

## Manifeste De La Femme Futuriste Suivi De Manifeste De La Luxure Amour Et Luxure Le Theacutecircetre De La Femme Mes

Dans leur quête d'un art radicalement neuf, les avant-gardes ont souvent prétendu au refus du mythe. Elles ont cependant maintenu une relation paradoxale avec lui. Ce qu'elles ont le mieux réussi à capter, du mythe, c'est son historicité, son métissage constant des traditions, sa capacité à exprimer un but impossible à atteindre.

The first comprehensive English-language account and critical reading of the legendary poet and boxer Arthur Cravan, a fleeting figure on the periphery of early twentieth-century European avant-gardism.

Comment les historiens français contemporains écrivent-ils l'Histoire ? Comment se mettent-ils en scène ou au contraire cherchent-ils à dissimuler leur présence ? À quelles stratégies recourent-ils pour garantir la validité de leurs descriptions du passé ? Donnent-ils aux acteurs leurs propres voix, et de quelle manière intègrent-ils ces voix dans leurs textes ? Se confrontant à ces questions, Philippe Carrard examine un large échantillon d'historiographie française contemporaine, allant des longues thèses d'histoire économique et sociale des années 1960 aux histoires culturelles d'aujourd'hui, en passant par les études centrées sur un événement et celles réhabilitant le rôle des acteurs. Examiner le dernier stade de ce que Certeau appelle l'« opération historiographique », celui de l'écriture, permet de reposer certaines questions centrales, notamment celles de l'appartenance nécessaire de l'Histoire au genre narratif, de l'objectivité censée caractériser ce discours et de l'appartenance de l'histoire à une science légitime, bien que distincte des sciences naturelles et théoriques. Sous l'angle qui lui est propre, ce livre entend ainsi participer aux débats sur l'état actuel des sciences humaines, au moment où le statut de celles-ci est remis en question par les différents « post » (modernisme, structuralisme, féminisme, etc.) qui occupent la scène intellectuelle depuis le début du XXI<sup>e</sup> siècle.

The Tigress in the Snow explores how literature reacted to, influenced, and shaped the evolving notion of motherhood in twentieth-century Italy. From the late-nineteenth century rhetorical celebration of the mother as Madonna, to the Fascist regime's demographic campaign and feminist revisions of the maternal role, Laura Benedetti shows how the mother's social status was a site of constant negotiation in Italy during the last century and how this negotiation came to be represented in literature. To illustrate her theme, she stresses both similarities and differences among four generations of women writers, as well as their complex interaction with their male counterparts, and their reactions to changes in Italian society. The Tigress in the Snow highlights literature's role in the formation of cultural discourses right up to the dawn of the twenty-first century. An intriguing look at the changing nature of motherhood in a country that has always valued the maternal institution, this volume goes further to show how literature investigates, shapes, and envisions social models for the present and future.

In academia, the traditional role of the humanities is being questioned by the “posts”—postmodernism, poststructuralism, and postfeminism—which means that the project of writing history only grows more complex. In *History as a Kind of Writing*, scholar of French literature and culture Philippe Carrard speaks to this complexity by focusing the lens on the current state of French historiography. Carrard's work here is expansive—examining the conventions historians draw on to produce their texts and casting light on views put forward by literary theorists, theorists of history, and historians themselves. Ranging from discussions of lengthy dissertations on 1960s social and economic history to a more contemporary focus on events, actors, memory, and culture, the book digs deep into the how of history. How do historians arrange their data into narratives? What strategies do they employ to justify the validity of their descriptions? Are actors given their own voice? Along the way, Carrard also readdresses questions fundamental to the field, including its necessary membership in the narrative genre, the presumed objectivity of historiographic writing, and the place of history as a science, distinct from the natural and theoretical sciences.

Avant et pendant la Première Guerre mondiale, en Occident, ont fleuri des mouvements qui, parce qu'ils ont conjointement revendiqué un renouvellement radical des pratiques artistiques et une remise en question sociale plus large, ont a posteriori été appelés « avant-gardes ». Ce sont ces mouvements qui, du futurisme italien à dada en passant par le futurisme russe, l'imagisme et le vorticisme, sont au centre de cet ouvrage. Aucun, au moment de sa fondation, ne s'est pensé d'« avant-garde ». Tous ont en commun de s'être définis sur le mode de l'action collective, d'avoir été fondés en tant que groupes et de s'être pensés les uns par rapport aux autres. L'analyse fait émerger, dans le contexte de la modernité et du modernisme occidentaux du premier XX<sup>e</sup> siècle, la spécificité de ces mouvements autoproclamés, qui les distingue à la fois d'auteurs individuels d'« avant-garde » qui ne se sont jamais reconnus dans aucun mouvement et aussi d'autres groupes contemporains qui ne se sont pas autoproclamés tels – le vorticisme vs Bloomsbury, le cubisme ou l'expressionnisme vs le futurisme ou le dadaïsme.

