

Bibliotekarstudentens nettleksikon om litteratur og medier

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Futurismen

(_kunstretning) Denne ismen er en hyllest til det nye, til fart og teknikk. Futuristene feirer fare og opprør, det aggressive og eksplosive. Mobilitet blir mer verdsatt enn stabilitet, det moderne mer enn tradisjoner. Kunstretningen er kjennetegnet av en stor tro på og begeistring for maskiner og annen teknologi, og generelt for det moderne livs fart, energi, dynamikk og rastløshet. Fly, raske biler, tog osv. blir sett på som uttrykk for modernitetens frigjørende kraft. Fortidens “irrelevante” livsformer og kunst forkastes heftig. Futuristenes prosjekt har blitt oppfattet som en frigjøring fra alle regler, søken etter det nye for enhver pris i tillegg til hyllesten av det dynamiske (Arrighi 1956 s. 110). Futurismen er både anti-historisk og anti-akademisk.

Futuristene var fascinert av “the machine, a novel vortex of energy, and a destructive implement” (Bradbury og McFarlane 1978 s. 49). Maskiner (for eksempel fly, motorsykler og biler) vises som estetisk tiltalende og med noe grandios over seg. Generelt fokuseres det på det mekaniske framfor det naturlige, og på hvordan maskiner overvinner naturen (aerodynamiske former o.l.). Den svimlende farten til biler og fly syntes å oppheve de tradisjonelle oppfatningene av tid og rom. Det tekniske i det moderne samfunn har fått rollen som erstatning for det magisk-kultiske. Futuristene ville fornye hva det vil si å være menneske.

“Futurism should be considered as an extreme, possibly the most extreme, form of ‘modernism’ in both its artistic and political significance. It preached modernity not as an abstract idea, but as a way of life.” (Conversi 2009)

De var begreistret for det nye, det som brøt med fortiden, ikke minst det som pekte mot en mer fartsfylt framtid. Mål og idealer var “vitalism, instinct, speed, struggle, aggression, violence and conquest – and never ever to look back.” (Conversi 2009) “Fart og akselerasjon var kanskje det viktigste elementet i den futuristiske estetikken. Var det noe som karakteriserte den moderne tilværelsen, ifølge futuristene, så var det hurtighet.” (Magnus Helgerud i *Aftenpostens* magasin *Historie* nr. 9 i 2017 s. 82)

Den estetiske opplevelsen skapes gjennom anelsen av eller inntrykk av bevegelse, dynamikk, fart – sammenfattet av Nicholls med uttrykket “the beauty of speed” (1995 s. 91). Det skulle være mulig å skape et nytt språk som syntaktisk og instrumentelt var tilpasset den nye måten å se på – nemlig “flygerens bevegelige optikk” (Segeberg 1987 s. 330). Kunstverkene skal avspeile en verden behersket av vitenskap og teknikk. Moderne konstruksjoner innen teknikk og arkitektur skulle vises og framstå i sin skjønnhet (stålkonstruksjoner ble lenge gjemt bort bak nyrenessanse- og nybarokk-dekorasjoner).

Retningen kjennetegnes av “emfatisk vitalisme”, avvisning av borgerlige konvensjoner og skepsis til tradisjonell, mimetisk kunst (Žmegač 1980 s. 414). Bevegelsen vil vekke “instinktiv vitalitet” (Neuhaus og Holzner 2007 s. 118).

Futuristene oppsøkte intensive, vibrerende soner i sin kunst, f.eks. revolusjoner, kriger, skipsforlis, jordskjelv osv. (Smuda 1992 s. 138). Ifølge en tysk litteraturviter var futurismen den første litterære retningen der det ble uttrykt en sympati for sinnssyke (Schultz 1995 s. 77). Noen oppfatter manifestet som ble publisert i den franske avisen *Le Figaro* 11. januar 1909 – *Det futuristiske manifest* – som futurismens begynnelse. I dette skriver italieneren Filippo Tommaso Marinetti, som regnes som en slags grunnlegger av futurismen: “Vi hevder at det fabelaktige i verden er blitt beriket av en ny form for skjønnhet: det skjønne ved hastighet. En racerbil der taket er dekket av rør som likner slanger med eksplosiv pust ... en buldrende bilmotor som later til å gå på jernsplinter, er vakrere enn Nike fra Samotrake.” Nike fra Samotrake er en antikk skulptur av den greske seiersgudinnen Nike, med vinger (nå i Louvre). I manifestet *Død over måneskinnet* (1909) skrev Marinetti: “Er vi gale? ... Evviva! Endelig det ordet som vi har ventet så lenge på!”.

“Fare, fart og fascisme [...] Den 20. februar 1909 ble futurismens første manifest publisert som en trespalter på forsida av *Le Figaro* i Paris. [...] Samme dag hadde et rumensk presseorgan manifestet på trykk, og det ble også kanalisert gjennom andre trykte medier i ulike europeiske land. [...] Marinetti proklamerte blant annet: “Vi vil lovsynge kjærligheten til fare, energi og halsbrekkende djervhet. Vi vil forherlige den aggressive bevegelsen, den febrile søvnløsheten, springmarsjen, saltomortalen, ørfiken og knyttneveslaget. Vi påstår at verdens skjønnhet har blitt beriket av en ny form for skjønnhet, fartens skjønnhet ... Det fins ingen skjønnhet mer unntatt i kampen. Intet verk kan være et mesterverk uten å være av aggressiv natur. Vi vil forherlige krigen – verdens eneste hygiene – militarismen, patriotismen, anarkistenes destruktive handlinger, de skjønne ideene man dør for, og forakten for kvinnen. Vi vil ødelegge museene, bibliotekene, ethvert akademi. Vi vil kjempe mot moralisme, feminisme, utilitistisk og opportunistisk feighet. Italia har alt forlenge vært et loppemarked, som vi vil befri forutallige museer som dekker landet med like mange kirkegårder”. Alle disse verbale voldsomhetene skulle seinere mangedobles på papiret gjennom stadig nye manifeste om alt fra maleri til gastronomi. Men ordene ble også omsatt i praksis gjennom teatralisk

støyende soiréer, og fant seg direkte uttrykk i aksjoner og demonstrasjoner i den italienske offentligheten.” (Harald Flor i *Dagbladet* 1. mai 2009 s. 35)

“On 20 February 1909 the Parisian paper *Le Figaro* printed a bizarre manifesto which declared the beginning of a new art in much the same terms as might be used to declare war. [...] The writer of the manifesto was an Italian, Filippo Tommaso Marinetti, author of Symbolist verse and editor of a literary magazine called *Poesia*. Marinetti had spent his childhood in Egypt, where his father had amassed a fortune which would later provide resources for the multifarious activities of Futurism. Educated in Paris, Marinetti had a close knowledge of the French language, in which he wrote most of his early work, and his acquaintance with the literary scene there gave *Poesia* a key role [...] Marinetti was a formidable cultural impresario, a tireless publicist of his own genius and that of his movement, Italian Futurism. Here was the writer not as cloistered man-of-letters but as performer, activist and knowing buffoon. The manifestos of Futurism would constitute a guide to almost every aspect of avant-garde activity to come; they would also encode some of its most problematic attitudes. [...] Futurism was instinctively eclectic, its philosophical base formed from a wide range of elements in the contemporary intellectual scene. Key ideas of dynamism and flux, for example, were drawn from Nietzsche and Bergson, while Georges Sorel’s theory of political violence contributed to Marinetti’s advocacy of artistic aggression.” (Nicholls 1995 s. 84)

“So far as any metaphysics is implied it is an amoral exaltation of action for its own sake – as prescribed in the first three points of the *Manifesto*. ‘Dynamism’ was in fact a name that was contemplated for the movement during these early days. Again one can see how this easily-communicated ideal foreshadowed Fascism’s cult of action and drive. In *The Technical Manifesto of Literature* (1912) the motor car is replaced by the aeroplane flying two hundred metres above Milan. [...] Dynamism and simultaneity – key Futurist terms to express the beauty of speed” (Judy Rawson i Bradbury og McFarlane 1978 s. 244-245).

Marinetti ville utvikle oppfatning av kunst som noe bakovervendt, noe tapt, fullt av nostalgi, og i stedet fremme en aksjonskunst full av energi, optimisme og til og med aggresjon. Marinetti var begeistret for “art as aggressive action” (Marinetti sitert fra Bradbury og McFarlane 1978 s. 193-194).

“Marinetti’s cult of energy, aggressiveness, violence, and heroism is not unlike that of such manifesto writers as de Bouhélier and Romain. But here the theses are not enumerated until the narrative has already presented them in action: we have witnessed the “feverish insomnia” of the poet and his friends, the “racer’s stride” and the worship of the “roaring car that seems to ride on grapeshot.” Accordingly, when we come to the ninth thesis, “We will glorify war – the world’s only hygiene – militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for, and scorn of woman,” we do not question it as closely as we might; indeed, war is made to look like the necessary prelude to a new world

composed of “great crowds excited by work,” of “polyphonic tides of revolution in the modern capitals,” of the “vibrant nightly fervor of arsenals and shipyards blazing with violent electric moons” (*S* 42; *TIF* 10). Images of sound, color, and kinetic motion are foregrounded, the rhetorical strategy of the manifesto being to minimize the possibilities for rumination on the reader’s part. Marinetti claimed to have received more than ten thousand letters and articles in response to the publication of his manifesto in *Le Figaro*, and although much of this mail was negative, even angry and jeering, the response tells us a great deal about manifesto art.” (Perloff 1986 s. 89)

“Marinetti’s theories [...], thanks to the wide circulation of his manifestos, were widely circulated since 1912 and influenced the work of hundreds of writers and poets throughout Europe” (Maurizio Scudiero i <http://colophon.com/gallery/futurism/index.html>; lestedato 03.06.09). “Over 210 futurist manifestos were published between 1909 and 1943. All were iconoclastic and provocative to the extreme.” (Conversi 2009)

“Roma, Firenze og Venezia ble beskrevet som “halvøyas tre verkende sår”. Roma ønsket de å jevne med jorden fordi dette var “en by så full av fortid at det ikke var mulig å tenke en ny tanke der”. [...] I juli 1910 slapp futuristene 800.000 flyveblader ned over Piazza San Marco i Venezia. Her ga de uttrykk for et ønske om å rive byens palasser og fylle de illeluktende kanalene med sement, slik at man kunne få en moderne by med motorveier og industri.” (Magnus Helgerud i *Aftenpostens* magasin *Historie* nr. 9 i 2017 s. 83-84)

I Marinettis essay “Wireless Imagination” setter han opp noen krav eller ønsker:

1. Acceleration of life to today’s swift pace. ...
2. Dread of the old and the known. Love of the new, the unexpected.
3. Dread of quiet living, love of danger and an attitude of daily heroism.
4. Destruction of a sense of the Beyond and an increased value of the individual whose desire is *vivre sa vie*, in Bonnot’s phrase.
5. The multiplication and unbridling of human desires and ambitions.” (Perloff 1986 s. 96)

Futuristene “ville rydde plass for en ny type kunst, en ny type mat og nye byer. De ønsket krigen velkommen og propaganderte for å fylle igjen Venezias kanaler med sement. På starten av 1900-tallet begynte en intellektuell bevegelse som kalte seg futurister, å markere seg i Italia. [...] Marinetti hevdet at det var erfaringer fra skyttergravene som hadde gitt ham ideen om bruke språket på denne kommando-lignende og aggressive måten. Som han selv sa det: “En mann som har vært vitne til en eksplosjon, stopper ikke opp for å sette sammen setningene sine.” [...] En av hans bøker, med tittelen *8 sjeler i én bombe – en eksplosiv roman*, spilte tydelig på slike assosiasjoner til krigen. På bokens omslag kan man se en bombe av ord som slår ned i en fjellside og en rekke lydhermende ord som utgjør flammene i

eksplosjonen. Krigen både som motiv og middel sto futuristene nær.” (Magnus Helgerud i *Aftenpostens* magasin *Historie* nr. 9 i 2017 s. 79-80)

“War is ‘hygienic’ because it encapsulates in the most extreme form the productive and destructive drives within the process of modernisation. [...] War thus provides the apocalyptic occasion in which the other can be obliterated rather than recognised, while the self is absorbed (and absolved) by the ‘cosmic’ movements of modernity. As one critic puts it, war thus conceived is “a *festival* in a psychological sense – as the abolition of norms and as a dispersal of energy –, in a sociological sense – as a magnificent cycle of production and expenditure of goods –, in a political sense – as a pattern of a new order generated from the violent break with the past.” ” (Nicholls 1995 s. 99-100; sitat av Mario Isnenghi)

“Looking mesmerized at the colonial massacre of Tripoli’s defenseless inhabitants in Libya, Filippo Tommaso Marinetti (1876-1944) ecstatically declared in 1912 of bearing witness to an epochal moment. He described the attack as ‘the most beautiful esthetic spectacle of my life’. Marinetti’s apparently sadistic posture emerged posthumously from his private correspondence and fully exemplifies the Futurist world-vision. Declaring war as ‘the world’s only hygiene’, Futurism strove to supersede the national past with an extreme form of aggressiveness, a forward-looking, modernizing cult of the nation, whose global reach was continuously redefined by violence and the confrontation with various ‘enemies’.” (Conversi 2009) “Within the arts, Futurism initially encouraged *nonconformity* and freedom from all constraints. However, on the other side, war leads to extreme *conformity*, obedience, submission” (Conversi 2009).

