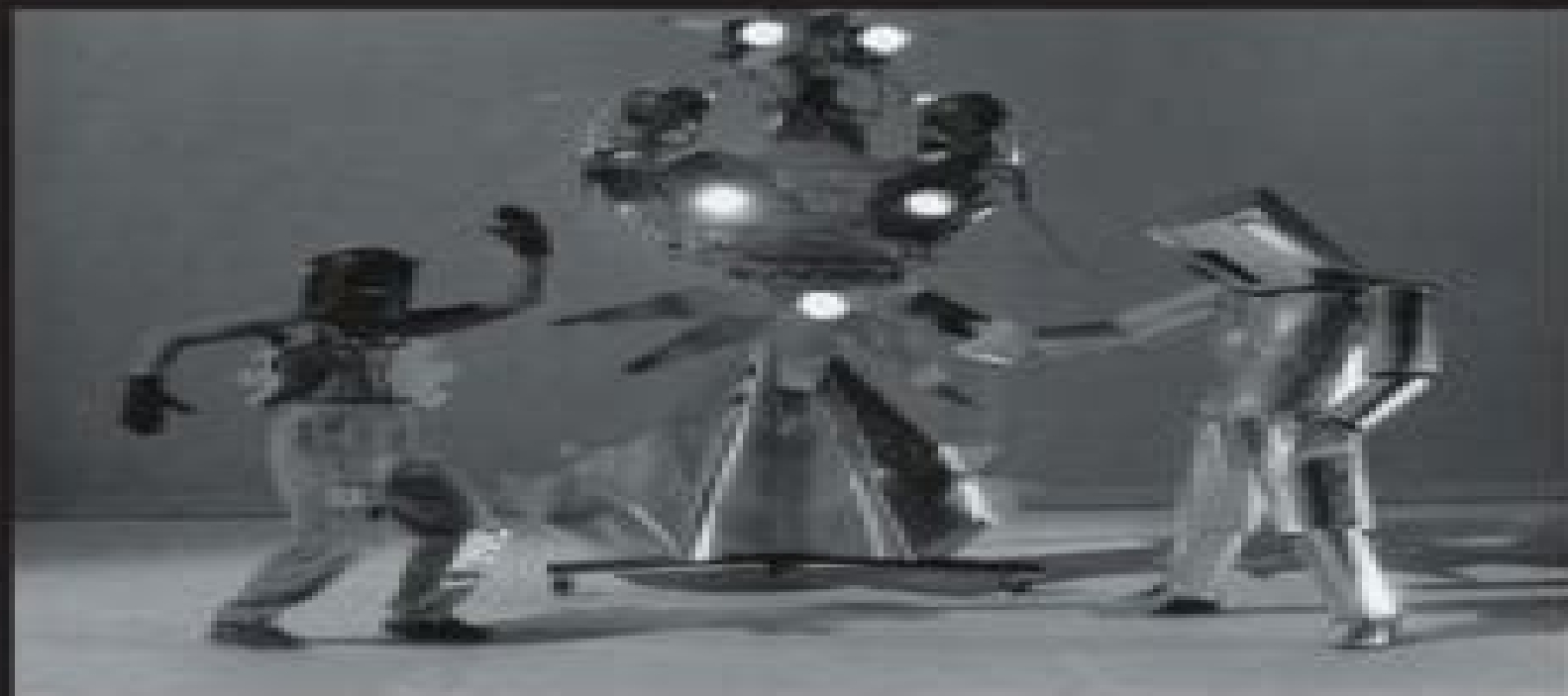


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# ITALIAN FUTURIST THEATRE, 1909–1944