The emergence of modern dance and the early history of cinema ran concurrent with the European avant-garde's development of pictorial abstraction in the first decades of the 20th century. However, many assume that modernist abstraction resulted from a century of natural, autonomous evolution to painting styles and tastes. In *Moving Modernism*, author Nell Andrew challenges this assumption. By examining dance and film created during this period, she argues that performative modes of art created the link between bodily movement and movement depicted in modernist paintings. In a seeming paradox, dance and film - durational arts, involving real bodies in space-participated in the development of abstract art. With archival material collected in North America and Europe, *Moving Modernism* resurfaces lost performances, identifies working methods, and establishes the circles of aesthetic influence and reception for avant-garde dance pioneers and experimental film makers from the turn of the century to the interwar period. Reexamining the motivation that fueled the emergence of abstraction, Andrew claims that painters sought meaning not only in the material and formal picture but also in temporal and sensorial experience. Andrew looks at major figures and intellectual movements including Loïe Fuller and Symbolism; Valentine de Saint-Point and the Cubo-Futurist and neo-Symbolist movements; and early cinematic abstraction from Edison and the Lumières to Hans Richter and Marcel Duchamp. Close examinations of each figure show that theatrical display, embodied self-projection, and kinesthetic desire are not necessarily in opposition to pictorial abstraction; in fact, they expand our understanding of the urges that created modern art.

Dans le Paris de 1900, F.T. Marinetti (1876-1944), un jeune Italien né à Alexandrie, est enthousiasmé par ce qu'il vient de découvrir à l'Exposition universelle. Après avoir vécu à l'ombre des

pyramides et du Dôme de Milan où son père lui a laissé une fortune confortable, le voici qui rêve au monde à venir. Fatigué des vieilles pierres, déçu par le monde des lettres qui n'arrive pas à se dégager d'un symbolisme dépassé, il sent en lui l'appel de la modernité. Il faudra huit ans pour que cristallise en lui, à la suite d'un accident de voiture dont il sort indemne, cette vision d'un monde neuf. Une nuit d'octobre 1908, il jette sur le papier à lettres du Grand Hôtel de Paris les onze points du Manifeste de fondation du futurisme, et fait publier ce texte prophétique en première page du Figaro. Les années suivantes voient naître près de trente manifestes futuristes et se réaliser les promesses d'un art nouveau qu'ils annoncent. Feuilles jetées d'avion, des fenêtres de sa voiture, postées en masse à toutes les revues de la planète, les manifestes futuristes rassemblés ici, et reproduits en fac-similé pour la première fois, donnent à voir la première avant-garde du siècle, source d'inspiration pour dada et les surréalistes.

Ces textes et conférences ont été écrits en 1912 et 1913. Les deux manifestes sont des exhortations de la femme à la force voire même à la cruauté. Le théâtre de la luxure, article paru dans "Les Tendances nouvelles", est une critique des rôles féminins mis en scène. Enfin, La métachorie expose la conception de la danse de l'auteur.

This ambitious book explores challenges to male hegemony throughout continental Europe over the past 250 years. For general readers and those interested primarily in the historical record, it provides a comprehensive, comparative account of feminist developments in European societies, as well as a rereading of European history from a feminist perspective. By placing gender, or relations between women and men, at the center of European politics, it aims to reconfigure our understanding of the European past and to make visible a long but neglected tradition of feminist thought and politics. On another level the book seeks to disentangle some misperceptions and to demystify some confusing contemporary debates about the Enlightenment, reason, nature, and public vs. private, equality vs. difference. In the process, the author aims to show that gender is not merely 'a useful category of analysis', but that sexual difference lies at the heart of human thought and politics.

