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Reactions to Futurism in Argentina, Armenia, Brazil, Egypt, France, Germany, Great Britain, Greece, Hungary, Japan, Russia, Slovenia, Spain, The Netherlands, USA

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Short Abstracts of Contributions

Willard Bohn: The Reception of Futurist Literature in France

This research report assesses the critical literature on Futurism published in the French academic world between 1952 and 2010.

Visual Section: Caricatures and Satires of Futurism in the Contemporary Press

This special section prints seven caricatures of Futurism published between 1912 and 1929 in the periodical press of Germany, Spain, England, Japan, Russia, USA and Egypt, supplemented by short critical commentaries by seven scholars.

Tatiana Cescutti: French Responses to Futurism, 1909–1912

This essay reviews the early responses to Futurism in France during the gestation period of Marinetti's movement and of its aesthetic theories (1909–1912). Marinetti's failure to establish Futurism as a new literary school in Paris can be understood by looking at the history of cultural relations between France and Italy in the late nineteenth and early twentieth century. It was largely due to the stereotypical representations of Italy in the French media that Futurism received only a lukewarm response from Modernist writers and condescending or censorious judgments from conservative and nationalist intellectuals in France.

Patrick Suter: Mallarmé and His Futurist 'Heir' Marinetti

Marinetti is known for his call to arms against Mallarmé's aesthetics, but, in actual fact, he admired the great Symbolist at the beginning of his literary career and published the first Italian translation of Mallarmé's *Versi e prose*. But Mallarmé's legacy did not enter his poetics in a pure fashion. This becomes most apparent in their diverging attitude towards the book as a cultural attainment and a literary vehicle. This essay focusses on Mallarmé's *Un coup de dés jamais n'abolira le hasard* and the internal organization of Marinetti's *Zang Tumb Tuuum*, and investigates how both works are related to their authors' critique of the media of books and newspapers.

Ton van Kalmthout: Futurism in the Netherlands, 1909–1940

This essay explores some of the ways in which Italian Futurism manifested itself in the Netherlands in the years preceding the Second World War, especially in contemporary periodicals, and provides an overview of the exhibitions, lectures and publications in which Futurism took shape in the Netherlands. The rupture with tradition advocated by Futurism had already been realized in the Netherlands by a former generation. Therefore, Futurism's ambition to break through the limitations

of the traditional artistic disciplines found little positive response, and its artistic, social and political radicalism raised much resistance.

Natalia Murray: No Future for the Futurists? *Art of the Commune* and the Quest for a New Art in Post-Revolutionary Russia

This essay focusses on Nikolay Punin (1888–1953), a central figure in the turbulent post-revolutionary art scene in Russia, and the weekly newspaper, *Iskusstvo Kommuny* (Art of the Commune), edited by Punin in 1918–19. It investigates Punin’s influence on the establishment of the new proletarian art and the creation of new artistic values in post-revolutionary Russia. It examines the fate of Futurism in Bolshevik Russia in the first years after the October 1917 Revolution and raises the question of how effective Futurist artists could be in the political education of a largely illiterate people.

Tomaž Toporišič: The New Slovene Theatre and Italian Futurism: Delak, Černigoj and the Historical Avant-garde in Venezia Giulia

All three generations of the Slovene historical avant-garde were familiar with Futurist activities from their very beginnings. This essay investigates Futurist influence on the Slovene theatrical avant-garde of the 1920s, represented by Ferdo Delak and Avgust Černigoj and his Triestine circle. They adapted a number of Futurist innovations, but the complicated and controversial relation of Italian Futurism to Fascism made them also receptive to influences coming from Russian Constructivism and the German Bauhaus.

Krikor Beledian: Kara-Darvish and Armenian Futurism

Futurism arrived in Armenia through the cities of Constantinople and Tbilisi, which were the two cultural capitals for Armenians at the beginning of the twentieth century. Thanks to the poet Hrand Nazariantz, Marinetti’s first manifesto was translated in 1910, along with poems by Italian Futurists. This important ‘journalistic’ work did not, however, give rise to a Futurist movement in Armenian literary circles of the Ottoman Empire. It was in Tbilisi, in the Caucasus, that Futurism found a figure which fully embodied it: Kara-Darvish. This essay studies the rise and fall of Armenian Futurism through the central node of Kara-Darvish’s work.

Pál Deréky: The Reception of Italian Futurism in Hungarian Painting and Literature

The trajectory of Hungarian Futurism was significantly influenced by the stop-over of the Futurist travelling exhibition of 1912/13 in Budapest. The exhibition also inspired the avant-garde poetry of Lajos Kassák, the central figure in Hungarian avant-garde literature. This essay examines the framework within which Futurism was perceived, introduces the “Hungarian Futurists”, their journal *A Tett* (The Action, 1915–16), as well as their aesthetic agenda. This is followed by a brief typology of Hungarian literary texts influenced by Italian Futurism.

