



FILM  
CULTURE

IN TRANSITION

# FUTURIST CINEMA

STUDIES ON ITALIAN AVANT-GARDE FILM

EDITED BY

ROSSELLA CATANESE

Amsterdam  
University  
Press

## Futurist Cinema

# Futurist Cinema

*Studies on Italian Avant-garde Film*

*Edited by Rossella Catanese*

Amsterdam University Press

Cover illustration: Piero Fragola, Florence

Cover design: Kok Korpershoek, Amsterdam

Lay-out: Crius Group, Hulshout

Amsterdam University Press English-language titles are distributed in the US and Canada by the University of Chicago Press.

ISBN 978 90 8964 752 8

e-ISBN 978 90 4852 523 2

DOI 10.5117/9789089647528

NUR 670

© R. Catanese / Amsterdam University Press B.V., Amsterdam 2018

All rights reserved. Without limiting the rights under copyright reserved above, no part of this book may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form or by any means (electronic, mechanical, photocopying, recording or otherwise) without the written permission of both the copyright owner and the author of the book.

Every effort has been made to obtain permission to use all copyrighted illustrations reproduced in this book. Nonetheless, whosoever believes to have rights to this material is advised to contact the publisher.

# Table of Contents

<b>Acknowledgements</b>	7
<b>Preface</b>	9
The Poly-expressive Symphony of Futurist Cinema <i>Rossella Catanese</i>	
<b>Section 1 Joyful Deformation Of The Universe</b>	
<b>1. Introduction</b>	19
The Poetics of Futurist Cinema <i>Giovanni Lista</i>	
<b>2. Speed and Dynamism</b>	33
Futurism and the Soviet Cinematographic Avant-garde <i>Paolo Bertetto</i>	
<b>3. Futurism and Film Theories</b>	45
Manifesto of Futurist Cinema and Theories in Italy in the 1910-1920s <i>Valentina Valente</i>	
<b>4. Film Aesthetics Without Films</b>	57
<i>Sabine Schrader</i>	
<b>5. Marinetti's <i>Tattilismo</i> Revisited</b>	69
Hand Travels, Tactile Screens, and Touch Cinema in the 21st Century <i>Wanda Strauven</i>	
<b>6. Dance and Futurism in Italian Silent Cinema</b>	89
<i>Elisa Uffreduzzi</i>	
<b>7. Futurism and cinema in the 1910s</b>	103
A reinterpretation starting from McLuhan <i>Antonio Saccoccio</i>	
<b>8. The Human in the Fetish of the Human</b>	115
Cuteness in Futurist Cinema, Literature, and Visual Arts <i>Giancarlo Carpi</i>	

## Section 2 Daily Filmed Exercises Designed To Free Us From Logic

9. **Yambo on the moon of Verne and Méliès** 133  
From *La colonia lunare* to UN MATRIMONIO INTERPLANETARIO  
*Denis Lotti*
10. **An Avant-Garde Heritage** 147  
VITA FUTURISTA  
*Rossella Catanese*
11. **THAÏS** 163  
A Different Challenge to the Stars  
*Lucia Re*
12. **VELOCITÀ, a Screenplay by F.T. Marinetti** 181  
From Futurist Simultaneity to Live Streaming Media  
*Carolina Fernández Castrillo*
13. **VELOCITÀ/VITESSE** 195  
Filmed Dramas of Objects and 'avant-garde integrale'  
*Rossella Catanese*
14. **From Science to the Marvellous** 209  
The Illusion of Movement, Between Chronophotography and Contemporary Cinema  
*Francesca Veneziano*

## Section 3 Shop Windows Of Filmed Ideas, Events, Types, Objects

- Chronology** 225  
*Fernando Maramai*
- Filmography** 241  
*Marcello Seregni*
- Index** 255

# Acknowledgements

This book is an edited collection, so it has benefited from all the authors' contributions. I am very grateful to all of the people who have contributed to the book and I wish to thank them for their kindness and generosity. I wish to acknowledge the keen contribution of (in alphabetical order): Paolo Bertetto, Giancarlo Carpi, Carolina Fernández Castrillo, Giovanni Lista, Denis Lotti, Lucia Re, Antonio Saccoccio, Sabine Schrader, Wanda Strauven, Elisa Uffreduzzi, Valentina Valente, and Francesca Veneziano for their brilliant essays and their patience in reaching publication. I am thankful to Fernando Maramai and Marcello Seregni, who respectively curated the chronology and the filmography included in this collection.

Some of the authors are scholars who have been sources of inspiration from the very beginning of this project; some others revealed new and original perspectives. Among them, Wanda Strauven has especially never hesitated to offer excellent suggestions, which I have greatly appreciated.

This book would not have been possible without the help of Maryse Elliot, Chantal Nicolaes, Kristi Prins, Jeroen Sondervan, and Nanko van Egmond of Amsterdam University Press; I am also thankful to Thomas Elsaesser for his faith in this project.

I wish to thank Marika Di Canio and Zachary Wallace for their translations.

I would also like to thank Jan Simane, Alessandro Nova, and Gerhard Wolf of Kunsthistorisches Institut in Florenz – Max Planck Gesellschaft, who allowed me to participate in their unique project *Pro Firenze Futurista*. A special thanks goes to Lisa Hanstein, who supervised my work and kindly collaborated with my research on Futurism.

I must acknowledge Beatrice Occhini (University of Naples 'L'Orientale'), who gave me highly supportive reading and insightful advice, Marco Grifo (Library 'Mario Gromo' at Museo Nazionale del Cinema) for his valuable help with bibliographic research, Patrizio Ceccagnoli (University of Kansas) for his guidance on Futurist literature, and art historian Maurizio Scudiero for his kind cooperation with sources and images by Fortunato Depero.

I would also like to thank (for their help with images and sources): Antonella Vigliani Bragaglia (Centro Studi Bragaglia); Laurent Mannoni and Stéphane Dabrowski (La Cinémathèque française); Nancy Kauffman (George Eastman Museum); Daniela Currò, Marina Cipriani, Gabriele Antinolfi Mario Militello, and Martina Malandrino (Centro Sperimentale di Cinematografia – Cineteca Nazionale); Federica Pirani and Alessandra

Cappella (Centro Ricerca e Documentazione Arti Visive, Museo Nazionale di Arte Contemporanea MACRO); Claudia Gianetto (Museo Nazionale del Cinema); Gabriele Oriani (Fondazione Oriani CDA Centro Diffusione Arte); Michele Lanziger (Museo dell'Aeronautica Gianni Caproni); Maria Grazia Conti (Museo del Novecento); Francesca Duranti (Archivio Gerardo Dottori); Celia Crétien (Galerie Chantal Crousel); and Paolo Vampa (Vampa Productions). Furthermore, I wish to thank the artists Caro Verbeek, Evan Roth and Mehmet Ali Uysal for their own works.

