

FUTURISM

Futurist Ideas and the Visual Arts



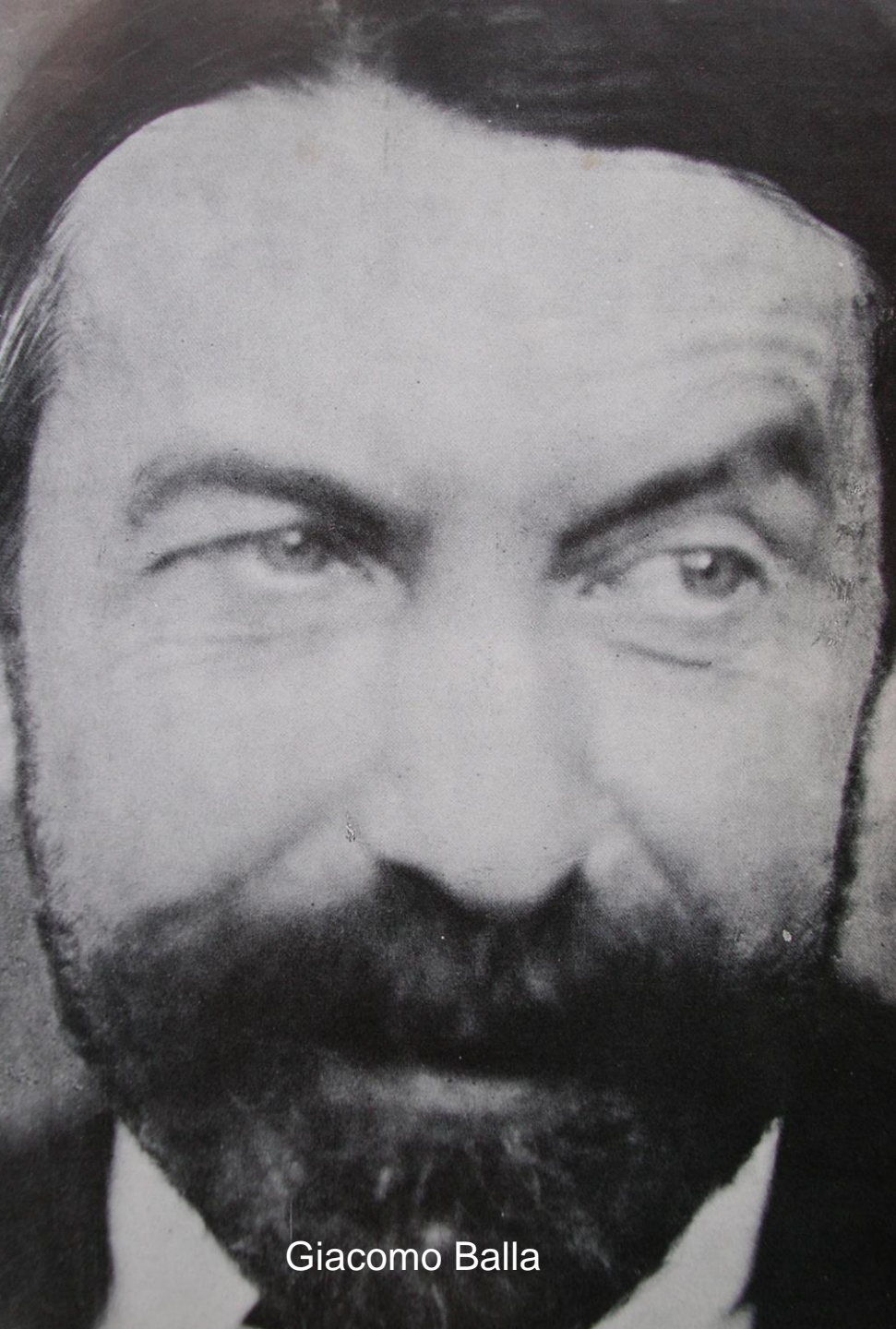
Russolo – Carra – Marinetti – Boccioni – Severini

From the Manifesto of the Futurist Painters (1910)

