

MANIFESTE DU FUTURISME

(Publié par le « FIGARO » le 20 Février 1909)

Nous avions veillé toute la nuit, mes amis et moi, sous des lampes de mosquée dont les coupes de cuivre aussi ajourées que notre âme avaient pourtant des coeurs électriques. Et tout en piétinant notre native paresse sur d'opulents tapis persans, nous avions discuté aux frontières extrêmes de la logique et griffé le papier de démentes écritures.

Un immense orgueil gonflait nos poitrines, à nous sentir debout tous seuls, comme des phares ou comme des sentinelles avancées, face à l'armée des étoiles ennemies, qui campent dans leurs bivouacs célestes. Seuls avec les mécaniciens dans les infernales chaufferies des grands navires, seuls avec les noirs fantômes qui fourragent dans le ventre rouge des locomotives affolées, seuls avec les ivrognes battant des ailes contre les murs !

Et nous voilà brusquement distraits par le roulement des énormes tramways à double étage, qui passent sursautant, bariolés de lumières, tels les hameaux en fête que le Pô débordé ébranle tout à coup et déracine, pour les entraîner, sur les cascades et les remous d'un déluge, jusqu'à la mer.

Puis le silence s'aggrava. Comme nous écoutions la prière exténuée du vieux canal et crisser les os des palais moribonds dans leur barbe de verdure, soudain ragirent sous nos fenêtres les automobiles affamées.

— Allons, dis-je, mes amis ! Partons ! Enfin la Mythologie et l'Idéal mystique sont surpassés. Nous allons assister à la naissance du Centaure et nous verrons bientôt voler les premiers Anges ! — Il faudra ébranler les portes de la vie pour en essayer les gonds et les verrous !... Partons ! Voilà bien le premier soleil levant sur la terre !... Rien n'égale la splendeur de son épée rouge qui s'escrime pour la première fois, dans nos ténèbres millénaires.

Nous nous approchâmes des trois machines renâclantes pour flatter leur poitrail. Je m'allongeai sur la mienne comme un cadavre dans sa bière, mais je ressuscitai soudain sous le volant — couperet de guillotine — qui menaçait mon estomac.

Futurist Manifestos

Martin Puchner



Futurist Manifestos:

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 **100 Artists' Manifestos** Alex Danchev, 2011-01-27 In this remarkable collection of 100 manifestos from the last 100 years Alex Danchev presents the cacophony of voices of such diverse movements as Futurism Dadaism Surrealism Feminism Communism Destructivism Vorticism Stridentism Cannibalism and Stuckism taking in along the way film architecture fashion and cookery Artists manifestos are nothing if not revolutionary They are outlandish outrageous and frequently offensive They combine wit wisdom and world shaking demands This collection gathers together an international array of artists of every stripe including Kandinsky Mayakovsky Rodchenko Le Corbusier Picabia Dal Oldenburg Vertov Baselitz Kitaj Murakami Gilbert and George together with their allies and collaborators such figures as Marinetti Apollinaire Breton Trotsky Guy Debord and Rem Koolhaas Edited with an Introduction by Alex Danchev **Poetry of the Revolution** Martin Puchner, 2006 Martin Puchner tells the story of political and artistic upheavals through the political manifestos of the 19th and 20th centuries He argues that the manifesto was the genre through which modern culture articulated its revolutionary ambitions and desires **Russian Futurism** Vladimir Markov, 2006 **Manifesto** Mary Ann Caws, The first anthology of its kind Manifesto features over two hundred artistic and cultural manifestos from a wide range of countries The manifesto a public statement that sets forth the tenets of a forthcoming existing or potential movement or ism or that plays on the idea of one became in various modernisms a crucial and forceful vehicle for artists writers and other intellectuals to express their ideas about the direction of aesthetics and society Included in this collection are texts ranging from Kurt Schwitters s Cow Manifesto to those written in the name of well known movements imagism cubism surrealism symbolism vorticism projectivism and less well known ones lettrism acmeism concretism rayonism Also covered are expressionist Dada and futurist movements from French Italian Russian Spanish and Latin American perspectives as well as local movements such as Brazilian hallucinism Influential startling unsettling amusing and continually engaging these modernist manifestos give voice to a fascinating array of ideas and opinions that will prove invaluable to scholars and students of nineteenth and twentieth century art literature and culture