I also acknowledge the help that I have received from my friends from the Associazione Italiana per le Ricerche di Storia del Cinema, chaired by Elena Dagrada. I extend my gratitude to my beloved colleagues and friends at Sapienza University of Rome and Lorenzo de' Medici Institute in Florence for the motivating environment that supported me from the nascent idea through the entire editing process.

A special thanks goes to Piero Fragola for the cover artwork and to my parents, who have provided constant encouragement.

# Preface

## The Poly-expressive Symphony of Futurist Cinema<sup>1</sup>

*Rossella Catanese*

We must liberate film as an expressive medium in order to make it the ideal instrument of a new art, immensely vaster and nimbler than all the existing arts.

We are convinced that only thus can it attain the poly-expressiveness toward which all the most modern artistic researches are moving. Futurist cinema is creating, precisely today, the poly-expressive symphony that just a year ago we announced in our manifesto *Weights, Measures, and Prices of Artistic Genius*. The most varied elements will go into the Futurist film as expressive means: from the slice of life to the streak of colour, from the conventional line of prose to words-in-freedom, from chromatic and plastic music to the music of objects. In short, it will be painting, architecture, sculpture, words-in-freedom, music of colours, lines, and forms, a clash of objects and realities thrown together at random.

(Marinetti et al. 1916: 230-231)

The history of 20th-century art and culture has been molded by the concept of avant-garde. Avant-garde movements implied a strong spirit of modernization: among these movements, Italian Futurism pursued an astonishing renovation. Founded by Filippo Tommaso Marinetti on 20 February 1909, when he published *The Foundation and Manifesto of Futurism* on the front page of the Paris newspaper *Le Figaro*, Futurism gave birth to a new kind of intellectual collective group, and to radical cultural artifacts that shaped new boundaries among the arts, according to a theoretical paradigm highly focused on contemporary society. With their works, the Futurist artists emphasized speed, technology, youth, and violence as emerging features of modern needs during the machine age.

Big changes affected Italy during the second industrial revolution: Futurism was influenced by some of these technological changes, by interpreting the first steps of industrialization in Italy as an opportunity to turn towards novelty and against an obsolete tradition.

According to Marinetti, Futurism is 'the enthusiastic glorification of scientific discoveries and of the modern mechanism' (Marinetti 1914: 150);

1 Translated by Marika Di Canio and Zachary Wallace.

therefore, 'the triumphant progress of science' (Boccioni et al. 1910: 62) had determined profound changes within humanity; so, through their enthusiasm for the opportunities of expression given by scientific innovations, the artists could become the spokespeople of freedom. The Futurists attempted to make a clean break with history through their provocative attitude; at the same time, this desire to make a *tabula rasa* of the past meant dealing with questions related to contemporary scientific discoveries. The Futurist tendency to consider aesthetics scientifically and to aestheticize science (Berghaus 2009: 1) was implied by the spirit of the time. Although the Futurist movement had survived through two world wars (and between the wars, Futurism had been profoundly transformed), the beginning of the 20th century could be seen as its main reference. It was an age that had showed productive tensions in science, biology, physics, chemistry, philosophy, and other disciplines; these tensions had affected discoveries, inventions, patents, as well as cinema, an apparatus that implies the flow of time and its contingency (Kittler 1986; Doane 2002).

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 novelty of this modern technological apparatus, born just at the end of the nineteenth century, constructed a new experience of movement, combined with energies that came from mass culture. Cinema was a device used for the entertainment of a cross-class urban audience and was understood as an industrial process, but, at the same time, it was an aesthetic medium that extended the aesthetic experience towards a new sensibility. In those years, the popularity of cinema overcame the boundaries of social classes and culture, establishing itself as a vital institution of the European 1910s society. The diffusion of cinema is related to the same social and technological conditions emphasized by Futurists, such as urban speed, scientific progress, and civilisation machiniste. The epistemology of movement at the beginning of the 20th century expressed the cultural 'shock' experienced by avant-garde artists: at the same time, film technology was co-producing a new perception of reality that included complex relationships within the societal turmoil of an era of world wars and new political balances.

The Futurist idolatry for modernity was aware of the potential of cinema: the mechanical device was a technological monstrosity, able to manipulate the perceptual system in order to create a new sense of the world. The leitmotif of the mechanized world of the 20th 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 nature of traditional visual arts. Futurist manifesto *La cinematografia futurista* (*The Futurist Cinema*) is one of the most meaningful and disruptive theoretical interventions in the realm of cinema proposed by avant-garde art groups: first of all, the 'poly-expressiveness', an inter-semiotic approach to art, which expresses the Futurists' consciousness of power and freedom in a hybrid experience among artistic languages.

The aim of this edited collection is to underline the importance of the Futurist experience in cinema, by analysing some of the few titles that have been produced, as well as the manifestos and their further legacy in other artistic movements and in cinema. The scholarly research in the realm of film studies has not often deepened this topic, partly due to the inaccessibility of films: some of the main titles have been lost or either had not been made, as simple projects and screenplays. But their traces and the conceptual work behind them mark the history of experimental film.

The chapters refer to various fields of study: cinema theory, film history, avant-garde studies, art history, Italian cultural history, Italian literature, media archaeology, etc. Each essay offers different methodological approaches, in order to explore some specific features of this avant-garde movement through the lenses of the most suitable ways to analyse and to properly interpret the theoretical implications of the films planned and produced by Futurism.

The book is divided into three macro-sections: the first one, entitled Joyful Deformation of the Universe, proposes diverse readings of the loud impact of Futurist cinema in an eclectic theoretical landscape. The second section, Daily Filmed Exercises Designed to Free Us from Logic, includes different case studies of some of the few Futurist film titles and a screenplay, analysed with the specific methods required case by case, in chronological order. The third and last section, entitled Shop Windows of Filmed Ideas, Events, Types, Objects, etc., holds some pictures quoted in the essays, a filmography, and a chronology of Futurist artistic and cultural events.

Within the section Joyful Deformation of the Universe, the introduction, The Poetics of Futurist Cinema by Giovanni Lista, presents the main lines and features of Futurist cinema, its theoretical background, and its highest expressions. These elaborate a formal yet not formalist approach, coherent with the poetics and the visual forms of their avant-garde movement, theorizing a metropolitan dynamism through the return towards the universe of real things within which contemporary man operates, and showing the intensity of free-wordism through 'images-in-freedom'.

The next chapter, Paolo Bertetto's Speed and Dynamism: Futurism and the Soviet Cinematographic Avant-garde, introduces a comparison between

Italian and Russian Futurism in the realm of cinema. In fact, the influence of Italian Futurism on the cinematographic avant-gardes is very strong in the Soviet Union: dynamism, speed, and power are the key words of the affirmation of modernity declaimed by the Futurists. Although Soviet revolutionary cinema shows markable ideological discrepancies, it also shows the same pivotal elements of the Futurist poetics: a revolutionary process, breaking with the past and celebrating what is new.

