
FUTURISM AND CUBISM

Introduction

- The Futurists explored every medium of art, including painting, sculpture, poetry, theatre, music, architecture and even gastronomy. The Italian poet Filippo Tommaso Marinetti was the first amongst them to produce a manifesto of their artistic philosophy in his Manifesto of Futurism (1909), first released in Milan and published in the French paper Le Figaro (February 20). Marinetti summed up the major principles of the Futurists, including a passionate loathing of ideas from the past, especially political and artistic traditions. He and others also espoused a love of speed, technology and violence. The car, the plane, the industrial town were all legendary for the Futurists, because they represented the technological triumph of man over nature.



Futurist Visual Design

- With the publication of the sound poem *Zang Tumb Tuuum* (1912), a graphic account of the Battle of Tripoli, by the poet-artist Marinetti, the modern visual communication was born. Marinetti's typographical innovations, used expressive typography with poetic impressions to illustrate the repetition of the drumbeat of war. He dubbed his technique "multilinear lyricism," which with great ingenuity and visual imagination composed the type of varying sizes into split columns, horizontal and vertical elements, integrated at right angles to each other, with fragmented words into letters which amplified the onomatopoeic effect.



Cover of *Zang Tumb Tuuum* 1914

Futurist Visual Designs

- Filippo Tommaso Marinetti, from poem DUNE, parole in libert , 1914.
- Marinetti created a multisensory experience by using a creative and daring typography in an unconventional layout, that had a lasting impact on graphic design

La declamazione futurista
Futurist declamation
DUNE

Kerazuc - zuzuc
 Kerazuc - zuzuc

mai - nadi **AAA** (bis) deve d'ovunque
 uovene dune sole bruciato dune dund'ovene
 dum dundandumdum

precipitate
 abbagliate
 sciame
 abbagliate
 meccanico
 abbagliate
 cospirazione
 abbagliate
 tesa maggiore
 abbagliate

dum
 dum
 dum
 dum
 dum
 dum

debole sole bianco + lana
 del ramore del pensiero im-
 bottitura usura del ciclo
 ramore rotativo del sole ri-
 cordi inestetici tana-
 tura delle midolle tun-
 nel di asoni nei nelle me-
 tagne inardescanti della
 luce

Ora + ottone + bionella 18 Kmq

incarnate
 ultraveloci
 fiamme
 luce nitida

violin
 violin
 violin
 violin

violini gatti acrobatici
 di tutte le porte roman-
 tiche palle timpani tar-
 binati di neve nei fili tele-
 grafici corde del
 vento tana nel naso delle
 chianfieri sotto l'archet-
 to tortuosissimo del
 la strada irruente

solitissimo
 rampante
 strisci

distanze

anno
 stirarsi
 oscillazioni
 angoli

RAN
 RAN
 RAN

modellare sabbia smazzare levigare
 levigare smozzicare del vento
 pararsi aereo assoluto gioia di
 pagare a un ladro il prezzo del prurito
 contabilit  delle an-
 goli
 26 Kg. di CAENE FEMMI-
 NILE spirali d'ra fumo assurdo
 odore di vischio arrotato BET-
 TOLA DI ROTSCHELD (ma-
 picca 1000 Kmq)   corazzate di
 cartavetina 2 capitate di piombo
 fuso vomitate dal solo riggote
 equazione

accanto
 abbagliate
 razzia
 +
 quadrato

scossa
 in bianchi concentrici di 4 in un
 impazie sfogarsi fono l'acido qua-
 drato invernali stritolarsi nel pezzo
 (30 m) di Sa-Polka (XOOOOTE)
 intransigentemente di cammelli

VENTO
 TORNIRORE

di due + nervi + rimorsi +
 anase + sterchi + barraoni
 in faga coccoaria

negatore pigriata laer-
 zia congelare tutto con
 stelle letterarie stradic-
 te dalla carta (NOTTE
 LIBRARIA) suppel-
 livo tutto con odore di
 aselle materassi di pro-
 funi smozzicate cote
 piovre + 7000 ragiona-
 menti aceticci

MOVIMENTO
 DI
 2 STANTUFFI

affermatore ottimismo
 fozza respingere il vento
 pessimismo caldo o fred-
 do andare senza
 scoppio per FARE VI-
 VERE CORRERE
 ESSERE