GÜNTER BERGHAUS

# Italian Futurist Theatre 1909 1944

**Rhys Davies, Christopher  
Townsend, Alexandra Trott**



## **Italian Futurist Theatre 1909 1944:**

**Italian Futurist Theatre 1909-1944** Günter Berghaus, 1998      Italian Futurist Theatre, 1909-1944 Günter Berghaus, 1998 Italian Futurist Theatre provides an overview of the theatrical activities of the Italian Futurist movement headed by F T Marinetti It analyses the theory and practice of Futurist performance covers the theatre work of all leading artists and writers of the movement and discusses the principal aims and achievements of their theatrical experiments The main focus of the study is directed towards reconstructing the performance history of Futurist theatre But it also incorporates aspects of dramatic writing stage and costume design and theatre architecture and is heavily illustrated Although the significance of Futurism for the art and culture of this century is universally acknowledged today relatively little research has been undertaken with regard to the form of expression that was dearest to the Futurists theatre No other art could better demonstrate the movement's concept of art as action propagate its anti traditionalist stance and demonstrate its modernist aims and aesthetics Yet the myriads of Futurist experiments in the performing arts have been neglected by scholars partly because documentation is not easily available partly because of the inherent problems of reconstructing performances of the past This volume is the first comprehensive study of Italian Futurist theatre in the English language It is the result of a major research project supported by the British Academy the Italian Ministry of Foreign Affairs and the Ministry of Cultural Heritage This highly original book is predominantly based on documents discovered in the course of ten years of extensive investigations in Italian archives libraries and private collections      *Italian Futurism and the First World War* Selena Daly, 2016-01-01 Roma Futurista and Il Montello The End of the War Epilogue List of Abbreviations Notes Bibliography Index      **Italian Cinema from the Silent Screen to the Digital Image** Joseph Luzzi, 2020-02-20 In this comprehensive guide some of the world's leading scholars consider the issues films and filmmakers that have given Italian cinema its enduring appeal Readers will explore the work of such directors as Federico Fellini Michelangelo Antonioni and Roberto Rossellini as well as a host of subjects including the Italian silent screen the political influence of Fascism on the movies lesser known genres such as the giallo horror film and Spaghetti Western and the role of women in the Italian film industry Italian Cinema from the Silent Screen to the Digital Image explores recent developments in cinema studies such as digital performance the role of media and the Internet neuroscience in film criticism and the increased role that immigrants are playing in the nation's cinema      *The History of Futurism* Geert Buelens, Harald Hendrix, Monica Jansen, 2012-08-31 Futurism began as an artistic and social movement in early twentieth century Italy Until now much of the scholarship available in English has focused only on a single individual or art form This volume seeks to present a more complete picture of the movement by exploring the history of the movement the events leading up to the movement and the lasting impact it has had as well as the individuals involved in it The History of Futurism The Precursors Protagonists and Legacies addresses the history and legacy of what is generally seen as the founding avant-garde movement of the twentieth century Geert

