

Severini futurista: 1912-1917



ANNE COFFIN HANSON

Severini Futurista 1912 1917

**Metropolitan Museum of Art (New
York, N.Y.), Magdalena Dabrowski**

Severini Futurista 1912 1917:

Severini Futurista: 1912-1917 Anne Coffin Hanson, 1955 **Back to the Futurists** Elza Adamowicz, Simona Storch, 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. Inventing Futurism Christine Poggi, 2009 Sumario Futurist velocities Folla folia 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 **"Foreign Artists and Communities in Modern Paris, 1870-1914"** Susan Waller, 2017-07-05 Foreign Artists and Communities in Modern Paris 1870-1914 examines Paris as a center of international culture that attracted artists from Western and Eastern Europe, Asia and the Americas during a period of burgeoning global immigration. Sixteen essays by a group of emerging and established international scholars, including several whose work has not been previously published in English, address the experiences of foreign exiles, immigrants, students and expatriates. They explore the formal and informal structures that permitted foreign artists to forge connections within and across national communities and in some cases fashion new transnational identities in the City of Light. Considering Paris from an innovative global perspective, the book situates both important modern artists such as Edvard Munch, Sonia Delaunay, Marc Chagall and Gino Severini and lesser-known American, Czech, Italian, Polish, Welsh, Russian, Japanese, Catalan and Hungarian painters, sculptors, writers, dancers and illustrators within the larger trends of international mobility and cultural exchange. Broadly appealing to historians of modern art and history, the essays in this volume characterize Paris as a thriving transnational arts community in which the interactions between diverse cultures, peoples and traditions contributed to the development of a hybrid and multivalent modern art. **International Futurism in Arts and Literature** Günter Berghaus, 2012-10-25 This publication offers for the first time an interdisciplinary 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. **Italian Modernism** Luca Somigli, Mario

Moroni,2004-12-15 Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant garde within the Italian critical tradition Focussing on the confrontation between these concepts and the broader notion of international modernism the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth Intellectually provocative this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism Each contributor documents how previous critical categories employed to account for the literary artistic and cultural experiences of the period have provided only partial and inadequate descriptions preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time Electronic Format Disclaimer Images removed at the request of the rights holder

Gino Severini Simonetta Fraquelli,Christopher Green,1999 An exciting and provocative collection of works by Gino Severini from the most significant decade 1910 20 of his career Gino Severini From Futurism to Classicism traces the evolution of his art from his pre war Futurist period to his adoption of a vigorous geometric ordering based on classical principles World War I and the Visual Arts Jennifer Farrell,Donald J. La Rocca,2017-11-02 Published on the occasion of the centenary of World War I this Bulletin which accompanies the related exhibition World War I and the Visual Arts on view at The Met until January 7 2018 explores the myriad and often contradictory ways in which artists responded to the world s first modern war Drawn primarily from The Met s collection of works on paper and supplemented with loans from private collections both presentations move chronologically from the initial mobilization in early August 1914 to the tumultuous decade that followed the armistice of November 1918 Ranging from expressions of bellicose enthusiasm to sentiments of regret grief and anger the selected works from prints photographs and drawings to propaganda posters postcards and commemorative medals powerfully evoke the conflicting emotions of this complex period p p1 margin 0 0px 0 0px 0 0px 0 0px font 14 0px Verdana

2022 Günter Berghaus,2022-12-19 The first part of the yearbook contains ten essays on Futurist art and literature in Italy France Russia Poland Portugal and the former colony of Goa Among other things early Futurist publishing and propaganda initiatives by means of manifestos press releases and newssheets are examined as well as Athos Casarini s artistic and political work undertaken in Italy and the USA Articles in the second part deal with the 30th anniversary of the international Academy of Zaum as well as various conferences exhibitions and publications celebrating the centenary of Zenitism in Serbia and Croatia Critical responses to exhibitions conferences and publications as well as a bibliographical section with information on 139 recent book publications on Futurism conclude the yearbook The Avant-garde in Danish and European Art 1909-19

