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FILM CULTURE IN TRANSITION

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Edited by Rossella Catanese

Futurist Cinema

Studies on Italian Avant-garde Film

In the 1910s emerging cinema was a youthful art. This new medium embodied the spirit of dynamism, anticipating Futurism and its new aesthetic criteria. The diffusion of cinema is related to the same social and technological conditions emphasized by Futurists: urban speed, contemporaneous progress and civilisation machiniste. The epistemology of movement at the beginning of the twentieth century expresses the cultural 'shock' experienced by avant-garde artists.

The Futurist idolatry for modernity was aware of the potential of cinema: the mechanical device was a technological monstrum, able to manipulate the perceptual system in order to create a new sense of the world. The leitmotif of the mechanized world of the twentieth century was its speed, a characteristic feature of modern life. Avant-garde painters were obsessed with capturing the sensation of speed and movement in their work, considering cinema as a means of overcoming the static of traditional visual arts. Their manifestos are some of the most meaningful theoretical interventions in the realm of cinema proposed by avant-garde art groups.



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