



Historical avant-gardes of the twentieth century

Futurism

Presentazione della classe

STORIA DELL'ARTE - INGLESE

CLASSE 5° LICEO LINGUISTICO

LE AVANGUARDIE STORICHE

DEL NOVECENTO: FUTURISMO

Durata: 5 ore

Il modulo CLIL affronta il Futurismo, nell'ambito delle Avanguardie Storiche del Novecento, e offre l'opportunità agli studenti di utilizzare la lingua straniera in un contesto significativo.

La classe dimostra interesse per la Storia dell'arte, una disciplina umanistica che si presta a sviluppare le capacità di comprensione e comunicazione in lingua inglese.

Nel corso delle lezioni, gli studenti vengono incoraggiati ad apprendere in modo collaborativo e a sviluppare il pensiero critico, attraverso il confronto di opere diverse e l'organizzazione di una mostra virtuale di opere futuriste.

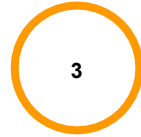
L'attività viene svolta in compresenza con l'insegnante di lingua inglese.



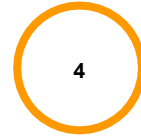
PREREQUISITI



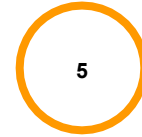
OBIETTIVI



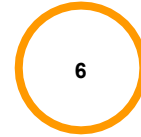
METODOLOGIE



CONTENUTI



LABORATORIO



VERIFICA

Prerequisiti disciplinari

- Avere una conoscenza della storia dell'arte nel periodo delle Avanguardie Storiche del Novecento
- Conoscere i termini tecnici che si utilizzano nella critica d'arte
- Saper eseguire la lettura iconografica e iconologica di un'opera

Prerequisiti linguistici

- Conoscere la lingua inglese ad un livello intermedio
- Essere in grado di leggere ed interpretare, in modo sufficientemente autonomo, testi di tipo descrittivo, poetico e narrativo
- Comprendere i punti chiave di un testo, anche con l'aiuto del dizionario

OBIETTIVI

CONOSCENZE	ABILITA'	COMPETENZE
Apprendere elementi lessicali in L2 collegati ad argomenti di tipo artistico	Saper scrivere la didascalia di un'opera d'arte	Saper leggere autonomamente un'immagine
Conoscere le opere più note riconducibili agli artisti futuristi.	Saper descrivere un'opera d'arte utilizzando una terminologia appropriata	Essere in grado di effettuare, in L2, una rielaborazione critica e personale di quanto appreso
Saper riconoscere le tecniche artistiche specifiche dell'opera		Saper collegare le informazioni contenute nel testo con quelle già conosciute
		Saper collocare le opere nel contesto delle avanguardie storiche del Novecento

METODOLOGIE E STRUMENTI

- **Attività** Lezione in modalità *flipped classroom*
Lavoro di gruppo per l'organizzazione del materiale e della mostra virtuale
Lavoro individuale per la soluzione dei test su *Moodle*.
Consolidamento delle quattro abilità in modo graduale anche attraverso test interattivi
- **Materiali** Presentazione PPT degli argomenti prescelti con approfondimento degli autori attraverso le loro opere più note e rappresentative
Collegamenti ipertestuali verso video, animazioni, approfondimenti e test
- **Attrezzature multimediali** PC, tablet, Smartphonee per lo svolgimento dei test e delle attività
- **Verifica** Test e verifiche da effettuare *online*

Glossary

Nouns

cemetery = ?
canvas = ?
shot = ?
cornerstone = ?
farewell = ?
shade = ?

Verbs

to roar = ?
to scorn = ?
to praise = ?
to impart = ?
to blur = ?
to claim = ?
to point out = ?
to melt = ?
to rush out = ?
to swept away = ?

Other

steady = ?
overlapping = ?
steam = ?
rushing = ?
billowing = ?
against = ?
forwards = ?
upwards = ?
daring = ?
weighted = ?
graceful = ?
lumbering = ?
flashing = ?
beyond = ?
bulkiness = ?