Dorthe Aagesen,Hanne Abildgaard,Martin Zerlang,Rikke Warming,2002 **Dada Magazines** Emily Hage,2020-12-24 Dada magazines made Dada what it was diverse non hierarchical transnational and defiant of the most fundamental artistic

conventions This first volume entirely devoted to Dada periodicals retells the story of Dada by demonstrating the centrality of these graphically inventive provocative periodicals Dada New York Dada Dada Jok and dozens more that began crossing enemy lines during World War I The book includes magazines from well known Dada cities like New York and Paris as well as Zagreb and Bucharest and reveals that Dada continued to inspire art journals into the 1920s Anchored in close material analysis within a historical and theoretical framework Dada Magazines models a novel multifaceted methodology for assessing many kinds of periodicals The book traces how the Dadaists Marcel Duchamp Tristan Tzara Dragan Aleksic Hannah Hoch and many others compiled printed distributed and exchanged these publications At the same time it recognizes the journals as active agents that engendered the Dada network and its thematic chronological structure captures the constant exchanges that took place in this network With in depth scrutiny of these magazines and 1970s Dadazines inspired by them Dada Magazines is a vital source in the histories of art and design periodical studies and modernist studies

The Dawn of Political Nihilism Professor David Ohana, 2008-12-04 In the turbulent period between 1870 and 1930 the contours on modernity were taking shape especially the connections between technology politics and aesthetics The trilogy The Nihilist Order traces the genealogy of the nihilist totalitarian syndrome Until now nihilism and totalitarianism were considered opposites one an orderless state of affairs the other a strict regimented order On closer scrutiny however a surprising affinity can be found between these two concepts that dominated the history of the first half of the twentieth century Starting with Nietzsche's philosophy this book traces the development of an intellectual school characterised by the paradoxical dual purpose of a wish to destroy coupled with a strong desire to create imposing structures This explosive combination of nihilist leanings together with a craving for totalitarianism was an ideal of philosophers cultural critics political theorists engineers architects and aesthetes long before it materialised in flesh and blood not only in technology but also in fascism Nazism bolshevism and radical European political movements Friedrich Nietzsche Georges Sorel the Italian Futurists led by Filippo Tommaso Marinetti and Ernst Jünger were all well known intellectual and cultural figures Here they are seen and understood in a different light as creators of a modern political mythology that became a source of inspiration for belligerent ideological camps Among the ideas propagated by this school and later adopted by totalitarian regimes were historical nihilism a revolt against the rationalistic and universalistic pretensions of the Enlightenment an affirmation of the dynamism of modern life and the replacement of the traditional Judeo Christian values of good and evil by other dualities such as authenticity and decadence Concurrently there took place affirmation of the technological era the creation of a new man and a violent order and the birth of a new political style in place of traditional world views When channelled into the political sphere these aesthetic nihilist ideas paved the way for the rise of totalitarianism

Graphic Modernism Art Institute of Chicago, 2003 This exhibition catalog highlights a recent gift of works on paper to the Art Institute of Chicago from the Gecht family longtime Chicago collectors The catalog comprises 135 drawings prints and sculptures from the

collection all of which embody a broad definition of Modernism The book spans two centuries and contains artists such as Cezanne and Van Gogh as well as Mark Rothko and Philip Guston Toulouse Lautrec Matisse and Picasso form the backbone of the collection with nearly 30 works of art apiece Suzanne Folds McCullagh curator of prints drawings Art Inst of Chicago provides a short introductory essay that tracks the evolution of the collection Authored by a bevy of contributors the well written entries maintain a consistent tone and quality and strike a good balance between biographical information and interpretations of the work of art itself While the Gecht collection is certainly quite a boon for the institute it is not comprehensive enough in itself to make the catalog essential for all art libraries It does however belong on library shelves with strong modern art and graphics collections Kraig A Binkowski Delaware Art Museum Wilmington 135 colour illustrations **"The Mutable Perspectives of Flight"** Michelle Paluch-Mishur,2004 **Stieglitz and His Artists**