“Futurism had always had a political side. As early as 1909 a short political *Manifesto* with an anti-clerical message had been published for the elections. In 1911 a second *Manifesto* appeared in favour of the Libyan war. For the elections of 1913, a more evolved *Futurist Political Programme* was brought out, its first phrase reiterating, from the 1911 *Manifesto*: ‘The word Italy must dominate the word Liberty.’ The ideological basis was anti-clerical and anti-socialist, and what constructive proposals there were supported modernization in industry and agriculture, Irredentism [ønske om å gjenerobre et landområde], and an aggressive foreign policy. These three *Manifestos*, with other politically aggressive writings, were published together in *War the only Cure for the World* in 1915 – the year of Italy’s entry into the First World War.” (Judy Rawson i Bradbury og McFarlane 1978 s. 252)

“The idea of an *Artecrazia* (‘Art-crazy’, after a journal’s name, 1934-1939) was based on the notion that the artist is not only the creative self-broker and conqueror of new spaces, but is also at the vanguard of new politics” (Conversi 2009).

Marinetti mente at “Italy as a country was completely weighed down by the baggage of the Renaissance and the baggage of ancient Rome and its classical past.

And he really wanted Italy to just stop looking backwards always and instead look to what the future could offer them in terms of inspiration for art and literature. And in that first manifesto he says he wants to rejuvenate Italy which he found very stagnant and therefore he said that everyone should set fire to the libraries, flood the museums and in this way break all links with the past.” (Selena Daly i <http://theconversation.com/how-the-italian-futurists-shaped-the-aesthetics-of-modernity-in-the-20th-century-73033>; lesedato 25.04.18)

“The key Futurist principles were summed up as a drive to destroy political and artistic traditions: an elitist love for violence, a glorification of warfare as a purifying force, an extreme cult of the fatherland, a maniac love for speed, technology and progress, a misogynous disdain for women, a passionate loathing for all things past, the notion of a new man being created by modern technology, a vehement anti-clericalism, a drive to unleash man’s instinct and release his creative potential with a desire to anticipate, and be at the centre of, all ongoing historical transformations.” (Conversi 2009)

“Announcing the bankruptcy of a culture that clung to the forms and values of the past, accusations of *passatismo* (‘pastism’, *passéism*) encapsulated the spirit of the futurist crusade. Stemming from the world *passato* (past), this term acquired a ferociously derogatory meaning. Everything attached to the yesteryear was demonized by the new vitalist temperament. The futurists’ purgative force was consecrated to ‘freeing’ Italy from its ‘archeological’ idolatry of past relics. But it was also devoted to promote the hyperactive man of the ascending industrial era” (Conversi 2009).

“The concept of outer-history is handled almost in all futurist manifests. While it is mentioned that all art institutions, which belongs to the past should be destroyed and all fields of art should be properly build according to the new era, history is defined as the source of being rotten, narrow-minded and dull. On this point as in his work Futurist musicians manifest musician Pratella declined that all schools, libraries and museums are the institutions that should be attacked (Pratella, 2002). Futurist hates history, in accordance with that attacks all schools, institutions and traditions that belong to the past. According to futurists, academies, museums, libraries should be destroyed. So, they designate aggressiveness and war as the principle for themselves in all their manifests that they publish. Marinetti offers that the explosions in wars, the flame machines, the machine guns the tanks create new aesthetical forms. War, according to Marinetti, is full of “... the beauty of orchids from fire ...” (Batur, 1998).” (Erdal Devrim Aydýn, Togan Tong og S. Emre Pusat i <http://www.irbnet.de/daten/iconda/06059010113.pdf>; lesedato 08.01.19)

“The depreciation of human psychology which had been noticeable in the *Technical Manifesto* of 1912 (‘The warmth of a piece of iron or wood is now more exciting to us than the smiles or tears of a woman’) [...] At the front in 1911 Marinetti had noticed ‘how the shining aggressive muzzle of a gun, scorched by the

sun and by rapid firing, makes the sight of tortured and dying human flesh almost negligible'. In this way 'the poetry of the human is to be supplanted by the poetry of cosmic forces. The old romantic, sentimental and Christian proportions of the story are abolished.' Another theme taken up from the earlier *Manifestos* was the use of the verb in the infinitive, instead of in the forms related to persons or tenses. This gave 'action' to the new lyric, using the verb like the wheel of a train or the propeller of an aeroplane, and reduced human representation. [...] The new 'numerical sensitivity' derives from a love of precision [...] It is natural to concentrate on *Manifestos*, partly because they give the essence of the Futurist movement as its founder saw it, but also because they were the movement's literary form *par excellence*. Marinetti possessed the flair for setting out his ideas attractively and aggressively in this form." (Judy Rawson i Bradbury og McFarlane 1978 s. 248-249)

Marinetti insisterte i sine manifeste på "the elimination of all adjectives or useless words that would slow down the others." (Caws 2001 s. xxi) Også språket skulle preges av "absolute dynamism" (Botha 2011 s. 287). "The audience for the work becomes a target rather than a recipient" (Nicholls 1995 s. 92).

" "A thing is valuable to the extent that it is improvised" – this preference for the unfinished, the tentative, the potential, for "girders that are the color of danger," characterizes the form as well as the ideological stance of Futurist manifesto." (Perloff 1986 s. 102-103)

"Futurism (1909-1944) was perhaps the first movement in the history of art to be engineered and managed like a business. Since its beginning, Futurism was very close to the world of advertising and, like a business, promoted its product to a wide audience." (Maurizio Scudiero i <http://colophon.com/gallery/futurism/index.html>; lesedato 03.06.09)

"Marinetti hevdet selv at ordet "futurisme" inneholdt "den mest vidtrekkende formelen for fornyelse" (la plus vaste formule de renouvellement) [...] Det første futuristiske manifestet [fra 1909] forteller historien om en gruppe menn som forlater sitt skriveværelse og i bil forfølger Døden i personifisert skikkelse. Bilferden ender i grøfta, hvorpå gruppen erklærer sitt futuristiske program. [...] Kenneth Burke har hevdet at Marinettis manifeste "promised too much", i den forstand at verkene hans ikke levde opp til manifestenes løfter. Han viste videre til at mens Marinetti tok til orde for å bryte opp syntaks, fulgte han i selve manifestene syntaktiske prinsipper. Ifølge Burke formidlet Marinetti derfor sin holdning mer effektivt gjennom planleggingen enn selve utførelsen (1959: 32-3). Nå kunne man hevde at manifestenes planlegging kan forstås som en form for utførelse i sin egen rett. Burke åpnet noe tilbakeholdent for nettopp det: "Perhaps the most charitable thing we can say is that his manifestoes were themselves the works of art they proposed to herald" (1959: 32)." (Ellef Prestsæter i <https://www.duo.uio.no/bitstream/handle/10852/25858/EllefPrestsaxter.pdf>; lesedato 15.10.15)

Marinetti prøvde å spre sine ideer “på en rad reiser, og i kontakter – som ofte ble konfrontasjoner – med avantgardistisk orienterte kolleger i andre land. Hans poetiske praksis med oppbrutt syntaks, ordmalende effekter og visuelt slående typografi (“Parole in libertà” eller “Ord satt fri”) møtte sterk motstand fra russiske *kubofuturister* som Majakovskij, Khlebnikov og brødrene Burljuk, som hadde sin egen teori og verbale vri. Slike kontroverser skapte selvsagt enda mer blest om futurismen i de internasjonale kunstmiljøene, som hadde tette forbindelser i åra før første verdenskrig. [...] Marinetti samlet snart en falanks malende og skulpterende futurister. De delte hans oppfatninger om å vende ryggen til kunstlivet i det “antikverte” og “fortidsfikserte” Italia. Kunstnerne var like fascinerte som sin taleføre frontfigur når det gjaldt *modernisering* og *militarisme*. Noen av dem – Giacomo Balla og Umberto Boccioni – skulle gå til kunsthistorien som futurismens fremste billedskapere. Andre kjente signaturer som Carlo Carrà og Gino Severini hoppet relativt raskt av det futuristiske “hurtigtoget”, og inntok mer klassisistisk orienterte posisjoner på 20-tallet. [...] gestalter av dynamisk suksessive formforløp der materielle og mentale energier synes å bevege seg over i og gjennomstrømme hverandre. Noe av det filosofiske idetilfanget for denne dynamismen kom fra Bergson og Nietzsche.” (Harald Flor i *Dagbladet* 1. mai 2009 s. 35)

“Central to the Futurist aesthetic is the effort to liberate the word itself from the overlays of literary tradition. [...] Words are set free from the constrictions of everyday discourse in being named by the poet, chosen to enter the liberated structure of his text [...] Marinetti had recommended that poets use only the infinitive of the verb, ‘so that the action should not be limited to a single agent: we are more aware of actions than of actors’. He thus confirmed what Ortega y Gasset calls ‘the dehumanization of art’ in our time – mass man is a series of functions. [...] Futurist art is in many ways an irreverent reworking of the Wagnerian dream of the *Gesamtkunstwerk*. The attack on grammar and syntax, the emphasis on sonic and pictorial qualities of words, attacked the book as such, those rows of words trooping dutifully across the page which had become the dominant mode of communication in European society.” (G. M. Hyde i Bradbury og McFarlane 1978 s. 263-264)

“For Marinetti, the artist-manipulator-entrepreneur needs to synchronize the production of ideas with the time of their realization, as the artwork is not conceived to last more than 10 years” (Conversi 2009).

Futuristene ønsket heller å vise et dynamisk og simultant uttrykk i litteraturen enn narrativt forløp (Smuda 1992 s. 137). Sansningen er viktigere enn fortellingen. De ville uttrykke momentane sanseintrykk som var underveis og uavsluttet (Smuda 1992 s. 138). Den ungarske kunstneren og kunstteoretikeren László Moholy-Nagy har skrevet dette om fartens optiske virkning: “Motion, accelerated to high speed, changes the appearance of the objects and makes it impossible to grasp their

details. There is clearly recognizable difference between the visual experience of a pedestrian and a driver in viewing objects. The motor car driver or airplane pilot can bring distant and unrelated landmarks into spatial relationships unknown to the pedestrian. The difference is produced by the changed perception caused by the various speeds, vision in motion.” (siteret fra Smuda 1992 s. 134)

Den franske symbolisten “Mallarmés “static ideal” must be replaced by what Marinetti calls “multilinear lyricism” (*FM* 104-5), a lyricism that would involve, as he puts it in the 1914 manifesto “Geometric and Mechanical Splendour” (*The New Age*), the systematic destruction of the “literary ‘I’ in order to scatter it into the universal vibration” (*FM* 155).” (Perloff 1986 s. 175) Futuristene ønsket “a new poetic field or energy discharge” (Perloff 1986 s. 192).

“Futurism was the progeny of those northern Italian cities like Genoa, Milan and Turin where modernity was powerfully experienced as the everyday clash of cultural tradition with the forces of industrial innovation. Marinetti’s basic insight was that such a struggle was relentless, un pitying, and weighted in favour of the modern; the first manifesto accordingly purged those strains of sentiment and unfocused humanitarianism which had clouded naturism and unanimism, and proceeded to celebrate the very inhumanity of the new machine age.” (Nicholls 1995 s. 85)

“Italian Futurism was one of the earliest modernist movements which wholeheartedly embraced and aggressively celebrated the modern utopia made up of machines, revolution, movement and speed.” (Rodrigues og Garratt 2001 s. 31) De ville rive Italias framtid ut av hendene til arkeologer, antikvarer og professorer. De mente at landet trengte et tradisjonsoppbrudd fra jordbrukssamfunnet. “Dada, which denied the then current social attitudes and pressed its own negative propositions, and Futurism with its positive assertion of involvement. Both were fiercely, aggressively propagandist.” (Richard Hamilton sitert fra Kuenzli 2006 s. 278) Den tyske filosofen Walter Benjamin kalte futurismen “estetisert politikk”.

Både litteratur, bildekunst, musikk, teaterkunst og andre kunstarter kunne tilpasses futuristenes program. Italieneren Fortunato Depero arbeidet innen flere kunstarter. Deperos bok *Depero futurista* (1927) “er laget i papir, men bundet sammen med to aluminiumsbolter og skrudd sammen med muttere. [...] Splittpinnene gir inntrykk av at boken kan demonteres, akkurat som en kan gjøre med en maskin. [...] forleggeren var pilot [...] luftfart var en av futurismens interesseområder [...] Bøkene ble sannsynligvis laget av metall på grunn av futuristenes interesse for industri” (Aud Gjersdal i *Bok og bibliotek* nr. 1 i 2012 s. 46-47).

“Aluminum was the futurist material *par excellence*: it was shiny, modern and entirely produced in Italy. Reflecting the interest of heavy industry, the fascists strove to turn it into Italy’s ‘national metal’. [...] Aluminum featured in most futurist manifestations during the *ventennio*: In 1931, the winner of a poetry contest

inaugurated by Marinetti ‘was crowned with an aluminum coronet while flying over Genoa at an altitude of a thousand meters’ (Bohn 2006: 207-224). The *Manifesto of Futurist Cuisine*, calling for a ban on spaghetti, argued that Italians should be fit enough to ride in ‘ultralight aluminum trains’ (Marinetti 1930). Aerofuturists ‘created an aviatory mise-en-scène out of aluminum for their banquets, served rolls in the form of monoplanes and propellers, and filled dining rooms with the sound of roaring engines’ (Kirschenblatt-Gimblett 1989: 22). The Holy Palace Restaurant opened on March 8, 1931, in Turin as the ‘aluminum shrine’ to Futurist cooking: With an airplane engine sound playing in the background, craving palates could savour ‘steel chickens’ mechanized by aluminium-coloured bonbons’ (Kirschenblatt-Gimblett 1999). Meanwhile, the corporate state fostered the building of new aluminum plants at Porto Marghera (Venice), along with the formation of other colossal industrial complexes. After stainless steel import fell sharply due to the international embargo (1935), Italy increased manifold the exploitation of its rich bauxite reservoirs from which aluminum was extracted for commercial use. Aluminum became thus the key national metal for achieving self-sufficiency. Anticipating the trend of a couple of years, the aluminum necktie could be consecrated as the essence of a new Italianness.” (Conversi 2009)

“Fortunato Depero was born in Fondo, Italy on March 30, 1892 and died on November 29, 1960. He was a talented painter, stage designer, illustrator, artist, and writer who played a key role in advancing the uses of typography. This typographic expansion is exemplified conceptually from his book *Depero Futurista* (1927), in advertising by his *Vogue* covers (1929, 1930), and formally by a poster titled *Subway* (1929). Depero was part of the Futurist movement, driven by passionate loathing of political and artistic traditions.” (<https://www.pinterest.com/pin/91268329930059575/>; lesedato 15.12.22) Depero var influert av den futuristiske maleren Giacomo Balla. De to møttes første gang i 1914, og sammen skrev de manifestet *Den futuristiske rekonstruksjonen av universet*. Målet var en revolusjon av hverdagen. Senere i livet designet Depero omslaget til magasinet *Vogue*, der han lagde forbindelser mellom et futuristisk uttrykk og reklame-effekter.