SARDE

SOLE OLIATORE UNIVERSALE

MENU D'UN PRANZO DI 6 CO-
 PERTI AL LUME DI UNA LUCI-
 CIOLA

tiac
 tiac
 cio-tiac

1. Antipasto di kakawisko-stalgini
 2. Anguocette al sugo
 3. rianocchit in bianco
 4. pramatzenlung allo spiedo
 5. grappoli numerocchali
 6. crina d'uccetta frappe

sih
 affidi
 diitti
 fuuuuu

sedersi comodamente in quattro sulla
 punta d'una spilla s'indozza
 signore grigio-petra del vento che
 porta a spasio l'incendio-sevretto-re-
 sista di rosso

recessivo SOLE

SENTIMENTAL

societ  di
 lagrime

sul giornale imperatore tra-
 diti da mogli amanti
 solennit  di un conato
 sulla linea dell'equatore

accettabile
 di
 lagrime russe

Letterina tiepida sedante sul petto d'ua
 tanaARS] d'una parola scritta gonite
 nudo affondarsi di cavallo - mano - te-
 nure nel caldo 3 giorni
 di marcia d'una Jane duce
 COSTA il POSTALE
 S GIOIERNI GENOVA Parma eroomi
 due ZINGINE ZINGINE tradizionale di
 un letto di provvisia
 KARAZUC-SUCHE KARAZUC-SUCHE ad-
 staturone zingineguc Nadi Nadi
 AAAA zingineguc Bosazza di cam-
 pane bagnate matine cadenti cadenti

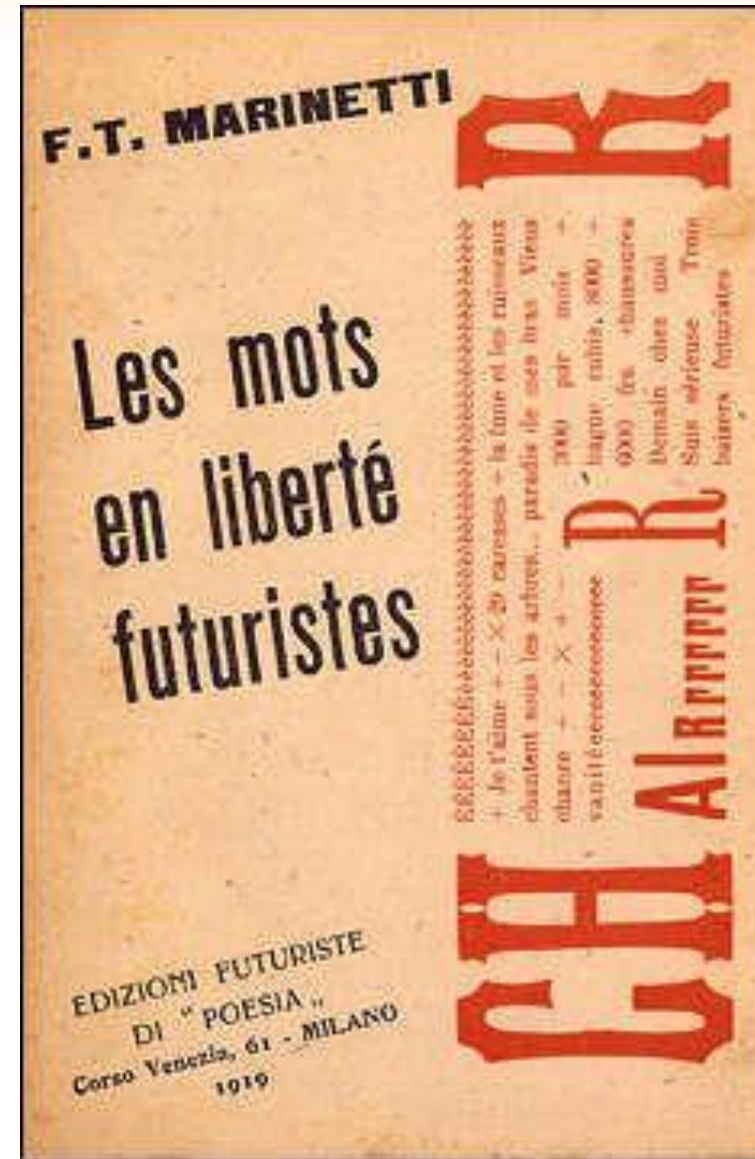
dal raso s'illuminato attecchissimo
 odore di legno-acido-muffa-ignotariato-
 cavolotti-ting-rang-di-cassonide
 biso ammoniacale d'una tenda di botini
 dune dune dune

F.T. Marinetti, «Dune»

• Filippo Tommaso Marinetti, from poem DUNE, parole in libert , 1914.