Glossary

Nouns

cemeterie = cimitero

canvas = tela

shot = tiro

cornerstone = pietra miliare

farewell = addio

shade = ombra

steam = vapore

Verbs

to roar = ruggire

to scorn = disprezzare

to prais = lodare

to impart = impartire

to blur = sfocare

to claim = richiedere

to point out = sottolineare

to melt = sciogliere

to rush out = correre fuori

to swept away = spazzare via

Other

Steady = costante

Overlapping = sovrapposizione

rushing = correre

billowing = fluttuanti

against = contro

forwards = in avanti

upwards = verso l'alto

daring = audace

weighted = ponderata

graceful = grazioso

lumbering = legnoso

flashing = lampeggiante

beyond = al di là

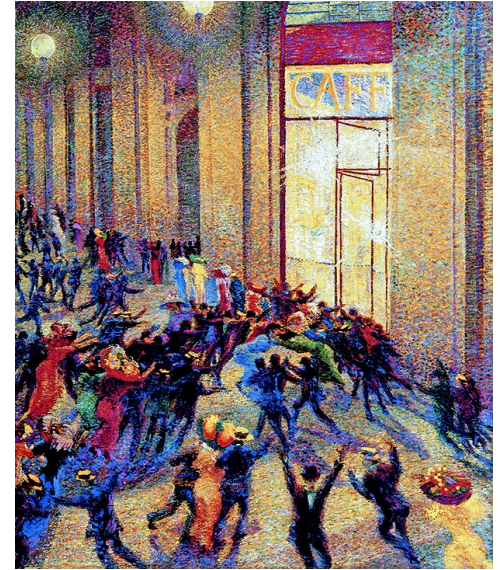
bulkiness = voluminoso

“A roaring car ... is more beautiful than the Victory of Samothrace”. These words from the **1909 Futurist manifesto** directly attacked one of the Louvres’s greatest treasures. Their author, **Filippo Tommaso Marinetti** (1876-1944), became the leader of a group of young Milanese artists who **scorned** the past in all its forms. Museum were **cemeteries**, preserving the past, and war was “the world’s only hygiene”, praised for its potential to destroy ancient monuments and thinking.

This was the first of many manifestos that the group published.