“In 1914, Giacomo Balla (1871-1958) distributed his manifesto of the ‘antineutral clothing’ (*il vestito antineutrale*): [...] ‘We Futurists want to free our race from every neutrality, from the frightened and quietist hesitancy, from the pessimism of denial, from the nostalgic, romantic and weakening inertia. We want to colour Italy with audacity and futurist risk and give finally all Italians warlike and playful dresses... ..’ (Balla 1914: 2).” (Conversi 2009)

“Francesco Cangiullo’s book *Caffè-Concerto – Alfabeto a sorpresa (Café-Chantant – Surprising Alphabet)*, completed in 1916, but printed after the war in 1919) [...] uses words in different typefaces to form images of scenery, landscapes, and even human bodies. [...] the 1920s [...] The masterpiece of this decade is surely the

famous bolted book, created by Fortunato Depero in 1927. But if the binding itself was a real mechanic manifesto, the layout was a revolution in book-making. The multicolored text is printed on different kinds of paper, in typefaces of varying shapes and sizes that give life to vibrant geometric shapes. The book has neither up nor down, right nor left; not one but many virtual layouts, so that in order to read the text, the book has to be turned round and round again. Finally, in the early 1930s, Marinetti published another famous book, *Parole in Libert  Futuriste, olfattive, tattili, termiche* (*The Words-in-freedom, Futurist, Olfactive, Tactilist, Thermal*) that was printed by a lithographic process in many colors on metal sheets, and with a metal binding. With this metal book (followed in 1934 by another one with illustrations by Bruno Munari, *L'anguria lirica* (*Lyric Cucumber*)), the Futurist experiments on bookmaking reached their highest point and ideally closed the circle of over 25 years of literary, poetic and typographic innovations." (Maurizio Scudiero i <http://colophon.com/gallery/futurism/index.html>; lesedato 03.06.09)

“[T]he “poem-object,” the poem as isolated artifact, could not finally contain the vortex created by the scientific and technological revolution of the *avant guerre*, the energy, speed, dynamism, and simultaneity associated with the invention of the airplane, automobile, print media, radio, and cinema. Product gave way to process: collage and montage acted to undercut the reproduction of the “real” and to foreground the constructive impulse itself – the making of a work rather than the work itself.” (Perloff 1986 s. 190-191)

To italienske arkitekter som stod futurismen n r, var Antonio Sant’Elia og Mario Chiattone (Quinsat 1990 s. 240). Den italienske arkitekten Giuseppe Terragni oppfattet krig som en fortsettelse av kreativ virksomhet (Wyss 1996 s. 216). Til og med k kekunsten ville de italienske futuristene omskape (Arrighi 1956 s. 118). Eksempler p  fotografier som skal vise selve bevegelsene snarere enn gjenstander og kropper, er Anton Giulio og Arturo Bragaglias “Skrivemaskinskriver” (1911) og “Ristende hode” (1911). Det er “simultanbilder” som viser fasene i en bevegelse. Det som i vanlig logikk er atskilte faser, smelter sammen (Smuda 1992 s. 156). Ulike perspektiver gjennomtrenger hverandre (Smuda 1992 s. 160).

“Fabrikken til bilprodusenten Fiat i Torino, bedre kjent som Lingotto-bygningen, ble av futuristene ansett for   være den f rste manifestasjonen av deres arkitektoniske ideer da den sto ferdig i 1923. Det ble begrunnet b de i dens estetiske uttrykk og funksjonalitet. Her ble nemlig bilkomponentene f rt inn i bygningen p  bakkeniv , deretter begynte monteringen langs et samleb nd lagt ut i en oppadg ende spiral, f r ferdigproduserte biler til slutt ble kj rt ut p  den ovale testbanen p  taket, videre ned en ny spiralrampe og inn p  godstogene for   bli distribuert til forhandlere og forbrukere.” (Magnus Helgerud i *Aftenpostens* magasin *Historie* nr. 9 i 2017 s. 84)

“In its various expressions, this *futurist moment* is marked by a shared assertion of *simultaneism* as the nucleus of modernist aesthetics. Art attempts to capture the dynamic situation in which sensory information, and the forms and media which convey this information, can be presented concurrently – whether by a synaesthesia, a logic of formal interpenetration, the innovative aesthetics of performance, or collage. Thus, for simultaneists the “juxtaposition, within the same construct, whether visual or verbal [or, indeed, musical], of different time frames” is concurrent with an “interpenetrative spatial disruption [which] is supposed to represent the affective character of the spectator’s perceptual experience.” Speed and noise, youth and vigour, excitement and innovation, technological acceleration and urban growth seem to propel existence itself forward. At times simultaneism even promises a sort of utopian politics, an aesthetically generated collective consciousness.” (Botha 2011 s. 285-286)

“Led by Marinetti, the Italian Futurists amplify the simultaneist aesthetic in their work by vigorous generic innovation. Marinetti recognized and lauded the manner in which contemporary advertising and journalism were restoring dynamism to stagnant aesthetic formulae. Embracing several of these techniques, the Futurists were also astute to the importance of public spectacle, staged impressive spectacular performances, and quickly elevated the manifesto to the foremost avant-garde genre of the day through their tireless dissemination of aesthetico-political propaganda.” (Botha 2011 s. 295)

“All futurist events were attention-grabbing, skillfully designed acts of exhibitionism. Their theatrical performances were usually packed to capacity. Even the customary appearance of the police to quell ‘riots’ ensuing futurist provocations formed part of a pre-ordained script.” (Conversi 2009)

“[T]he Futurist concept of the avant-garde is premised on a moment of absolute rupture with what has gone before. It has often been argued, and with particular force by Peter Bürger, that the achievement of the avant-garde (he thinks primarily of Surrealism) is to call into question the very institution of art, to undermine aesthetic autonomy by seeking to make art part of the ‘praxis of life’. The disadvantage of this strategy, as we saw with Futurism, is that it can grasp the present only as a moment of destruction – destruction of the other or, ultimately, of the self. As Henri Meschonnic remarks, Futurism cannot conceive of the present in any other way since its internal logic compels it endlessly to manipulate the two self-contained ‘blocks’ of past and future time: the ‘mythical’ time of the avant-garde, says Meschonnic, using a particularly damning word in this context, is ‘linear’.” (Nicholls 1995 s. 109)

Ismens fødselsdag var 20. februar 1909, da italieneren Filippo Tommaso Marinetti offentliggjorde et manifest om futurismen i den franske avis *Le Figaro*. Det var både en begeistret og en nesten truende tone i manifestet, for Marinetti hadde ikke noe imot destruksjon av tradisjonelle sosiale og kulturelle institusjoner (f.eks.

bibliotek og museer; “Sett fyr på bibliotekhyllene!” står det i manifestet). Marinettis formuleringer skulle vekke både sinne og nysgjerrighet, både engstelse og begeistring. All sentimentalitet overfor fortiden var bannlyst, og et slikt syn var svært radikalt i det ruinrike og fortidsforherligende Italia. Marinetti sto for en brutal avvisning av fortiden, dens institusjoner og verdier. Han skrev i et av sine manifeste: “Vi vil frigjøre Italia fra verkebyllen av professorer, arkeologer, turistguider og antikvarer.” “The triumph of the mechanical over the natural thus encapsulates the capacity of the modern subject to experience himself as pure origin, as uncontaminated by tradition.” (Nicholls 1995 s. 86)

“The call is for a new poetry of intuition: to hate libraries and museums, to repudiate reason, to reassert that divine intuition which is the gift of the Latin races. Their poetry is to depend on analogy instead of logic; the old Latin grammar is to go, and nouns are to be placed as they come; verbs are to be used only in the infinitive; adjectives, adverbs and punctuation to be abolished (though mathematical and musical signs are allowed); and human psychology is to be replaced by a lyrical obsession with matter. [...] they will give only the second terms of analogies, unintelligible though this may sometimes be.” (Judy Rawson i Bradbury og McFarlane 1978 s. 246)

Marinetti kom fra det industrielt utviklede Nord-Italia. Der kunne han observere hvordan det nye industrisamfunnet forandret menneskene, mens det virket som om tiden stod stille i det agrare Sør-Italia. “Drivkraften bak hele bevegelsen var nemlig at Italia igjen skulle bli en stormakt, både kulturelt, politisk og økonomisk. Italia var på starten av 1900-tallet en ung nasjon og lå milevis bak sine naboland når det kom til industrialisering. Med slagordet *Marciare non marcire* – marsjere ikke råtne – ga futuristene tydelig uttrykk for at de ønsket seg et fremadrettet Italia som nøt respekt i samtiden, og ikke et land som råtnet på rot. [...] Men de var klar over at de ikke fikk endret verden kun gjennom kunstnerisk aktivitet. Krigen, som ble kalt “verdens eneste hygiene” i manifestet, ble sett på som et av de viktigste midlene for å røske opp i gamle forestillinger og endre det politiske landskapet. Futuristene ønsket derfor første verdenskrig velkommen, og flere av dem kjempet også i den. Sant’Elia døde i strid, og Marinetti ble hardt skadet. Krigen ble følgelig også et tema i den futuristiske kunsten. Et av de mer spesielle eksemplene på dette finner vi i Fortunato Deperos maleri *Guerra-festa* fra 1918. Tittelen kan oversettes til “Krigsfesten”. Det fargerike bildet er som en barnetegning hvor krigen presenteres som en hyggelig happening.” (Magnus Helgerud i *Aftenpostens* magasin *Historie* nr. 9 i 2017 s. 84)

“In his 1915 tapestry *Guerra-festa* (War-Feast), Fortunato Depero (1892-1960) used joyful colours and ingenuous infantile images, where even the flowing of blood evoked an orgy of luxury and celebration, practically eliciting opposite feelings from the fierceness and ugliness of war.” (Conversi 2009)

I sine manifeste håner Marinetti forsiktighet og diplomatisk framferd, og hyller en fremadstormende ungdommelighet. Til og med krig blir forherliget, som en slags nødvendig hygiene og som et futuristisk dikt om livskraftene. Krig representerer positiv aggresjon og blir av Marinetti estetisert til et åndsprodukt. Den renser og forbedrer verden. Bare krigen kan fornye og drastisk akselerere og skjerpe menneskets åndelige ressurser: mot, energi, intelligens osv. Slike menneskelige ressurser er snarere av en instinktiv og intuitiv natur enn rasjonelt. Marinetti hyller det intense uavhengig av rasjonell kontroll. “1915, Carlo Carrà (1881-1966) designed and published the anti-democratic pamphlet *Guerrapittura* (War-Painting). Echoing Carl von Clausewitz, the manifesto claimed that ‘war meant nothing but art pursued with other means’ (Carrà 1915) – he could have equally said that ‘art meant nothing but war pursued with other means’.” (Conversi 2009)

“Futurism of course sought antagonism from its audiences. At a Futurist happening an enlivened audience was all part of the show. [...] perhaps the most important discovery of the Futurists was the realization that fragmentation, contrast, and the interplay of apparently discordant materials constituted a direct expression of the speed and diversity of modern life” (Judy Rawson i Bradbury og McFarlane 1978 s. 254-255). Italienske aviser fortalte jevnlig om futuristenes skandaleopptredener, om deres rare teaterforestillinger der publikum kastet råtne grønnsaker og det ble slagsmål blant publikum osv. Gjennom disse journalistiske beretningene ble noen av futurismens slagord og ideologiske prinsipper kjent i den italienske befolkningen (Arturo Larcari i Neuhaus og Holzner 2007 s. 118).