Futurist Visual Designs

- "CHAIRrrrrrrRR," also titled "Lettre d'une jolie femme a monsieur passeiste", serves as the cover for the mini-anthology of Marinetti's collected writings and typographic experiments published in French in 1919 as "Les mots en liberté futuristes" (Futurist words in liberty). Mixing majuscules and minuscules in a variety of weights and fonts printed in red up the side of the page, the typography expresses the sardonic meaning of the poem sex for sale



- "Lettre d'une jolie femme a monsieur passeiste"

Futurist Visual Designs

- The last century of the second millennium, heralded the emergence of radical political, social, cultural and economic changes. While a new revolutionary attitude casting a dark shadow all over Europe, the radical scientific and technological advances had exacerbated the inherent tensions in the fabric of the traditional socio-economic structures. The new technology embedded in highly sophisticated new industrial products; such as motor vehicles, aircrafts, motion pictures, telecommunications, logistical and combative military equipment; tanks, machine guns, chemical and biological warfare, had changed forever all aspects of social life, including the whole context of political discourses.
- The visual artists tried to engage in a discourse that would confront the new reality of power relationships. They felt, the conventional representation in art, even within more modern developments, is incapable of capturing the essence of the new reality. Something radically new, bold, and revolutionary was needed. Futurists asked artists, poets, and designers to join them in their struggle for destruction of outdated assumptions about vision and language. The Futurism Manifesto, written by the Italian poet Filippo Tommaso Marinetti, in the Parisian newspaper Le Figaro, in February 20th 1909, was a definitive rejection of the past and its heritage. It was a celebration of change, originality and industrialism.

Futurist Visual Designs

- Perhaps, this was an emotional reaction stemming from the sorry state of a divided Italy at the time, which had fallen behind Germany, France, and England both economically and culturally. To participate in the European modernity, the Italian public needed to become involved in the technological progress of the 20th century. Marinetti felt that the only way to achieve this aim was through the World War I, which at the time was looming at the horizon. He thought, a Great War could bring about such changes. 'We want to glorify war - the world's only hygiene,' proclaimed the Futurist manifesto.
- Marinetti exalted the dynamism of the modern world, especially its science and technology. His aim was to detach completely from the history and look to the future, thus he asked for the destruction of all museums and libraries.
- He called for the creation of a new aesthetic of speed and energy through celebration of aggressive war machines. Futurism did not succeed in destroying the past, but it hindsight, it was a reliable soothsayer for what was about to happen in the 20th century-- from the technological onslaught to the genocidal wars, from the globalized communications to the spread of multinational media.

Fortunato Depero

- Fortunato Depero was not one of the leading members of the Futurism movement, but perhaps he can be regarded as the most faithful adherent to the cause, whose work incorporated many of the futurism ideas particularly in relation to integration of various forms of art. He was born in Fondo in Trentino at Alto Adige when it was part of the Austro-Hungarian Empire. After his training as a traditional craftsman, he tried to enroll but was rejected by the Academy of Fine Arts in Vienna, forcing him to go back to Fondo as a marble cutter's apprentice. It was in his trip to Florence in 1913 that Depero read and was inspired by Marinetti's article about Futurism, published in Lacerba. Shortly after in that year he published his *Spezzature-Impressioni: Segni e ritmi*, a collection of his poetry, prose and illustrations, and he moved to Rome, where he met Marinetti in person at the Galleria Permanente Futurista, run by Giuseppe Sprovieri. Marinetti introduced him to the other fellow Futurists, with whom he participated in a joint exhibition at Galleria Permanente Futurista in the spring of 1914. In the July of that year his solo-exhibition was held at Trento, but was closed after a few days due to the outbreak of the WWI. In 1915, Depero and Giacomo Balla wrote a manifesto entitled *Ricostruzione futurista dell'universo* or "Futurist Reconstruction of the Universe", in which they called for applying all kinds of media in art, for creation of dynamic 'plastic complexes' that would give new life to the world. Soon afterward he volunteered to go to the front and fight.