Buelens Harald Hendrix and Monica Jansen have brought together scholarship from an international team of specialists to explore the Futurism movement as a multidisciplinary movement mixing aesthetics politics and science with a particular focus on the literature of the movement *International Futurism in Arts and Literature* Günter Berghaus, 2012-10-25 This publication offers for the first time an inter disciplinary 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 *The Cambridge Companion to Theatre History* David Wiles, Christine Dymkowski, 2013 A wide ranging set of essays that explain what theatre history is and why we need to engage with it Giorgio Strehler Directs Carlo Goldoni Scott Malia, 2013-12-11 Giorgio Strehler Directs Carlo Goldoni uses Giorgio Strehler's Goldoni productions and *Arlecchino servitore di due padroni* in particular as a means to defining his directorial aesthetic The book provides a framework for examining the director's career that is expansive rather than restrictive using Goldoni and *Arlecchino servitore di due padroni* as a through line for Strehler's fifty year career at the Piccolo Teatro di Milano This research defines Strehler's multifaceted style and brings to light interrelationships among his various works creating a base from which a variety of subsequent critical inquiries can be made It also establishes Strehler's identity within the larger scope of the Italian theatre as a whole Finally it creates the critical challenge of finding more expansive notions of directorial style and concept that unite diverse ideologies without delimiting our understanding of the director Crucial to understanding Strehler's work with *Arlecchino servitore di due padroni* is his consistent reinterpretation of the play which received no less than five distinct productions during Strehler's lengthy career His repeated reworking of existing productions provides a baseline for examining what elements were maintained and what elements changed or evolved The four key influences that defined Strehler's aesthetic in his work with *Arlecchino* were *commedia dell'Arte* Bertolt Brecht refractive theatricality and Jacques Copeau Through these productions Strehler created a dialogue with his audience and helped change the reputation of Carlo Goldoni both in his own country and abroad Poetry of the Revolution Martin Puchner, 2005-11-21 Poetry of the Revolution tells the story of political and artistic upheavals through the manifestos of the nineteenth and twentieth centuries Ranging from the Communist Manifesto to the manifestos of the 1960s and beyond it highlights the varied alliances and rivalries between socialism and repeated waves of avant garde art Martin Puchner argues that the manifesto what Marx called the poetry of the revolution was the genre through which modern culture articulated its revolutionary ambitions and desires When it intruded into the sphere of art the manifesto created an art in its own image shrill and aggressive political and polemical The result was manifesto art combinations of manifesto and art that fundamentally transformed the artistic landscape of the twentieth century Central to modern politics and art the manifesto also measures the geography of modernity The translations editions and adaptations of such texts as the Communist Manifesto and the Futurist Manifesto registered and advanced the spread of revolutionary modernity and of avant garde

movements across Europe and to the Americas The rapid diffusion of these manifestos was made possible by networks such as the successive socialist internationals and international avant garde movements that connected Santiago and Zurich Moscow and New York London and Mexico City Poetry of the Revolution thus provides the point of departure for a truly global analysis of modernism and modernity

**Theater of the Avant-Garde, 1890-1950** Robert Knopf, 2015-01-01 An essential volume for theater artists and students alike this anthology includes the full texts of sixteen important examples of avant garde drama from the most daring and influential artistic movements of the first half of the twentieth century including Symbolism Futurism Expressionism Dada and Surrealism Each play is accompanied by a bio critical introduction by the editor and a critical essay frequently written by the playwright which elaborates on the play s dramatic and aesthetic concerns A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant garde studies By examining the groundbreaking theatrical experiments of Jarry Maeterlinck Strindberg Artaud and others the book foregrounds the avant garde s enduring influence on the development of modern theater

Across the Great Divide Rhys Davies, Christopher Townsend, Alexandra Trott, 2014-10-21 There s nothing pure about modernism For all the later critical emphasis upon medium specificity modernist artists in their own times revel in the exchange of motifs and tropes from one kind of art to another they revel in staging events where different media play crucial roles alongside each other where different media interfere with each other to spark new and surprising experiences for their audiences This intermediality and multi media activity is the subject of this important collection of essays The authoritative contributions cover the full historical span of modernism from its emergence in the early twentieth century to its after shocks in the 1960s Studies include Futurism s struggle to create an art of noise for the modern age the radical experiments with poetry painting and ballet staged in Paris in the early 1920s the relationship of poetry to painting in the work of a neglected Catalan artist in the 1930s the importance of architecture to new conceptions of performance in 1960s Happenings and the complex exchange between film music and sadomasochism that characterises Andy Warhol s Exploding Plastic Inevitable

**Sublime Dreams of Living Machines** Minsoo Kang, 2011-02-28 Historian Minsoo Kang argues that to properly understand the human as machine and the human as fundamentally different from machine we must trace the origins of these ideas and examine how they were transformed by intellectual cultural and artistic appearances of the automaton throughout the history of the West Kang tracks the first appearance of the automaton in ancient myths through the medieval and Renaissance periods marks the proliferation of the automaton as a central intellectual concept in the Scientific Revolution and the subsequent backlash during the Enlightenment and details appearances in Romantic literature and the introduction of the living machine in the Industrial Age He concludes with a reflection on the destructive confrontation between humanity and machinery in the modern era and the reverberations of the humanity machinery theme today