“Taking heed from Antonio Gramsci, Mark Thompson reminds us that the futurists ‘enjoyed a following among workers before the war. This esteem was not reciprocated. The futurists proclaimed a contempt for ordinary people that pro-war politicians expressed by their decisions and generals by their tactics’ (Thompson 2008: 234). Those ordinary people who naively responded to the futurist appeal were often the first ones whose lives were destroyed by the war. Overcoming their individualism, localism and regionalism, ordinary Italians were turning into a malleable ‘mass’ ready to be moulded and mobilized by conscript armies.” (Conversi 2009)

“It took nine months for Italy’s leaders to agree to join the war – during which time the Futurists campaigned vigorously for intervention. When Italy did enter the war on the side of the Allies in May 1915, Marinetti and his group of fellow Futurists signed up as soon as they could. [...] When the war ended in 1918, the Futurists went through an intense period of political engagement, forming the Futurist Political Party – and forming a close alliance with Benito Mussolini and his Fascist movement. The Futurist party wanted to make Italy great again. They wanted a country that was no longer in “servitude to its past”, where the only religion was the “religion of tomorrow”. Their manifesto promised revolutionary nationalism, and included ideas such as totally abolishing the senate and the gradual dissolution of the institution of marriage. [...] But in the end of 1919 there were Italian

elections and the Futurists and the Fascists performed disastrously. So they received less than 2% of the vote in Milan and it's at that point that Marinetti actually decides that parliamentary politics isn't for him and he withdraws. He disbands the Futurist political party and he withdraws completely from parliamentary politics because he feels disillusioned and he feels that the message that he has isn't getting through." (Selena Daly i <http://theconversation.com/how-the-italian-futurists-shaped-the-aesthetics-of-modernity-in-the-20th-century-73033>; lesedato 25.04.18)

"As soon as Italy entered World War First (1915), the futurists provided some of the first volunteers on the front, often achieving prominent positions within the army. Alongside other Futurists, Mario Sironi (1885-1961) volunteered in the Lombard Cyclist Battalion. The painter Julius Evola (1898-1974) served as an artillery officer until after the war (1920). The architect Antonio Sant'Elia (1888-1916) died fighting in Monfalcone, Gorizia. Boccioni passed away after falling off a horse near Verona. Marinetti, Sironi, Russolo, Evola, Boccioni, Sant'Elia and Piatti all enlisted voluntarily in the war. In 1915, Gino Severini painted the *Plastic Synthesis of the Idea of War* (oil on canvas), in which no human component was visible, only industrial and war-related objects. In *L'alcova d'acciaio* (The Steel Alcove), Lieutenant Marinetti described his heroic deeds aboard the armored vehicle '74', 'fast steel alcove, created to receive the naked body of my naked Italy' (Marinetti 1921), in the pursuit of Austrian troops during the Vittorio Veneto battle. Marinetti's poem *Zang Tumb Tumb* (the title a phonetic description of the sound of bombs, 1914) declaimed the 'ecstatic' experience of war in the siege of Adrianople (1912-13), anticipating the Italian counter-charge against the Austrians." (Conversi 2009)

"In March, 1919, Marinetti, Vecchi and other Futurists took part in the foundation of the Fasci di Combattimento, the fighting squads who were to constitute the original Fascist party; and in April Futurists and Arditi made up the Fascist forces that attacked the offices of the Socialist paper *Avanti* in Milan. After losing to the Socialists in the elections, Marinetti spent twenty-one days in prison in December with Mussolini, Vecchi and other Arditi, charged with endangering the security of the State and organizing armed bands. [...] Art would be the means and the end in this process; and finally 'we will not have an earthly paradise, but economic hell will be brightened and comforted by countless festivals of art'." (Judy Rawson i Bradbury og McFarlane 1978 s. 253)

Sammen med Emilio Settimelli og Bruno Carra skrev Marinetti manifestet *The Futurist Synthetic Theatre* (1915). Der proklamerte de blant annet at det må skapes en dramatisk syntese som erstatter tradisjonelle skuespill. Det må skapes dramatiske verk som er "autonome, ikke-reelle og alogiske". I 1913 hadde Marinetti publisert manifestet *The Variety Theatre*, der han beskrev det futuristisk-fantastiske i teatret på denne stikkordpregete måten: "... powerful caricatures ... abysses of the ridiculous ... delicious, impalpable ironies ... cascades of

uncontrollable hilarity ... profound analogies between humanity, the animal, vegetable, and mechanical worlds ... flashes of revealing cynicism ... plots full of the wit, repartee and conundrums that aerate the intelligence ... the whole gamut of stupidity, imbecility, doltishness and absurdity, insensibly pushing the intelligence to the very border of madness ... instructive satirical pantomimes ... caricatures of suffering and nostalgia, strongly impressed on the sensibility through gestures exasperating in their spasmodic, hesitant, weary slowness; grave words made ridiculous by funny gestures, bizarre disguises, mutilated words, ugly faces, pratfall.” (sitert fra Howarth 1978 s. 176-177)

På en bankett for det tyske presseforbundet i Berlin reiste Marinetti seg og sa på fransk med purpurrødt ansikt: “Kjære venner, etter så mange og utmerkete taler i kveld, føler jeg mer tvunget til å takke det store, modige og hjertelige folk i Berlin. Jeg framfører for dere mitt dikt “Overfall på Adrianopel” [...] Adrianopel blir oppdaget i alle sine deler SSSrrr zitzitzitzitzi PAAAAA AAA [...] Ouah ouah ouah, avreise av toget med selvmord, ouah ouah ouah [...]” (sitert fra Liede 1963 s. 222-223 i bind 1). I løpet av diktframføringen grep Marinetti et vinglass og knuste det mot gulvet, kastet seg selv over bordet, og gled langsomt mot gulvet mens han holdt fast i duken. Vin, mat, tallerkener og sølvbestikk falt ned i fanget på de tilstedeværende journalistene og deres gjester. Den tyske dadaisten Kurt Schwitters stod ved siden av Marinetti og mimet hans bevegelser under diktframføringen (Liede 1963 s. 223 i bind 1).

I diktet “Zang Tumb Tumb” (1914) “forteller Marinetti, som var på stedet som reporter for en fransk avis, om det viktige slaget i Adrianopel under den første Balkankrigen. Her skjedde et av de tidligste bruk av luftangrep, hvor bulgarerne kastet granater fra fly for å skape panikk hos tyrkiske soldater.” (Aud Gjersdal i *Bok og bibliotek* nr. 1 i 2012 s. 46) Marinetti var fascinert av vold.

“Marinetti’s own work shows a quite deliberate development from the sadomasochistic movements of an early poem like *Destruction* (1904), where the desire for heroic transcendence competes with a decadent desire to be crushed by the sea, to the programmatic Futurist prose of *Zang Tumb Tuuum* (1914), an evocation of the siege of Adrianopolis during the Balkan War.” (Nicholls 1995 s. 96)

“Desire becomes a kind of ‘nonhuman’ force, as Valentine de Saint-Point claims in her *Futurist Manifesto of Lust* (1913): ‘Lust, when viewed with moral preconceptions and as an essential part of life’s dynamism, is a force’ (*FM*, 70). Futurist theory thus entails a kind of ‘decentring’: when Marinetti calls for ‘*strict nets of images or analogies*’ (*F*, 86), the structural model of the net suggests, as Umberto Eco notes in another context, ‘no centre, no periphery, no exit, because it is potentially infinite’. No longer a stable centre, subjectivity drains through the holes in the net, denied a ‘materialisation’ in the hermetic word. What Marinetti was proposing was thus a kind of ‘unbinding’ of romantic erotic fantasy through a

breaking down of the social institutions in which desire is contained. An aesthetics of simultaneity dissolves consciousness in the 'real', conflating social and psychic in a fantasy of disembodiment which relegates the oedipal narrative to 'history'. Where the family had once functioned as bridge and mediator between the self and the social body, now capitalist modernity offers a space of unrestricted desire which has no object because nothing has been 'lost'. Marinetti's attack on the past thus goes much further than his desire to dynamite museums, since it repudiates the main oppositional thrust of nineteenth-century poetics. For if the development of Symbolism, from Baudelaire on, had been an attempt to open up the divisions in subjectivity in order to call into question bourgeois ideals of rational progress and self-presence, Futurism, in its celebratory dissolution of the self, was really nothing less than an attempt to repair those divisions, to make the subject a transparent vehicle for capitalist modernity. Futurism, we might say, collapsed the distinction between aesthetic and bourgeois modernities" (Nicholls 1995 s. 98-99).

"To externalise the self in the public domain was to open it to the manifold stimuli of the market, where a new range of pleasures awaited the consumer. As one Futurist work, called *The Death of Woman* (1925), put it: 'Love as sentiment is therefore absurd, an enemy to modern existence where there are no differences between male and female and where the atmosphere is so rich in sensual sensations.' Replacing desire by commodification, Futurism conflated economic expenditure with a celebratory expenditure of the *self* which promised freedom from the limits and incompleteness of a gendered ('pre-modern') identity. [...] Futurism called for an ecstatic and impersonal submission to the homogenising process of exchange and consumption. So we find Bruno Corradini and Emilio Settimelli, in their manifesto of 1914, *Weights, Measures and Prices of Artistic Genius*, insisting that "The producer of artistic creativity must join the commercial organisation which is the muscle of modern life. Money is one of the most formidably and brutally solid points of the reality in which we live. It is enough to turn to it to eliminate all possibility of error and unpunished justice." (*FM*, 149)" (Nicholls 1995 s. 101)

"[T]he dialectic of destruction and creation on which the Futurist transcendence of self and culture depended actually embodied the larger, more devastating logic of capital – a logic which modern theorists were beginning to explain as a necessary relation between ever-increasing productivity and the ensuing competition for markets. So, while the Futurist exaltation of war was hardly unique in its time, it did exceed the forms which this took in the work of other avant-gardists. The pre-war passion for violence generally tended to result either from purely nationalist loyalties or from a more confused desire to destroy a conservative and academic culture. Futurism contained both of these elements, but the deeper rationale of its apparently irrational metaphysic was quite simply that of the market. A cruel aesthetic now sought its own reflection in the bourgeois society which it celebrated." (Nicholls 1995 s. 99)

“Marinetti’s deliberate reduction of literary figures to strings of nouns is intended to dissolve those private intensities of the reflective imagination and eroticised body whose ‘feminine’ inscriptions – as ‘depth’ and materiality – offer resistance to the mechanised currents of modernity. The aim in *Zang Tumb Tuuum* is to create a language which does not so much represent as present, which does not reproduce an absent reality but which produces its own reality (it does not yearn for the absent body of the beloved, but, as he says in those remarks on syntax, strives instead to ‘become one body’ with the material universe).” (Nicholls 1995 s. 97)

Marinetti skrev romanen *Futuristen Mafarka* på fransk (utgitt 1908, oversatt til italiensk i 1910). Her protestert han mot “den nasjonale visdommens litanier og den allmenne nedrustningen”, og presiserte sitt syn på kvinner: “Jeg vil overvinne kjærlighetens tyranni, den fikse ideen om den unike kvinnen, det lyse, romantiske måneskinn som bader bordellets fasade i sitt lys.” (sitert fra Neuhaus og Holzner 2007 s. 115) Hovedpersonen Mafarka hindrer at hans menn begår en massevoldtekt, ikke av respekt for kvinnene og dermed moralske grunner, men fordi han vil holde sine krigere unna seksualitet og mobilisere dem for krig (Neuhaus og Holzner 2007 s. 126). Den italienske utgaven av boka førte til at Marinetti ble stilt for retten i Italia, anklaget for å ha krenket den offentlige skamfølelse (med pornografi, særlig i skildringen av voldtekten av en afrikansk kvinne). Marinetti klarte å gjøre rettssaken til en slags reklamekampanje for futurismen, og fordi han hadde betydelige økonomiske ressurser i bakhånd, engasjerte han berømte advokater til å forsvare “kunstens frihet”. Da han vant rettssaken, ble Marinetti båret i triumf gjennom Milanos gater av sine venner og bejublet av en folkemengde (Arturo Larcati i Neuhaus og Holzner 2007 s. 115-116).

Marinetti var påvirket av journalisten og essayisten Giovanni Papini (Quinsat 1990 s. 240). Papinis bok *Filosofenes undergang* (1906) er et oppgjør med den vestlige filosofitradisjonen, representert blant andre ved Kant, Hegel og Comte. Papini stod i en periode den futuristiske bevegelsen nær.

Som en av sine spredningspraksiser brukte Marinetti å kaste manifeste ut av raske biler. Dermed ble det et samsvar mellom innholdet i manifestene og en av måtene de ble spredt på.

Futuristene gjorde telegrammet til en poetisk sjanger og telegramstil ble en egen skrivemåte for diktere (Schultz 1995 s. 191). I noen tekster av Marinetti og andre futurister brukes dessuten en ekspressiv typografi med ulike skriftstørrelser og collagelignende tekst. Typografi ble brukt for å fungere som tegn for den menneskelige stemme (Wehde 2000 s. 350), dvs. artikulasjon som f.eks. roping. Slik skrift representerte en “re-oralisering” (Wehde 2000 s. 358).

“The innovations they brought to sound and visual poetry were considerable. Having abandoned “traditional syntax, metre and punctuation,” the Futurists were

free to experiment with layout and typography. Marinetti's "After the Battle of the Marne" [...] exemplifies this concern in terms of the use of different types and sizes of lettering – recalling Mallarmé, it is true – and experiments with the collagic overlaying of texts. This spirit extends to Marinetti's unorthodox use of colour, the incorporation of mathematical and numerical symbols, and its incorporation of sonic elements, whether onomatopoeic – the repeated "ta" in "After the Battle" – or orthographic – adding or subtracting from the number of vowels and consonants in words. [...] These experiments were captured in the phrase *parole-in-liberta* – words-in-freedom – through which Marinetti sought a positive poetic response to the technological acceleration of modernity in which he placed such great faith. Free verse, Marinetti concluded, is not as free as it supposes. Finally, it reinforces the general imposition of limits upon the senses, affirming that the "structure of language mirror[s] the oppressively hierarchical nature of society." Words-in-freedom, with all the formal, linguistic, sonic and visual innovation they brought, were supposed to liberate the senses and emotions on the one hand, and words themselves, on the other. "Words, which...had been held in the service of communicating information, were to be re-imagined as material things in themselves... Rather than serving as referents, they were now deemed self-illustrative, identified with their own aural and visual properties." (Botha 2011 s. 295)

"Since 1905, Marinetti had promoted from the pages of his magazine *Poesia* (*Poetry*) the idea of *verso libero* (free-verse), which was intended to break the uniformity of syntax of the literature of the past. Then, just after the launch of the Futurist movement, *verso libero* evolved into the *parole in libertà* (words-in-freedom)" (Maurizio Scudiero i <http://colophon.com/gallery/futurism/index.html>; lesedato 03.06.09).