The chapter *Futurism and Film Theories: Manifesto of Futurist Cinema and Theories in Italy in the 1910-1920s*, by Valentina Valente, is an analysis of the theoretical enunciations from manifestos and other Futurist writings (textual production, as well as of their interviews); the Futurists' arguments are confirmed by their films and their film-making practices, which show the revolutionary potential of cinema within the prospective development of the arts. Valente demonstrates here that Futurist films, critical texts, and manifestos can be read as truthful theoretical works.

Sabine Schrader's *Film Aesthetics Without Films* offers a different point of view while discussing the ambiguity in the relation between Futurist arts and cinema: in fact, although Marinetti states that cinema is his favorite medium, film actually plays a peripheral role in his work, some years after the early subversive days. This research uses media studies and literary criticism to demonstrate how the Futurists focus more on the theme of movement within the traditional arts, rather than cinema, in contradictory rhetoric about the machinery.

Wanda Strauven, in her *Marinetti's Tattilismo Revisited: Hand Journeys, touchscreens, and Tactile Cinema in the 21st Century*, explores an impressive discourse about touchscreens: Strauven proposes a comparison between tactile interfaces and Marinetti's *Tattilismo* (or 'Art of Touch'), while assessing it as a part of a specific experience of hands-on practices.

Elisa Uffreduzzi's *Dance and Futurism in Italian Silent Cinema*, analyses both filmic and choreographic iconic dance scenes of Italian silent cinema, by examining several examples of dancers and movies and by exposing the cinematographic outcomes of Futurist dance theories.

In *Futurism and cinema in the 1910s: A reinterpretation Starting from McLuhan*, Antonio Saccoccio inquires about the influence of film language on Futurist artists' sensitivity and imagination through the manifestos, articles, and essays written in the 1910s by Filippo Tommaso Marinetti and Umberto Boccioni. The author explains how they anticipated some of the media theories later developed by Marshall McLuhan.

Giancarlo Carpi's *The Human in the Fetish of the Human: Cuteness in Futurism Cinema, Literature, and Visual Arts* examines the photographic,

painting, and literary theory output of several Futurist artists (Marinetti, Balla, Depero, and Tato) in relation to the spread – in illustration and advertising – of the stereotype of ‘cuteness’. The rhetorical figure of personification is a key element in visual arts to simplify the iconographic subject, connected to commodity fetishism, which, through ‘cuteness’, reduces the work of art to a fungible object, in an ideal overcoming the human condition.

The second section, Daily Filmed Exercises Designed to Free Us from Logic, starts with the chapter entitled Yambo on the Moon of Verne and Méliès. From *La colonia lunare* to UN MATRIMONIO INTERPLANETARIO, by Denis Lotti, which proposes a comparative study about Enrico Novelli, aka Yambo, who, in 1908, released the novel *La colonia lunare*, and, in 1910, directed a film entitled UN MATRIMONIO INTERPLANETARIO, which anticipates some elements of the Futurist cinema manifesto.

The following chapter, An Avant-Garde Heritage: VITA FUTURISTA, offers an overview of the performance film VITA FUTURISTA (Futurist Life). Although all known copies of the film have been officially declared as lost, it is possible to understand one of the first avant-garde experiences in cinema, through diverse non-filmic sources and without ever having seen the film, in order to reassess the imagery around Futurism and cinema.

Lucia Re discusses THAÏS (1916) by Anton Giulio Bragaglia in her chapter THAÏS: A Different Challenge to the Stars. Her analysis combines different approaches in film history, literary criticism, gender studies, and research on spectatorship to observe the use of the literary myth of Thais and the D’Annunzian figure of the femme fatale, plus the meta-cinematic character of the film, linked to the futurist vision of technology, which was metaphor for the ‘technological’ war in 1916.

Carolina Fernández Castrillo’s chapter is entitled VELOCITÀ: From Futurist Simultaneity to Live Streaming Media, and suitably analyses Filippo Tommaso Marinetti’s cinematographic script, VELOCITÀ (Speed), written between 1917 and 1918. The author underlines how it is the only proof of Marinetti’s interest in cinema. Furthermore, the script states some formulation about the future, significant for the impending development of mass media and technological progress, in order to broaden the means of communication.

The chapter VELOCITÀ/VITESSE: Filmed Dramas of Objects and ‘avant-garde integrale’ aims to elaborate an analytical interpretation of the film VITESSE by Pippo Oriani, Tina Cordero, and Guido Martina (1930), according to a meditation on intertextual and intersemiotic references to futurist painting and sculpture, and to the coeval French avant-garde cinema, between iconology and visual culture.

The last chapter, *From Science to the Marvellous: the Illusion of Movement, Between Chronophotography and Contemporary Cinema* by Francesca Veneziano, deepens a path that links Marinetti's texts, Anton Giulio Bragaglia's photodynamics, Etienne Jules-Marey's research, and Paolo Gioli's technical and formal experiments, as sources of a history of the experimental research on mechanical reproduction of movement. This history summarizes a convergence on the same research, traced between antithetical positions and historical periods, from pre-cinema to contemporary Italian experimental films.

In the last section, *Shop Windows of Filmed Ideas, Events, Types, Objects, etc.*, there is a detailed filmography, edited by Marcello Seregini. The section also includes a chronology of Futurist artworks, manifestos, and more, provided by Fernando Maramai. Furthermore, the last part of the book is dedicated to the indexes.

## References

- Berghaus, G. (2009), *Futurism and the Technological Imagination*. Amsterdam-New York: Rodopi.
- Boccioni, U., C. Carrà, L. Russolo, G. Balla, & G. Severini (1910), 'Manifesto dei pittori futuristi', *Direzione del Movimento futurista*, translated as 'Manifesto of the Futurist Painters' in L. Rainey, C. Poggi, L. Wittman (eds.) (2009), *Futurism: An Anthology*. New Haven-London: Yale University Press, 62-64.
- Brunetta, G. P. (2009), 'Deconstructing and Reconstructing the Cinematic Universe: The Futurist Word', in G. P. Brunetta, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the Twenty-first Century*, 54-57. Princeton: Princeton University Press.
- Crispoliti, E. (1969), *Il mito della macchina e altri temi del futurismo*. Trapani: Celebes.
- Doane, M.A. (2002), *The Emergence of Cinematic Time: Modernity, Contingency, The Archive*. Cambridge-London: Harvard University Press.
- Fernández Castrillo, C. (2013), 'Rethinking Interdisciplinarity: Futurist Cinema as Metamedium', in S. Storchi & E. Adamowicz (eds.), *Back to the Futurists: Avant-gardes 1909-2009*, 272-283. Manchester: University of Manchester Press.
- Gazzola, G. (2011), *Futurismo: Impact and Legacy*. Stony Brook, New York: Forum Italicum Publishing.
- Kittler, F. (1986), *Grammophon, Film, Typewriter*. Berlin: Brinkmann & Bose, translated as *Gramophone, Film, Typewriter*. Stanford: Stanford University Press.
- Lista, G. (2010), *Il cinema futurista*. Genoa: Le Mani.