**Modern Popular Theatre** Jason Price, 2016-09-05 This book offers a concise history of popular theatre since the early

twentieth century Using key popular culture theories and critical perspectives Jason Price analyses popular theatres across different cultural and political contexts drawing on a diverse range of international artists and theatre makers who have worked with popular forms including Vsevolod Meyerhold Blue Blouse Bertolt Brecht Erwin Piscator the San Francisco Mime Troupe the Bread and Puppet Theatre and more As well as defining what popular means in relation to performance and the audiences who watch it the book considers some of the political frameworks and causes that popular theatre has been placed in service of such as socialism the New Left and the gay rights movement It also addresses the uses of cabaret puppetry and circus outside their native popular contexts examining the role they play in avant garde and experimental theatre practices In doing so Price encourages readers to look beyond popular theatre as a simple form of entertainment and to consider its potential as a form of political activism as a community builder and as a valuable tool for artistic experimentation

**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 *Beyond Given Knowledge* Harri Veivo, Jean-Pierre Montier, Françoise Nicol, David Ayers, Benedikt Hjartarson, Sascha Bru, 2017-12-18 The effort to go beyond given knowledge in different domains artistic scientific political metaphysical is a characteristic driving force in modernism and the avant gardes Since the late 19th century artists and writers have frequently investigated their medium and its limits pursued political and religious aims and explored hitherto unknown physical social and conceptual spaces often in ways that combine these forms of critical inquiry into one and provoke further theoretical and methodological innovations The fifth volume of the EAM series casts light on the history and actuality of investigations quests and explorations in the European avant garde and modernism from the late 19th century to the present day The authors seek to answer questions such as How have modernism and the avant garde appropriated scientific knowledge religious dogmas and social conventions pursuing their investigation beyond the limits of given knowledge and conceptions How have modernism and avant garde created new conceptual models or representations where other discourses have allegedly failed In what ways do practises of investigation quest or exploration shape artistic work or the formal and thematic structures of artworks **The Ballets Russes and Beyond** Davinia Caddy, 2012-04-26 A fresh perspective on the Ballets Russes focusing on relations between music dance and the cultural politics of belle poque Paris **Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre** Mladen Ovadija, 2013-07-01 Sound is born and dies with action In this surprising resourceful study Mladen Ovadija makes a case for the centrality of sound as an integral element of contemporary theatre He argues that sound in theatre inevitably betrays the dramatic text and that sound is performance Until recently theatrical sound has largely been regarded as supplemental to the dramatic plot Now however sound is the subject of renewed interest in theatrical discourse Dramaturgy of sound Ovadija

argues reads and writes a theatrical idiom based on two inseparable intertwined strands the gestural corporeal power of the performer's voice and the structural value of stage sound His extensive research in experimental performance and his examination of the pioneering work by Futurists Dadaists and Expressionists enable Ovadija to create a powerful study of autonomous sound as an essential element in the creation of synesthetic theatre *Dramaturgy of Sound in the Avant garde and Postdramatic Theatre* presents a cogent argument about a continuous tradition in experimental theatre running from early modernist to contemporary works

*Critical Writings* F. T. Marinetti, 2007-04-07 The Futurist movement was founded and promoted by Filippo Tommaso Marinetti beginning in 1909 with the First Futurist Manifesto in which he inveighed against the complacency of cultural necrophiliacs and sought to annihilate the values of the past writing that there is no longer any beauty except the struggle Any work of art that lacks a sense of aggression can never be a masterpiece In the years that followed up until his death in 1944 Marinetti through both his polemical writings and his political activities sought to transform society in all its aspects As Günter Berghaus writes in his introduction Futurism sought to bridge the gap between art and life and to bring aesthetic innovation into the real world Life was to be changed through art and art was to become a form of life This volume includes more than seventy of Marinetti's most important writings many of them translated into English for the first time offering the reader a representative and still startling selection of texts concerned with Futurist art literature politics and philosophy

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      **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



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