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 newsheets 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 *Modern Architecture* Alan Colquhoun, 2002 In this study of the international modern movement in architecture Alan Colquhoun explores the complex motivations behind its revolutionary new style and assesses its triumphs and failures **"Art, History and the Senses "** Gabriel Koureas, 2017-07-05 Should sight trump the other four senses when experiencing and evaluating art Art History and the Senses 1830 to the Present questions whether the authority of the visual in visual culture should be deconstructed and focuses on the roles of touch taste smell and sound in the materiality of works of art From the nineteenth century onward notions of synaesthesia and the multi sensorial were important to a series of art movements from Symbolism to Futurism and Installations The essays in this collection evaluate works of art at specific moments in their history and consider how senses other than the visual have or have not affected the works meaning The result is a re evaluation of sensory knowledge and experience in the arts encouraging a new level of engagement with ideas of style and form 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.

The Colour of Angels Constance Classen, 2002-01-04. The Colour of Angels uncovers the gender politics behind our attitude to the senses. Using a wide variety of examples ranging from the sensuous religious visions of the middle ages through to nineteenth century art movements, this book reveals a previously unexplored area of women's history.

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.

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.

Media Parasites in the Early Avant-Garde A. Niebisch, 2012-11-28. Niebisch retraces how the early Avant Garde movements started out as parasites inhabiting and irritating the emerging mass media circuits of the press, cinema and wired and wireless communication, and how they aimed at creating a media ecology based on and inspired by technologies such as the radio and the photo cell.

2018 Günter Berghaus, Domenico Pietropaolo, Beatrice Sica, 2018-04-09. The eighth volume of the International Yearbook of Futurism Studies is again an open issue and presents in its first section new research into the international impact of Futurism on artists and artistic movements in France, Great Britain, Hungary and Sweden. This is followed by a study that investigates a variety of Futurist inspired developments in architecture and an essay that demonstrates that the Futurist heritage was far from forgotten after the Second World War. These papers show

how a wealth of connections linked Futurism with Archigram Metabolism Archizoom and Deconstructivism as well as the Nuclear Art movement Spatialism Environmental Art Neon Art Kinetic Art and many other trends of the 1960s and 70s The second section focuses on Futurism and Science and contains a number of papers that were first presented at the fifth bi annual conference of the European Network for Avant Garde and Modernism Studies EAM held on 1-3 June 2016 in Rennes They investigate the impact of science on Futurist aesthetics and the Futurist quest for a new perception and rational understanding of the world as well as the movement's connection with the esoteric domain especially in the field of theosophy the Hermetic tradition Gnostic mysticism and a whole phalanx of Spiritualist beliefs The Archive section offers a survey of collections and archives in Northern Italy that are concerned with Futurist ceramics and a report on the Fondazione Primo Conti in Fiesole established in April 1980 as a museum library and archive devoted to the documentation of the international avant garde and to Italian Futurism in particular A review section dedicated to exhibitions conferences and publications is followed by an annual bibliography of international Futurism studies exhibition catalogues special issues of periodicals and new editions

The Cambridge Introduction to Modernist Poetry Peter Howarth, 2011-11-10 Modernist poems are some of the twentieth century's major cultural achievements but they are also hard work to read This wide ranging introduction takes readers through modernism's most famous poems and some of its forgotten highlights to show why modernists thought difficulty and disorientation essential for poetry in the modern world In depth chapters on Pound Eliot Yeats and the American modernists outline how formal experiments take on the new world of mass media democracies total war and changing religious belief Chapters on the avant gardes and later modernism examine how their styles shift as they try to re make the community of readers Howarth explains in a clear and enjoyable way how to approach the forms politics and cultural strategies of modernist poetry in English

