



**Historical avant-gardes
of the twentieth century**

Futurism

Presentazione della classe

STORIA DELL'ARTE - INGLESE

CLASSE 5° ECONOMICO SOCIALE

UDA N. 8 **LE AVANGUARDIE**

STORICHE DEL NOVECENTO

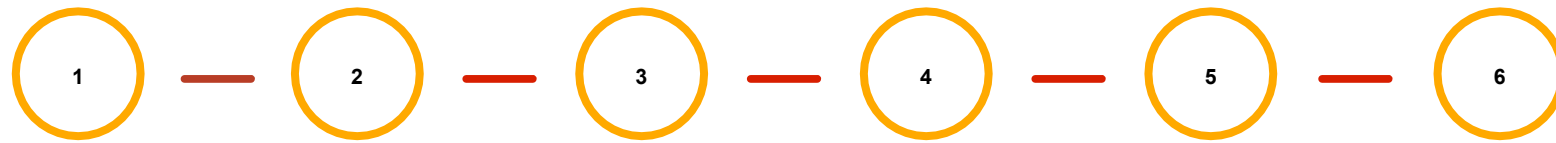
Durata: 4 ore

Il modulo CLIL affronta le Avanguardie Storiche del Novecento, in particolare il Futurismo, in vista dell'esame di Stato, al fine di favorire le competenze linguistiche per eventuali prove di certificazione

La classe dimostra interesse per la Storia dell'arte, una disciplina umanistica che si presta a sviluppare le capacità di comprensione e comunicazione in lingua inglese.

Nel corso delle lezioni, gli studenti vengono incoraggiati ad esprimere il significato di opere d'arte appartenenti al nostro patrimonio culturale in L2.

L'attività viene svolta in compresenza con l'insegnante di lingua inglese



PREREQUISITI

OBIETTIVI

METODOLOGIE

CONTENUTI

LABORATORIO

VERIFICA

Prerequisiti disciplinari

- Avere una conoscenza della storia dell'arte nel periodo delle Avanguardie Storiche del Novecento
- Conoscere i termini tecnici che si utilizzano nella critica d'arte
- Saper eseguire la lettura iconografica e iconologica di un'opera

Prerequisiti linguistici

- Conoscere la lingua inglese ad un livello intermedio
- Essere in grado di leggere ed interpretare, in modo sufficientemente autonomo, testi di tipo descrittivo, poetico e narrativo
- Comprendere i punti chiave di un testo, anche con l'aiuto del dizionario

OBIETTIVI

CONOSCENZE	ABILITA'	COMPETENZE
Apprendere elementi lessicali in L1 e L2 collegati ad argomenti di tipo artistico	Saper scrivere la didascalia di un'opera d'arte	Saper leggere autonomamente un'immagine
Conoscere le opere più note di Umberto Boccioni e Giacomo Balla.	Saper descrivere un'opera d'arte utilizzando una terminologia appropriata	Essere in grado di effettuare, in L2, una rielaborazione critica e personale di quanto appreso
Saper riconoscere le tecniche artistiche specifiche dell'opera		Saper collegare le informazioni contenute nel testo con quelle già conosciute
	i	Saper collocare le opere nel contesto delle avanguardie storiche del Novecento

METODOLOGIE E STRUMENTI

- **Attività**
 - Lezione frontale con la LIM
 - Lavoro individuale per la compilazione del glossario e per gli appunti
 - Lavoro di coppia per la soluzione dei test.
 - Consolidamento delle quattro abilità in modo graduale anche attraverso test interattivi
- **Materiali**
 - Presentazioni PPT degli argomenti prescelti con approfondimento degli autori attraverso le loro opere più note e rappresentative
 - Collegamenti ipertestuali verso video, animazioni, approfondimenti e test
- **Attrezzature multimediali**
 - Laboratorio di informatica per l'utilizzo della LIM e per lo svolgimento dei test e delle altre attività
- **Verifica**
 - Test e verifiche da effettuare online, su carta o oralmente.

Glossary

Nouns

cemeteries = ?
beyond = ?
canvas = ?
shot = ?
cornerstone = ?
farewell = ?
shade = ?