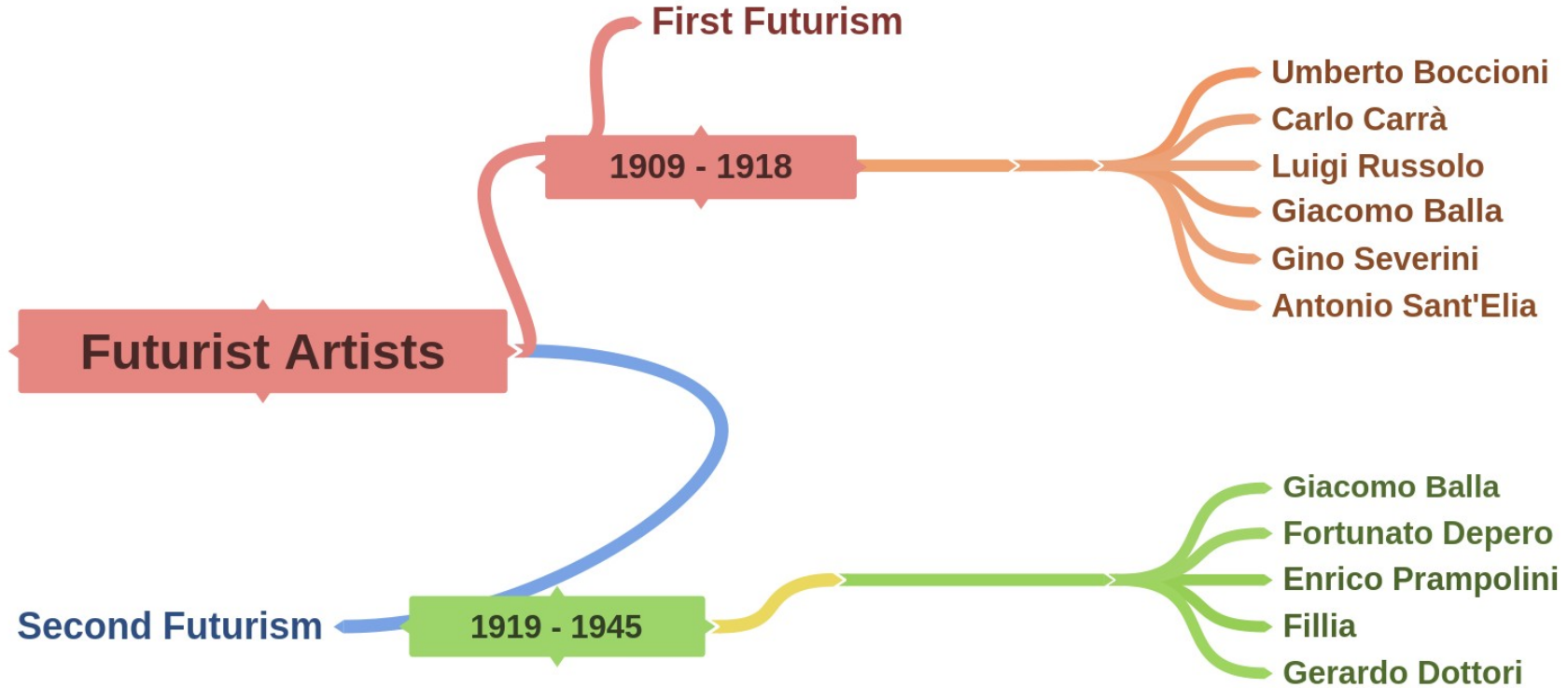


Filippo Tommaso Marinetti



Umberto Boccioni, *Riot in the Gallery*, 1910, oil on canvas, Milano, Brera Art Gallery

While Marinetti was Futurism's leading writer, theoretician, and promoter, **Umberto Boccioni** (1882-1916) was the **artistic leader**.

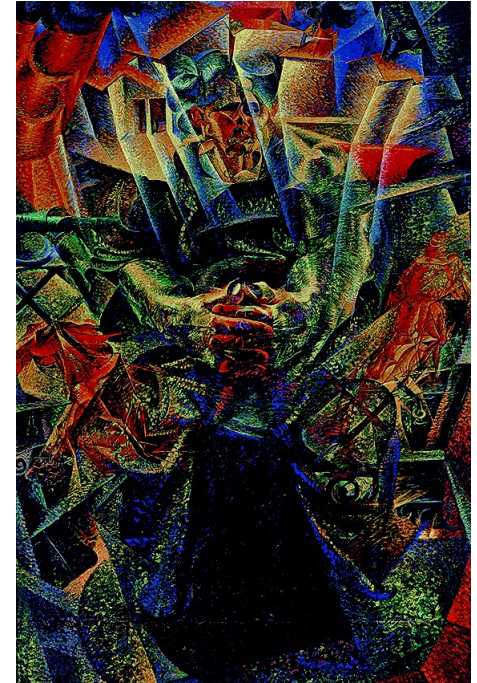


In its dramatic **fragmentation** of form, Futurism looked to **Cubism**, but in other ways it went **beyond** the work of Picasso and Braque, re-injecting colour on to the canvas and imparting an intense impression of **movement** compared with the **steady** balance of Cubist compositions.



P. Picasso, *The Accordionist*, 1911

While the Cubists showed objects or figures in a static fashion from multiple viewpoints, **Boccioni** placed his forms at the center of an activated space in which multiple actions and perspectives merged simultaneously. Through his exploration of color, the sculptural qualities of form, the multidimensionality of space, and the problematics of movement, he crystallized his ideas regarding the dynamism of matter and the fusion of interior and exterior spaces— notions integral to the Futurists' synthetic conceptualization of motion, simultaneity, and spatial relationships.



Umberto Boccioni, *Matter*, 1912-13, oil on canvas, Milan, Gianni Mattioli Collection.

In a technical **manifesto** of 1910, the Futurists wrote about the dramatic effects of movement: “Moving objects constantly multiply themselves .. A running horse has not four legs but twenty”. Their ideas were in part inspired by the recent discoveries of photographers such as **Edward Muybridge** and **Etienne-Jules Marey** (both 1830-1904), who analysed moving objects through a process called **chronophotography**.



I futuristi Russolo, Carrà, Marinetti, Boccioni e Severini a Parigi, fotografia del 1912.