• Fortunato Depero

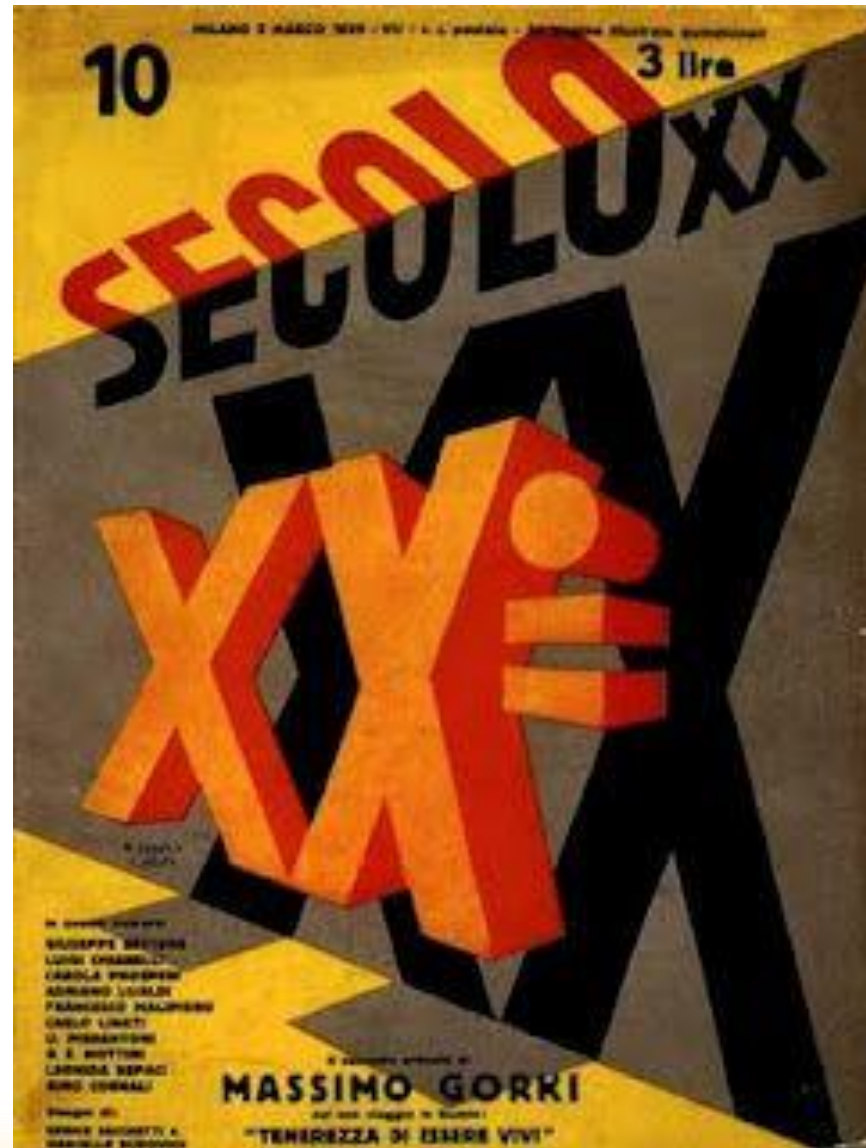
Fortunato Depero

- During the 'second wave' of Futurism, Depero reinvigorated the typographically Futurists texts such as Marinetti's experimental poetry or 'parole in libertà' mixed with cacophonous or 'bruitist' barrages of noise, which revolutionized typographic expression. Depero relied more on old fashioned type styles, but injected an exuberance bathed in a Mediterranean palate that introduced a playfully dynamic Futurist aesthetic into commercial and political advertising. He adamantly rejected classical types in favor of eccentric streamlined lettering that symbolized speed.