Metropolitan Museum of Art (New York, N.Y.),Magdalena Dabrowski,2011 A master photographer Alfred Stieglitz was also a visionary promoter and avid collector of modern American and European art from the first half of the 20th century This book is the first fully illustrated catalogue of works in the unparalleled Alfred Stieglitz Collection which was given to the Metropolitan Museum after Stieglitz s death *Exhibitions that Made Art History: Salon to biennial, 1863-1959* Bruce Altshuler,2008 This is the most comprehensive reference book on contemporary art group exhibitions Coverage includes the development of modern art shown through all of the most influential group exhibitions in history This is intended to be a two volume set with the second volume intended for publication in 2009 Volume 1 opens with the revolutionary first Salon des Refus s in Paris of 1863 and concludes with the multi locational international exhibition The New American Painting organized by the Museum of Modern Art New York 1958 59 This work includes a wealth of rare documentary material and ephemera such as installation photographs publications and reviews of the period This is an exceptional sourcebook for anyone interested in the history of twentieth century art exhibition design or curatorial practice Publisher **Umberto Boccioni** Rachele Ferrario,2022-11-01 Per raccontare Umberto Boccioni spesso ho usato le sue stesse parole o quelle di chi l ha conosciuto in modo da restituire il senso pi profondo dell uomo e dell artista Rachele Ferrario storica e critica d arte ricostruisce in queste pagine preziose la storia burrascosa e per molti aspetti poco nota del grande artista capofila del futurismo Dall infanzia tra Morciano di Romagna e Padova all apprendistato romano con Balla l amicizia con Sironi e Severini il legame con Marinetti l amore con Margherita Sarfatti i viaggi nella Russia degli zar e nella Parigi di Picasso l arresto le risse nella Milano incandescente d inizio secolo Boccioni un outsider Figlio di un usciere e di una sarta non ha una formazione accademica ma un talento innato per il disegno La madre Cecilia da cui eredita la forza e la fragilit di nervi la sua prima ispiratrice il suo soggetto preferito la chiave per esprimere il suo punto di vista sul mondo Un mondo in trasformazione del quale Boccioni si dimostra un sorprendente interprete capace di tradurre in immagini la selvaggieria futurista il movimento la luce elettrica i treni in corsa gli stati d animo di chi parte e di chi resta l energia dei primi anni del secolo Ne

sono la prova La città che sale oggi al MoMA di New York che arriva a esercitare una forza magnetica che imbriglia chi osserva in un'esibizione di potenza lirica Idolo moderno Forme uniche della continuità nello spazio e gli altri capolavori di cui Ferrario racconta la genesi Nella sua vita come nella sua opera Boccioni un sovversivo Un uomo di avanguardia contro le convenzioni e gli schemi del passato convinto che l'arte non possa essere separata dalla politica dalla vita Partecipe della tempesta da cui nasce il fascismo un futurista ha il mito dell'avventura coltiva un'idea epica della modernità Crede nella guerra e proprio nelle retrovie della Prima guerra mondiale trova la morte l'agosto del 1916 più di sei anni prima della marcia su Roma Eppure sulla sua straordinaria figura grava a lungo l'ombra del fascismo Oggi i suoi quadri sono esposti nei più importanti musei del mondo e i suoi colori le sue immagini le sue visioni vibrano ancora di eccezionale contemporaneità

Nihilist Order Professor David Ohana, 2016-04-19 The explosive combination of nihilist leanings together with a craving for totalitarianism was an ideal of philosophers cultural critics political theorists engineers architects and aesthetes long before it materialised in flesh and blood not only in technology but also in fascism Nazism bolshevism and radical European political movements The Nihilist Order originally published in three hardcover volumes and now published in a consolidated paperback edition with an encompassing new Introduction inspired excellent review endorsements both amongst the academic and public spheres and has been heralded as a great achievement in European intellectual and cultural history

Rhythms of Modern Life Clifford S. Ackley, Museum of Fine Arts, Boston, Metropolitan Museum of Art (New York, N.Y.), 2008 Blasting the Future Jonathan Black, 2004-03-26 The time is ripe for a fundamental reassessment of the impact that Futurism had on British culture and of Vorticism the specifically British avant garde movement inspired by the founder of the Italian Futurist movement Filippo Tommaso Marinetti This text which accompanies an exhibition at the Estorick Collection of Modern Italian Art combines novel material and original research to provide a coherent overview of Futurism and Vorticism before during and after World War I The exhibition is the first major showing by the movement since 1974 and the text illustrates works in a wide range of media by England's only Futurist C R W Nevinson and by the core of artists associated with Vorticism Wyndham Lewis Edward Wadsworth Frederick Etchells William Roberts Henri Gaudier Brzeska Jacob Epstein and Jacob Kramer The influence exerted on these artists by the Italian Futurists Umberto Boccioni Giacomo Balla Gino Severini and the mercurial impresario of Futurism Marinetti is explored fully The works illustrated are from a range of prominent public and private collections a number having never previously been exhibited

The Enigmatic Realm of **Severini Futurista 1912 1917**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Severini Futurista 1912 1917** a literary masterpiece penned with a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

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