"Marinetti must be credited with the first sustained poetic engagement with technology. Central to the narrative of "The Founding and Manifesto of Futurism," is the quasi-mythological unification of human and machine: racing into the future, Marinetti rolls his car into a muddy ditch, and from this symbolic sacrifice, the heroic couple are ritualistically reborn from the "good factory muck – plastered with metallic waste, with senseless sweat, with celestial soot." The sonic aspects of Marinetti's poetry principally concern this elevation of technology, as is clearly manifested in the easily recognizable onomatopoeia of "Après La Marne." Here is "phonic poetry, whose onomatopoeia gives voice not to the ecstatic impulses of an organic anatomy but to the electric impulses of an operant machine." Equally interesting, although aside from the question of technology, is "A Landscape Heard," which recognizes the poem as a concrete medium for the association of sound and duration – an accumulation of moments which are a materialization of the quantitative logic of being, if not of quantity itself:

The whistle of a blackbird, envious of the crackling of a fire, ends by extinguishing the gossip of water.

10 seconds of lapping.
1 second of crackling.
8 seconds of lapping.
1 second of crackling.
19 seconds of lapping.
1 second of crackling.
25 seconds of lapping.
1 second of crackling.
35 seconds of lapping.
6 seconds of the whistle of a blackbird.
[...] Marinetti, "A Landscape Heard" (Botha 2011 s. 326)

Noen manifeste av forskjellige italienske futurister var:

Manifest for futuristiske malere (1910)

Teknisk manifest for futuristisk malerkunst (1910)

Teknisk manifest for futuristisk skulptur (1912)

Manifestet for futuristiske musikere (1912)

Futuristisk manifest om lyst (1913)

Ødeleggelse av syntaks – fantasi uten tråder – ord-i-frihet (1913)

Bråkets kunst (1913)

Malingen av klanger, bråk og lukter (1913)

Manifest for futuristisk arkitektur (1914)

Futuristisk rekonstruksjon av universet (1915)

Krig: verdens eneste hygiene (1915)

Den futuristiske kino (1916)

Det futuristiske univers (1918)

Et russisk manifest var *Et slag i ansiktet på den offentlige smak* (1917). Den franske kvinnen Valentine de Saint Point tilhørte futurismen, og skrev bl.a. *Et futuristisk manifest om lyst*.

Den overtroiske Marinetti mente at 11 var hans lykketall, og erklærte 11. oktober 1908 som futurismens fødselsdag. Da Francesco Balilla Pratella daterte sitt

manifest om futuristisk musikk 11. januar 1911, indikerer datoen at Marinetti hjalp til med å utforme teksten.

I 1933 skrev de italienske futuristene Filippo Tommaso Marinetti og Pino Masnata et manifest (“La Radia”) der de drømte om at radiomediet skulle bryte all forbindelse med tradisjonelle kommunikasjonsmåter, og bli et medium for det abstrakte, irrelle og spekulative (gjengitt av John Barber i <https://journals.openedition.org/appareil/2388>; lesedato 06.12.22). Et *Futuristisk manifest for en musikalsk by* krevde radioer oppstilt i alle veikryss, slik at folk kunne høre musikk hele dagen, tilpasset arbeids- og hviletider.

“Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece. Poetry must be conceived as a violent attack on unknown forces, to reduce and prostrate them before man. [...] We will glorify war – the world’s only hygiene – militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for, and scorn for woman” het det i et av manifestene.

Den italienske futuristen Ricciotto Canudo uttalte seg i 1911 begeistret om kinofilm, og hevdet at dette mediet tok opp i seg eldre kunstarter som arkitektur, musikk, maleri, skulptur, poesi og dans (Keazor, Liptay og Marschall 2011 s. 8). Futurister hyllet kino, sirkus og andre medier og kunstarter som de mente var en kollektiv kunst for folket (Czartoryska og Ouvrard 1983 s. 156). Den franske maleren Fernand Léger skrev: “Kinoen og flygingen går arm i arm gjennom livet, de er født på samme dag” (siteret fra Cayla 2007 s. 291).

“Marinetti proposed a Futurist film, and together the group made *Futurist Life* in the summer of 1916 in Florence. Balla, Settimelli, Corra, Marinetti and others all took part; Ginna was responsible for production and camera work. The film was a series of sequences, some of them dealing with Futurist social and psychological problems. The first showed some dynamic young Futurists led by Marinetti attacking an old man at a restaurant in Piazzale Michelangelo because he was drinking his soup in an old-fashioned way. There was also – recalling the title of Marinetti’s manifesto – the ‘Dance of Geometric Splendour’, with strong beams of light projected on to girls dressed only in tin foil, so that ‘flashes of light criss-crossed and destroyed the weight of their bodies’. The film ended with an inquiry into ‘Why Franz Joseph did not die’, which the censors cut. As it was, the film aroused a great deal of emotion, and objects were hurled at the screen at every showing. Of the few copies made, all are now lost. [...] Balla introduced simultaneity with the trick of showing shots of different places and times at once.” (Judy Rawson i Bradbury og McFarlane 1978 s. 251)

I et teater-manifest skrevet i 1913 av Marinetti blir sirkusklovner brukt som eksempel på analogimuligheter mellom dyr, menneske og den mekaniske verden

(Barloewen 1984 s. 89). Marinetti drømte om en slags forening av menneske og motor (Virilio 1989 s. 73).

I et av sine manifeste anbefalte Marinetti fjerning av 1. person entall fra futuristiske tekster (gjengitt etter Wittschier 1985 s. 171). Han ville skape en slags urlyrikk, et urspråk hinsides alt det han kritiserte i sin samtid. Typisk for Marinettis manifeste, som for mange andre manifeste innen avantgarden, er benektelsen av påvirkning fra forløpere, dvs. en radikal avvisning av fortidige inspiratorer. Marinetti har lest og sannsynligvis blitt sterkt påvirket av filosofene Friedrich Nietzsche og Georges Sorel, men ville ikke innrømme det (Milan 2008).

Andre italienske futurister enn Marinetti, i ulike kunstarter, var Umberto Boccioni, Luigi Russolo, Bruno Corra, Carlo Carrà, Giovanni Papini, Giacomo Balla, Gino Severini, Emilio Settimelli, Arnaldo Ginna, Remo Chiti, Balilla Pratella, Francesco Cangiullo, Enrico Prampolini, Francesco Meriano og Antonio Sant'Elia. Arnaldo Ginna lagde fire abstrakte animasjonsfilmer ved å tegne direkte på filmen (Cayla 2007 s. 336).

“Futurismens tiltrekningskraft var omvendt proporsjonal med de reelle tekniske framskrittene. Den tilbakestående industrien var lik i Italia og Russland.” (1996 s. 223)

Russiske futurister var blant andre Vladimir Majakovskij, Velimir Khlebnikov, Alexander Kruchenykh og David Burliuk. Ifølge Milan (2008) var Marinetti, Boccioni og Papini de fremste teoretikerne i den futuristiske bevegelsen. De russiske futuristene og andre avantgardekunstnere sluttet seg sammen i LEF, en slags forening, der initialene stod for “Kunstens Venstre-Front”. Deres felles tidsskrift het også *LEF*. Grunnen til denne (løse) organiseringen kan ha vært å vise myndighetene at de stod på riktig politisk side. Men Sovjet-myndighetene foretrakk “oppbyggelig” proletarlitteratur framfor futuristiske eksperimenter. En partiresolusjon i 1925 proklamerte at staten hadde rett til å styre hvilken retning den sovjetiske kunsten tok.

“The twin fires of war and revolution have taken hold of our souls and cities. The palaces of yesterday’s pomp stand as burnt-out skeletons. The ruined cities await new builders. ... The revolution of content ... is unthinkable without a revolution of form.” (Majakovskij sitert fra https://offscreen.com/view/vertical_topography; lesedato 20.12.18)

“Among Russian futurists, there also was a clear inclination to use art as propaganda and an awareness of being part of a process of cultural and social engineering that would breath life into the project of a ‘new man’ in a ‘new society’. Despite patriotic denial, they were clearly influenced by Marinetti, who also travelled to Russia on a proselytizing mission (1914).” (Conversi 2009)

“Mayakovsky’s rapid, ungainly movements enact the nervous rhythms of urban life and the multiplicity of simultaneous but unrelated stimuli which the Russian Futurists, like their Italian predecessors, incorporated into their aesthetic theories, on the principle that their art must be as discontinuous as modern life, must liberate the energies, analogous to those of the machine and the city, which will thrust man forward in his conquest of time and space.” (G. M. Hyde i Bradbury og McFarlane 1978 s. 260)

Majakovskij’s diktning “reveals that eccentric kind of materialism that led him to submit to the Bolshevik leaders that he was committed as they were to revolutionizing consciousness. Mechanization shapes not only perception (as for the Impressionists) but consciousness; though Russian Futurism, in contradistinction to Italian, seeks not so much to mechanize man as to celebrate man as victor over nature. To the Russian mind at this time, machines, primitive as they were compared with those in the West, had a revolutionary role in society, a role reflected in art” (G. M. Hyde i Bradbury og McFarlane 1978 s. 261).

“Khlebnikov and Kruchenykh are frankly dismissive [av de italienske futuristene]: “[t]he Italians caught a whiff of these Russian ideas and began to copy from us like schoolboys, making imitation art.” ” (Botha 2011 s. 326) “When Marinetti gave a reading from his *Zang Tumb Tuuum* in Petersburg in the winter of 1914, the audience, composed largely of Russian avant-garde poets and painters, was skeptical. In his very lively memoir of the period, *The One and a Half-Eyed Archer* (1933), Benedikt Livshits recalls that during the discussion after the reading, Marinetti was incensed to hear the Russians object that “destruction of syntax” and “words at liberty” were old hat compared to the *zaum* poetry of Khlebnikov, a poetry of which Marinetti had never heard.” (Perloff 1986 s. 64)

I en proklamasjon kalt “Et slag i ansiktet på den offentlige smak” (1912), skrev Majakovskij, Khlebnikov og et par andre russiske avantgardeforfattere: ”Throw Pushkin, Dostoevsky, Tolstoy, etc. etc. overboard from the Ship of Modernity. [...] From the heights of skyscrapes we gaze at their [= noen samtidsforfatteres] insignificance! ... We *order* that the poets’ *rights* be revered:

1. To enlarge the *scope* of the poet’s vocabulary with arbitrary and derivative words (Word-novelty).
2. To feel an insurmountable hatred for the language existing before their time.
3. To push with horror off their proud brow the Wreath of cheap fame that You have made from bathhouse switches.
4. To stand on the rock of the word ‘we’ amidst the sea of boos and outrage.”

(siteret fra Kuenzli 2006 s. 254)

“[T]he shaman – the witch-doctor [...] curiously becomes a favourite analogue for the poet in Russian Futurism, part of the strange primitivistic element so important in the movement. Of course this poem [Majakovskij’s “Eksorsisme ved latter”, 1910] is also a stunt, like flying an aeroplane under Tower Bridge – the sort of

exploit the Futurists loved, absurdly daring and exhibitionistically up-to-the-minute. [...] the important *Slap in the Face of Public Taste* manifesto [...] demands that poets be given the right to “enlarge the vocabulary of the people with factitious and fabricated words. The word is making new ... Declare boundless loathing for language handed down to us.” [...] The Italians have a more evolved plastic sense, their Futurist movement quarrelling with Italy’s museum-culture. The Russians emphasize oral and auditory effects; they draw on folk poetry and on the Scythian myth – a complex phenomenon which for present purposes may be defined as an extreme and mystical nationalism invoking the imminent triumph of primitivistic irrationalism, symbolized by the Scythians, over European rationalism and materialism – hence the shamanism already referred to, which readers unfamiliar with the phenomenon may recognize in Stravinsky’s *The Rite of Spring* (1913).” (G. M. Hyde i Bradbury og McFarlane 1978 s. 264-265)

“[T]he Russians sought to externalise the self not in the cosmic rhythms of capital, but in the space of signification. Here the battle between past and future is fought out in terms of language: the avant-garde asserts ‘Freedom to create words and form words’, as Mayakovsky puts it, and authentic Futurism must be generated from a ‘Hatred for the language that existed before us’ (*RFM*, 89). Such an objective is arguably more extreme than anything to be found in Italian Futurism, partly because the founding principle of the Russian group is to reject not only previous literary convention but the language itself in its current condition: ‘to depict the new – the future,’ declares Kruchenykh, ‘one needs *totally new words and a new way of combining them*’ (*RFM*, 72).” (Nicholls 1995 s. 127)

“Kruchenykh’s aim was to shock, and the emphasis given to the materiality of words often produced unexpected and scatological associations. To this end he invented what he called ‘shiftology’, from the word ‘shift’ or ‘dislocation (*sdvig*)’ which was usually applied to effects of distortion in Cubist painting. The Russian language is rich in affixes and polysyllabic words, and Kruchenykh’s ‘shiftology’ entailed a close attention to meanings produced accidentally as the last syllable of one word hooked up with the first syllable of the next. Markov gives the example of the phrase ‘*gromy lomayut*’, ‘thunders break’, in which the word ‘*mylo*’, ‘soap’, unexpectedly appears. Once highlighted, ‘shifts’ of this kind were disastrous to the sense of the original (Kruchenykh delighted in finding them in Pushkin), and those with a scatological meaning – *kak* is the Russian conjunction ‘as’ or ‘like’ – seemed to hint at repressed unconscious elements. As the ‘word as such’ became increasingly opaque, Kruchenykh’s ‘shiftology’ seemed progressively to deny the classical dream of reason working through language, for these unintentional shifts thwarted expressivity by catching the eye on the actual marks of which the words were made. The linear continuity of discourse thus gave way to a sort of simultaneity as consonants and vowels began to slip into discordant, spatial relationships: ‘INTRODUCING NEW WORDS, I bring about a new content WHERE EVERYTHING begins to slip (the conventions of time, space, etc.)’ (*RFM*, 68). Here, according to Kruchenykh, we may pass into a new space, the ‘4th dimension’

discovered by the Cubist painters, which produces ‘a new perception of the world’ (*RFM*, 72-3).” (Nicholls 1995 s. 132)

“[T]he close connection between the verbal and visual artists of the period can be seen in the tendency of Futurist poets to use the terminology of painting – *sdvig* (dislocation), *faktura* (texture), *bespredmetnost*’ (nonobjectivism), *postroeniya* (constructions) – in their discussions of their own work.” (Perloff 1986 s. 126)
Noen av de russiske poetene ønsket å bruke “a language that will eschew logic, causality, temporality, syntax – referentiality itself” (Perloff 1986 s. 144).