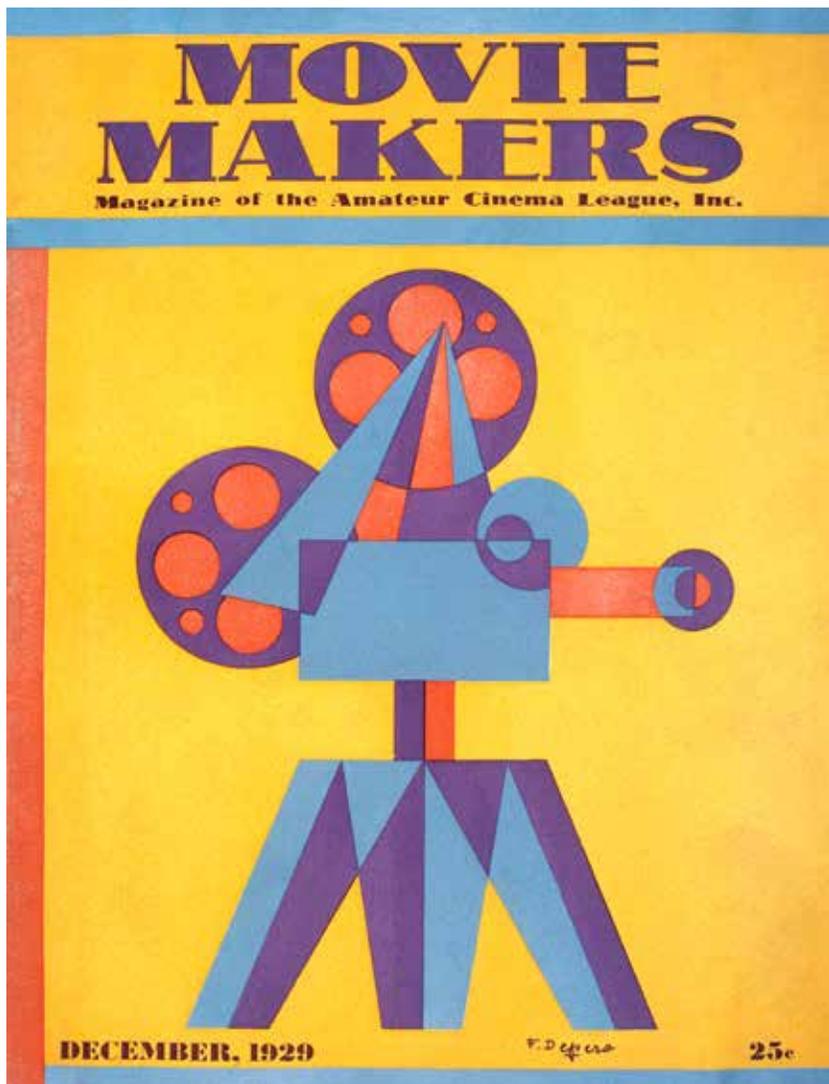
Marinetti, F. T. (1914), *Lettera aperta al futurista Mac Delmarle*, translated as *An Open Letter to the Futurist Mac Delmarle*, in G. Berghaus (eds.) (2006), *Critical Writings*. New York: Farrar, Straus and Giroux.

Marinetti, F. T., B. Corra, E. Settimelli, A. Ginna, G. Balla & R. Chiti (1916), 'La cinematografia futurista', *L'Italia Futurista*, (I) 1: 1, translated as 'The Futurist Cinema' in L. Rainey, C. Poggi, L. Wittman (eds.) (2009), *Futurism: An Anthology*, 229-232. New Haven-London: Yale University Press.

Sainati, A. (ed.) (2012), *Cento anni di idee futuriste nel cinema*. Pisa: ETS.

## About the author

Rossella Catanese (editor) is Adjunct Professor of Italian Cinema and Society at Lorenzo de' Medici Institute (University of North Carolina – Florence branch). She took her PhD at Sapienza University of Rome, where she has worked as tutor for an academic master in Digital Audiovisual Restoration. Her publications concern issues of film restoration, media archaeology, archival films and film history, with a focus on 1910s and 1920s Avant-garde cinema and archival films.



Fortunato Depero, cover for the magazine *Movie Makers* (1929). Courtesy of Archivio Depero. All rights are reserved.

# Section 1

Joyful Deformation Of The Universe

# 1. Introduction

## The Poetics of Futurist Cinema<sup>1</sup>

*Giovanni Lista*

Catanese, Rossella (ed.), *Futurist Cinema. Studies on Italian Avant-garde Film*. Amsterdam University Press, 2018

DOI: 10.5117/9789089647528/CH01

### Abstract

The Futurists were able to find a fruitful compatibility with the expressive possibilities of cinematographic language. Due to this, they were able to give light to a Futurist dimension of cinema, elaborating this with a formal, but not formalistic, approach perfectly adherent to the poetry and aesthetics found in their avant-garde movement. They identified an ontologic specificity of the medium that was absolutely original: cinema as an autonomous aesthetic form, a self-explanatory expression of art, not subject to the logical system of the phenomenal world.

**Keywords:** Futurism, Avant-garde, Aesthetics, Art Criticism

Of the two regimes of the visible, Futurism refuses narrative order and appraises the iconic-performative, conceiving cinema as a system of expression built on the visual signifier of the image, and on its self-referential power. In this way, Futurism invests cinema as a metalinguistic system by its very nature. Therefore, Futurist cinema, albeit unconsciously, is a work on the main characteristics of the system of visibility and on the conditions of the possibility of representation. These conditions of possibility are the forms themselves, of perceiving: subjectivity, space, and time – the Kantian categories of perception – that art has always elaborated, both separately and indirectly, and that, in cinema, are, instead, unified. In so doing, Futurist cinema catches the qualitative margin in cinematographic language that makes it a form of artistic expression, or rather, it gives itself, not as a communicative system that brings out copies of reality, but, rather, as an

1 Translated by Marika Di Canio and Zachary Wallace.

alteration of the set of images provided by the latter, re-articulating and reworking the semantics within a system of iconic symbols put together so as to restore the perceptual dynamics of individual vision.