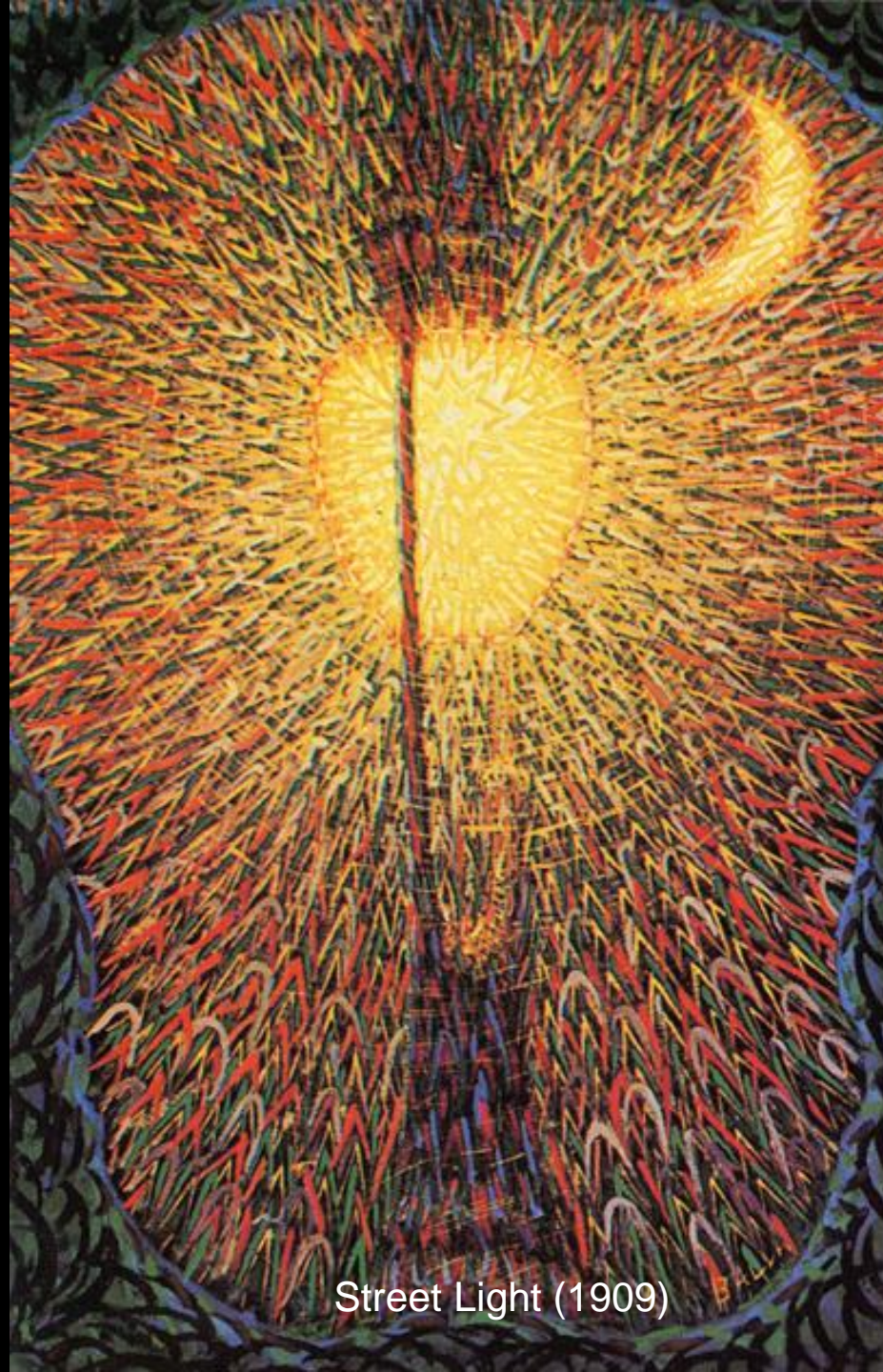
With our enthusiastic adherence to Futurism, we will:

1. Destroy the cult of the past, the obsession with the ancients, pedantry and academic formalism.
2. Totally invalidate all kinds of imitation.
3. Elevate all attempts at originality, however daring, however violent.
4. Bear bravely and proudly the smear of “madness” with which they try to gag all innovators.
5. Regard art critics as useless and dangerous.
6. Rebel against the tyranny of words: “Harmony” and “good taste” and other loose expressions which can be used to destroy the works of Rembrandt, Goya, Rodin...
7. Sweep the whole field of art clean of all themes and subjects which have been used in the past.
8. Support and glory in our day-to-day world, a world which is going to be continually and splendidly transformed by victorious Science.