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 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 uvre of a number of Women artists and writers These include a number of women actively supporting Futurism e g R ena Z tkov Edyth von Haynau Olga Rozanova Eva K hn 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 innovatory 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 conversions 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 uvre How did it influence their subsequent often non Futurist career 2019 Günter Berghaus,Oleh S. Ilnytzkyj,Gabriella Elina Imposti,Christina Lodder,2019-12-16 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 Ether and Modernity Jaume Navarro,2018-08-30 Ether and Modernity offers a snapshot of the status of an epistemic object the ether or aether in the early twentieth century The contributed papers show that the ether was often regarded as one of the objects of modernity hand in hand with the electron radioactivity or X rays and not simply as the stubborn residue of an old fashioned long discarded science The prestige and authority of scientists and popularisers like Oliver Lodge and Arthur Eddington in Britain Phillip Lenard in Germany or Dayton C Miller in the USA was instrumental in the preservation defence or even re emergence of the ether in the 1920s Moreover the consolidation of wireless communications and radio broadcasting indeed a very modern technology brought the ether into audiences that would otherwise never have heard about such an esoteric entity The ether also played a pivotal role among some artists in the early twentieth century the values of modernism found in the complexities and contradictions of modern physics such as wireless action or wave particle puzzles a fertile ground for the development of new artistic languages in literature as much as in the pictorial and performing arts Essays on the intellectual foundations of Umberto Boccioni s art the linguistic techniques of Lodge and Ernst Mach s considerations on

aesthetics and physics witness to the imbricate relationship between the ether and modernism Last but not least the ether played a fundamental part in the resurgence of modern spiritualism in the aftermath of the Great War This book examines the complex array of meanings strategies and milieus that enabled the ether to remain an active part in scientific and cultural debates well into the 1930s but not beyond This portrait may be easily regarded as the swan song of an epistemic object that was soon to fade away as shown by Paul Dirac s unsuccessful attempt to resuscitate some kind of aether in 1951 with which this book finishes

A Dilemma of English Modernism Michael J. K. Walsh, 2007-02 Presents a first history of the artist and his work within the literary and sociocultural context of contemporary London Paris Milan and New York This work also emphasizes a re evaluative positioning of Nevinson s work within a modernist framework in literature and art in the first half of the twentieth century in northwest Europe

Decoding **Futurist Manifestos**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Futurist Manifestos**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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Table of Contents **Futurist Manifestos**

1. Understanding the eBook Futurist Manifestos
 - The Rise of Digital Reading Futurist Manifestos
 - Advantages of eBooks Over Traditional Books
2. Identifying Futurist Manifestos
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Futurist Manifestos
 - User-Friendly Interface
4. Exploring eBook Recommendations from Futurist Manifestos
 - Personalized Recommendations
 - Futurist Manifestos User Reviews and Ratings
 - Futurist Manifestos and Bestseller Lists

5. Accessing Futurist Manifestos Free and Paid eBooks
 - Futurist Manifestos Public Domain eBooks
 - Futurist Manifestos eBook Subscription Services
 - Futurist Manifestos Budget-Friendly Options
6. Navigating Futurist Manifestos eBook Formats
 - ePub, PDF, MOBI, and More
 - Futurist Manifestos Compatibility with Devices
 - Futurist Manifestos Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Futurist Manifestos
 - Highlighting and Note-Taking Futurist Manifestos
 - Interactive Elements Futurist Manifestos
8. Staying Engaged with Futurist Manifestos
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Futurist Manifestos
9. Balancing eBooks and Physical Books Futurist Manifestos
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Futurist Manifestos
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Futurist Manifestos
 - Setting Reading Goals Futurist Manifestos
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Futurist Manifestos
 - Fact-Checking eBook Content of Futurist Manifestos
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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