

Legitimizing The Artist Manifesto Writing And European Modernism 1885 1915 Toronto Italian Studies By Luca Somigli 2003 12 27

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In the late nineteenth and early twentieth centuries, the production of literary and cultural manifestoes enjoyed a veritable boom and accompanied the rise of many avant-garde movements. Legitimizing the Artist considers this phenomenon as a response to a more general crisis of legitimation that artists had been struggling with for decades. The crucial question for artists, confronted by the conservative values of the dominant bourgeoisie and the economic logic of triumphant capitalism, was how to justify their work in terms that did not reduce art to a mere commodity. In this work Luca Somigli discusses several European artistic movements - decadentism, Italian futurism, vorticism, and imagism - and argues for the centrality of the works of F.T. Marinetti in the transition from a fin de siècle decadent poetics, exemplified by the manifestoes of Anatole Baju, to a properly avant-garde project aiming at a complete renewal of the process of literary communication and the abolition of the difference between producer and consumer. It is to this challenge that the English avant-garde artists, and Ezra Pound in particular, responded with their more polemical pieces. Somigli suggests that this debate allows us to rethink the relationship between modernism and post-modernism as complementary ways of engaging the loss of an organic relationship between the artist and his social environment.

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A unique anthology of 35 feminist art manifestos by contemporary women artists from around the world (1969-2013) introduced by Katy Deepwell. These feminist art manifestos written at different moments over the last forty years explore the potential of women's cultural production as visual artists. Manifestos occupy a specific place in the visual arts, as a means to communicate radical ideas. These texts outline a critique of patriarchy and utopian hopes for the future. **CONTENT: KATY DEEPWELL | NEGOTIATIONS** (an introduction); **MIERLE LADERMAN UKELES - MANIFESTO FOR MAINTENANCE ART** 1969; **AGNES DENES - A MANIFESTO** (1969); **MICHELE WALLACE - MANIFESTO OF WSABAL** (1970); **NANCY SPERO - FEMINIST MANIFESTO** (1970-1971); **MONICA SJOO AND ANNE BERG - IMAGES ON WOMANPOWER - ARTS MANIFESTO** (1971); **RITA MAE BROWN - A MANIFESTO FOR THE FEMINIST ARTIST** (1972); **VALIE EXPORT - WOMEN'S ART: A MANIFESTO** (1972); **FEMINIST FILM AND VIDEO ORGANIZATIONS - WOMANIFESTO** (1975); **KLONARIS / THOMADAKI - MANIFESTE POUR UNE FÉMINITÉ RADICALE POUR UN CINÉMA AUTRE** (1977); **CAROLEE SCHNEEMANN - WOMEN IN THE YEAR 2000** (1977); **Z.BUDAPEST, U.ROSENBACH, S.B.A.COVEN - FIRST MANIFESTO ON THE CULTURAL REVOLUTION OF WOMEN** (1978); **EWA PARTUM - CHANGE, MY PROBLEM IS A PROBLEM OF A WOMAN** (1979); **WOMEN ARTISTS OF PAKISTAN MANIFESTO** (1983); **CHILA BURMAN - THERE HAVE ALWAYS BEEN GREAT BLACKWOMEN ARTISTS** (1986); **EVA AND CO - THE MANIFESTO** (1992); **VNS MATRIX - BITCH MUTANT MANIFESTO** (1994); **VIOLETTA LIAGATCHEV - CONSTITUTION INTERFESTIVE DE LA RÉPUBLIQUE INTERNATIONALE DES ARTISTES FEMMES** (1995); **OLD BOYS NETWORK - 100 ANTI-THESES** (1997); **LILY BEA MOOR (aka SENGGA NENGJUD) - LILIES OF THE VALLEY UNITE! OR NOT** (1998); **DORA GARCIA - 100 IMPOSSIBLE ARTWORKS** (2001); **SUBROSA - REFUGIA: MANIFESTO FOR BECOMING AUTONOMOUS ZONES (BAZ)** (2002); **ORLAN - CARNAL ART MANIFESTO** (2002); **RHANI LEE REMEDES - THE SCUB MANIFESTO** (2002); **FACTORY OF FOUND CLOTHES - MANIFESTO** (2002); **FEMINIST ART ACTION BRIGADE - MANIFESTO** (2003); **METTE INGVARTSEN - YES MANIFESTO** (2004); **XABIER ARKISTAIN - ARCO MANIFESTO** (2005); **YES! ASSOCIATION/FÖRENINGEN JA! - JÄMLIKHETSAVTAL #1(THE EQUAL OPPORTUNITIES AGREEMENT #1)** (2005); **ARAHMAIANI - LETTER TO MARINETTI** and **MANIFESTO OF THE SCEPTICS** (2009); **GUERRILLA GIRLS - GUIDE TO BEHAVING BADLY** (2010); **JULIE PERINI - RELATIONAL FILMMAKING MANIFESTO** (2010); **ELIZABETH M. STEPHENS AND ANNIE M. SPRINKLE - ECOSEX MANIFESTO** (2011); **LUCIA TKACOVA and ANETTA MONA CHISA - 80/20; SILVIA ZIRANEK - MANIFESTA** (2013); **MARTINE SYMS - MUNDANE AFROFUTURIST MANIFESTO** (2013)