The dead shall be buried in the earth’s deepest bowels! The threshold of the future will be swept free of mummies! Make room for youth, for violence, for daring!



Giacomo Balla



Street Light (1909)



Balla: *Stairwell: the Farewells* (1908)



Boccioni: *The City Rises* (1910-11)



Boccioni: *States of Mind: the Farewells, Those that Go, Those that Stay* (1911)









Russolo: *The Revolt* (1911)

All objects [...] tend to the infinite by dint of their *force-lines*, the continuity of which is measured by our intuition.

It is these *force-lines* that we must reproduce in order to lead the work of art back to true painting. We interpret nature by rendering these objects upon the canvas as the beginnings or prolongations of the rhythms which these very objects impress upon our sensibility.

The Exhibitors to the Public (1912)

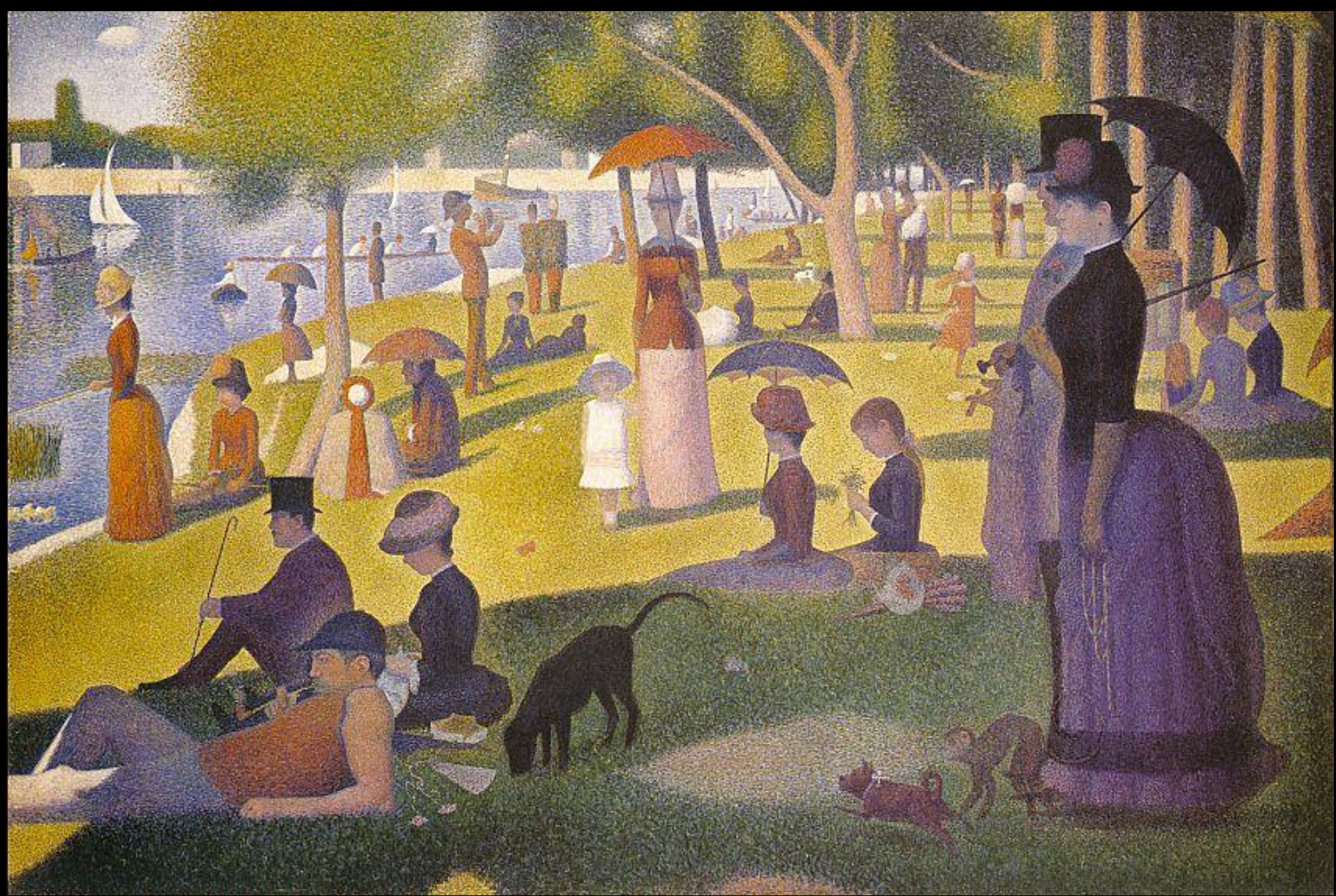


Russolo: *Dynamics of an Automobile* (1912/13)



Carlo Carrà: *Funeral of the Anarchist Galli* (1911)

OTHER INFLUENCES



Georges Seurat: *Sunday Afternoon on the Island of Grand Jatte* (1884-6)



Pablo Picasso: *Accordionist* (1911)

Robert Delaunay:
Red Eiffel Tower (1911)





Severini:
*Dynamic Hieroglyphic
of the Bal Tabarin*
(1912)



Severini:
Armoured Train in Action (1915)

Severini:
Dancer by the Sea
(1912/13)

