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THE MAIN ASPECTS OF THE “FUTURISM” AND “PANFUTURISM” CONCEPTS

Futurism is a formalistic decadent trend in bourgeois art and literature (mainly poetry) in the early 20th century that denied realism, rejected the classical heritage, and tried to destroy all the traditions and techniques of the old art by creating a new style, supposedly corresponding to modernity. Futurism is not just a style, but a certain philosophical concept of art's relation to reality, i.e. an artistic method.

From the Italian *futurismo* and the Latin *futurum*, the word “futurism” translates as the future. It is an avant-garde trend, which in turn is liberal, free, and destroys traditions.

The concept of panfuturism is identical to futurism in its ideological basis, but the direction is different and applies to Ukraine. This term emerged in the 20th century in the 1920s and existed as a Ukrainian association, which will be described in more detail later. Panfuturism was not considered a literary school but a general theory. Art in this concept is a process.

Historical aspects of the futurism development

Futurism as a term was coined on February 5, 1909 by the Italian writer Filippo Marinetti. He published the Manifesto of Futurism in the French newspaper *Le Figaro*. In it, he describes how he and his like-minded comrades want to “celebrate the love of danger, the habit of zeal and daring.” Marinetti states that “There is no beauty that does not consist of struggle. No work that lacks an aggressive character can be considered a masterpiece. Poetry must be conceived as a violent assault launched against unknown forces to reduce them to submission under man.” (4), and also wants to glorify militarism and patriotism, the destructive nature of anarchism, and the disdain for women. In addition, decisive and violent actions are called for against museums, libraries and academies, as well as a desire to repel moral ideas and feminism.

The nature of the manifesto is not only anarchist, but also urban and industrial, looking to the future without looking back. Marinetti sought to destroy the archaic art forms that had long been established in the world, such as classicism and realism.

The views of the Futurists were influenced by Nietzsche's philosophy, which glorified the cult of the “superman,” and Bergson's philosophy, which describes that the human mind can only comprehend the ossified and dead.

Italian Futurism gave rise to popular and well-known artists all over the world who created their own unique artistic style, as this creative philosophy professed individualism. The Italian representatives in Italy are Umberto Boccioni (“The City Rises”, 1910), Giacomo Balla (“Landscape”, 1913), Carlo Carrà (“Woman on the Balcony”, 1912). As well as artists from other countries - Fernand Leger (“The City”, 1919), Amadeo De Souza Cardoso (“Greyhounds”, 1911), Christopher Richard Winnie Nevinston (“The Soul of the Soulless City”, 1920).

Signs and of the futurism style

As described above, futurism was a rebellion against everything that was somehow considered acceptable in society, popular and classical. Futurism is the complete opposite of everything that existed before the 20th century, inspired by urbanism, space, and shock value.

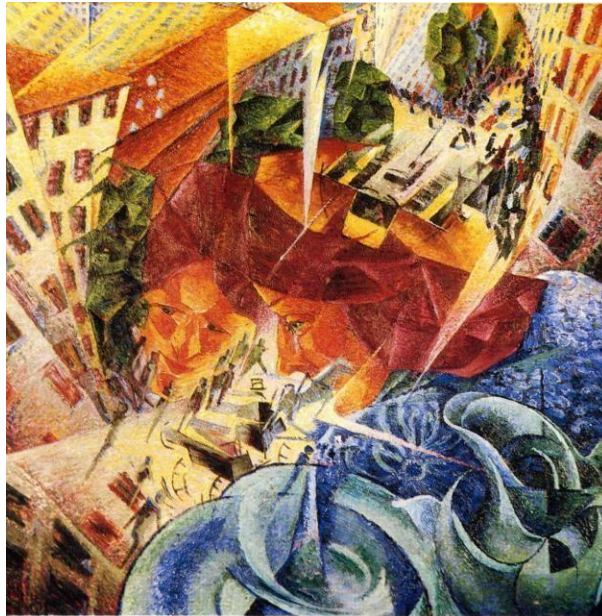
Futurism completely rejects artistic and moral values and aims to destroy them in order to establish three majestic postulates - the three letters “M”, which stand for “city”, “machine”, and “mass”.

This movement is inhumane and combines elements of documentary with fiction. The paintings use a wide range of all existing colors (for example, Umberto Boccioni's *Simultaneous Visions*, 1912 [Fig. 1], which is presented below), and in literature, or more precisely, in poetry, new words are invented, and the structure of the poem itself does not follow any rules (sometimes forming a picture in the form of a circle or other figure), it may not even rhyme. An example is the poem "Gunshots in the Clouds" Enrico Cavacchioli:

From time to time I find myself
travelling in an endless city, oppressed
by clouds swallowed by dog-leg streets.
Wherever I turn, the houses have walls
of clouds and sky-blue windows.
Strange men wander like phantoms.
No voices are heard among the arcades.
No river flows under the bridges.

But a strange cadaverous face appears
behind the grates, silently fixing me
with its drunken eyes (Bohn, 2005, 24).

And of course, this trend is clearly visible in the paintings of futurist artists. For example, the Umberto Boccioni's painting "Simultaneous Visions" is characterized by energy, speed and movement, phantasmagoric figures, shapes and lines.



[Fig. 1] "Simultaneous Visions", 1912 Umberto Boccioni's

Force and movement, violence and aggressiveness were the main values in the futurism style and had the status of the main values. That is, the theme of the paintings was not important, the main thing was the theme in which the creator had to reflect the ideological motives of the genre. Futurism is defined as symbolic. Futurists sought scandal and absurdity, irony, to draw the public's attention to themselves and engage them.

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