Studienarbeit aus dem Jahr 2009 im Fachbereich Romanistik - Französisch - Literatur, Note: 1,3, Universität Osnabrück, Sprache: Deutsch, Abstract: Die vorliegende Arbeit, die Ausarbeitung zu meinem Referat, welches im Rahmen des Seminars Französische Avantgarden im europäischen Kontext gehalten wurde, gibt einen Überblick über die Biographie und das Schaffen der avantgardistischen Künstlerin Valentine de Saint-Point. Im besonderen Fokus steht ihr Manifeste de la Femme Futuriste, das europaweit kritische Reaktionen hervorrief. Zu Beginn der Arbeit wird ein kurzer Überblick über die wichtigsten Stationen ihres Lebens gegeben. Im Folgenden werden Personen sowie verschiedene künstlerische Strömungen aufgeführt, die das Schaffen von Valentine de Saint-Point beeinflussten. Hierzu werden zunächst grundsätzliche Charakteristika der avantgardistischen Bewegung dargelegt, insbesondere des Futurismus. Darauf aufbauend werden Saint-Points wichtigste Werke auf ihre zentralen Themen untersucht. Anschließend folgt eine Analyse des Manifeste de la Femme Futuriste. Begonnen wird mit der Darlegung der Charakteristika des avantgardistischen Mediums, des Manifests, um die Analyseschwierigkeiten des selbigen zu verdeutlichen. Die Analyse ist in einen stilistischen sowie in einen inhaltlichen Teil untergliedert. Zusammenfassend wird an Hand der inhaltlichen Aspekte sowie Saint-Points Umgang mit Sprache im Manifeste de la Femme Futuriste ein kurzes Resümee bezüglich der Fortschrittlichkeit ihres Schaffens gegeben.

Volume 10 examines how the innovative impulses that came from Italy were creatively merged with indigenous traditions and how many national variants of Futurism emerged from this fusion. Ten essays investigate various aspects of Italian Futurism and its links to Austria, Georgia, France, Hungary and Portugal and in fields such as Typography, Olfaction, Photography. Section 2 examines seven examples of caricatures and satires of Futurism in the contemporary press, followed by Section 3, reporting on the Archiv der Avantgarden (AdA) in Dresden. Section 4 communicates bibliographic details of 120 book publications on Futurism in the period 2017-2020, including exhibition catalogues, conference proceedings and editions.

This book explores the complex relationship between literature and dance in the era of modernism. During this period an unprecedented dialogue between the two art forms took place, based on a common aesthetics initiated by contemporary discussions of the body and gender, language, formal experimentation, primitivism, anthropology, and modern technologies such as photography, film, and mechanisation. The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms. The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle, of the Ballets Russes, and of European and American experimentalists in non-balletic forms of modern dance. A reciprocal relationship occurs with choreographic use of literary text. Dance and literature meet at this time at the site of formal experiments in narrative, drama, and poetics, and their relationship contributes to common aesthetic modes such as symbolism, primitivism, expressionism, and constructivism. Focussing on the first half of the twentieth century, the book locates these transactions in a transatlantic field, giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange. Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé, Nietzsche, Yeats, Conrad, Woolf, Lawrence, Pound, Eliot, and Beckett, Fuller, Duncan, Fokine, Nijinsky, Massine, Nijinska, Balanchine, Tudor, Laban, Wigman, Graham, and Humphrey, and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to Andrée Howard and Oskar Schlemmer.

The Quiet Avant-Garde explores how crepuscularism and futurism, two early-twentieth-century Italian movements, have redefined the relation between the human and the nonhuman. Martin Puchner tells the story of political and artistic upheavals through the political manifestos of the 19th and 20th centuries. He argues that the manifesto was the genre through which modern culture articulated its revolutionary ambitions and desires.

The special issue of International Yearbook of Futurism Studies for 2015 will investigate the role of Futurism in the oeuvre of a number of Women artists and writers. These include a number of women actively supporting Futurism (e.g. Růžena Zátková, Edyth von Haynau, Olga Rozanova, Eva Kühn), others periodically involved with the movement (e.g. Valentine de Saint Point, Aleksandra Ekster, Mary Swanzy), others again inspired only by certain aspects of the movement (e.g. Natalia Goncharova, Alice Bailly, Giovanna Klien). Several artists operated on the margins of a Futurist inspired aesthetics, but they felt attracted to Futurism because of its support for women artists or because of its innovatory roles in the social and intellectual spheres. Most of the artists covered in Volume 5 (2015) are far from straightforward cases, but exactly because of this they can offer genuinely new insights into a still largely under-researched domain

of twentieth-century art and literature. Guiding questions for these investigations are: How did these women come into contact with Futurist ideas? Was it first-hand knowledge (poems, paintings, manifestos etc) or second-hand knowledge (usually newspaper reports or personal conversions with artists who had been in contact with Futurism)? How did the women respond to the (positive or negative) reports? How did this show up in their œuvre? How did it influence their subsequent, often non-Futurist, career?

