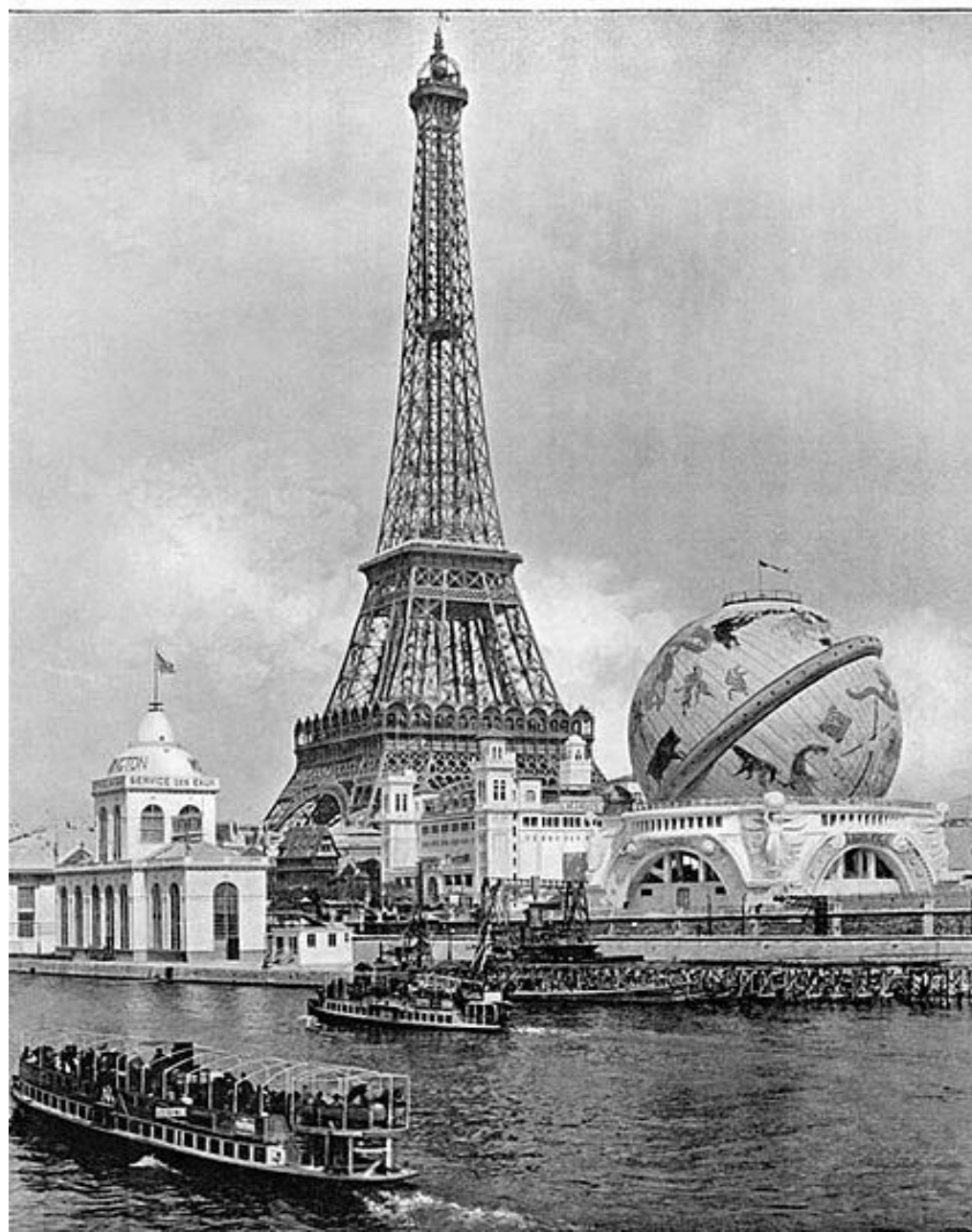


- ISMI

- FUTURISMO
- IMAGISMO
- Altri -ismi...
- MINA LOY
- H.D.
- EZRA POUND







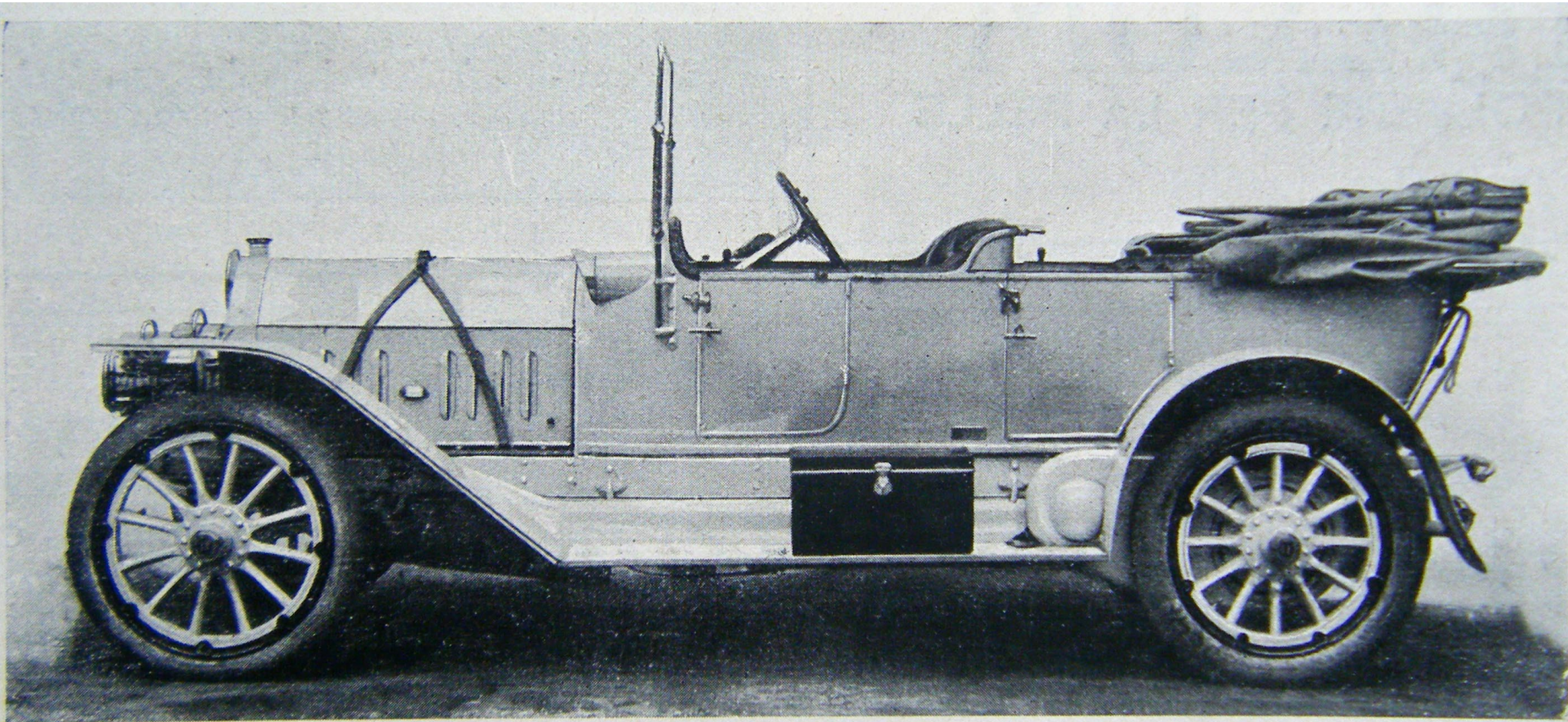




The Crowd, King Vidor (1928)

<http://www.youtube.com/watch?v=Er7kOfPGbmQ>





DOPPIO PHAETON "SILURO", SU CHASSIS "ISOTTA FRASCHINI", 35/45 HP 1911



PAROLE CONSONANTI IN LIBERTÀ
VOCALI
NUMERI

Dal volume, di prossima pubblicazione: "I PAROLIBERI FUTURISTI,,:

GIURO D'ALBA, BALLA, BETUDA, BOCCIONI, BUZZI, CAMPIOLA, CANGIULLO, CARRÀ, CAVALLA, BRUNO CORRA
D. CORRENTI, M. DEL GUERRA, DELLA FLORESTA, L. FOLGORE, A. FRANCHI, C. GAYONI, GUIZZIDORO, ITTAR,
JANNELLI, MARINETTI, ARMANDO MAZZA, PRESENTINI-MATTOLI, RADIANTE, SETTIMELLI, TODINI, ecc.)