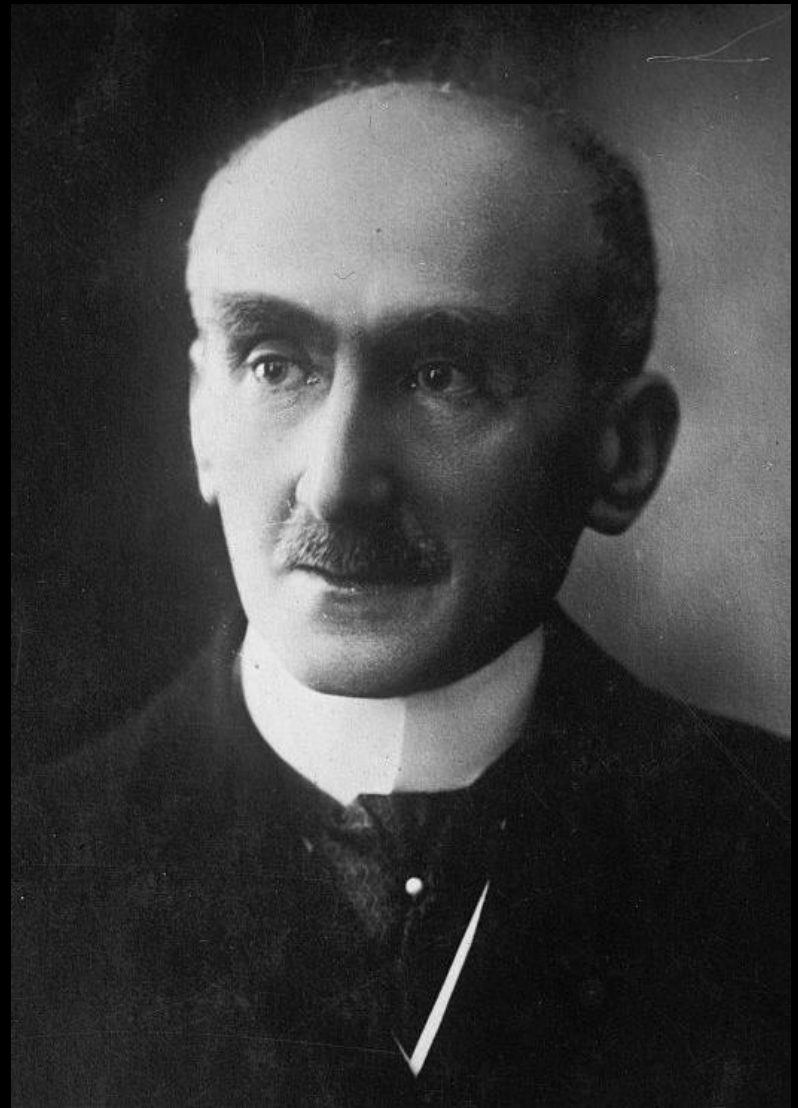


TIME
DURATION
AND
SIMULTANEITY

Nietzsche



Bergson



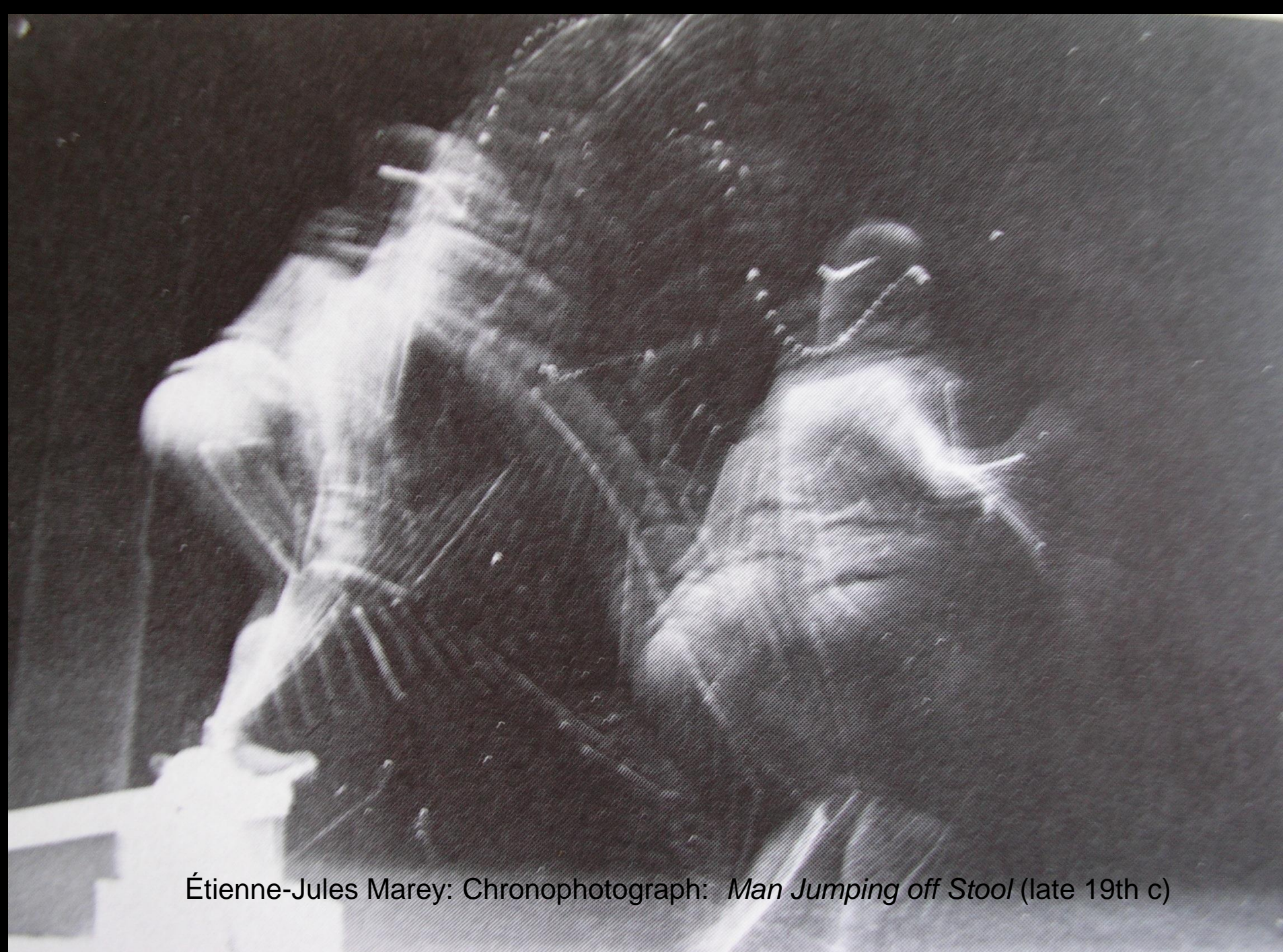


Balla: *Dog on a Leash* (1912)

The gesture which we would reproduce on canvas shall no longer be a fixed *moment* in universal dynamism. It shall simply be the *dynamic sensation* itself.