Valentine de Saint-Point est l'une de ces figures libres qui fit au début du XXe siècle l'émancipation féminine et l'avant-garde artistique, mais dont l'histoire culturelle n'a rien voulu retenir. Cette descendante de Lamartine gagna son indépendance dès dix-huit ans. En 1904, après avoir été modèle pour Rodin, vivant désormais en union libre avec le critique d'art italien Canudo, elle se consacre à ses passions et déploie tous azimuts ses talents remarquables : elle publie poèmes et romans, imagine un Théâtre de la Femme, expose ses peintures, développe ses propres conceptions de la danse. En 1912, elle se lance dans la polémique contre Marinetti le misogyne par son " Manifeste de la femme futuriste ". Celle qui voulait célébrer l'image de la femme moderne et qui a fait une large part à l'érotisme dans son œuvre est déjà aspirée par la voie spiritualiste. Convertie à l'islam, elle s'installe au Caire où elle mourra oubliée de tous en 1953.

Analyses sur la place et les rôles de la femme au début du XXe siècle s'appuyant sur l'étude littéraire, l'histoire de l'art et la sociologie. L'auteure cherche à déterminer si le futurisme, prototype des mouvements d'avant-garde du XXe siècle, avait aussi pour objectif de changer la vie des femmes.

Arrière-petite-nièce de Lamartine, d'un anticonformiste aussi affiché dans ses publications et ses chorégraphies que dans sa vie privée, elle fut l'égérie de l'avant-garde artistique et littéraire de la Belle Époque. La beauté et les provocations de Valentine de Saint-Point, tout comme ses liaisons illustres, lui offrirent l'image d'une scandaleuse à la mode. Elle posa pour Mucha et Rodin, Satie et Ravel mirent en musique ses vers. Apollinaire, Stravinski, Picabia, Chagall, Léger, Sonia et Robert Delaunay fréquentèrent son salon. Mais la Grande Guerre fut pour cette idéaliste effrontée une prise de conscience du matérialisme et de la violence du monde occidental. Convertie à l'islam, elle s'installa au Caire, devint intime de René Guénon et fut l'une des premières voix européennes à dénoncer la colonisation et à militer pour l'indépendance des pays arabes. Dérangée, combattue de tous les côtés, elle mourra dans la misère et l'anonymat. Sa vie passionnante, sa pensée avant-gardiste et son parcours à la Lawrence d'Arabie méritent d'être redécouverts. Fawzia Zouari est une romancière et journaliste franco-tunisienne. Prenant parti pour les droits des femmes, chevalier des Arts et des Lettres, elle a déjà publié, entre autres, *La deuxième épouse*, *Ce voile qui déchire la France*, et *Le corps de ma mère* (Prix des cinq continents).

Futurism Studies in its canonical form has followed in the steps of Marinetti's concept of Futurisme mondial, according to which Futurism had its centre in Italy and a large number of satellites around Europe and the rest of the globe. Consequently, authors of textbook histories of Futurism focus their attention on Italy, add a chapter or two on Russia and dedicate next to no attention to developments in other parts of the world. Futurism Studies tends to see in Marinetti's movement the font and mother of all subsequent avant-gardes and deprecates the non-European variants as mere 'derivatives'. Vol. 7 of the International Yearbook of Futurism Studies will focus on one of these regions outside Europe and demonstrate that the heuristic model of centre – periphery is faulty and misleading, as it ignores the originality and inventiveness of art and literature in Latin America. Futurist tendencies in both Spanish and Portuguese-speaking countries may have been, in part, 'influenced' by Italian Futurism, but they certainly did not 'derive' from it. The shift towards modernity took place in Latin America more or less in parallel to the economic progress made in the underdeveloped countries of Europe. Italy and Russia have often been described as having originated Futurism because of their backwardness compared to the industrial powerhouses England, Germany and France. According to this narrative, Spain and Portugal occupied a position of semi-periphery. They had channelled dominant cultural discourses from the centre nations into the colonies. However, with the rise of modernity and the emergence of independence movements, cultural discourses in the colonies undertook a major shift. The revolt of the European avant-garde against academic art found much sympathy amongst Latin American artists, as they were engaged in a similar battle against the canonical discourses of colonial rule. One can therefore detect many parallels between the European and Latin American avant-garde movements. This includes the varieties of Futurism, to which Yearbook 2017 will be dedicated. In Europe, the avant-garde had a complex relationship to tradition, especially its 'primitivist' varieties. In Latin America, the avant-garde also sought to uncover and incorporate alternative, i.e. indigenous traditions. The result was a hybrid form of art and literature that showed many parallels to the European avant-garde, but also had other sources of inspiration. Given the large variety of indigenous cultures on the American continent, it was only natural that many heterogeneous mixtures of Futurism emerged there. Yearbook 2017 explores this plurality of Futurisms and the cultural traditions that influenced them. Contributions focus on the intertextual character of Latin American Futurisms, interpret works of literature and fine arts within their local setting, consider modes of production and consumption within each culture as well as the forms of interaction with other Latin American and European centres. 14 essays locate Futurism within the complex network of cultural exchange, unravel the Futurist contribution to the complex interrelations between local and the global cultures in Latin America and reveal the dynamic dialogue as well as the multiple forms of cross-fertilization that existed amongst them.