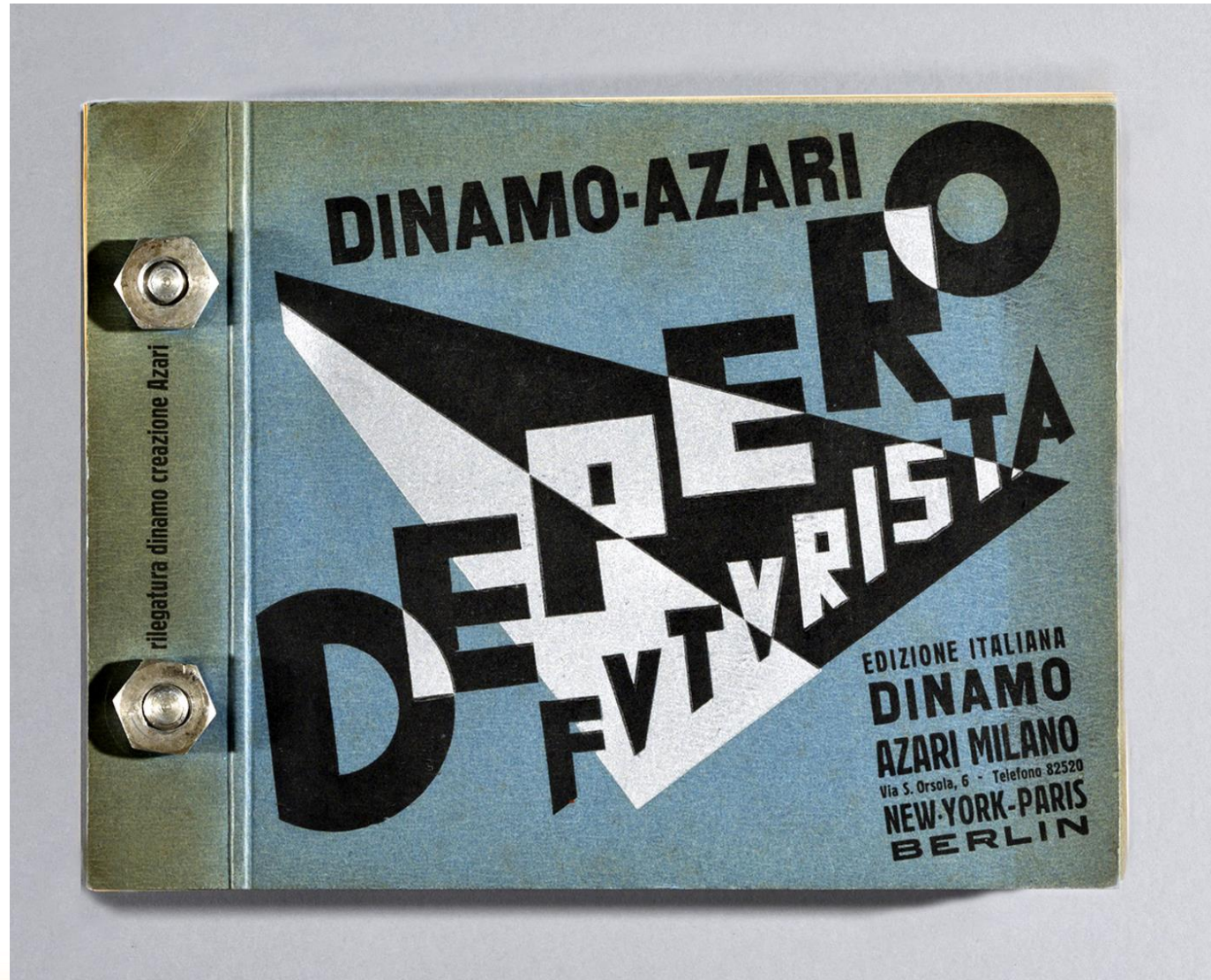


• Fortunato Depero - 'Bitter Campari'

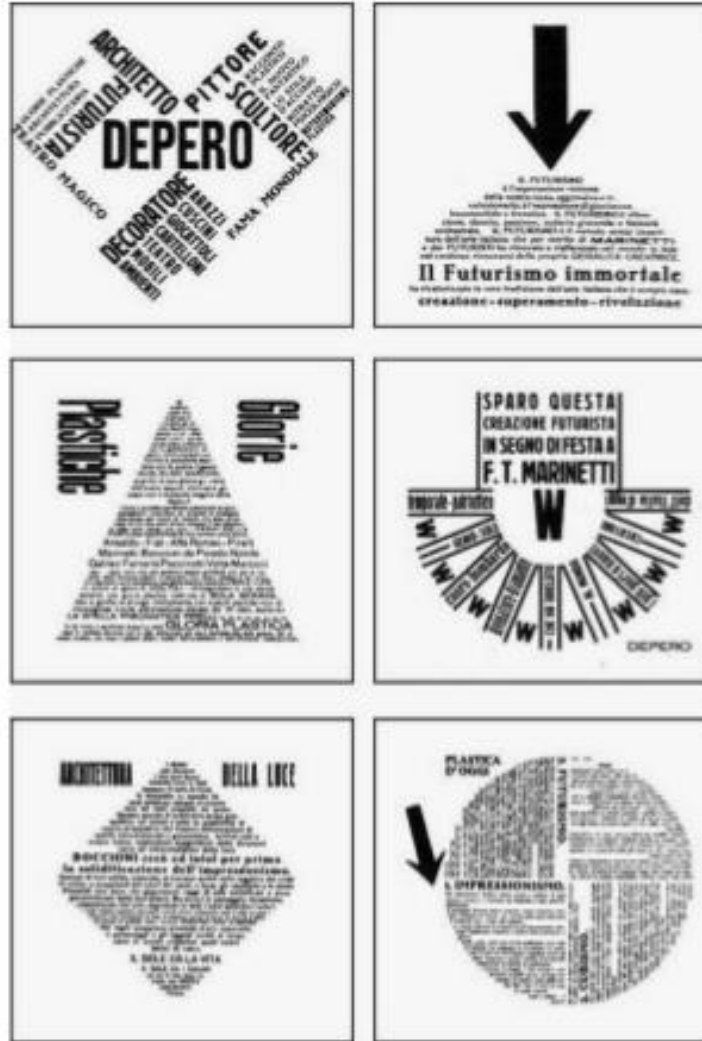
Fortunato Depero, An ode to the 20th century. Magazine cover 1929



Depero Futurista, the 1927 Futurist Masterpiece of Graphic Design & Bookmaking



Depero Futurista, the 1927 Futurist Masterpiece of Graphic Design & Bookmaking



Depero Futurista

- The book was published in 1927, with text printed letterpress on different papers, bound between stiff covers and fastened together with two dirty-great stainless steel bolts (the first time this had been done). Those Futurists loved a bit of machinery and they loved to stir it up a bit too so the effect was two-fold: the book was a celebration of technological advancement and it was annoyingly difficult to file away or stack on a shelf.
- Flagrant self-publicists, the Futurists also saw greater potential in commercial art rather than fine art and thought advertising a more promising platform for their cause. Hard proof of this belief, Depero's book is basically an eighty page catalogue of his advertising designs. A thousand copies were printed and there's talk of a few special editions: some with metal sheet covers and one or two in special presentation boxes the Futurist designed himself.