Indeed, all things move, all things run, all things are rapidly changing. A profile is never motionless before our eyes, but it constantly appears and disappears. On account of the persistency of an image upon the retina, moving objects constantly multiply themselves; their form changes like rapid vibrations, in their mad career. Thus a running horse has not four legs, but twenty, and their movements are triangular.

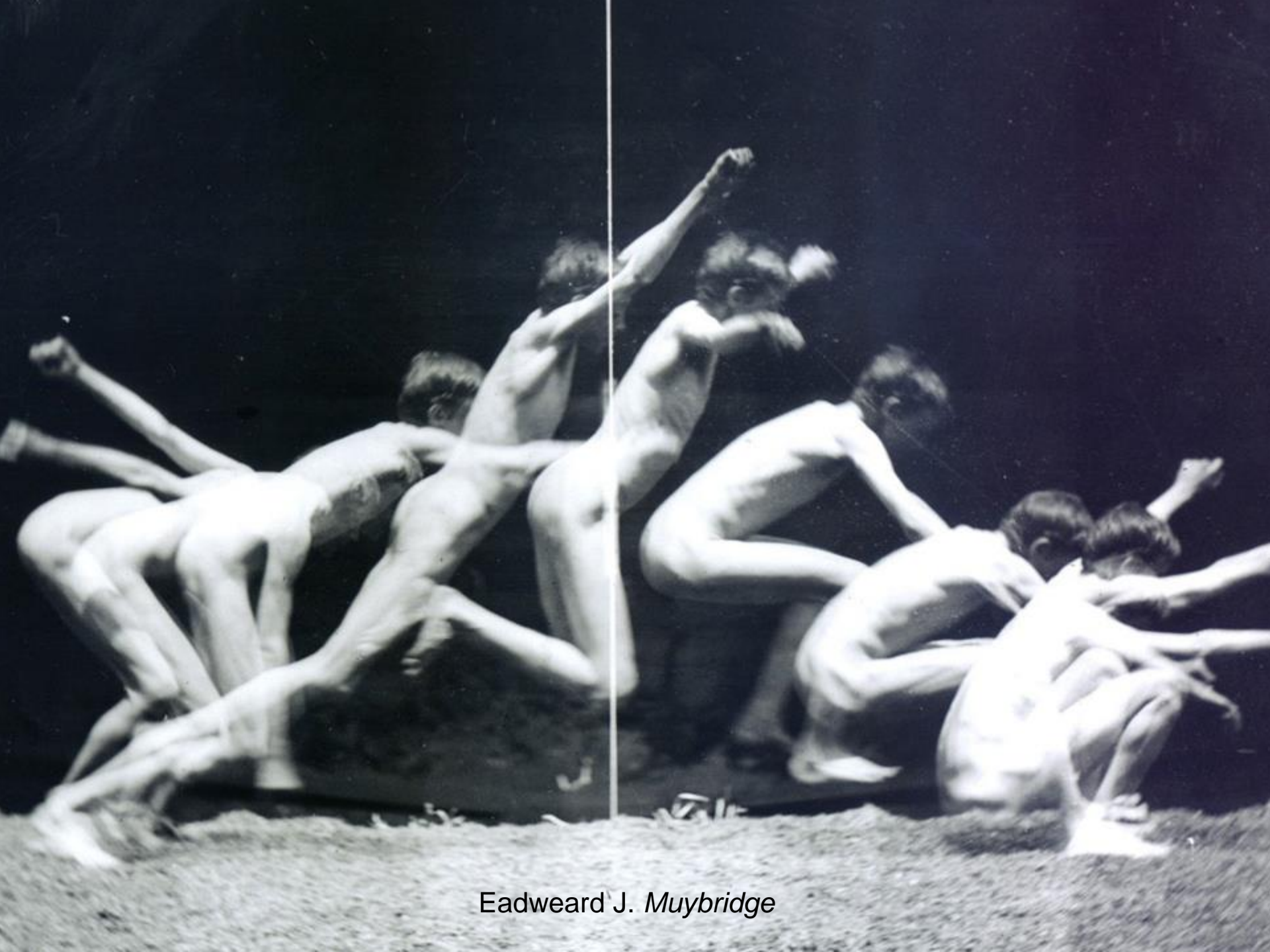
Futurist Painting: Technical Manifesto 1910



Étienne-Jules Marey: Chronophotograph: *Man Jumping off Stool* (late 19th c)



Marey's chronophotographic gun



Eadweard J. *Muybridge*



Anton Bragaglia: *Change of Position* (1911)



Balla: *The Violinist's Hands* (1912)

Balla: *Speed of a Motorcycle* 1913



For us simultaneity is a lyrical exaltation, a plastic manifestation of a new absolute, speed.