Den 3. desember 1913 ble det i Luna-park-teatret i St. Petersburg framført en futuristisk opera med tittelen *Seier over solen*. Librettoen var skrevet av Alexei Kruchenykh, musikken komponert av Mikhail Matiushin (Matjuschin) og både kostymer og scenebilder hadde avantgardemaleren Kasimir Malevitsj skapt (Wyss 1996 s. 222). “[T]he audience reacted violently to the chaos of Mikhail Matiushin’s music, Alexei Kruchenykh’s nonsensical text and Kazimir Malevich’s costume. Subsequent critics and historians have reacted in a similarly negative fashion, and although the work is referred to often in histories of the Russian Futurist movement, it is largely on account of Malevich’s contribution. His costumes were composed of bright geometric shapes and the backdrop included a black square – together these elements mark his first experiments with the technique of ‘suprematism’, which he was to continue to develop over the next two years. In 1915 at the 0.10 Exhibition, Malevich exhibited a large series of suprematist canvases composed of planes of colour, with his Black Square holding centre place, hung like an icon in the corner of the room. Since drawings of Malevich’s costumes and set survive, his work for *Victory Over the Sun* receives far more attention than the text and music, which only survive in fragmentary form and are not generally recognised as having such significant influence on later artistic experiment. [...] However, it is debatable whether the work itself should be accorded serious purpose, or whether, as was the overall effect with this production, it should just be enjoyed as a lively piece of fun.” (Isobel Hunter i http://www.ce-review.org/99/3/ondisplay3_hunter.html; lesedato 28.11.11)

“The academy is a moldy vault in which art is being flagellated. Gigantic wars, great inventions, conquest of the air, speed of travel, telephones, telegraphs, dreadnoughts are the realm of electricity. ... The new life of iron and the machine, the roar of motorcars, the brilliance of electric lights, the growling of propellers, have awakened the soul, which was suffocating in the catacombs of old reason and has emerged at the intersection of the paths of heaven and earth. If all artists were to see the crossroads of these heavenly paths, if they were to comprehend these monstrous runways and intersections of our bodies with the clouds in the heavens, then they would not paint chrysanthemums.” (Kasimir Malevich sitert fra Perloff 1986 s. 12)

“In *Victory Over the Sun*, the sun, representative of the decadent past, is torn down from the sky, locked in a concrete box, and given a funeral by the Strong Men of the Future. The Traveller in Time appears to declare the future is masculine and that all people will look happy, although happiness itself will no longer exist. Meanwhile, the Man with Bad Intentions wages war and the terrified Fat Man finds himself unable to understand the modern world. The opera ends as an aeroplane crashes into the stage.” En måte å forstå *Seier over solen* på er å oppfatte operaen som “a celebration of man’s technological capabilities: ‘the sun as the expression of old world energy is torn down from the heavens by modern man, who by virtue of his technological superiority creates his own energy source.’ [El Lissitzky, 1923] [...] Kruchenykh wrote much of the text in *zaum*, or transrational language, in which Russian was broken down into its fundamental sound forms to strip it of precise meaning and to lay bare the deeper and more primitive force of the sounds themselves.” (begge sitatene er av Isobel Hunter i http://www.ce-review.org/99/3/ondisplay3_hunter.html; lesedato 28.11.11)

“The language of poetry should be ‘transrational’ (*zaumnyy yazyk*), freed from the rigid forms of logic which had been attributed at least since the time of Dostoyevsky to Western thought: its expressive sonic powers should make their impact without an intermediate conceptualizing process, which dissipates energy.” (G. M. Hyde i Bradbury og McFarlane 1978 s. 265)

Kasimir Malevitsj skrev om sin “filosofi”: “Tilintetgjørelse av byene hvert femtiende år, fordriving av naturen fra kunsten, tilintetgjørelse av kjærlighet og oppriktighet i kunsten, men for intet i verden drap på de levende kildene i mennesket (krig).” (sitert fra Wyss 1996 s. 223)

Den irske forfatteren James Joyce “skrev at Roma var som en mann som lever av å vise frem sin bestemors lik; han mente at byen var så full av sin egen rike fortid at det knapt var plass til nåtiden.” (*Morgenbladet* 23.–29. januar 2015 s. 50)

I et futuristisk manifest fra 1913 formulerte Ilia Zdanevitsj og Mikhail Larionov seg slik for å formidle fart: “on the other side of a car windscreen shop windows flash by running into each other”, og om sine mål framhevet de at “we want to herald the unknown, to rearrange life, and to bear man’s multiple soul to the upper reaches of reality” (sitert fra Kuenzli 2006 s. 255). For Marinetti skapte farten et vanvidd som virket sterkere enn drømmenes uendelighet (Virilio 1989 s. 107).

I en liste kalt “Forslag” (1914-16) spissformulerte Velimir Khlebnikov: Menneskene bør “conclude the great war with the first flight to the moon. [...] establish a special desert island for eternal, unceasing warfare between desirous people of all countries, for example Iceland (a superb death). [...] use sleep-weapons (sleep-bullets) in ordinary war” (sitert fra Kuenzli 2006 s. 255). Om kunst skrev Sergej Yutkevitsj: “We value art as an inexhaustable battering-ram shattering the walls of custom and dogma.” (sitert fra Kuenzli 2006 s. 256; majuskler her)

endret til minuskler) Innen den russiske futuristiske bevegelsen ble ordet “byt” ble brukt om kjedelig borgerlig vanedyr-liv (Perniola 1977 s. 283).

De russiske futuristene ville skape et nytt språk eller en ny bruk av språket, kalt “zaum” [eller “zaoum”], som minner om magiske besvergelses (Quinsat 1990 s. 240). Ideen om “zaum” er en slags “transrationality, a concept that described the search for forms that were beyond logic and structure and thus more universal and authentic” (Kuenzli 2006 s. 155). Ilia Zdanevitsj skrev en rekke “zaum-skuespill” eller “dras”: “These plays employed simultaneity and were subsequently difficult to understand. Zdanevich’s accompanying images, such as [a] illustration from *Dunkee for Rent*, visually manifest the sense of chaos and obfuscation found in the performance of the text.” (Kuenzli 2006 s. 157) “The Nietzschean figure of ‘discharge’ [...] implies that idea of explosive energy which the Futurists constantly define as *simultaneity*, the desired condition of the new arts” (Nicholls 1995 s. 92).

“Velemir Khlebnikov (1885-1922) is well known in Russian circles for his *zaum* poetry. *Zaum* means he went to the roots of the Russian language, composing poems that were based on sounds alone. Obviously these poems are practically impossible to translate, though attempts have been made. His poem, *Incantation by Laughter*, consists essentially of multiple forms of the word *smekh* (laughter) repeated one after another.” (<https://www.ualberta.ca/~lmalcolm/poetry/futurists.html>; lesedato 06.05.16) “Den russiske futuristpoeten Velimir Khlebnikov ville dessuten lage et språk – “zaum”, stjernespråk – som alle mennesker i hele verden skulle forstå, på et grunnleggende nivå.” (Tiril Broch Aakre i <http://www.bergen.folkebibl.no/litteratur/lydpoesi/lydpoesi.html>; lesedato 27.10.05)

“ ‘Transrational language (*zaum*)’ is based on the principle that letters have a meaning independent of the words in which they appear. They can therefore be recombined to produce words which, while they belong to no known language, still mean something; as Tzvetan Todorov observes, ‘We must distinguish what is *comprehensible* to reason from what is *significant*.’ [...] Khlebnikov’s most famous poem, ‘Incantation by Laughter’, plays an amusing sequence of variations on the root of the word for laughter (*smekh*): ‘Laughters of the laughing laughniks, overlough the laughathons! / Laughiness of the laughish laughers, counterlaugh the Laughdom’s laughs!’ [...] This is the crux of Khlebnikov’s version of *zaum*, that the ‘very structure’ of language encodes primaeval truths about the world, and that whole systems of relations lie hidden beneath the rationalised taxonomies of the dictionary.” (Nicholls 1995 s. 129-130)

“Velimir Khlebnikov (1885-1922) studied mathematics and natural science, first at the University of Kazan, where Lobachevsky had given his famous lectures on non-Euclidean geometry, and then in 1913 at St. Petersburg, where he shifted his attentions to poetry and began to publish. His Cubo-Futurist experiments with *zaum* (“beyonsense,” in Paul Schmidt’s coinage) poetry, using such linguistic devices as pun, neologism, non sequitur, sound play, and grammatical deformation, were first

described by Roman Jakobson in *New Russian Poetry* (1921), a study that makes a strong case for Khlebnikov as the major Russian avant-garde poet. [...] Khlebnikov saw language as intimately connected to number – he speaks enthusiastically of the “number-word” (*chisloslovo*), “number-names” (*chisloimena*), “number language” (*chislovoy yazik*), and “number-speeches” (*chislorechi*) – and that he regarded these “number-words” as, so to speak, magic spells that enabled the poet to establish an objective grounding for the vagaries of human feelings.” (Perloff 1990 s. 79)

“More notable in relation to minimalism, is Kruchenykh’s phonemic work – brief, repetitive and entirely onomatopoeic – in which “poetry must revert to a more primitive, more libidinal, outburst of organic orality.” Consider “zok zok zok” (Track 37), which explores a range of phonemes, points of articulation, patterns, permutations and reversals. If it is clear that this exposition of the fundamental units from which language is constituted is a distinctly minimalist activity, it is also the case that Kruchenykh’s belief that his poetry was generating an alogical, transrational *explodity* of significance might be viewed as easily as the foundational gesture of an aesthetic maximalism. To the contemporary ear, the rhetorical theatricality of Kruchenykh’s recitation is more outlandish than it is interesting. Yet, we cannot fail to discern in its feverish urgency, an intense commitment to futurity, one which is intensified in the eclectic and conceptual approach to poetic sound adopted by his poetic colleague, Khlebnikov. The radical understanding of *poiesis* which Khlebnikov endorses rests on the symbolic union of number and etymology. A mathematician by training, the poet became increasingly concerned with discovering and figuring, a numerical basis, for reality. The implausibility of Khlebnikov’s mathematical efforts are less significant than their affirmation of a super-sensible radix at the heart of language and poetry. Poetic language is henceforth a *zaum* language, captured in “phonemic and morphemic play...beyond (*za*) mind or reason (*um*). *Zaum* is most persuasively translated by the neologism *beyonsense*. Indeed, neologism is at the heart of this vision of *poiesis*, once again charging a poetic language exhausted by familiarity and which ignores its own strangeness.” The task of the poet is to uncover the etymological radices of words from within the complex lattice of phonic similarities, and to generate a genuinely novel poetic vocabulary, extracted from either history or utility, to constitute a translogical poetics. Sound is of particular importance to Khlebnikov, and in a striking anticipation of the concrete and minimalist problematization of external reference, “the material form of the signifier is thus [regarded as] its meaning,” so confirming a distinctive vision of sonic objecthood.” (Botha 2011 s. 320-321)

En gruppe futurister i Georgia i Sovjet, en gruppe som også hadde dadaistiske trekk, ga seg selv samme navn som den kjemiske formelen for svovelsyre (H₂SO₄), som et tydelig tegn på at de ville etse bort tradisjonell litteratur og kunst (Kuenzli 2006 s. 156). Polakken Aleksander Wat grunnla er futuristisk gruppe i Warszawa i 1919. Wat ble kommunist, men ble etter hvert forfulgt av både Stalin og nazistene, og flyktet til Paris (Delaperrière 1999 s. 125).

Den tyske kunsthistorikeren Carl Georg Heise skrev i 1928: “Teknikkens verk skal ikke tilpasse seg en forutgående estetikk, snarere får gjennom teknikken vårt skjønnsbegrep et helt annet ansikt.” (sitert fra Segeberg 1987 s. 402)

En type bilder innen den italienske futuristiske bildekunsten ble kalt “aeropittura” (“luft-maling”). “Det oppsto faktisk en egen sjanger som fikk navnet *aeropittura*, satt sammen av de italienske ordene for fly og billedkunst. Dette var en form for landskapsmaleri, men med en helt spesiell vri: Landskapet ble presentert fra flyverens perspektiv. Tullio Crali (1910-2000) tilhørte den andre generasjonen med futurister, og han malte flere slike bilder. Et av dem, *Stuper mot byen*, viser flyveren og kabinen sett bakfra mens flyet raser ned mot et urbant landskap. I maleriet *Før fallskjermen åpner seg* portretterte han en fallskjermhopper i fritt fall. Begge maleriene er datert 1939, og de representerer dermed den sene futurismen.” (Magnus Helgerud i *Aftenpostens* magasin *Historie* nr. 9 i 2017 s. 82) Mye av bildekunsten har likhet med kubismen.

Den tyske maleren Franz Marcs bilder regnes ofte til ekspresjonismen, men noen av dem kan også betraktes som futuristiske, særlig de bildene der figurfragmenter ligner metallspen som er ordnet etter verdensviljens usynlige magnetfelt (Wyss 1996 s. 178). Marc skrev at 1. verdenskrig hadde “oppfrisket og befridd” han og at krigen vekker opp “som en trollmann alt slumrende og usagt; den blir til alle tings målestokk; hver ting og hver tanke får den storhet eller litenhet det fortjener gjennom den. Nå er timen da alle verdier blir målt på nytt og alle tanker får sin nye, frie form.” (Marc sitert fra Wyss 1996 s. 190)

Den futuristiske musikken var kakofonier og “støy”. Det ble eksperimentert med nye typer musikkinstrumenter.