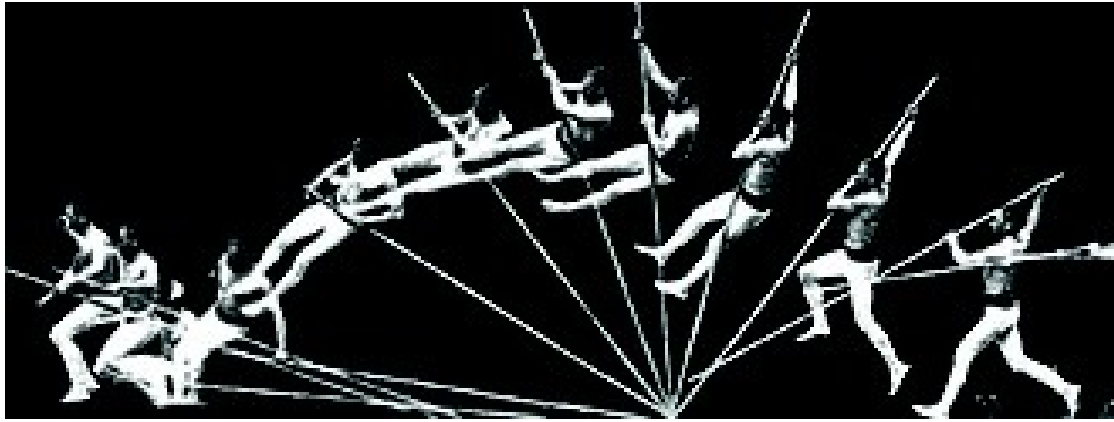


E. Muybridge, *The Galloping Horse Portfolio*, 1887.

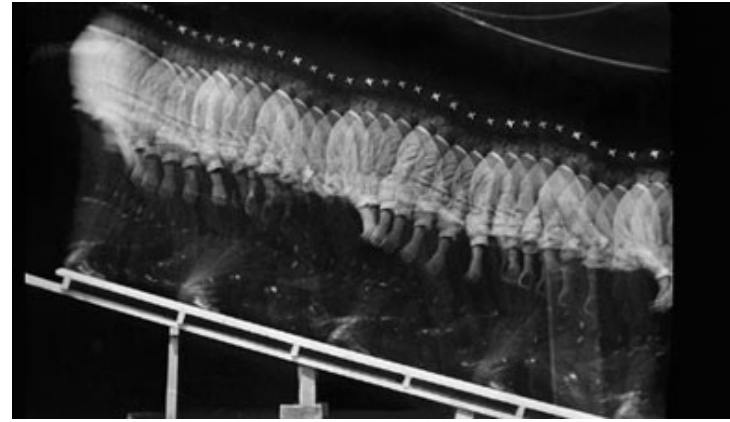


G. Balla, *Dynamism of a Dog on a Leash*, 1912.

Étienne-Jules Marey



Movements in pole vaulting, 1887, Chronophotograph.



Descent of inclined Plane, 1882, Chronophotograph.

Futurism also invented its own version of motion photography, known as **photodynamism**. Whereas **Muybridge and Marey** had used **successive fast shots** to break down single movements into multiple images, **photodynamism** used a **slow shutter speed** to capture the whole movement on one negative. The effect was a cacophony of lines and **overlapping** shapes, as single forms **blurred** and multiplied – an aesthetic the painters soon adopted on their canvases.



Anton Giulio Bragaglia, *The Bow*, 1911. Gelatin silver print, 17 x 11,9 cm. New York, Metropolitan Museum of Art



Anton Giulio Bragaglia, *Change of position*, 1911. Gelatin silver print, 17 x 11,9 cm. New York, Metropolitan Museum of Art



Boccioni in a *Fotodinamic*, 1914



M. Duchamp, *Nude Descending a Staircase*, 1912



Giacomo Balla, *The Hand of the Violinist*, oil on canvas, 1912, London, Estorick Collection of Modern Italian Art.