Futurist Painting and Sculpture (1914)



Balla: *Abstract Speed - The Car has Passed* (1913)



Balla: *Speed and Landscape* (1913)



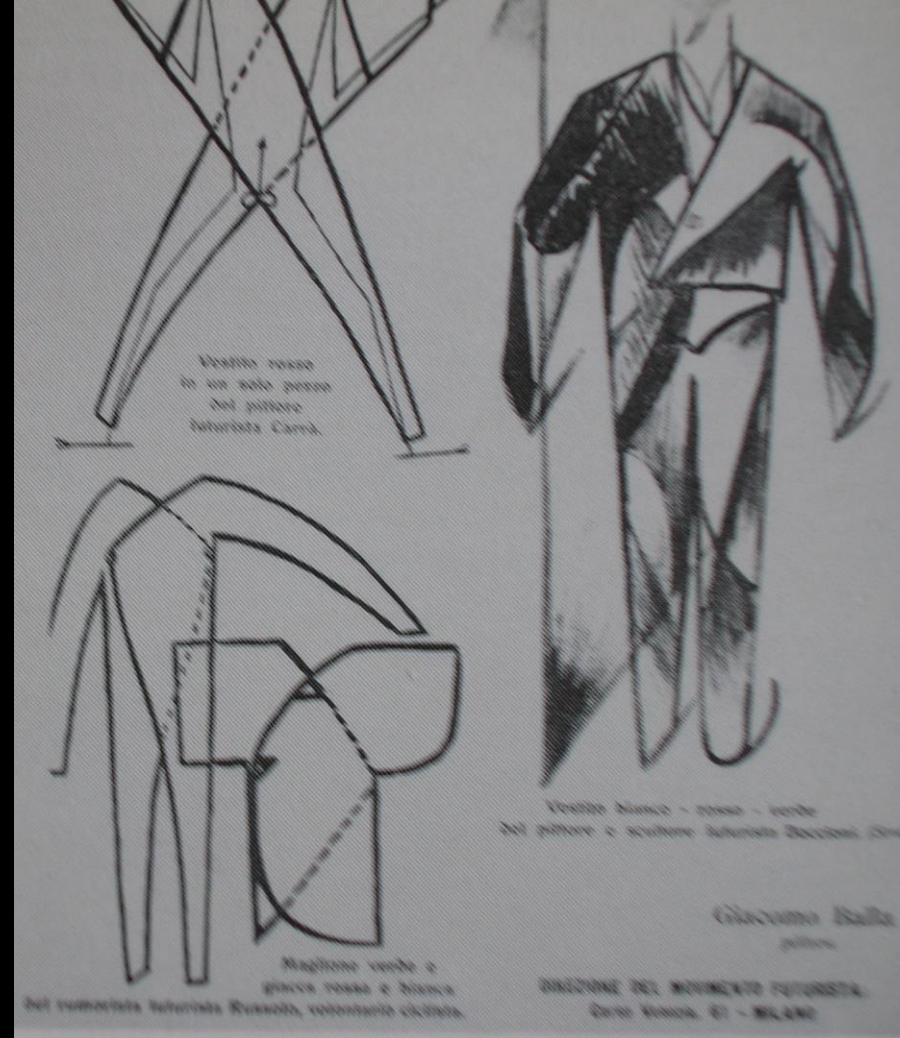
Balla:
Mercury Passing in Front of the Sun
(1914)



Boccioni: *Study for Dynamism of a Cyclist 1* (1913)



Boccioni:
Unique Forms of Continuity in Space
(1913)



Balla: Futurist clothing



Anton Guila Bragaglia: *Perfido Incanto* (1916)



Bragaglia: *Perfido Incanto*