue has been traditionally associated with narrative in general and with the novel in particular However other genres also make use of storytelling including drama This volume explores the ways in which American theatre from all eras deals with this how stories are told onstage what kinds of stories are recorded in dramatic texts and how previously neglected realities have gained attention through the American playwright s telling or retelling of an event or action The stories unfolded in American drama follow recent narratology theories particularly in the sense that there is a greater preference for those so called small stories over big stories Despite the increase in the production of this type of texts and the growing interest in them in the field of narratology small stories are literary episodes that have been granted less critical attention particularly in the analysis of drama As such this volume fills a void in the study of the stories presented on the American stage

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