In other words, as in 'pictorial dynamism' and then in 'plastic dynamism', Umberto Boccioni tried to find an aesthetic-formal equivalent able to convey the phenomenal datum filtered through the subjectivity of perception. Similarly, Futurist cinema looks for a dynamo-genic performance of ongoing life and a cinematographic shape of the energetic flow in evolution. Choosing an anti-narrative aesthetic and aiming towards the ontological quality of a language based on self-referentiality of the image, Futurist cinema recognizes and puts into shape a theoretical vision, authentically modern. Namely Futurist cinema, firstly and beyond the stories told, gives us back our own act of looking and, at the same time, thinking in images. In other words, cinema was, for Futurists, the test bench for a fundamental approach to the domain of images in the inter-referential and connective work of the various levels of conscience. In this direction, the radicalism of their interpretation of Henri Bergson's *Matière et mémoire*, led them to anticipate the most daring ideas of Marshall McLuhan. The Futurist cinematographic screen is the assigned place in which the supremacy of the image is celebrated as ephemeral and transient datum, in constant movement between subjective conscience and the perception of reality.

Therefore, on the homogenous backdrop of the project to destroy the system of traditional representation that the European avant-gardes share, the specificity of Futurist cinematographic research is mainly based on two axes. Firstly, it resides in the direct transfer of the most significant themes of the Futurist mythology of modernity, from the poetics of pictorial dynamism to cinematographic aesthetic. Secondly, it manifests itself in the ways through which the anti-naturalistic Futurist approach is cinematographically reinterpreted, condensing it in precise linguistic choices, articulated at the formal and operative level. Compared to the research of Expressionism, Surrealism, Dada, *cinéma pur*, and the Soviet avant-garde of the 1920s, the identity of Futurist experimentation acquires concreteness around formal, thematic, and linguistic elements, such as the object, the mythology of the metropolis, or the editing, which can also be identified for the expressive originality with which they are dealt.<sup>2</sup>

In the fibrillating and pulsating scene of Carlo D. Carrà, Umberto Boccioni and Gino Severini's paintings, the urban imagination is a positive,

2 For a proposal of thematic cataloguing of the Futurist cinematographic production, see Lista, 2008.

polyhedral, and throbbing universe, gifted with explosive and invasive dynamizing energy. The metropolis, which represents the visual metaphor of the whole Futurist ideological system, subverts all the conceptions of the metropolitan scenery that have come one after another since the middle of the nineteenth century. In other words, the Futurist metropolis becomes dynamo-genic form, overflowing discharge of energy in evolution, dissolved and conveyed in the cinematographic image. The Futurist exaltation of the modern city already occurs in the film *MONDO BALDORIA*, shot in 1914 by Aldo Molinari, adapting Aldo Palazzeschi's Futurist manifesto *Il Controdolore*. The urban theme is also present in the third sequence of *VITA FUTURISTA* (1916), the characters are filmed while sitting at Caffè Ristorante La Loggia in Piazzale Michelangelo in Florence, during a social ritual typical of urban life. In the unreleased film, *VELOCITÀ*, Marinetti introduces the themes of the 'galvanized city' and of 'Futurist Venice'. Even the tenth scene, entitled *La città futurista fra cento anni*, is conceived by Marinetti as an 'extraordinarily accelerated vision' of big workshops, banks, metallic cranes, cars, airplanes, airships with big electrical projectors, neon advertising signs, visions of the frantic haste of work and of the crowd's movement. The city is emphasized as a living and animated organism, which metabolizes forms of modernity with each of its own vital pulsations. From a thematic horizon, the Futurist mythology of the metropolis becomes a real dynamo-genic form and an aesthetic principle of film writing. In a later phase, the film *VELOCITÀ/VITESSE* (1930) directed by Tina Cordero, Guido Martina, and Pippo Oriani opens on an ecstatic and miniaturized vision of the modern metropolis of the future. Corrado D'Errico realizes *STRAMILANO* (1929), filming a whole work-day and mundane amusement in the modern industrial capital.

The harmonious character of the Futurist metropolitan imaginary can be found again in the so called 'urban symphonies', realized during the 1920s, somewhere between avant-garde and documentary cinema. This branch includes *NEW YORK THE MAGNIFICENT* (1921), *MANHATTA* (1921) by Charles Sheeler and Paul Strand, *RIEN QUE LES HEURES* (1930) by Alberto Cavalcanti, *BERLIN - DIE SINFONIE DER GROßSTADT* (1927) by Walter Ruttmann, etc. In merit of the aesthetic role of the city, a direct line is established, in particular, between Futurist cinematographic theory and the 'kine-eye' (*kinoglaz*) of Dziga Vertov. For both, the exclusive material of film writing is reality in movement, purged of any expressive literary or theatrical residual and of every modality of semantic production that naturalistic cinema inherits from other expressive fields. Like Futurists, Vertov locates, in the dynamism intrinsic to reality, the latest ontology of the cinematographic medium. In

his films as well, reality 'caught off guard' is never rough material recorded in a vitalistic or naturalistic way, but a form of aesthetic, because cinema constantly carries out a semantic transformation of reality. Instead, the futuristic imaginary of the megalopolis, where *METROPOLIS* (1927) by Fritz Lang is set, represents a significant experience of contamination between mythology and Futurist metropolitan imaginary on the one hand, and Expressionist form and mood on the other.

The other important Futurist theme related to the mythology of modernity is the destruction of the human figure, which is realized in several ways, from the image of the robot to the 'drama of objects'. The playful Futurist robot, which recurs in the 1920s in the 'mechanical ballets' of Paladini, Pannaggi, Depero, and Prampolini, expresses the liberating image of a surmounting anguish. Futurists are, though, in sync with the initial fragment of Fernand Léger's *BALLET MÉCANIQUE* (1924), which combines the figurative homage to the character of Charlot with the mechanized vision of the anthropomorphic image, animating an *assemblage* and gives life to a ballet of the character in a definitively puppet-like way. The reduction of the human figure to a body of mechanical actions returns, in a less exacerbated sense, in *ENTR'ACTE* (1924) by René Clair, which maintains a frail and irrational narrative line. The Futurist anti-humanism is revealed as well through 'the metonymic narration', which limits the filmic image to just the extremities of the human body, with an approach that is complementary to the image of the robot, because it reduces the human being itself to a physiological machine, although now it is a matter of mere animal kinetics, not openly identified with the movement of a mechanical gear. The image of man is denied in its integrity and in its organic coherence, removed from the logical-narrative function, reified and reduced to pure kinetic object. The repetitive and mechanical movements of the arms and legs, or of only hands and feet, becomes the only catalytic principle of the framing that, therefore, reveals all that is predictable, being reactive and archaic, in the dynamics of the human machine. The film *LA STORIA DI LULÙ* (1910), realized by Arrigo Frusta right after the birth of Futurism, suppresses the narrative mimetic axis and designates the development of action only to the legs of the female protagonist. By the exclusion of the head and face, location of the logical-rational activities, and with the overuse of the lower part of the body, less noble and more linked to physical and instinctive materiality of existence, the characters, and therefore the actions, are completely de-psychologized and dehumanized. The expressive dimension of the individual is reduced to that which is purely instinctive or emotional in his physicality.