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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... We would at any price re-enter into life.

Manifesto of Futurist Painters, April 1910

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CUBISM

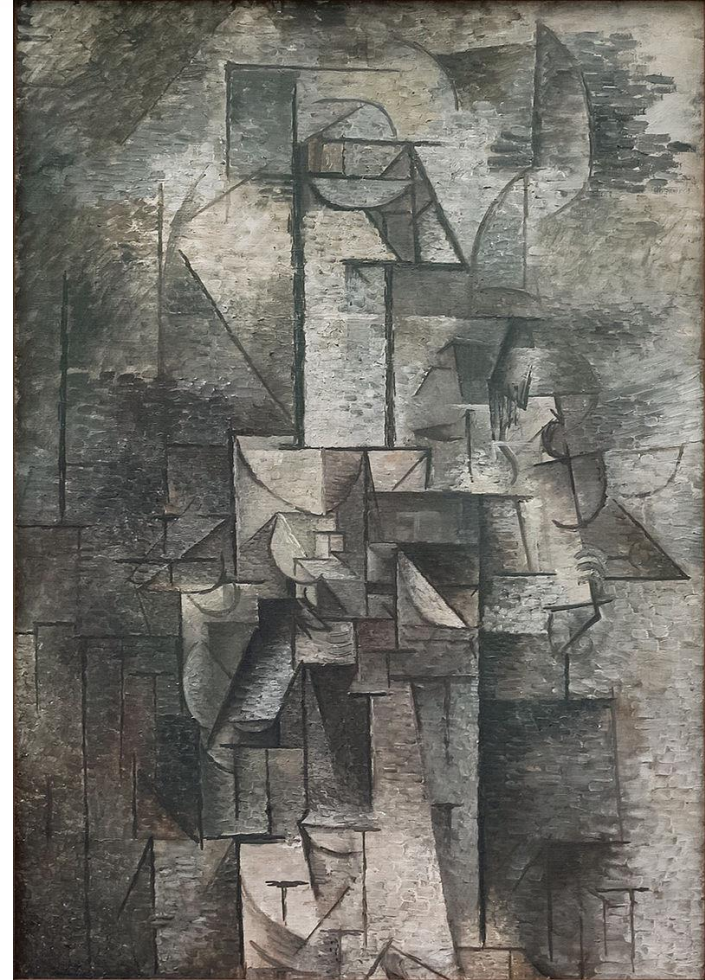
Cubism was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Braque. They brought different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented and abstracted. Cubism was one of the most influential styles of the twentieth century. It is generally agreed to have begun around 1907 with Picasso's celebrated painting *Demaiselles D'Avignon* which included elements of cubist style. The name 'cubism' seems to have derived from a comment made by the critic Louis Vauxcelles who, on seeing some of Georges Braque's paintings exhibited in Paris in 1908, described them as reducing everything to 'geometric outlines, to cubes'.



Pablo Picasso
Bowl of Fruit, Violin and Bottle 1914
Lent by the National Gallery 1997

Cubism opened up almost infinite new possibilities for the treatment of visual reality in art and was the starting point for many later abstract styles including constructivism and neo-plasticism.

By breaking objects and figures down into distinct areas – or planes – the artists aimed to show different viewpoints at the same time and within the same space and so suggest their three dimensional form. In doing so they also emphasized the two-dimensional flatness of the canvas instead of creating the illusion of depth. This marked a revolutionary break with the European tradition of creating the illusion of real space from a fixed viewpoint using devices such as linear perspective, which had dominated representation from the Renaissance onwards.