Patricia Peterle and Aline Fogaça: The Reception of Italian Futurism in Brazilian Periodicals: 1909, 1922 and after

This essay reflects on the reception of Italian Futurism in the period preceding the Week of Modern Art (11–18 February 1922), an event that marked the beginning of Brazilian Modernism and that initiated an intense debate amidst intellectuals such as Mário de Andrade, Oswald de Andrade, Graça Aranha, Menotti del Picchia and Manuel Bandeira. The more conservative intellectuals did not accept the Italian vanguard, while others, favourable to the cause, understood Futurism to be a synonym of modernity. This discussion permeated several periodicals at the time and led to a moment of effervescence in Brazilian cultural history.

Hanno Ehrlicher: Bartolomé Galíndez' Magazine, *Los raros*: A 'Symbolist' Fusion of Futurism and Ultraism

The magazine *Los raros: Revista de orientación futurista* was published in a single issue by the Argentine poet Bartolomé Galíndez in Buenos Aires in January 1920. It presented a mixture of the aesthetic paradigm of Latin American *modernismo* and the new avant-garde ideas arriving from Europe, especially Italian Futurism, which Galíndez roughly equates with the Iberian *Ultra* movement. This kind of reception of Futurism in Argentina was quite symptomatic of the situation of *posmodernismo* and was marked by a mixing and merging of very different poetic currents. It also offers proof of a high degree of transatlantic exchange of ideas and materials in the Spanish-speaking world of the early 1920s.

Daniele Corsi: Futurist Influences in the Work of Guillermo de Torre

This formal and ideological study of the poetry of Guillermo de Torre, leader of the *Ultra* movement, analyses his work through the 'looking glass' of the ethical and aesthetic codes of Italian Futurism. *Ultraism*, the most prophetic and utopian of the Iberian literary movements, was strongly indebted to Futurism and paved the way for subsequent generations of poets. This essay focusses on two chapters of *Hélices* and investigates how Torre paid creative tribute to F.T. Marinetti's conceptual and typographical revolution in poetry.

Elissavet Menelaou Trabalza: Responses to Futurism in Greece and Marinetti's Visit to Athens (1933)

This essay provides a conspectus of the presence of Italian Futurism in the cultural life of Greece, and primarily in the Greek Press, from 1909 to 1933. It shows how the Greek intelligentsia reacted to Futurism, a) immediately after the publication of the *Foundation and Manifesto of Futurism* in *Le Figaro*, b) in the 1910s and 1920s, and c) in the early 1930s, around the time of Marinetti's official visit to Athens (1933). The second part of the essay investigates the impact of Futurism on Greek art and literature, with special reference to Costis Palamas, Photos Giophylles, Giorgos Theotokas, Nikos Kalamares, as well as to Alk Gian, a Greek national active as a Futurist in Italy.

Marina Bressan: Theodor Däubler: A Mediator between Florentine Futurism and German Modernism

This essay traces the Florentine years of Theodor Däubler (1876–1934), who was born in the multinational and multicultural seaport Trieste. The mental constitution of this poet and critic always remained German and his literary works were all written in German. Between 1909 and 1914, he was a regular guest in the Futurist circle in Florence, and although he sometimes declared himself a Futurist, he also took a critical distance to the Milanese and Marinettist branch of the movement. After the outbreak of WWI, he played an important mediating rôle between Italian Futurism and German Modernism by means of his critical essays, poetry translations and editorial activities.

Laura Moure Cecchini: Alvin Langdon Coburn and Futurist Photography

This chapter explores two experimental photographic projects developed during the 1910s in Italy and Britain under the influence of Futurism. The inventors of photodynamism, the Bragaglia brothers, and of vortography, Alvin Langdon Coburn, devised a form of photographic portraiture that rejected the conventional physiognomic paradigm and appropriated the techniques and language of ghost photography. This essay analyses the experimental photographs of the Bragaglia brothers and Coburn and relates them to their Pictorialist roots, their engagement with Futurism, and their interest in spiritualism and esotericism.

Günter Berghaus: A Bibliography of Publications on Futurism Published in 2012–2013

This section contains 610 bibliographic entries, arranged in the following order: 1. Exhibition catalogues; 2. Special issues of journals and periodicals; 3. Monographs: Edited volumes of conference proceedings; 4. Monographs: Edited volumes; 5. Monographs: Studies; 6. Editions; 7. Futurism in Fiction; 8. Futurism in Film Recordings.