Verbs

to roar = ?
to scorn = ?
to praise = ?
to impart = ?
to blur = ?
to claim = ?
to point out = ?
to melt = ?
to rush out = ?
to sweep away = ?

Other

steady = ?
overlapping = ?
steam = ?
rushing = ?
billowing = ?
against = ?
forwards = ?
upwards = ?
daring = ?
weighted = ?
graceful = ?
lumbering = ?
flashing = ?

Glossary

Nouns

cemeteries = cimiteri
beyond = al di là
canvas = tela
shot = tiro
cornerstone = pietra miliare
farewell = addio
shade = ombra
steam = vapore

Verbs

to roar = ruggire
to scorn = disprezzare
to praise = lodare
to impart = impartire
to blur = sfocare
to claim = richiedere
to point out = sottolineare
to melt = sciogliere
to rush out = correre fuori
to sweep away = spazzare via

Other

Steady = costante
Overlapping = sovrapposizione
rushing = correre
billowing = fluttuanti
against = contro
forwards = in avanti
upwards = verso l'alto
daring = audace
weighted = ponderata
graceful = grazioso
lumbering = legnoso
flashing = lampeggiante

“A roaring car ... is more beautiful than the Victory of Samothrace”. These words from the **1909 Futurist manifesto** directly attacked one of the Louvres’s greatest treasures. Their author, **Filippo Tommaso Marinetti** (1876-1944), became the leader of a group of young Milanese artists who **scorned** the past in all its forms. Museum were **cemeteries**, preserving the past, and war was “the world’s only hygiene”, praised for its potential to destroy ancient monuments and thinking.

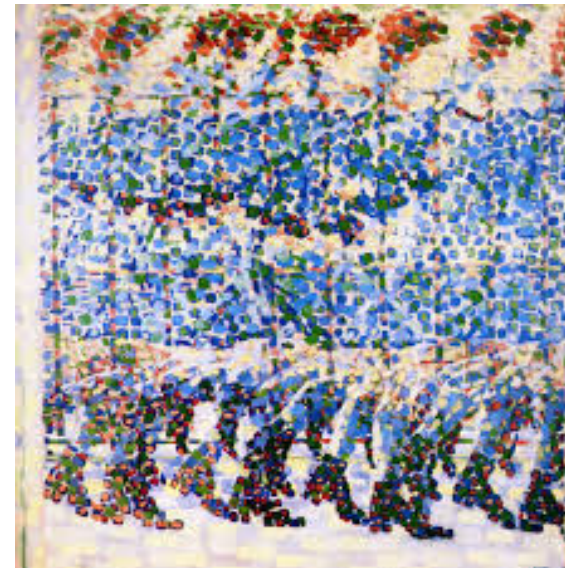


Filippo Tommaso Marinetti



P. Picasso, *The Accordionist*, 1911

In its dramatic **fragmentation** of form, Futurism looked to **Cubism**, but in other ways it went **beyond** the work of Picasso and Braque, re-injecting colour on to the canvas and imparting an intense impression of **movement** compared with the **steady** balance of Cubist compositions.



G. Balla, *Little girl running on the balcony*, 1912



In a technical **manifesto** of 1910, the Futurists wrote about the dramatic effects of movement: “Moving objects constantly multiply themselves .. A running horse has not four legs but twenty”. Their ideas were in part inspired by the recent discoveries of photographers such as **Edward Muybridge** and **Etienne-Jules Marey** (both 1830-1904), who analysed moving objects through a process called **chronophotography**, known as **photodynamism**.



E. Muybridge, *The Galloping Horse Portfolio*, 1887.



Russolo, Carrà, Marinetti, Boccioni, Severini.



G. Balla, *Dynamism of a Dog on a Leash*, 1912.

[Go to the test n. 1](#)



M. Duchamp, *Nude Descending a Staircase*, 1912

Whereas **Muybridge and Marey** had used **successive fast shots** to break down single movements into multiple images, **photodynamism** used a slow shutter speed to capture the whole movement on one negative. The effect was a cacophony of lines and **overlapping** shapes, as single forms **blurred** and multiplied – an aesthetic the painters soon adopted on their canvases. Since 1889 the philosopher Henri Bergson (1859-1941) had been propounding the notion of *durée*, “duration”, a subjective way of experiencing time that makes it appear sometimes condensed and sometimes elongated. Time, he claimed, did not just exist in measurable units, but also in the personal experience of those units. The Futurists took a similar attitude to space, pointing out that the individual experience of places and events is **dynamic**.