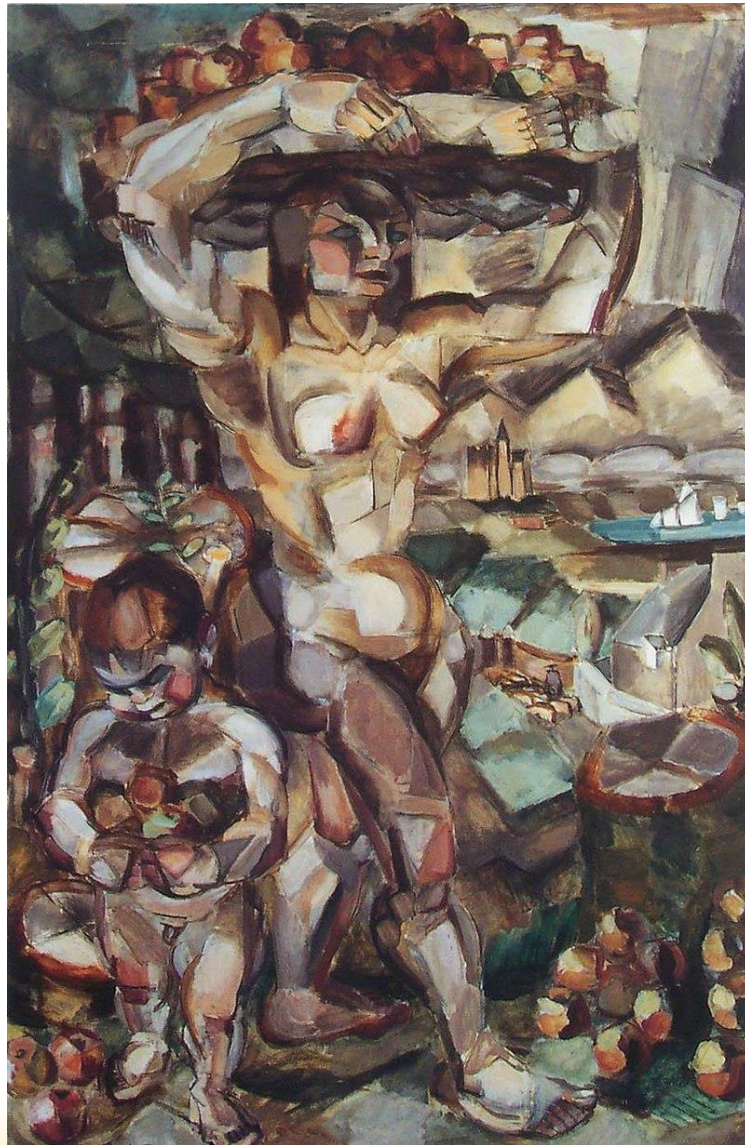


Pablo Picasso, 1911, La Femme au Violon, oil on canvas, private collection, on long-term loan to Bavarian State Painting Collections, Pinakothek der Moderne, Munich

Georges Braque, 1911–12, Man with a Guitar (Figure, L'homme à la guitare), oil on canvas, 116.2 x 80.9 cm, Museum of Modern Art



Henri Le Fauconnier, 1910–11, *L'Abondance* (Abundance), oil on canvas, 191 x 123 cm, Gemeentemuseum Den Haag



WHAT INSPIRED CUBIST STYLE?

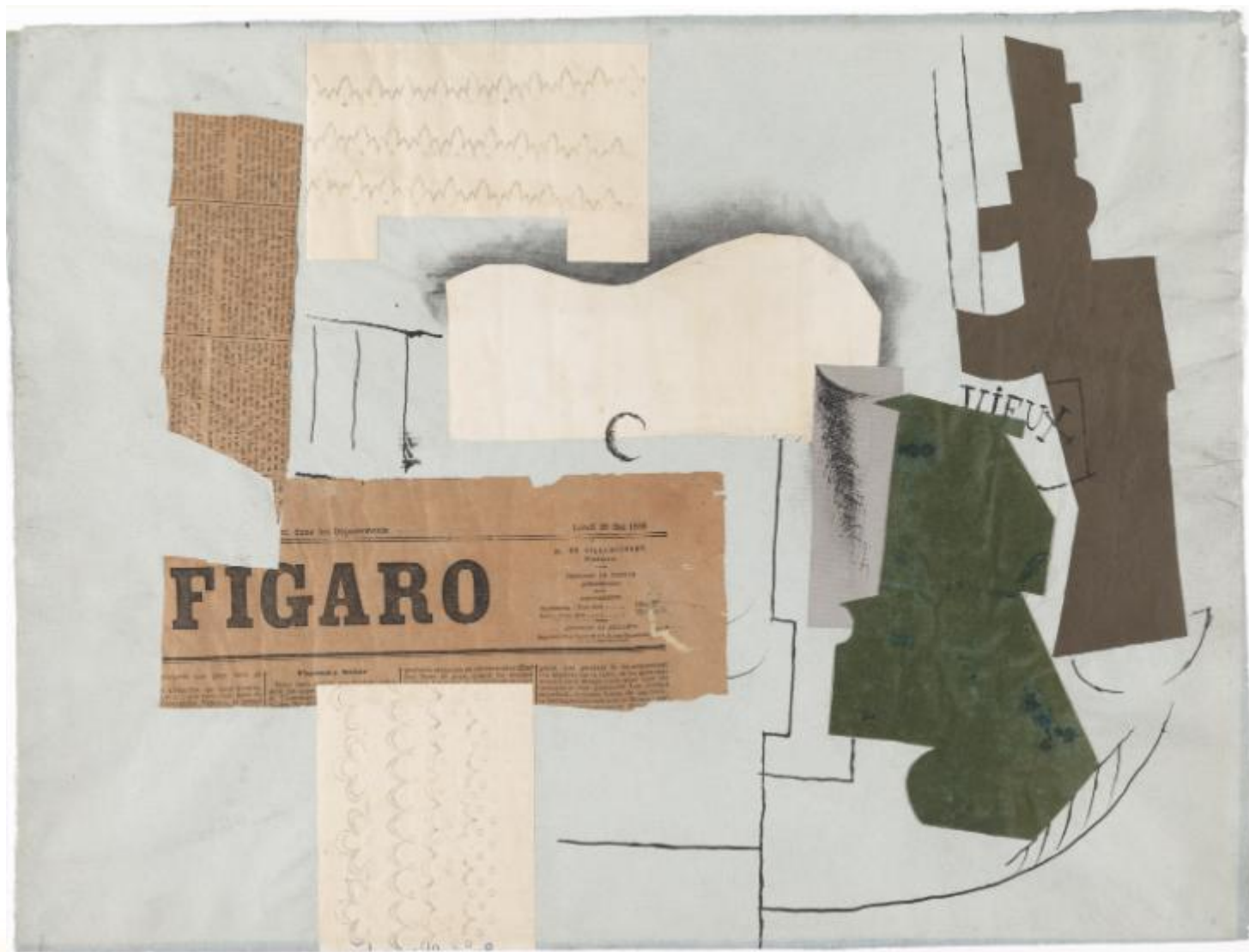
Cubism was partly influenced by the late work of artist Paul Cézanne in which he can be seen to be painting things from slightly different points of view. Pablo Picasso was also inspired by African tribal masks which are highly stylised, or non-naturalistic, but nevertheless present a vivid human image. 'A head', said Picasso, 'is a matter of eyes, nose, mouth, which can be distributed in any way you like'.