Det futuristiske ordet skulle bringes tilbake til en førkulturell ur-tilstand, slik at det kunne brukes like “primitivt” som hos barn og barbarer. Samtidig skulle litteraturen få samme kraft som en motor (Segeberg 1987 s. 332-333). Det primitive og enkle var ifølge noen futurister samtidig det vanskeligste og mest kompliserte (Segeberg 1987 s. 335).

““Spiselig skiløper” er en oppskrift hentet fra den eksentriske kokebok fra 1932, *Futuristisk kokebok*, av Filippo Tommaso Marinetti (1876-1944) og Fillia Luigi Colomba (1904-1936). Oppskriften forløper seg slik: “Fryst gul sabayonnesaus i en skål. Over: Et lag pisket kremfløte. Mellom sabayonnelaget og kremen, appelsinskiver marinert i maraschino fra Zara. På den hvite overflaten legges lange skiver av banan, i midten en halv daddel fylt med Aurumlikør blandet med malte søte og bitre mandler. På hver side av denne retten som minner om ski: skiver av kandiserte frukter med en søt grissino i midten.” [...] Her [dvs. i kokeboka] beskrives for eksempel en “Ekstremistmiddag”, der det kun serveres dufter. [...] På restauranten Penna d’Oca (Gåsefjæren) i Milano den 15. november 1930 ble det ifølge Marinetti i anledning en futuristisk bankett servert “Oppmuntrende skum av

Cinzano” og “Regn av spunnet sukker”, men også “Fet gås”, “Iskrem på månen”, “Guds tårer Gavi” og “Bacchusblod ricasolis marker”. [...] Manifestet for det futuristiske kjøkkenet sto i Torinoavisen *Gazzetta del Popolo* den 28. desember 1930.” (*Morgenbladet* 4.–10. mars 2011 s. 40) “F. T. Marinetti utgav sin futuristiske kokebok i Italia, og den fant straks gjenklang i hele Europa gjennom utdrag og reportasjer.” (*Bokvennen* nr. 4 i 2001 s. 54) *Futuristisk kokebok* ble blitt gitt ut på norsk i 2001.

“Futuristene trådte inn på den politiske arena da Marinetti i 1918 grunnla *Partito Politico Futurista*. Allerede to år senere ble det oppløst, men flere prominente futurister, Marinetti inkludert, sluttet seg etter hvert til Benito Mussolinis fascistparti.” (Magnus Helgerud i *Aftenpostens* magasin *Historie* nr. 9 i 2017 s. 84) “Futurismen er et skræmmende eksempel på, hvordan revolutionære æsteter kan bli fascismens hofnarrer.” (Jan Brochmann i <https://www.leksikon.org/art.php?n=1761>; lesedato 25.05.21)

Den 15. februar 1910 holdt Marinetti og en rekke andre futurister en slags teaterforestilling ved Teatro Lirico i Milano. Ut på kvelden sprang Marinetti opp og ropte “Ned med Østerrike!”, et uttrykk for hans sterke italienske nasjonalisme. Politiet stormet inn og tvang alle ut av huset. Noen futurister hadde sympati for anarkismen, andre for kommunismen eller fascismen. Marinetti ble etter hvert fascist (han døde i 1944). Den 28. oktober 1922 ankom både Mussolini og Marinetti – henholdsvis folkeføreren og avantgardens talerør – den italienske hovedstaden, i den såkalte marsjen mot Roma (Wyss 1996 s. 200). “Andre verdenskrig var fortsettelsen av de futuristiske manifestene med politiske midler.” (Wyss 1996 s. 71) Deres provoserende og militante stil passet godt inn med fascistiske demonstrasjonsformer.

“*L’Italia Futurista* (1916-18) appeared in the midst of war, contributing to the war’s immense glorification, with a consequent rise in sales among an emotionally inflamed public.” (Conversi 2009)

“The *Partito Politico Futurista* (Futurist Political Party, 1918-1920) was founded to covet ‘the anarchistic utopia of a New State governed by Futurist artists’ (Rainey 1994, 1998). Marinetti formed a local *fascio* of the Futurist Party in Rome, which was soon absorbed into Mussolini’s *Fasci di combattimento*, making Marinetti one of the first members to join the *Partito Nazionale Fascista* (PNF, National Fascist Party). [...] For Marinetti (1924), ‘the advent of fascism constitute(s) the realization of futurism’s “minimal programme”’. This ‘minimal programme’ proposed Italian pride, an unlimited faith in the future, the destruction of the Austro-Hungarian empire, daily heroism, love of danger, the rehabilitation of violence, the religion of speed, novelty, optimism and originality, and the youth’s seizure of power ‘away from the parliamentarian, bureaucratic, academic and pessimist spirit’ (1924: 11). The same idea of tension, conflict and confrontation lie at the core of the futurist vision.” (Conversi 2009)

“It should be noted that the futurists shared the Nationalists’ patriotic ideology, but opposed their aesthetic preferences. [...] Giuseppe Bottai (1895-1959), who briefly adhered to political futurism, became leader of the *Camicie Nere* (Blackshirts). Although the Futurists adhered enthusiastically to fascism, they never achieved the status of the regime’s official art movement. In fact, Fascist aesthetics privileged other themes like the imperial cult of the *Romanita*’ which were incompatible with futurism.” (Conversi 2009)

“Futurist strategies and techniques became keys to the advent of Fascism as a media-driven phenomenon. Mussolini spoke openly of his debts to Futurism: ‘I formally declare that without Futurism there would never have been a fascist revolution’ (cited by Gentile 2003: 41). The liberal philosopher Benedetto Croce also recognized that ‘the ideal origins of fascism are to be found in futurism’ (Croce 1967, cited by Gentile 2003: 42). Already by 1921 Mussolini copiously financed futurist initiatives, such as Rome’s multiroom ‘Theatre of the Independents’, and was known to be well informed about futurist activities and ideas.” (Conversi 2009)

Marinetti var “en høylytt herold for den urbane energi og uro som preget den industrielle og politiske omforming av norditalienske storbyer som Milano. [...] Marinetti navigerte etter samme forbilde via den voldsdyrkende irrasjonalisten og syndikalisten Georges Sorel, som så mot en kommende revolusjon under ledelse av en handlingsberedt elite med ingeniørblick og teknologibegeistring. En annen Sorel-beundrer, Benito Mussolini, og futuristene fant hverandre i en aggressiv agitasjon for italiensk innsats under første verdenskrig. “Stålbadet” som skulle koste 700 000 av deres landsmenn livet. Mussolini visste også å utnytte futurismens retorikk under første fase av fascismens politikk, og futurister utgjorde en av hans kampgrupper under “Marsjen mot Roma” i 1922. Da den slu politikeren slo over fra aksjonisme til parlamentarisk maktspill på sin vei mot diktaturet, forlot Marinetti og kumpaner fascistpartiet for en stakket stund. Men futurismens sjefideolog returnerte og skulle i 1929 inntre som medlem av fascistenes akademi. Marinetti propagerte videre for sine kunstneriske ideer, men da i en mer moderert modernistisk form som flydikt og flymaleri. Det siste skapte likevel så mye brudulje på en italiensk utstilling i Berlin i 1934, at Hitler fra da av eliminerte enhver liknende “utglidning” på billedfronten i Nazi-Tyskland. Marinettis videre vei som kulturminister ga ham en viss gevinst på kunstarenaen. Han støttet Il Duces imperie-ambisjoner, men gikk mot innføringen av rase-lovene i 1938. Derimot deltok 66-åringen frivillig på Østfronten, i pakt med futurismens militaristiske holdning. Marinettis siste brev til Mussolini som satt fordrevet og beskyttet av tyske bajonetter i 1944, rommer ordene “den forferdelige smerte ved å se Italia, deg og fascismen myrdet”.” (Harald Flor i *Dagbladet* 2. mars 2009 s. 2)

“Gino Severini viste med sitt “Pansertog” fra 1915 krigersk fascinasjon i Marinettis ånd, men brukte også collagens virkemidler isprengt hatord mot Østerrike og

patriotiske onomatopoetikon til å applaudere for angrep mot erkefienden i nord. Under en demonstrasjon for intervensjon i verdenskrigen fikk futuristene kontakt med den *verbalt* revolusjonære Mussolini. Dette ble innledningen til en ambivalent allianse, der den flammende fascinasjonen for fascismen delvis sloknet etter at kongefiendtlige og antireligiøse kunstnerne måtte godta den reaksjonære Il Duces aksept av monarkiet og konkordat med Vatikanet. Verre var det nok for Marinetti at han ikke nådde fram med sitt naive håp om å gjøre futurismen til statskunst, selv om dette gjaldt dens *andre* og mer konvensjonelt stiliserte utgave med *aeropittura* – flymaleri – som sentral kategori. Og da Hitlers drabanter stengte en utstilling med *aeropittura*-kunstnere på tysk jord i 1934 prøvde Marinetti å mobilisere modernister i Det tredje riket mot dette angrepet på kunstens frihet. Likevel ble han både gallauniformert medlem av det fascistiske akademi, og holdt fast ved sin beundring for personen Mussolini til sin død i 1944 – like før tyrannen endte som opphengt slakt på bensinstasjonen i Milano.” (Harald Flor i *Dagbladet* 1. mai 2009 s. 35)

“In the 1930s, the futurists received copious grants and facilitations to engage in their favourite pastime: the re-imagining of the Italian landscape as surveyed from an aeroplane in flight. With its colourful aerodynamic panoramas drawn from sky perspectives, Aeropittura became one of the most celebrated and novel forms of futurism, enjoying immediate resonance. In this way, the painter-aviator exemplified Fascism’s vitalist temperament of bravery, future-oriented audacity, boldness, and daringness. Aeropainting was deliberately inspired by *il Duce*’s love for aircraft. Again, Marinetti’s closeness with Mussolini turned aeropainting into a particularly influential form of national artistic vogue. National landscapes were being reinvented from a view at 10,000 feet and a wholly new geography of Italy began to take shape. Marinetti’s enthusiasm for aviatory design and altitude, from which the towering new man could look down to the meaningless fragments of humanity, had also war-like implications: German wonder weapons and Anglo-American strategic bombing exemplified the impact of the new technologies on the ground. In fact, aereo-painters often participated in the regime’s bombing ‘missions’.” (Conversi 2009)

“The key futurists remained consumedly loyal to Benito Mussolini till the bitter end. During World War II, Marinetti left for the Russian front after publishing hymns to the war machines and heroes. He stayed on with *Il Duce* in the short-lived Nazi-puppet state, the Republic of Salò (1943-1945). His very last poem, practically composed on the deathbed, was an ode to the high technology of Mussolini’s commando frogman unit, the *Decima Mas* (Martinelli 2005). He died in Bellagio in 1944: 1944 therefore signals the end of Futurism, both as an artistic and a political movement.” (Conversi 2009)

I Polen ble futuristene sett på med stor skepsis fra myndighetene. Politiet forbød og avbrøt futuristiske litteraturkvelder, og konfiskerte tidsskrifter. Anatol Stern og

Bruno Jasienski ble arrestert flere ganger (Czartoryska og Ouvrard 1983 s. 148). Andre polske futurister var Stanislaw Mlodozieniec og Aleksander Wat.

Den engelske poeten og feministen Mina Loy har vært tilknyttet futurismen. Den engelske kunstretningen kalt "Vorticism" var en variant av futurismen. Maleren og romanforfatteren Wyndham Lewis prøvde i romanen *Tarr* (1918) å lage en slags "visual writing," an attempt to employ the principles of "Vorticist" painting in print." (Boxall 2006 s. 280)

Tyskeren Marie Holzer skrev i 1912 i tidsskriftet *Aksjon* en tekst kalt "Automobilen", der det står: "Automobilen er anarkisten blant kjøretøyene. Den raser, mens den sprer redsel rundt seg, gjennom verden, løsrevet fra de gamle overleverte lover. Ingen skinner avgjør dens vei; ingen hestelunge tvinger den til et foreskrevet tempo som har trukket opp sine egne, snevre grenser. Den er de ubegrensede muligheters herre. Automobilens sjåfør spotter alle kjørebegrensninger, ethvert opphold, enhver hvilepause. For han finnes det bare én lov, og det er hans egen vilje. Forskrifter blir uttenkt og utarbeidet for å gjøre fredelig også denne tyrannlunen skapt av den menneskelige ånd ... Men enkeltviljen triumferer her over fellesskapets behov, tvinger fram sin rett, trår ødeleggende i dets vaner, i dets ro, kaster med erobrergerst fra seg alle innvendinger. Det er kraftens seier" (sitert fra Scherpe 1988 s. 71). I mellomkrigstiden var flyvere som Charles Lindbergh og racerbilkjørere som Rudolf Caracciola og Bernd Rosemeyer folkehelter. Noe av jubelen over Lindberghs overflyging av Atlanterhavet i 1927 skyldtes at menneske og maskin syntes å ha smeltet sammen i den modige prestasjonen (Eksteins 1990 s. 375). Toget og bilen overskred naturens "naturlige" fart for dyr og mennesker, og flyet opphevet tyngdekraften (Žmegač 1980 s. 422).

"Automobiles and flight inspired two of Marinetti's most famous poems, "*A l'Automobile*" of 1905, which was published three years later as *A mon Pégase*, and "*L'Aviatore Futurista parla con suo Padre, il Vulcano*," which came out in *L'Aeroplano del Papa* in 1914. Airplanes figure in contemporary poems by his friends Libero Altomare, Paolo Buzzi, and Enrico Cavacchioli. The Futurist painters, who formed a more cohesive group than the Futurist poets, on the whole preferred their machines earthbound. And the entire movement itself was rather like a machine put together by inspired amateurs, at times showing great form and originality" (John Golding i <http://www.nybooks.com/articles/1986/08/14/the-futurist-past/>; lesedato 12.05.16).