The destitution of the human figure is completed by the ‘drama of objects’, which Futurism theorizes as conceptualizing and giving value to the expressive ideas of popular cinema. Therefore, in Frusta’s *LA STORIA DI LULÙ*, a crescendo of metaphors and allusions ends in the final ‘drama of objects’, in which two shoes mime a sexual encounter, taking to extremes the process of reification and reduction of the individual to physical materiality of an automated anatomy. After the theatrical syntheses centered on the ‘drama of objects’, the manifesto *La Cinematografia futurista* formulates two aesthetic proposals regarding scenes to be realized with ‘Objects animated, humanized, wearing make-up, dressed up, impassioned, civilized, dancing – objects taken out of their usual surroundings and put into an abnormal state that, by contrast, throws into relief their amazing construction and nonhuman life’. Even if originating from the same principle of the poetic, the two proposals are different for their radicalism.

In the first case, that of the ‘humanized’ objects, Futurism seizes a playful intuition of popular cinema to bring to completion the decline of the traditional anthropocentric privilege. Therefore, Futurist cinema replaces subjective individuality, cornerstone of psychologizing idealism of bourgeois art, of objects that come to life, becoming plastic metaphors of man’s reified behavior, or they become ‘individualized’, revealing the existence of a subterranean universe of energy of matter that transcends the rules of current logic and lets an animistic dimension emerge from the concrete and objective surface of modern life. As in the sixth scene of *VITA FUTURISTA*, entitled *Storia d’amore del pittore Balla con una seggiola*, in which the Futurist artist makes appear, by summoning it, the spirit of the chair with which he is in love. The ghostly appearance of the latter, which materializes, superimposed, in the form of an attractive feminine figure, is not the memory of an idealized or absent person, but the projection of the spirit of the object itself, personalized and elevated to the real object of the artist’s desire. As metaphor or as metonymic projection of the activities and feelings of man, the object is at the core of the film *VELOCITÀ* by Cordero, Martina, and Oriani.

Instead, in the second case, speaking of de-contextualized objects so that they reveal their non-human life, the manifesto of 1916 develops an idea already announced by Boccioni in *Manifesto tecnico della Scultura futurista*: ‘We cannot forget that the swing of a pendulum or the moving hands of a clock, the in-and-out motion of a piston inside a cylinder, the engaging and disengaging of two cogwheels, the fury of a flywheel or the whirling of a propeller, are all plastic and pictorial elements which any Futurist work of sculpture should take advantage of. The opening and closing of a valve

creates a rhythm which is just as beautiful to look at as the movements of an eyelid, but is also infinitely more modern'. Futurism realized this intuition only in a sporadic way, as in the film *IMPRESSIONI DI VITA N. 1* (1933) in which Corrado D'Errico uses the music by George Gershwin to articulate the rhythms of the machines in action at a railway station. The illogical and autonomous life of matter and objects, retrieved in their self-referential plastic value and enhanced as unprecedented expressive materials, is a supporting element of the Futurist vision of modernity. In particular acceptance of 'geometrical and mechanical splendor', as stated in a manifesto by Marinetti, the rhythmic accents and the powerful life of industrial objects in the postwar period inspire the whole current of the 'cinema of machines', beginning with the sequences of *BALLET MÉCANIQUE* by Fernand Léger in which it is possible to observe a sanctioned operation of Boccioni's theories. The dancing of objects, amplified by the cinematography by Murphy, shows bottles, pendulums, pots, pudding molds, whisks, the animal movement of a feminine eyelid compared to the plastic rhythm of a mechanical valve, as Boccioni writes.

In his copious manifestos, Marinetti insists on the necessity to redefine the raw material of art. The vitalist mythology of the metropolis, the metonymic narration and the drama of objects are among the most outstanding themes of Futurism. In other words, the artist has to renounce the idealizing emphasis, rhetorical conventions, and old reconstructions in order to realize, instead, an ever more direct bond between art and life. The noble and ritual function of the traditional work of art is replaced by the lively experience of urban space, by the physical action of a fragment of the human body, which acquires an aesthetic dignity only from its reality as matter in movement, and from the self-referential presence of the common or utilitarian object, immediate and trenchant signifier of the world of technology and progress. Thus, in the film *VITA FUTURISTA*, a vision of cinema as performative art is reflected, as a direct grasping of reality in action, as restitution of a living gesture and not of an activity recited in the theatrical way. Futurist cinema, which is cinematography of the moving body, aims to grasp the breaths of the living and not the fictitious reconstructions focused on closing reality into the conventions of the literary style and psychologism. A revival of this idea takes place years later with the stratagem of Marcel L'Herbier and Georgette Leblanc, who film live a neo-Futurist concert of George Antheil at the theatre Champs Élysées in order to insert it as an episode of the film *L'INHUMAINE* (1924).

At the heart of modernity, which ousted man from humanist thought and literary psychology, reign not only everyday objects, industrial machines,



Umberto Boccioni, *Elasticità* (1912), oil on canvas 100 cm x 100 cm, Museo del Novecento – Coll. Jucker, Milan. Photo credits: Mondadori Portfolio Electa/ Luca Carrà. Copyright: Comune di Milano. All rights are reserved.

and the magnificence of new metallic materials. Collective life is ruled by the new absolute values that are kinetics and dynamism, the contrast and simultaneity of forces, the intensity and variety of perceptual contents. Futurism explores a combination of formal procedures able to restore its newness, rhythms, psychic and sensorial impact. Futurists take possession of the most advanced results of the visual culture of vaudeville and of the scientific research that studies movement through the new instruments of experimental photography. Loïe Fuller and Leopoldo Fregoli, on one hand; Eadweard Muybridge and Etienne-Jules Marey on the other, become models of an art that, omitting the *narratum*, aims only towards iconic values: image, gesture, and movement.

Connecting Loïe Fuller's serpentine dance, as immaterial and synesthetic expression of colour and shape, to Boccioni's poetics of 'moods',

the two brothers from Ravenna Arnaldo Ginna and Bruno Corra create kine-painting, a multimedia art of 'abstract movement', thinking along the lines of a purge and a definitive synthesis of the form originated from psychic energy and set free to manifest itself according to the model of the organic expansion of music. Cinema, related only to the restitution of emotion melted into a liquid and dynamic flow of the disembodied form, physiologically proceeds towards abstraction and the definitive loss of a referential reproduction of the image. Ginna and Corra identify an experimental path that identifies an effectively abstract and anti-figurative specificity in cinematographic language, highlighting its aesthetic value based on the main characteristics of rhythm and visual movement devoid of mimetic content. The abstract cinema of 'visual symphonies' will be an abundantly explored field of later avant-gardes, but also present in Futurism, with Corrado D'Errico's *MUSICA: 'LA GAZZA LADRA'* (1934).