Georges Braque
Mandora 1909-10
Tate

Pablo Picasso

Bottle of Vieux Marc, Glass, Guitar and Newspaper 1913



TYPES OF CUBISM: ANALYTICAL VS. SYNTHETIC

Cubism can be seen to have developed in two distinct phases: the initial and more austere analytical cubism, and a later phase of cubism known as synthetic cubism.

- Analytical cubism ran from 1908–12. Its artworks look more severe and are made up of an interweaving of planes and lines in muted tones of blacks, greys and ochres.
- Synthetic cubism is the later phase of cubism, generally considered to date from about 1912 to 1914, and characterised by simpler shapes and brighter colours. Synthetic cubist works also often include collaged real elements such as newspapers. The inclusion of real objects directly in art was the start of one of the most important ideas in modern art.

ANALYTICAL CUBISM

The term analytical cubism describes the early phase of cubism, generally considered to run from 1908–12, characterised by a fragmentary appearance of multiple viewpoints and overlapping planes.

In an attempt to classify the revolutionary experiments made by Pablo Picasso, Georges Braque and Juan Gris when they were exponents of cubism, historians have tended to divide cubism into two stages. The early phase, generally considered to run from 1908–12 is called analytical cubism and the second is called synthetic cubism.

It is termed analytical cubism because of its structured dissection of the subject, viewpoint-by-viewpoint, resulting in a fragmentary image of multiple viewpoints and overlapping planes. Other distinguishing features of analytical cubism were a simplified palette of colours, so the viewer was not distracted from the structure of the form, and the density of the image at the centre of the canvas.

Georges Braque
Glass on a Table 1909–10



SYNTHETIC CUBISM

Synthetic cubism is the later phase of cubism, generally considered to run from about 1912 to 1914, characterised by simpler shapes and brighter colours.

In an attempt to classify the revolutionary experiments made in cubism by Georges Braque, Pablo Picasso and Juan Gris, historians tend to divide cubism into two stages, analytical and synthetic.

Synthetic cubism began when the artists started adding textures and patterns to their paintings, experimenting with collage using newspaper print and patterned paper. Analytical cubism was about breaking down an object (like a bottle) viewpoint-by-viewpoint, into a fragmentary image; whereas synthetic cubism was about flattening out the image and sweeping away the last traces of allusion to three-dimensional space.

Picasso's papier collés are a good example of synthetic cubism.

Juan Gris
The Sunblind 1914



ORPHISM

Orphism was an abstract, cubist influenced painting style developed by Robert and Sonia Delaunay around 1912.

In the Delaunays' work patches of subtle and beautiful colour are brought together to create harmonious compositions.

The term, sometimes called orphic cubism, was coined around 1912–13 by the French poet and art critic Guillaume Apollinaire and used to distinguish their work from cubism generally. The name comes from the legendary ancient Greek poet and musician Orpheus. Its use by Apollinaire relates to the idea that painting should be like music, which was an important element in the development of abstract art. Robert Delaunay himself used the term simultanism to describe his work.

Robert Delaunay
Endless Rhythm 1934



“ Cubism is like standing at a certain point on a mountain and looking around. If you go higher, things will look different; if you go lower, again they will look different. It is a point of view.

Diaper

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