“Automobile ebbrrra di spazio
che scalpiti e frrremi di angoscia
Io sono in tua balìa!
Prrrendimi! Prrendimi!”
(FTM)



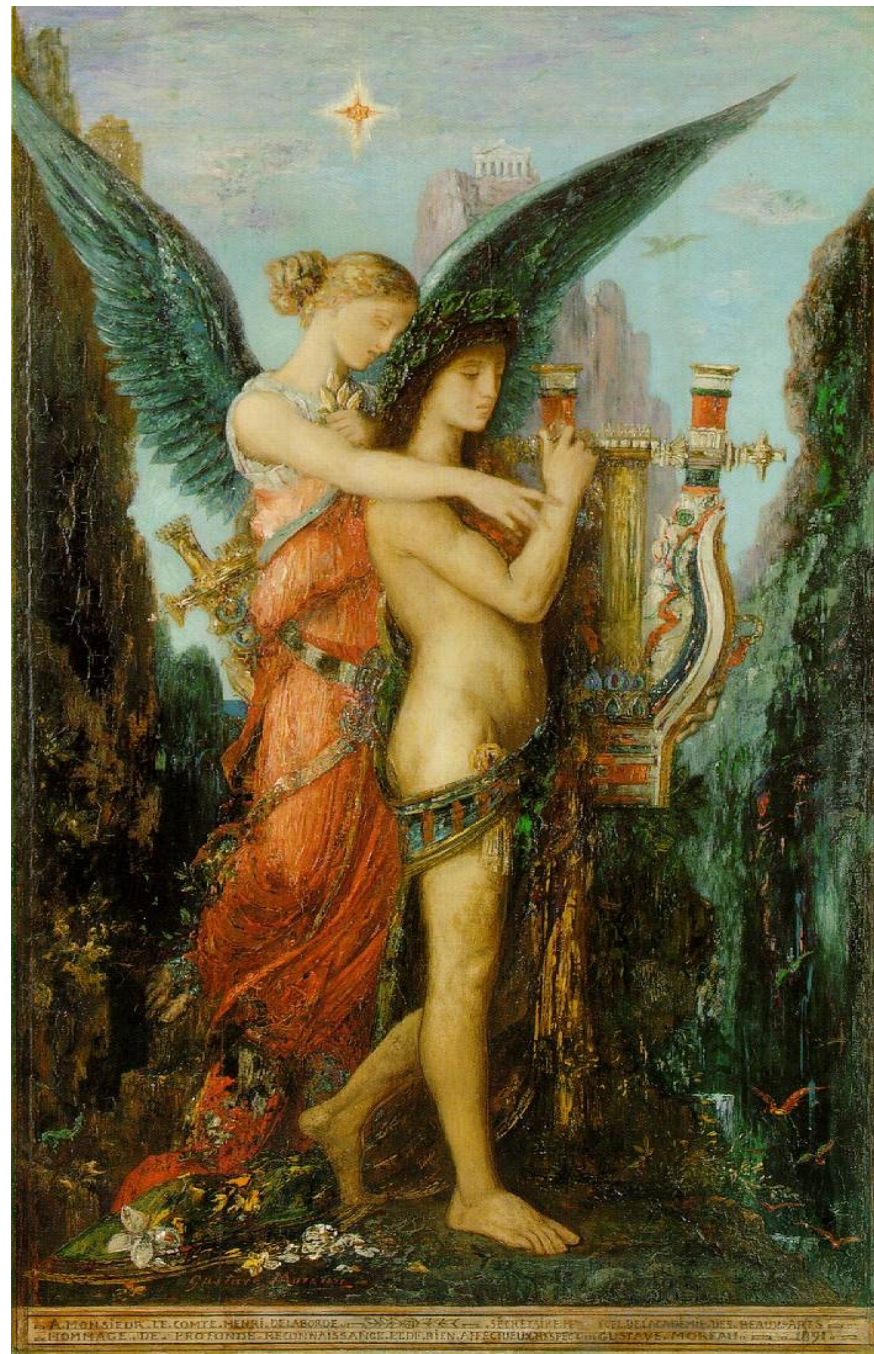
Forme uniche della continuità nello spazio, 1913