In 1909 the poet Filippo Tommaso Marinetti published the founding manifesto of Italian Futurism, an inflammatory celebration of "the love of danger" and "the beauty of speed" that provoked readers to take aggressive action and "glorify war--the world's only hygiene." Marinetti's words unleashed an influential artistic and political movement that has since been neglected owing to its exaltation of violence and nationalism, its overt manipulation of mass media channels, and its associations with Fascism.Inventing Futurism is a major reassessment of Futurism that reintegrates it into the history of twentieth-century avant-garde artistic movements. Countering the standard view of Futurism as naively bellicose, Christine Poggi argues that Futurist artists and writers were far more ambivalent in their responses to the shocks of industrial modernity than Marinetti's incendiary pronouncements would suggest. She closely examines Futurist literature, art, and politics within the broader context of Italian social history, revealing a surprisingly powerful undercurrent of anxiety among the Futurists--toward the accelerated rhythms of urban life, the rising influence of the masses, changing gender roles, and the destructiveness of war. Poggi traces the movement from its explosive beginnings through its transformations under Fascism to offer completely new insights into familiar Futurist themes, such as the thrill and trauma of velocity, the psychology of urban crowds, and the fantasy of flesh fused with metal, among others. Lavishly illustrated and unparalleled in scope, Inventing Futurism demonstrates that beneath Futurism's belligerent avant-garde posturing lay complex and contradictory attitudes toward an always-deferred utopian future.

Manifesto Now! maps the current rebirth of the manifesto as it appears at the crossroads of philosophy, performance and politics. While the manifesto has been central to histories of modernity and modernism, the editors contend that its contemporary resurgence demands a renewed interrogation of its form, its content and its uses. Featuring contributions from trailblazing artists, scholars and activists currently working in the United States, the United Kingdom and Finland, this volume will be indispensable to scholars across the disciplines. Filled with examples of manifestos and critical thinking about manifestos, it contains a wide variety of critical methodologies that students can analyse, deconstruct and emulate.

Introducing the dynamic study of a literary period stretching from 1900 to the Second World War, the book reflects the exciting mix of European avant-garde, writers of the Harlem Renaissance and regional voices within Britain. Three distinct sections explore the major concepts, themes and issues that characterise the literature.

The Manifesto Handbook describes the hidden life of an undervalued genre: the conduit for declarations of principle, advertisements for new isms, and provocations in pamphlet form. Often physically slight and small in scale, the manifesto is always grand in style and ambition. A bold, charismatic genre, it has founded some of the most important and revolutionary movements in modern history, from the declaration of wars and the birth of nations to the launch of countless social, political and artistic movements worldwide. Julian Hanna provides a brief genealogy of the genre, analyses its complex speaking position, traces the material process of manifesto making from production to dissemination, unpacks its extremist underbelly, and follows the twenty-first century resurgence of the manifesto as a re-politicised and reinvigorated digital form.

In the early twentieth century, a group of writers banded together in Moscow to create purely original modes of expression. These avant-garde artists, known as the Futurists, distinguished themselves by mastering the art of the scandal and making shocking denunciations of beloved icons. With publications such as "A Slap in the Face of Public Taste," they suggested that Aleksandr Pushkin, the founder of Russian literature, be tossed off the side of their "steamship of modernity." Through systematic and detailed readings of Futurist texts, James Rann offers the first book-length study of the tensions between the outspoken literary group and the great national poet. He observes how those in the movement engaged with and invented a new Pushkin, who by turns became a founding father to rebel against, a source of inspiration to draw from, a prophet foreseeing the future, and a monument to revive. Rann's analysis contributes to the understanding of both the Futurists and Pushkin's complex legacy. The Unlikely Futurist will appeal broadly to scholars of Slavic studies, especially those interested in literature and modernism.

This book highlights sport as one of the key inspirations for an international range of modernist artists. Sport emerged as a corollary of the industrial revolution and developed into a prominent facet of modernity as it spread across Europe at the turn of the twentieth century. It was celebrated by modernists both for its spectacle and for the suggestive ways in which society could be remodelled on dynamic, active and rational lines. Artists included sport themes in a wide variety of media and frequently referenced it in their own writings. Sport was also political, most notably under fascist and Soviet regimes, but also in democratic countries, and the works produced by modernists engage with various ideologies. This book provides new readings of aspects of a number of avant-garde movements, including Italian futurism, cubism, German expressionism, Le Corbusier's architecture, Soviet constructivism, Italian rationalism and the Bauhaus.

What is experimental literature? How has experimentation affected the course of literary history, and how is it shaping literary expression today? Literary experiment has always been diverse and challenging, but never more so than in our age of digital media and social networking, when the very category of the literary is coming under intense pressure. How will literature reconfigure itself in the future? The Routledge Companion to Experimental Literature maps this expansive and multifaceted field, with essays on: the history of literary experiment from the beginning of the twentieth century to the present the impact of new media on literature, including multimodal literature, digital fiction and code poetry the development of experimental genres from graphic narratives and found poetry through to gaming and interactive fiction experimental movements from Futurism and Surrealism to Postmodernism, Avant-Pop and Flarf. Shedding new light on often critically neglected terrain, the contributors introduce this vibrant area, define its current state, and offer exciting new perspectives on its future. This volume is the ideal introduction for those approaching the study of expernmental literature for the first time or looking to further their knowledge.

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