Giacomo Balla, *Abstract Speed + Sound*, oil on canvas, 1914, Venice, Peggy Guggenheim Collection

[Go to the test n. 1](#)





3-4 Futurist dynamics



3 Umberto Boccioni, *The City Rises*, 1910. Oil on canvas, 199.3 × 301 cm. New York, Museum of Modern Art.



4 Giacomo Balla, *Girl Running on a Balcony*, 1912. Oil on canvas. Milan, Museo del Novecento.



Futurist dynamic

Filippo Marinetti's Futurist Manifesto of 1909 hailed the “**beauty of speed**” and urged artists to represent the dynamic, machine-like movement of modern commotion. Only a year later, Umberto Boccioni (1882-1916) painted the first Futurist work, *The City Rises*. He developed a geometric, Cubist-like style, this painting is still indebted to a fractured, **Divisionist brushwork** to achieve a dynamic effect. This piece well encapsulates the love for motion and the modern city that inspired the Futurist credo. It shows workers trying to restrain a large, **skittish horse** thus suggesting the primal struggle between man and nature.



Umberto Boccioni, *The City Rises*, 1910. Oil on canvas, 199.3 × 301 cm. New York, Museum of Modern Art.

Dynamism: the quality of being endowed with vigorous force and a sense of motion.

Balla's (1871-1958) piece depicts the motion of a girl running on a balcony, dealing with a quintessentially Futurist theme, i.e. dynamism. The repetition of the figure effectively records the sequence of her movement, as though captured in Muybridge's subsequent **stills**. Balla was influenced by Pointillism in the broken **brushstroke** of pure colours, which he applied in tiny squares like a **mosaic**. What is more, the painter rendered the silhouette without any use of **contour** as the only lines are those of the railing.

The girl running is the painter's daughter Luce. This piece, however, was intended as a study of movement rather than a portrait.



Giacomo Balla, *Girl Running on a Balcony*, 1912.
Oil on canvas. Milan, Museo del Novecento.

Still: tranquil, devoid of motion.

brushstroke = pennellata

Mosaic: surface decorated with inlaid small pieces of variously coloured materials.

Contour: the outline of a figure or shape.



Listening exercise

Umberto Boccioni video



tie = legame

mood = stato d'animo

to pull away = allontanarsi

to dove through = attraversare

to head = dirigersi

disdainful = insofferente

outmoded = superata

bulkiness = voluminosità



Umberto Boccioni, *Self-Portrait*, 1908

Futurist music



Writing exercise

1. When did the Italian «divisionist» movement advocate?
2. How did Boccioni consider Italian culture?
3. What did he focus on in his painting «La città che sale»?
4. What happened in 1910?
5. Describe Boccioni's painting technique
6. What happened in 1912?
7. What did Boccioni do when World War I broke out?
8. When and how did he die?

Painter Umberto Boccioni was among the leading theorists and practitioners of Futurism, the first Italian avant-garde movement of the twentieth century.

He was born October 19, 1882 in Reggio Calabria. At the beginning of the 1900s Boccioni moved to Rome, where he frequented Giacomo Balla's studio and grew close to the Italian "divisionist" movement that advocated putting colors directly on the canvas without mixing them first on a palette.

Disdainful of Italian culture, which he considered outmoded and provincial, Boccioni traveled widely before settling definitively in Milan in 1907.

Boccioni was fascinated by what he saw as a dynamic city at the height of industrial expansion. He painted *Officine a Porta Romana* and *Mattino*.

In *La Città che sale* he pulled away from "divisionism," focusing instead on synthesizing light and movement. He abandoned perspective: turbines of vertiginous color spun and dove through his painting. This represented his shift into Futurism.

In 1910, along with Gino Severini, Carlo Carrà, Giacomo Balla and Luigi Russolo, he signed on to a manifesto that abrogated ties to artistic tradition and promulgated the "aesthetic of speed," intended to represent the progress and dynamism of modern times.

Boccioni was intrigued by the synchronic relationship between matter: He fused movement, memories and sounds. In *Visione simultanea*, buildings were piled one on top of another to invoke a parallel geometry. In later paintings, reality was increasingly filtered through the painter's mood and put onto the canvas transformed.

The human shape in the triptych of the "*Stati d'animo*," for example, is little more than quick, oblique brushstrokes when in motion, and vertical ones when at rest.

In 1912, Boccioni participated in the first Futurist group show in Paris. These years were marked by frenetic activity as he sought to synthesize form and color.

The same year, he published "*A technical manual for Futurist sculpture*," in which he applied Futurist experimentation to sculpture.

Even sculpted shapes showed differing kinds of dynamism: bulkiness created by movement; the persistence of images in the eye; the representation of space through the motion of a single body.