E-J. Marey, *Descent of inclined Plane*, 1882, Chronophotograph.



[Go to the test n. 2](#)

Listening exercise



Umberto Boccioni, *Self-Portrait*, 1908

Video about Futurism

<http://www.ovovideo.com/en/umberto-boccioni/>

Video about futurist music

<https://www.youtube.com/watch?v=VHhzC9bXp4E>

Glossary

tie = legame

Brushstroke = pennellata

mood = stato d'animo

to pull away = allontanarsi

to dove through = attraversare

to head = dirigersi

disdainful = insofferente

outmoded = superata

bulkiness = voluminosità

Go to the test n. 3

Umberto Boccioni

1882-1916

States of Mind, 1911,
oil on canvas, 71x 96 cm (each canvas)

States of Mind was a **cornerstone** of the 1912 Futurist exhibition. The beauty of speed that Marinetti saw in the motor car is also the essence of the **steam** train, and Boccioni uses the subject of departures and farewells in a train station to express three emotional states:

The Farewells



Those Who Go

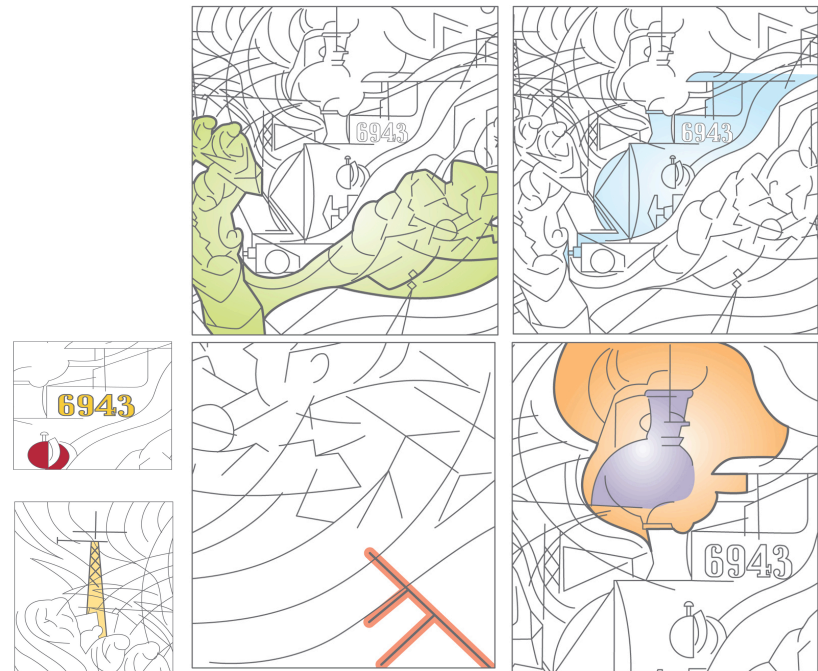


Those Who Stay



The Farewells,

The figures who will leave and those who will stay are mixed up in the rushing chaos surrounding the **billowing smoke** of a steam train, the **identification number** of which is the only clear element of the composition. The train appears stable and powerful, while the fragile figures seem to melt into each other.