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 naïvely 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.

*Futurist Women* broadens current debates on Futurism and literary studies by demonstrating the expanding global impact of women Futurist artists and writers in the period succeeding the First World War. This study initially focuses on the local: the making of the self in the work by the women who were affiliated with the journal *L'Italia futurista* during World War I in Florence. But then it broadens its field of inquiry to the global. It compares the achievements of these women with those of key precursors and followers. It also conceives these women's work as an ongoing dialogue with contemporary political and scientific trends in Europe and North America, especially first wave feminism, eugenics, naturism and esotericism. Finally, it examines the vital importance and repercussions of these women's ideas in current debates on gender and the posthuman condition. This ground-breaking study will prove invaluable for all scholars and upper-level students of modern European literature, Futurism, and gender studies.

The *Handbook of International Futurism* is the first reference work ever to present in a comparative fashion all media and countries in which the movement, initiated by F.T. Marinetti in 1909, exercised a particularly noteworthy influence. The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty-eight

countries. While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia, it treats Futurism as an international, multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth-century avant-garde. Hundreds of artists, who in some phase in their career absorbed Futurist ideas and stylistic devices, are presented in the context of their national traditions, their international connections and the media in which they were predominantly active. The handbook acts as a kind of multi-disciplinary, geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact.

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The International Yearbook of Futurism Studies was founded in 2009, the centenary year of Italian Futurism, in order to foster intellectual cooperation between Futurism scholars across countries and academic disciplines. The Yearbook does not focus exclusively on Italian Futurism, but on the relations between Italian Futurism and other Futurisms worldwide, on artistic movements inspired by Futurism, and on artists operating in the international sphere with close contacts to Italian or Russian Futurism. Volume 4 (2014) is an open issue that addresses reactions to Italian Futurism in 16 countries (Argentina, Armenia, Brazil, Egypt, France, Germany, Great Britain, Greece, Holland, Hungary, Japan, Portugal, Russia, Slovenia, Spain, USA), and in the artistic media of photography, theatre and visual poetry.

This book argues that Djuna Barnes and Jane Bowles counter the critical trend associating American modernity primarily with urban spaces, and instead locate the nomadic thrust of their times in the (post)colonial history of the American frontier.

In her extensive Introduction, Lawton has highlighted the historical development of the movement and has related futurism both to the Russian national scene and to avant-garde movements worldwide.

La vaste documentation et les textes réunis dans ce volume constituent l'ensemble le plus complet jamais édité sur le futurisme. Résultat en grande partie de recherches personnelles de Giovanni Lista.

The eighth volume of the International Yearbook of Futurism Studies is again an open issue and presents in its first section new research into the international impact of Futurism on artists and artistic movements in France, Great Britain, Hungary and Sweden. This is followed by a study that investigates a variety of Futurist inspired developments in architecture, and an essay that demonstrates that the Futurist heritage was far from forgotten after the Second World War. These papers show how a wealth of connections linked Futurism with Archigram, Metabolism, Archizoom and Deconstructivism, as well as the Nuclear Art movement, Spatialism, Environmental Art, Neon Art, Kinetic Art and many other trends of the 1960s and 70s. The second section focuses on Futurism and Science and contains a number of papers that were first presented at the fifth bi-annual conference of the European Network for Avant-Garde and Modernism Studies (EAM), held on 1–3 June 2016 in Rennes. They investigate the impact of science on Futurist aesthetics and the Futurist quest for a new perception and rational understanding of the world, as well as the movement's connection with the esoteric domain, especially in the field of theosophy, the Hermetic tradition, Gnostic mysticism and a whole phalanx of Spiritualist beliefs. The Archive section offers a survey of collections and archives in Northern Italy that are concerned with Futurist ceramics, and a report on the Fondazione Primo Conti in Fiesole, established in April 1980 as a museum, library and archive devoted to the documentation of the international avant-garde, and to Italian Futurism in particular. A review section dedicated to exhibitions, conferences and publications is followed by an annual bibliography of international Futurism studies, exhibition catalogues, special issues of periodicals and new editions.