When World War I broke out, Boccioni headed for the front. He continued painting but abandoned the Futurist experiment, focusing instead on volume and monumentalism as they applied to the human form.

He died on August 16, 1916 following a bad fall from a horse. He was 33.

His artwork, all produced in less than a decade, represents a major Italian contribution to twentieth-century avant-garde art.

Interview with Guggenheim Senior Curator

Video: Futurism



Video quiz: italian Futurism



[Go to the quiz](#)



Umberto Boccioni

1882-1916

artworks

States of Mind, 1911,
oil on canvas, 71x 96 cm (each canvas)

States of Mind was a cornerstone of the 1912 Futurist exhibition. The beauty of speed that Marinetti saw in the motor car is also the essence of the steam train, and Boccioni uses the subject of departures and farewells in a train station to express three emotional states:

The Farewells



Those Who Go

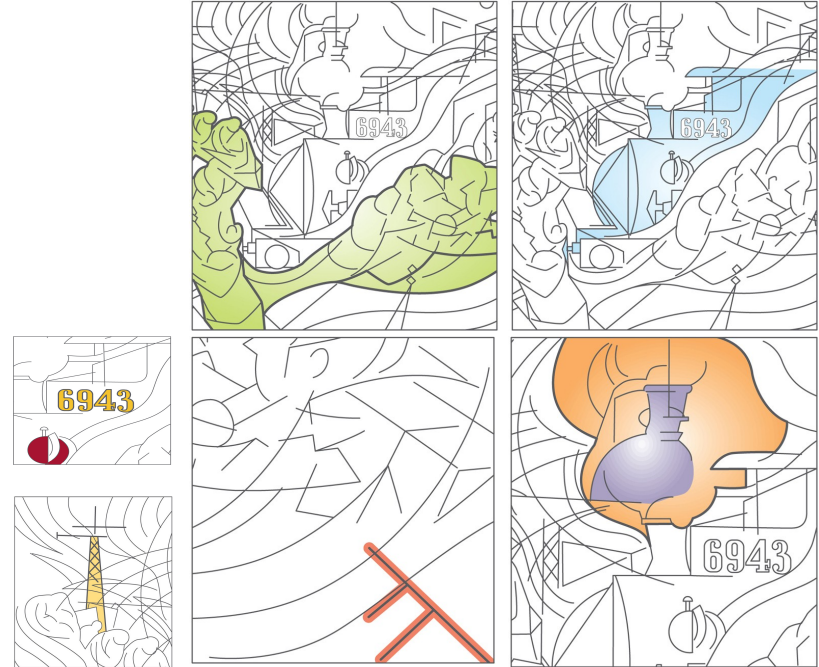


Those Who Stay



The Farewells,

The figures who will leave and those who will stay are mixed up in the rushing chaos surrounding the billowing smoke of a steam train, the identification number of which is the only clear element of the composition. The train appears stable and powerful, while the fragile figures seem to melt into each other.



