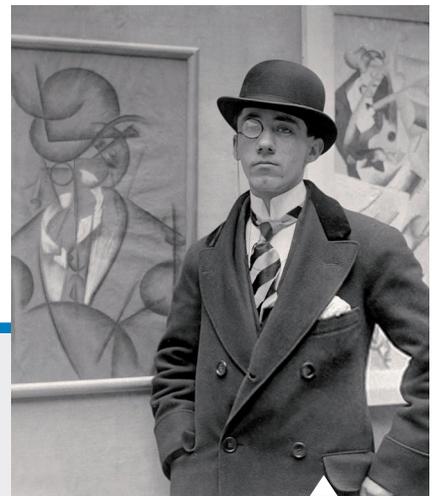


Futurism: Gino Severini

1. **READING** | Read this text about Futurism and complete it with the words in the box.

past • birth • statue • roar • banner • machine • speed

The cult of the achieved its highest expression in the work of a group of Italian artists united under the of Futurism. As its name implies, this movement revolted against the standards and ideals of the In the first Futurist Manifesto (1909), Filippo Tommaso Marinetti celebrated the new industrial age, the beauty of and the love of danger. He declared that he was more excited by a racing car than by a classical Greek The following year the Italian artists Giacomo Balla, Umberto Boccioni, Carlo Carrà, Luigi Russolo, and Gino Severini signed the Technical Manifesto of Futurist Painting. Adapting Cubist techniques, the Futurist artists gave visual expression to the dynamism and of modern urban life. Its anarchic ideals contributed directly to the of Dada and had notable similarities with the experiments of the Russian avant-gardists.

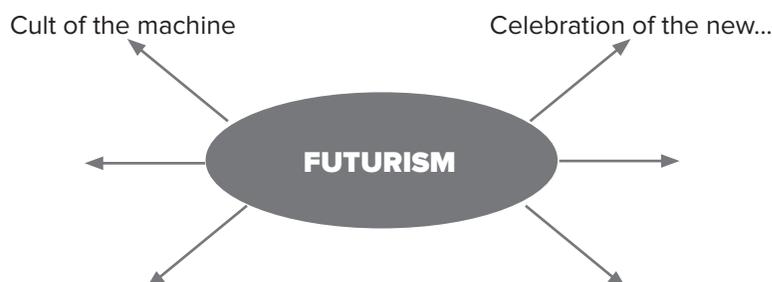


Gino Severini in 1913 at the opening night of his exhibition at the Marlborough Gallery, London (detail).



Umberto Boccioni, *The City Grows* (1919), canvas, Museum of Modern Art, New York

2. **WRITING** | Complete the mind map with the key concepts of Futurism. Some have been inserted for you.

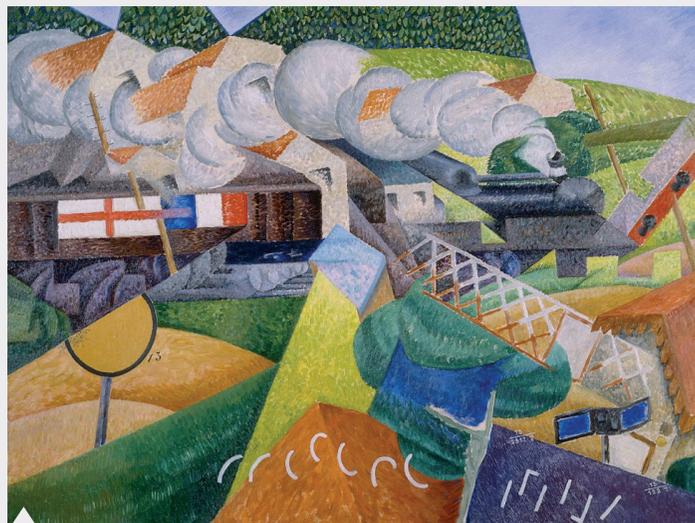


3. PAINTING ANALYSIS | Look at the two paintings by the Futurist artist Gino Severini, read the comments and answer the questions.

“Red Cross Train Passing a Village” (1915)

In this painting of a train moving through the countryside, Severini split the landscape in order to impart a sense of the momentary fractured images that characterize our perception of a speeding object. The clash of intense contrasting colours suggests the noise and power of the train, which the Futurists admired as an emblem of vitality and potency.

Severini painted this canvas in the midst of World War I while living in Igny, outside Paris. Years later he recalled the circumstances: “Next to our hotel, trains were passing day and night, full of war materials, or soldiers, and wounded.”



Gino Severini, (1883-1966) *Red Cross Train Passing a Village (Train de la croix rouge traversant un village)*, summer 1915. Oil on canvas, Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection

“Armoured Train in Action” (1915)

This painting of a train passing through the countryside in the midst of its grey and blue fumes attempts to express movement and conflicting energies through its fractured, interpenetrating forms. Like all the Italian Futurists, Severini was inspired by modern machinery and was enthusiastic about the idea of war. In June 1915 he stayed for some weeks just outside Paris where the sight of trains passing close by day and night laden with munitions, soldiers or wounded, prompted him to begin his war paintings of trains. This work appears to have been painted shortly after his return to Paris.



Gino Severini (1883-1966) *Armoured Train in Action (Train blindé en action)* (1915), Oil on canvas, 115.8 x 88.5 cm The Museum of Modern Art, New York

1. Where was the artist staying when he painted these two canvases?
2. What was happening in Europe in 1915?
3. Why did he paint trains? What were they a symbol of?
4. How did he represent war in these two paintings?
5. How does the artist try to represent movement?
6. Which detail suggests that the artist is in France?
7. What are the colours like in comparison with Cubist paintings?