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Nota di contenuto	Introduction / Elza Adamowicz and Simona Storchi -- Engaging the crowd: the Futurist manifesto as avant-garde advertisement / Matthew McLendon -- Heroes/heroines of Futurist culture: oltreuomo/oltredonna / Jennifer Griffiths -- 'Out of touch: F. T. Marinetti's Il tattilismo and the Futurist critique of separation / Pierpaolo Antonello -- La bomba-romanzo esplosivo, or Dada's burning heart / Dafydd Jones -- Futurist canons and the development of avant-garde historiography (Futurism-Expressionism-Dadaism) / Maria Elena Versari -- 'An infinity of living forms, representative of the absolute'?: reading Futurism with Pierre Albert-Birot as witness, creative collaborator and dissenter / Debra Kelly -- The dispute over simultaneity: Boccioni - Delaunay, interpretational error or Bergsonian practice? / Delphine Bière -- Fernand Léger's La noche: the bride stripped bare? / Elza Adamowicz -- Nocturnal itineraries: occultism and the metamorphic self in Florentine Futurism / Paola Sica -- 'A hysterical hullo-bulloo about motor cars': the Vorticist critique of

Futurism, 1914-1919 / Jonathan Black -- Futurist performance, 1910-1916 / Günter Berghaus -- Le Roi Bombance: the original Futurist cookbook? / Selena Daly -- The cult of the 'expressive' in Italian Futurist poetry: new challenges to reading / John J. White -- Visual approaches to Futurist aeropoetry / Willard Bohn -- The Untameables: language and politics in Gramsci and Marinetti / Sascha Bru -- The dark side of Futurism: Marinetti and technological war / Marja Härmänmaa -- Rethinking interdisciplinarity: Futurist cinema as metamedium / Carolina Fernández Castrillo -- A very beautiful day after tomorrow: Luca Buvoli and the legacy of Futurism / Elisa Sai.

Sommario/riassunto

In 1909 the Italian poet Filippo Tommaso Marinetti's Founding Manifesto of Futurism was published on the front page of *Le Figaro*. Between 1909 and 1912 the Futurists published over thirty manifestos, celebrating speed and danger, glorifying war and technology, and advocating political and artistic revolution. This collection of essays aims to reassess the activities of the Italian Futurist movement from an international and interdisciplinary perspective, focusing on its activities and legacies in the field of poetry, painting, sculpture, theatre, cinema, advertising and politics. The essays offer exciting new readings in gender politics, aesthetics, historiography, intermediality and interdisciplinarity. They explore the works of major players of the movement as well as its lesser-known figures, and the often critical impact of Futurism on contemporary or later avant-garde movements such as Cubism, Dada, and Vorticism. The publication will be of interest to scholars and students of European art, literature and cultural history, as well as to the informed general public.