Those Who Go,

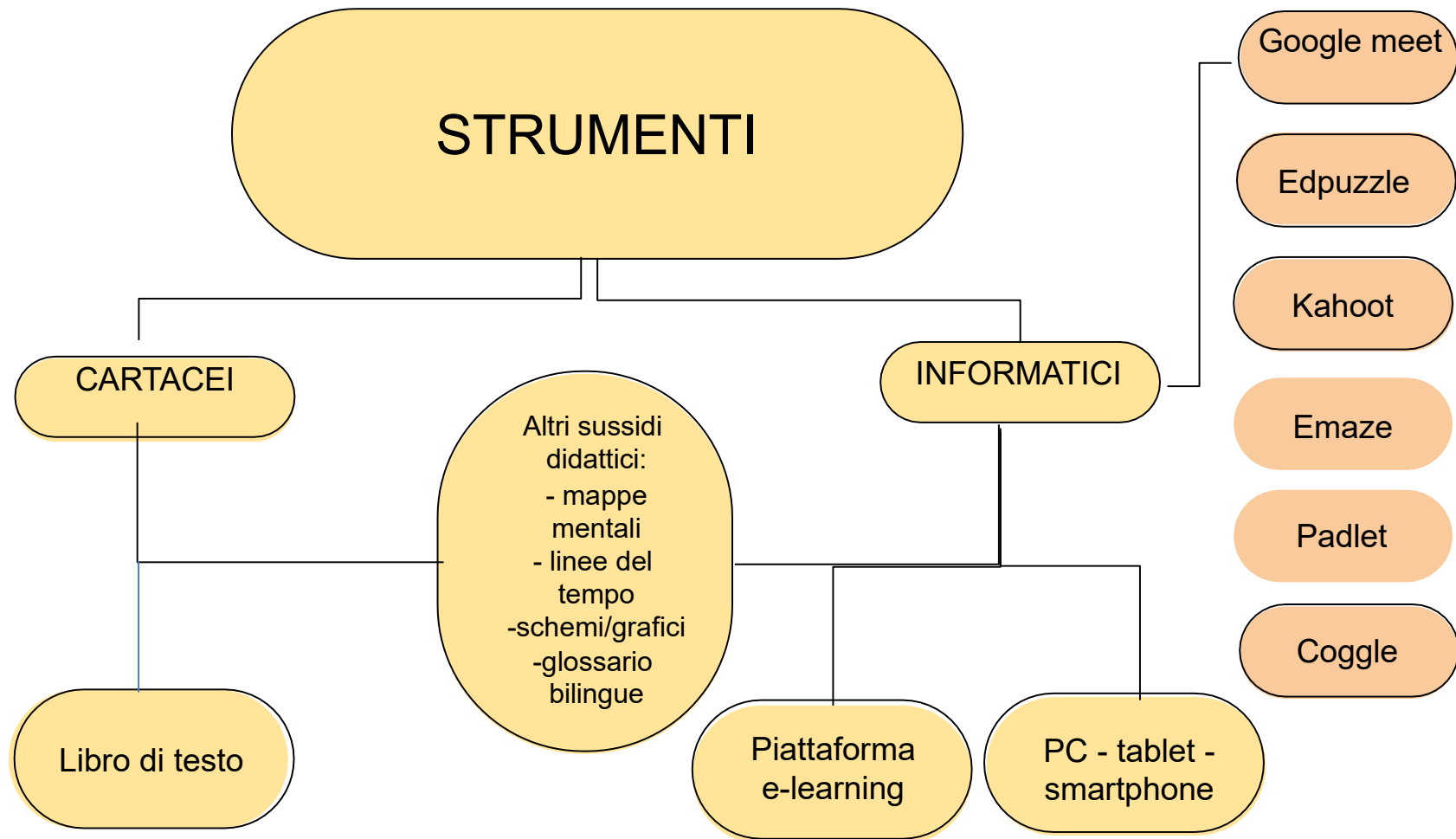
directional lines of force in vibrant blue against the yellow of the landscape flashing past push the forms forwards and upwards, as though rushing out of view. Grey figures are just visible as they are swept away in the motion of the train. Leaving the familiar, Boccioni seems to suggest, is at once isolating and daring. In contrast, vertical lines and shades of misty grey, green and blue slow the figures in *Those Who Stay*, who appear weighted and without hope.



Unique Forms of Continuity in Space, 1913, bronze, h. 1.09 m.



As far as Boccioni was concerned, every object or figure contained potential energy. Here, we see that dynamism explode in three dimensions as the muscular forms of the walking figure push and melt into the surrounding space, much as Marinetti's manifesto had described bodies penetrating the sofas upon which they sit, and the sofa in turn penetrating the body. The figure is at once graceful and lumbering, echoing the beauty and power of the steam train.



Collegamenti interdisciplinari

ITALIANO:

Filippo Tommaso Marinetti, Giuseppe Ungaretti

STORIA:

Nazionalismo ed interventismo nella Prima Guerra Mondiale

FILOSOFIA

Henri Bergson, Friedrich Nietzsche

INGLESE:

James Joyce

FISICA:

Albert Einstein e la teoria della relatività.

Scansione temporale

Prima lezione: introduzione

Power Point

Reading + Kahoot

Seconda lezione

Listening comprehension: video + glossary test

Terza lezione

Artworks: lavoro di gruppo, realizzazione della presentazione con *emaze*

Quarta lezione

Artworks: lavoro di gruppo, realizzazione della presentazione con *emaze*

Quinta lezione

Verifica orale presentazioni