In a text-orientated approach, this study presents a rich mosaic depicting a tradition of European socio-cultural criticism since the French Revolution. Accepting the inevitability of technological advance, critics rejected the proud assumption of progress and stressed the negatives instead.

This publication offers for the first time an inter-disciplinary and comparative perspective on Futurism in a variety of countries and artistic media. 20 scholars discuss how the movement shaped the concept of a cultural avant-garde and how it influenced the development of modernist art and literature around the world.

Karen Offen offers a magisterial reconstruction and analysis of the debates around relations between women and men, how they are constructed, and how they should be organized, that raged in France and its French-speaking neighbors from 1870 to 1920. The 'woman question' encompassed subjects from maternity and childbirth, and the upbringing and education of girls to marriage practices and property law, the organization of households, the distribution of work inside and outside the household, intimate sexual relations, religious beliefs and moral concerns, government-sanctioned prostitution, economic and political citizenship, and the politics of population growth. The book shows how the expansion of economic opportunities for women and the drop in the birth rate further exacerbated the debates over their status, roles, and possibilities. With the onset of the First World War, these debates were temporarily placed on hold, but they would be revived by 1916 and gain momentum during France's post-war recovery.

"Animated by a luminous goddess at its center, the diva film provided a forum for denouncing social evils and exploring new models of behavior among the sexes...Dalle Vacche offers the first authoritative study of this important film genre of the cinema that preceded the First World War...Contrasting the Italian diva with the Hollywood vamp Theda Bara and the famous Danish star Asta Nielsen, Dalle Vacche shows how the diva oscillates between articulating Henri Bergson's vibrant life-force and representing the suffering figure

of the Catholic mater dolorosa." -- Cover.

This study interrogates the breakages that occur in peoples' lives such as psychological breakdowns, political ruptures, and the effects of history evolving ideologically such that the axioms of the past are overturned and people subsequently lose their sense of identity or purpose. The book combines creative writing pieces in which writers draw from personal experiences to demonstrate the impact of breakages with more discursive essays that question artificial breakdowns between disciplines and the imperative that underpins all knowledge: its provisional nature in conflict with the human need to categorize and define. It focuses on the psychologies that haunt creative autobiographical pieces, as well as the plight of broken minds and bodies in the face of trauma, historical change and political events. It also looks directly at the ideas of thinkers and artists from the past and the impact their work may still have despite shifting paradigms, ruptures and re-formations. Furthermore, it queries new formations by directly asking: why did former ideas break and why the need for salvaging the past (or authenticating the present) by identifying precursors?

Our continued use of the combustion engine car in the 21st century, despite many rational arguments against it, makes it more and more difficult to imagine that transport has a sustainable future. Offering a sweeping transatlantic perspective, this book explains the current obsession with automobiles by delving deep into the motives of early car users. It provides a synthesis of our knowledge about the emergence and persistence of the car, using a broad range of material including novels, poems, films, and songs to unearth the desires that shaped our present "car society." Combining social, psychological, and structural explanations, the author concludes that the ability of cars to convey transcendental experience, especially for men, explains our attachment to the vehicle.

Fascist Virilities exposes the relation between rhetoric and ideology. Barbara Spackman looks at Italian fascism as a matter of discourse, with "virility" as the master code that articulates and melds its disparate elements. In her analysis, rhetoric binds together the elements of ideology, with "virility" as the key. To reveal how this works, Spackman traces the circulation of "virility" in the discourse of the Italian regime and in the rhetorical practices of Mussolini himself. She tracks the appearance of virility in two of the sources of fascist rhetoric, Gabriele D'Annunzio and F.T. Marinetti, in the writings of the futurist Valentine de Saint Point and the fascist feminist Teresa Labriola, and in the speeches of Mussolini. A critical and timely contribution to the current reappraisal of fascist ideology, this book will interest anyone concerned with the relations between gender, sexuality, and fascist discourse.

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