Physical and mechanical energy are equally explored by Futurists who borrow from the chronophotography of Marey the possibility to introduce into the cinematographic practice one of the most significant aspects of experimentation of an aesthetic of movement, that is, the instance of 'kinetic de-figuration', a dematerialization of the form under the effect of a linear or centrifugal flow, a dynamic vortex or a free explosion of energy. It is a purely abstract image of energy flow. Futurist paintings offer many examples of this extreme and instantaneous restitution of movement that deletes form until reaching the essentiality of energy trails, then inferred from the geometricalizing weavings of Balla's painting. The rolling of the camera, even too fast, on board of a moving car, in the film *FIERA DI TIPI* (1934) by Leone Antonio Viola, or the whirlpooling in emptiness by the camera in *VELOCITÀ* by Cordero, Martina e Oriani, produce the same kind of effects of kinetic de-figuration, exploiting with this same intention, the mechanical determinism of the lens. Due to the movement, that of the camera or that of the perceived object, the image falls below the threshold of visibility and the shape is no longer perceivable by the eye of the camera, as happens in the photo-dynamics of the brothers Arturo and Anton Giulio Bragaglia. This very formal procedure recurs in particular sequences of other avant-garde films, as *JEUX DE REFLETS ET DE VITESSE* (1925) by Henri Chomette, *ENTR'ACTE* by Clair, *BALLET MÉCANIQUE* by Léger.

Futurists also extract from early cinema the process of 'de-realization of the image', meant as the possibility of subtracting reality to the natural laws of phenomenology and altering its organic and coherent development. The manifesto *La cinematografia futurista* talks in this sense of 'potential

dramas', but also of 'dramas of disproportion' and of 'unreal reconstructions'. In Italy, the first films projected backwards were presented by Leopoldo Fregoli with his Fregoligraph. Marinetti had the theoretical intuition necessary to show the expressive power of de-realization of the cinematographic image. It is, as stated in *Manifesto tecnico della letteratura futurista*, the illogical and autonomous showing of the movements of matter that eliminates any process of identification for the spectator. The latter can, thus, yield to pure aesthetic form, which excludes the prosaic aspect of mimesis and psychological subjectivism:

Film offers us the dance of an object that disintegrates and recomposes itself without human intervention. It offers us the backward sweep of a diver, whose feet fly out of the sea and bounce violently back onto the springboard. Finally, it offers us the sight of a man [racing] at 200 kilometers per hour. All these represent the movements of matter which are beyond human intelligence, and hence of an essence which is more significant.

The animation of raw material, both with a break in integrity and temporal coherence, particularly manipulated through inverting the direction of the film, the slowing down or acceleration of the movement, explicitly infringes on the illusion of the reality innate in the cinematographic signifier, distorting the cognitive dynamics of perception and allows us to understand an unexpected dimension of the existent, as well as to enjoy images as simple abstract traces of animated matter. The content, the subject, and its referential function disappear in favor of formal values and their self-signifying weavings. For Marinetti, the only object of cinema is cinema itself because the de-realization of the image, neutralizing 'the laws of intelligence', means the liberation of time and space, that is to say, of the categories *a priori* that, according to Kant, determine human experience. In other words, only cinema can fully realize the eighth principle of *Manifesto di Fondazione del Futurismo*: 'Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed'.

For Futurists, there is a precise distinction between the de-realized and the denaturalized image. The first is an abstraction inferred from the concreteness of matter in movement, whereas the second reveals to the viewer a world that escapes the phenomenal appearances of reality. In this way, cinema becomes a medium in which Futurists see the possibility to translate the dynamic process of the mind, from the content of the 'moods'

theorized by Umberto Boccioni to the psychic and pre-logical mobility prophesied by the cerebrisms of Bruno Corra, Arnaldo Ginna, and Emilio Settimelli. After being transposed into the physically concrete language of the theatrical scene, the cinematographic superimposition is thus reinterpreted by Futurists according to the immateriality and mobility of the filmic image. To restore, on a formal level, the flow of the mental imaginary, the atmosphere of the unconscious or the esoteric instances that transcend matter, Futurists denaturalize the cinematographic image using a deforming mirror. Two surviving sequences of the film *VITA FUTURISTA* show, in this way, some scenes of simultaneous interpenetration that take place in a fluctuating space, rendered unreal and dreamlike by the continuous movement of the anamorphic deformation. Arnaldo Ginna talks of the oscillating anamorphosis as of a formal expedient that, alienating the image through plastic deformation of the visual content, comes to 'throw the brains of the spectators in unreality zones'. In the second scene, the effect of dreamlike instability is intensified, filming the action of the characters against a wall painted in flashy vertical lines, which, dragged by the general movement of the image, extend themselves, twisting in an elastic and smooth, but eccentric, way. In the document reviewed by the censorship board, the scene is described as a 'drama of lines to obtain emotions of new extrahuman logic'. Although lacking in critical and technical experience in the cinematographic medium, Futurist theoretical reflection is always the result of an analysis on the aesthetic autonomy of the film compared to reality.

The collusion between Futurist cinema and aesthetics is also enhanced by a prolific exchange with the free-wordist, namely 'words-in-freedom', founded on the free imaginative association and on the short circuit of analogy connections, by which Marinetti introduces the rapidity and visuality of the cinematographic model into verbal language. The Marinettian free-wordism becomes the most important theoretical basis of cinematic assembly by analogy, which seeks to establish the equivalence between mood and image that offers a corresponding impression. The investigation into the possibilities of the cinematographic device is also conjugated with the experiences of the synthetic theatre that led Futurists to adopt the practices and the formal expedients of variety shows.

The manifesto *Il teatro futurista sintetico*, proposing a conception of the theatrical scene as *imago urbis*, proclaims the refusal of any logic of the representative order, as it lies within this pulsating modern life, 'reality throbs around us, assaulting us with bursts of fragments of interconnected events, interlocking together, confused, jumbled up, chaotic'. Adapting

itself to the heterogeneity of the urban scene, liberator of energy, the theatrical show abandons the epic dimension, finalistic coherence, and the Aristotelian organic structure, to become a simple *assemblage* of stunning images and narrative clips (Lista 1983). The film *VITA FUTURISTA* entails nine autonomous and unbound sequences, realized through formal and heterogeneous procedures, in which Futurists interpret themselves and their own experiences with the extemporaneousness and the inventive enthusiasm of variety shows. As the continual incongruities in the order of the editing resulting from the documents concerning the film demonstrate, the sequences are shot without any logical concatenation, as separate and episodic components of an adaptable and temporary editing, in which, from time to time, they are chosen and combined as movable materials of a prismatic totality in evolution, generated by its assembly and relation among the elements. Therefore, the first Futurist cinematographic experiment is affected by the hypo-structural and irregular model of vaudeville, consistently recalled by the Futurist synthetic theatre, which stages only a sequential accumulation of artistic performances and sketches, namely a series of microforms independent from one another, aligned in the undetermined and inorganic macroform of the whole show. The meaning, given during the editing process, originates each time from different combinatorial choices, which contextualize and continuously renew the impact of the show.