Elasticità, 1912



Pellizza da Volpedo, Mammine, 1892



Moureaux, Esiodo e la musa, 1891

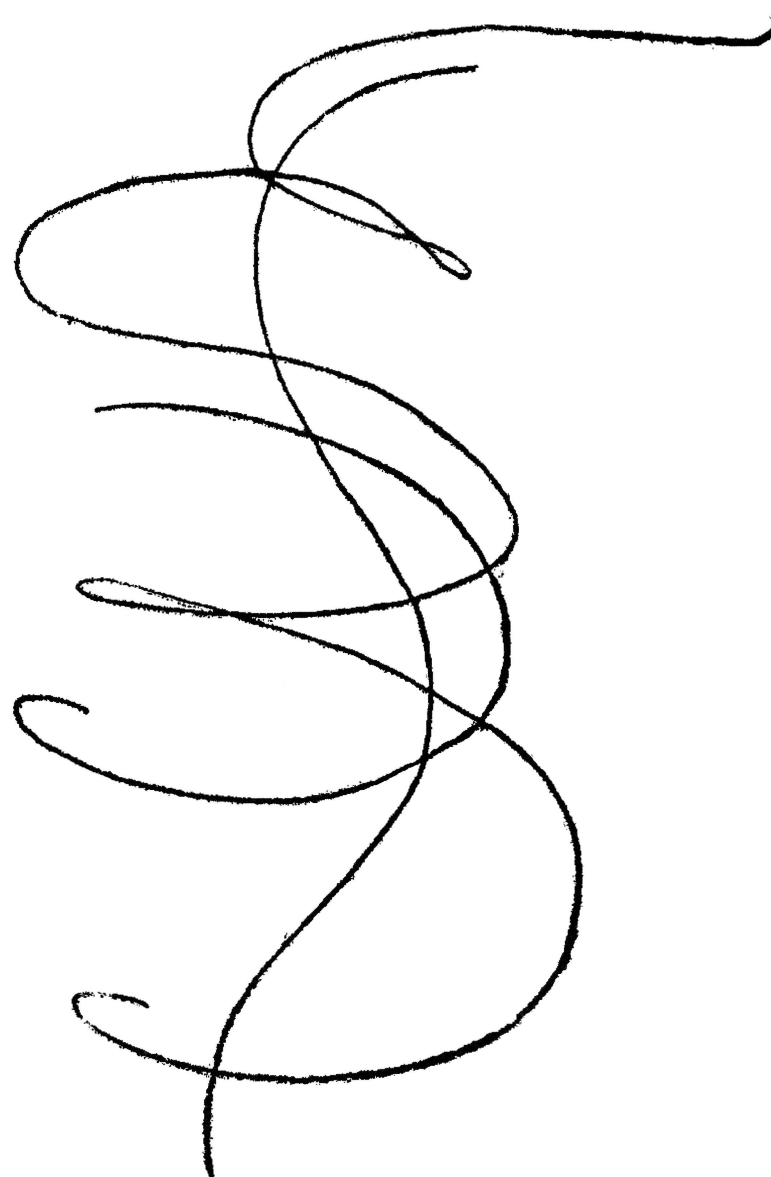


Kandinskij, Der Schwarze Fleck (1915-21)

Il pleut des voix de femmes comme si elles étaient mortos même dans le souvenir
ces nuages cabrés se prennent à hennir tout un univers de villes auriculaires
écoute si pleut tard la quolo regret et le dédain pleurent une ancienne musique
écoute tomber les lions qui te retiennent en haut et en bas
écoute si pleut tard la quolo regret et le dédain pleurent une ancienne musique
écoute si pleut tard la quolo regret et le dédain pleurent une ancienne musique



Picasso, Les Demoiselles..., 1907



“Spirale di dolcezza + serpe di fascino”, Benedetta



Mina Loy

From Mina Loy, “Aphorisms on Futurism” (1914)

DIE in the past

LIVE in the future

LIFE is only limited by our prejudices. Destroy them, and you cease to be at the mercy of yourself.

TIME is the crisis of consciousness

From Mina Loy, “Feminist Manifesto” (1914)

Women if you want to realize yourselves—you are on the eve of a devastating psychological upheaval—all your pet illusions must be unmasked—the lies of centuries have got to go—are you prepared for the Wrench—? There is no half-measure—NO scratching on the surface of the rubbish heap of tradition, will bring about Reform, the only method is Absolute Demolition

Mina Loy, “Three moments in Paris”

<http://www.ronnowpoetry.com/contents/loy/ThreeMoments.html>



Hilda Doolittle > H.D., imagiste

“A Few Don'ts by an Imagiste”, E. Pound

1. Direct treatment of the thing
2. To use absolutely no word that does not contribute to the presentation
3. As regarding rhythm: to compose in the sequence of the musical phrase, not in the sequence of a metronome

An 'Image' is that which presents an intellectual and emotional complex in an instant of time.

"In a Station of the Metro" (E.Pound, 1913)

The apparition of these faces in the crowd
Petals on a wet, black bough

H.D., “Oread” (1916)

Whirl up, sea—
whirl your pointed pines,
splash your great pines
on our rocks,
hurl your green over us,
cover us with your pools of fir.

H.D., “The Pool” (1916)

Are you alive?

I touch you.

You quiver like a sea-fish.

I cover you with my net.

What are you—banded one?

From “Notes on Thoughts and Visions” (1919)

Three states or manifestations of life: body, mind, over-mind. [...]

Visions is of two kinds: vision of the womb and vision of the brain [...] The majority of dream and of ordinary vision is vision of the womb. The brain and the womb are both centres of consciousness, equally important. [...]

To understand dung chemically and spiritually and with the earth sense...one must first understand the texture, spiritual, and chemical and earthy, of the rose that grows from it.