Go to the test n. 4

Those Who Go,

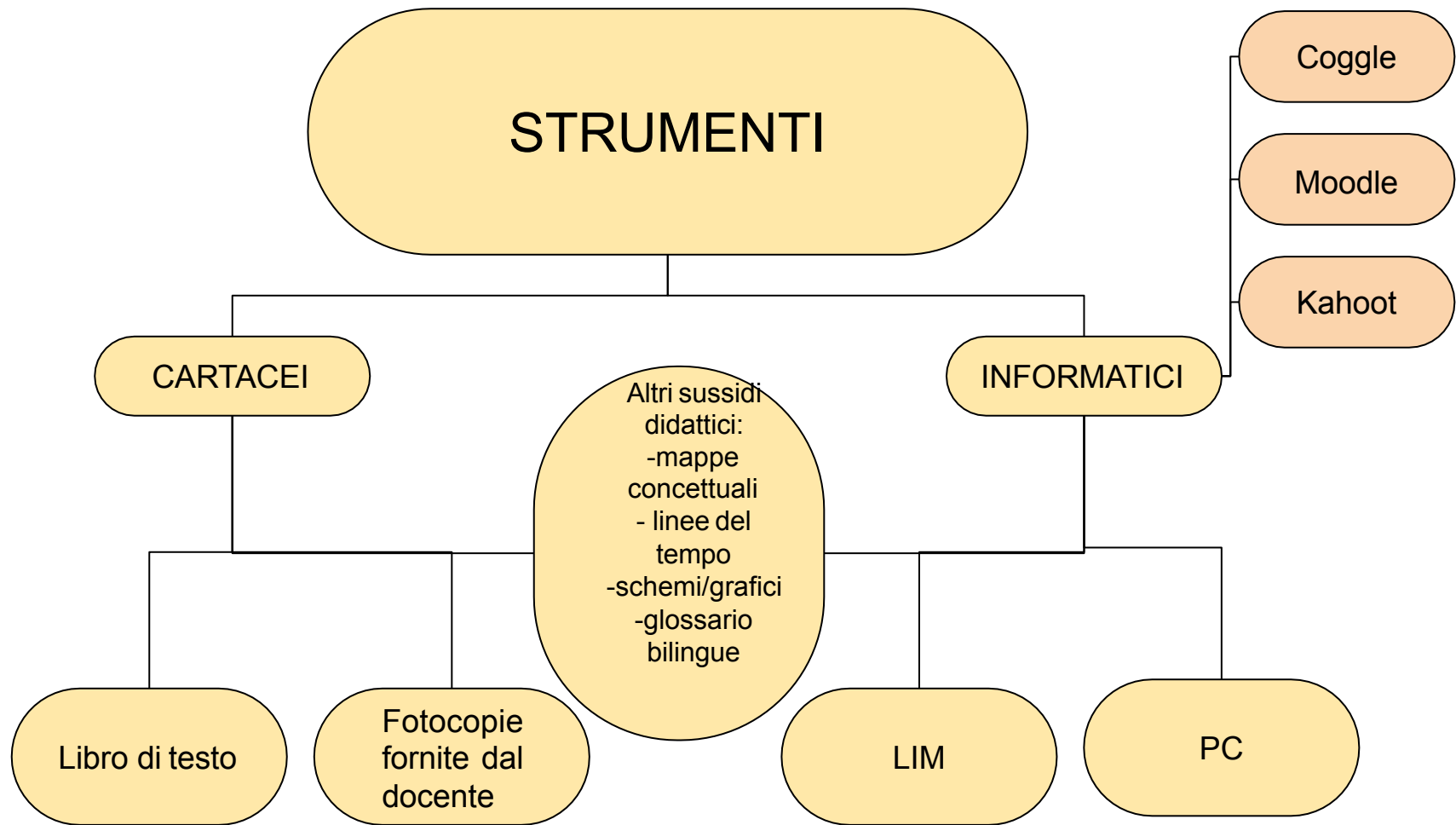
directional lines of force in vibrant blue against the yellow of the landscape flashing past push the forms forwards and upwards, as though rushing out of view. Grey figures are just visible as they are swept away in the motion of the train. Leaving the familiar, Boccioni seems to suggest, is at once isolating and daring. In contrast, vertical lines and shades of misty grey, green and blue slow the figures in ***Those Who Stay,*** who appear weighted and without hope.



***Unique Forms of Continuity in Space*, 1913,
bronze, h. 1.09 m.**



As far as Boccioni was concerned, every object or figure contained **potential energy**. Here, we see that dynamism explode in **three dimensions** as the muscular forms of the walking figure push and melt into the surrounding space, much as Marinetti's manifesto had described bodies penetrating the sofas upon which they sit, and the sofa in turn penetrating the body. The figure is at once graceful and lumbering, echoing the beauty and power of the steam train.



Collegamenti interdisciplinari

STORIA:

Nazionalismo ed interventismo nella Prima Guerra Mondiale

ITALIANO:

Filippo Tommaso Marinetti
Giuseppe Ungaretti