Tyskeren Bernhard Kellermann ga i 1913 ut den futuristiske romanen *Tunnelen*. Et bokomslag lagd av Georg Salter til en nyutgivelse i 1931 viser et strømlinjeformet tog med en lang rekke vogner som kjører gjennom en stor, mørk tunnel med enorme rør i taket. Bildet gir et inntrykk av rasende tempo (Krohn 2004 s. 110-111). Tunnelen befinner seg ifølge romanen under Atlanterhavet og binder Europa og USA sammen. Kellermanns roman ble en stor salgssuksess.

Den danske forfatteren Emil Bønnelyckes ekspresjonistisk og futuristisk inspirerte diktsamling *Asfaltens Sange* (1918) “kom til at blive et skoleeksempel på den futuriske tidsånd og optimisme. Særligt har prosastykket “Aarhundredet” indskrevet sig i den litterære kanon og citeres ofte, når man skal forklare futurismens idé om den ubetingede fremtids- og fremskridtsbegejstring, bejaelsen af hastighed, maskiner, mekanik og sågar krigens destruksjon. Her hedder det i stykkets åbning: “Jeg elsker dig, du gaadefulde Tid, du Seklernes Sekel, der er rig paa aldrig før anede Omskiftelser, rig paa Kaos, Forvirringens Skønhed, Hastighedens Pragt, rig paa halsløse Fremskridt, rig paa Rædsel, paa en svulmende morderisk Overture, krigen, hvis Basuner, Kanonerne, og Trommer, Mitrailløserne, forkynder Verdensrevolutionen.” Når man læser en passage som denne, kan man med rette få det indtryk, at bogen udgør et samlet manifest med sin pompøse, deklamerende tone, hvor det moderne livs flygtighed afspejles i en rytmisk flydende og dog huggende ordstrøm båret af bogstavrim (“rig paa Rædsel”, “aldrig før anede”) og glæde ved ord. Paradoksalt sidestilles skønhed og rædsel uden nogen form for moralske betænkeligheder.” (Jakob Bækgaard i <http://litteratursiden.dk/analyser/bonnelycke-emil-asfaltens-sange>; lesedato 16.03.18)

“Ellipsis and lack of punctuation focus attention on each word in succession as [Giuseppe] Ungaretti breaks his rhythmic form into smaller and smaller units (one critic aptly terms this a ‘molecular scansion’). Such reverence for the word has a markedly mystical feel in these early poems, and indeed Ungaretti recalls that “it suddenly dawned on me how the word (*parola*) ought to be called to birth through an expressive tension that loaded it to overflowing with the fullness of its meaning. ... If the word were made naked, if one stopped at each cadence of rhythm, each beat of the heart, if one isolated moment after moment each word in its own verity, this was because in the first place one felt oneself a man, religiously a man, and it seemed that this was the revolution which under these historical circumstances [the war] necessarily had to be initiated by and from the words themselves.” ” (Nicholls 1995 s. 107)

Japaneren Miraiha Bijutsu Kyôkai publiserte i 1922 et kort opprop (som i engelsk oversettelse heter “Friends! Wake up!”), med følgende avslutning: “Futurism is constantly changing – fresh – dashing forward – collision – destruction ... Energy conquers the cold. Energy melts steel. Futurism has the passion to melt steel.” (sitert fra Kuenzli 2006 s. 270)

Den franske bildekunstneren Fernand Léger har skrevet tekster som viser at han stod nær tenkemåten innen futurismen. I en artikkel fra 1914 skrev: “Nå har jernbanen og bilene, med deres striper av røyk eller støv etter seg, trukket til seg all dynamikk, og landskapet blir sekundært og dekorativt.” (Léger 1997 s. 42) “Jeg synes krigstilstand er mye mer normalt og ønskelig enn fred. [...] Hvis jeg ser på livet med alle dets muligheter, elsker jeg det som kalles krigstilstand, som ikke er noe annet enn *livet i en akselerert rytme*. Fredstilstanden er en langsom rytme, en stillestående situasjon, bak lukkede persiener, mens alt skjer der nede på gata der

den *skapende* skal være. Livet på gata viser seg å være akselerert og dypt og tragisk. Der blir menneskene og tingene sett i all sin intensitet, verdiene blir omfattende, undersøkt fra alle sider, til bristepunktet” skrev Léger (1997 s. 107-108).

I en annen artikkel (fra 1924) kommer Léger med enda en hyllest til det nye: “Det er et hardt, skarpt, presist liv, mikroskopet på alle ting, objektet og individet ransaket, undersøkt fra alle sider, tiden som dimensjon tatt på alvor, sekundet og millimeteren, strømmende mål, et kappløp i retning perfektjon på samme måte som det skapende geni skyves mot sine ekstreme grenser. Vår epoke er resultat av en oppdragende krig der alle verdier ble kledd nakne. En total revisjon av moralske og materielle verdier. Menneskelig utholdenhet satt på prøve i ekstrem grad. Etter fire år med krise gjenfinner det moderne menneske seg på et sosialt nivå som ikke er fredens, han gjenfinner seg på et annet nivå der den økonomiske krigen ikke gir han noe pusterom. Det råder en annen krigstilstand som er like ubarmhjertig som den første.” (Léger 1997 s. 115-116) Det er mulig at han ble påvirket av russiske forfattere og kunstnere. Han møtte blant andre den russiske futuristen Vladimir Majakovskij (Léger 1997 s. 347).

“If we choose to go fishing in the well stocked fishpond of futurism, we may find a fair number of examples of parolibere that show many affinities with the calligramme. Apollinaire already confesses that the idea of the “Calligrammes” had been suggested to him by his reading of certain texts by Francesco Cangiullo (see the article “Devant l’idéogramme d’Apollinaire” signed Gabriel Arbouin, alias Apollinaire himself, in “Soirées de Paris” – July/August 1914). For example in the parolibera “Fumatori II” (“Su l’Acerba”, 1914) (P.34), where we find at the beginning the image of a railway porter with the word “valige” (suitcases) repeated several times and overlapping one on the other, or in “Serata in onore di Yvonne” (idem) (P.35), the word “fumo” (smoke) blown up by inserting between the letters various names of cigars or again in “Piedigrotta”, published in 1916 but already circulating in manuscript two years before, the word “suono” (sound) enlarged taking the shape of a megaphone (P.36) or in “Palpavoce”, a four hands calligramme by Balla and Cangiullo (P.37) the pattern of a flight of stairs, where the handrail acts as transmitter of the voice. The spiral is a calligramme in “The ellissi e la spirale” [...] by Paolo Buzzi (P.38), as well as by Corrado Govoni the picture of “Autoritratto” (P.39) or that of the “Camera sentimentale” or again the episode of the “Fresca fucileria della pioggia” akin to Apollinaire’s “Il pleut”, the whole to be found in “Rarefazioni e parole in libertà” (1916). (P.40) By Paolo Buzzi is the ironic rewriting as a calligramme of d’Annunzio’s “La pioggia nel pineto” (“L’Italia Futurista”, 1916).” (<http://www.ulul-ate.com/english/visualpoetry/chapter08.htm>; lesedato 31.05.13)

“A Spanish movement actually calling itself Futurism had already been unsuccessfully promoted by one Gabriel Alomar, and this probably gave Marinetti the name for the new tendency he had originally planned to call *elettrecismo* or

dinamismo. And closer to home, an Italian, Mario Morasso, had advocated an ‘aesthetic of speed’ some four years before Marinetti’s manifesto. Perhaps more important than any of these, though, was the example of D’Annunzio – Marinetti would constantly deride him as decadent, but D’Annunzio’s Nietzschean cult of action and energy shaped Futurism’s most fundamental precepts. The content of Futurism, then, was hardly original, but its extremism – formal and conceptual – certainly was. ‘Let’s give ourselves utterly to the Unknown, not in desperation but only to replenish the deep wells of the Absurd!’ (F, 40).” (Nicholls 1995 s. 85)

“Mario Carli is the author of the calligramme “Crocicchio di notte” (Cross-roads at night) (idem) (P.42). L. de Nardis is the author of “Il sonno visto come un pallone-luna galleggiante nella notte” (Sleep seen as a moon-balloon floating in the night) (idem) (P.43). Also by de Nardis is “Compenetrazione” (P.44), a dynamic calligramme where the smell of petrol of a car speeding by seems to be brutally cutting through the smells of the countryside. Still on the subject of speed, here are the “Polirumori di un treno in fuga”: mixed noises of a train speeding by) (P.45) by Jamar (1917), echoed by “Treno in corsa” (a train running by) by Cesare Simonetti, seen as a bullet (in “Nuovi poeti futuristi”, 1925). (P.46) In a more relaxed atmosphere we find “Buffet di Stazione” by Ardengo Soffici – in “BIF&ZF+18 simultaneità e chimismi lirici”, 1919 (P.47) – where there appears the very stylized picture of a man reading a newspaper sitting in a station buffet. In “Piccola amica” by Pino Masnata (in “Tavole parolibere”, 1932) the paroliberi knife and fork are about to slice a luscious lady on a plate. (P.48) By the same author is the table “Do you love me?” where she asks the question thinking of the wedding ceremony, while he answers “So much” thinking of bed.” (<http://www.ululate.com/english/visualpoetry/chapter08.htm>; lesedato 31.05.13)

Den 13 år gamle Pasqualino Cangiullo var et futuristisk vidunderbarn (Liede 1963 s. 402 i bind 1). Han var dikter og maler, og arbeidet senere som journalist. “The futurists also delivered exceptional achievements in the area of prints. Francesco Cangiullo invented the “Alfabeto a sorpresa” (1915-18), the letters of which emulated human contours in their arrangement. In addition, the figure of his younger brother, Pasqualino, was created from the individual letters of his name in the invitation to the first exhibition of the alphabet.” (<http://expo.khi.fi.it/gallery/futurism/exhibitions/graphics/>; lesedato 02.08.13)

Den meksikanske litterære retningen estridentisme, med dens leder Manuel Maples Arce, lignet futurismen i Europa (Alexandrian 1974 s. 230). Retningen “encompasses the presentation of a controversial point of view in an abrupt and forceful manner. The movement began just as abruptly and forcefully as the works that it entails with the distribution of the manifest of a young lawyer, Manuel Maples Arce, around the streets of Mexico City titled “Actual Núm 1” in the December of 1921, following the end of the Mexican Revolution. [...] Estridentismo sang praises of modern technology while neither reflecting in retrospection or looking ahead to the future. Maples Arce “believed that because of

the rapid spread of information brought about by the radio, the telegraph, and the airplane, it was possible to stay abreast of current developments from anywhere in the world, and therefore old frameworks of center and periphery no longer applied” (Flores, 2014). While his work was a justification and explanation for the Estridentismo movement, it was also a call to arms for his contemporaries. He implored that artists and scholars “find inspiration in the city and new technologies and to employ verbal and visual languages that would convey the experience of modernity” (Flores, 2014).” (Rachel Bierly i <https://www.panoramas.pitt.edu/art-and-culture/mexican-avant-garde-what-estridentismo-mexicano>; lesedato 03.04.20)

“Estridentismo was “a dream of utopia” however, the areas and aspects of the city that inspired Maples Arce contrasted this with “the dystopia of extreme poverty, unsanitary conditions, and lack of education that afflicted the majority of Mexicans in the capital” (Flores, 2006). [...] [In] his fourteen arguments, Maples Arce proceeds to praise the beauty of technology, the need for Stridentist reform in the architecture and urban spaces of Mexico, and harsh critiques of his contemporaries. [...] Maples Arce specifically calls for “no retrospection” (Maples Arce, 1921).” (Rachel Bierly i <https://www.panoramas.pitt.edu/art-and-culture/mexican-avant-garde-what-estridentismo-mexicano>; lesedato 03.04.20)

“José de Almada Negreiros (1883-1970) var en allsidig kunstner, født i den vestafrikanske kolonien São Tomé og Príncipe [som tilhørte Portugal]. Han var kunstmaler, poet, koreograf, gravør, scenograf, danser, skuespiller, tapetdesigner, karikaturtegner og jobbet dessuten med mosaikk, glasskunst og veggmaleri. [...] Negreiros oversatte italieneren Filippo Tommaso Marinettis kontroversielle futuristiske manifest til portugisisk og skrev egne opprop der han forkastet borgerlige ideologier. Han arrangerte sin egen futuristkonferanse, der han opptrådte i flygerdrakt.” (*Dagbladet* 26. juli 2014 s. 61) “Oppdagelsen av Sjøveien til India vedkommer oss ikke lenger fordi vi ikke fysisk deltok i denne bragden, og den vedkommer det femtende århundre mer enn Portugal. Vi futurister kan ikke Historie, vi kjenner bare til Livet Vi lever. De har Kulturen, Vi har Erfaringen – og Vi bytter ikke!” (José de Almada Negreiros sitert fra <https://www.duo.uio.no/bitstream/handle/10852/25858/EllefPrestsxter.pdf>; lesedato 15.10.15)

Den tysk-baltiske kjemikeren Wilhelm Ostwald grunnla rundt århundreskiftet 1900, på grunnlag av “materiens krise” i fysikken en “energetikk” der energi oppfattes som essensiell i alle materielle og åndelige hendelser. Denne teorien ble viktig for de russiske futuristene, spesielt Khlebnikov (Asendorf 1989 s. 156).

“The Futurist aesthetic had a very profound influence on the language of advertising for example in the 20th century. For example, BMW recently said that they were very much influenced by the Futurist aesthetic in the design of one of their cars. There are fashion houses that are still using Futurist prints and Futurist textiles to inspire their collections. There is still an affinity for the Futurist aesthetic

even today.” (Selena Daly i <http://theconversation.com/how-the-italian-futurists-shaped-the-aesthetics-of-modernity-in-the-20th-century-73033>; lesedato 25.04.18)

Den futuristiske estetikken påvirket den italienske regissøren Anton Giulio Bragaglia da han lagde filmen *Thais* (1917) (Labarrère 2002 s. 231).

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>