This proceeding by 'alogical combination of microforms' reproduces the free-wordist approach of Marinetti, in which the *élan vital* and stream of consciousness of Breton prevail, and likewise as much for the cerebrist approach of Ginna, Corra, and Settimelli, who are more attracted to the free flowing of psychic images of William Jones. The Marinettian and cerebrist research flows also in this particular direction, from the paintings on 'mood' in which Boccioni develops an aesthetic model based on the disintegration of form under the energy vortex and, on its recasting into the mental projections of the dynamic experience. The alogical combination of the microforms expresses and embodies, on the one hand, the visual counterpart of the free-wordist principle of rapid succession and multiplication of thought in vibrating associative chains generated by the spontaneous dissolution of psychic energy; on the other, the process of the formal writing of the 'cinematographic analogy' that suppresses the linguistic equivalent of the 'how', meant as purely mental grammatical abstraction, through the rapid visual succession of the two elements of comparison.

## Short montage and 'cinematographic cinema'

Shortly after the realization of *VITA FUTURISTA*, Marinetti creates the subject for the film *VELOCITÀ*, in which he recalls the alogical combination of microforms, giving it a weak narrative line and a more extroverted content, but bestowing a decisive function on the chaining of events into ellipsis. In the last sequences of the film, Marinetti develops a futuristic vision of man and city of the future, superimposing and juxtaposing numerous images or scenes of the collective work and rhythms of the modern metropolis, all pronounced and accentuated by the high speed montage, which accelerates the waves of vistas that hit the observer and makes them dynamic, translating the whirling productions of a constant regeneration of reality. With a strongly avant-garde intuition, in the fast and whipping syntactic articulation of microforms, Marinetti sees the visual translation of the rapid and accelerated rhythm of progress, the dynamic alternation and superimposition of the images in constant change, which hit the spectator and offer themselves to perception in the instability and ephemeral reversibility of the vital stream. In other words, the restitution of the stream of consciousness, or of the rapid and illogical modern scenery borrowed from variety shows and the urban scene, finds, precisely in the dynamic use of the so-called 'short montage', also known as rapid, tight or closed, a fundamental formal amplification.

The reach of the Futurist invention of cinematographic analogy and of short montage proves to be evident, above all, if correlated with the kind of syntactic orchestration to which the other European avant-gardes recur. Surrealist and Expressionist cinema, for instance, use mainly a simple syntactic construction.

Futurist cinema uses cinematographic analogy as a real syntactic module through which it is possible to suggest a concept or an idea that is up to the spectator to grasp, to recompose and to attach a meaning within a discussion for images. Because of its explosive character and libertarian roots, Futurism obviously does not want to elaborate a syntagmatic articulation accomplished in the discourse for images; it prefers to activate, within the spectator, a vitalist impulse devoid of ideological influences.

The dynamo-genic principle of an alogical combination of the microforms, theorized and implemented by Futurists, consistently anticipates the constructive principle of the 'montage of the attractions' theorized by Sergei M. Eisenstein after he read the Marinettian manifestos.

The Marinettian ideal of a 'cinematographic cinema', based in 'mechanical effects' (Lista 2009), is finally claimed by the film *VELOCITÀ*, realized in 1930 by Tina Cordero, Guido Martina, and Pippo Oriani, the most mature

and significant examples of Futurist cinematographic production. The film condenses many of the Futurist linguistic procedures, proposing cinema that, able to cross the barren formalistic virtuosity of *cinéma pur*, is called to return the universe of real things within which contemporary man operates, absorbed in the dynamism and kinetics of modern life. With *VELOCITÀ* by Cordero, Martina, and Oriani, cinema reveals itself to be a form of expression naturally Futurist because it is the authentic expression of a dynamic, energetic, synthetic, anti-theatrical, anti-psychological, anti-narrative art devoid of human content, based on the self-referential power of the object and on the emotional impact of lighting, on the ephemeral power of the *élan vital* and on the intensity of sensations.

To sum up, in what sense was Futurist cinema to be considered Futurist? As Dadaism, Surrealism, and the other European avant-gardes did, Futurism was able to find a prolific compatibility with the expressive possibilities of cinematographic language. In other words, it was able to highlight and refine a Futurist dimension of cinema in which the vitalist mythology of the metropolis, the destitution of the human figure employed for fragmentation of metonymy, the drama of objects, the kinetic de-realization of the image or its denaturalization through simultaneity, and, finally, the allogical combination of the microforms in an energetic dimension, exalted in the short montage process.

Over the course of two decades, Futurists thus elaborated a formal but not formalist approach, perfectly pertinent to the poetic and aesthetic of their avant-garde movement. They identified an absolutely original ontological specificity of the medium: the 'cinematographic cinema' as autonomous aesthetic form, self-significant expression of a filmic art, not subject to the logical system of phenomenal world. The screen is not conceived of as a painting that reproduces reality according to a fabulatory or narrative intent, but as free association of representative elements that move in a physical and real, or eccentric, irregular, and illogical way, obtaining a continuous dynamism of matter and thought. The film has to flow like a multidisciplinary fabric that receives energy in evolution, condensing the principles of dynamism, of the *assemblage* of objects and of their autonomous life, of free-wordism declined in 'images-in-freedom', of simultaneous penetration, of allogical combinations of numerous space-time planes, and of self-performative exhibition. The poetics of cinematographic cinema lies in the combination of form and content, pushed to reciprocally intensify in the act of restitution, through both style and thematic horizon, the raring Futurist imaginary, which ranges from stream of consciousness to the kaleidoscopic scenery of the metropolis in action.

## References

- Lista, G. (1983), 'Esthétique du music-hall et mythologie urbaine chez Marinetti', in C. Amiard-Chevrel (ed.) *Du cirque au théâtre*, 60-91. Lausanne: L'Age d'homme.
- . (2008), *Le cinéma futuriste*, Paris: Editions Paris Expérimental.
- . (2009), 'Il cinema cinematografico', in G. Lista & A. Masoero (eds.), *Futurismo 1909-2009: Velocità+Arte+Azione*, 319-326. Milan: Edizioni Skira.

## About the author

Giovanni Lista is an Italian art historian and art critic, who works at CNRS in Paris. As a scholar he is specialized in the artistic cultural scene of the 1920s, particularly in Futurism. Throughout his career, he published hundreds of essays, articles, edited collections and books on his research topics. For some of them, he also won diverse awards (Georges Jamati Prize, Filmcritica Prize, Giubbe Rosse Prize, Venetian Academy Silver Medal for the lectio magistralis), due to his insightful contribution in the field.