

INTERNATIONAL YEARBOOK OF FUTURISM STUDIES

VOLUME 1 2011

Ed. by Günter Berghaus

- First medium of communication for the global community of Futurism scholars
- International and interdisciplinary approach
- Contains essays, country surveys, reports, reviews and an annual bibliography

The Futurist art movement, founded by F.T. Marinetti in 1909, had a world-wide impact and made important contributions to avant-garde movements in many countries and artistic genres. This yearbook is designed to act as a medium of communication amongst a global community of Futurism scholars. It has an inter-disciplinary orientation and presents new research on Futurism across national borders in fields such as literature, fine arts, music, theatre, design, etc. Apart from essays and country surveys it contains reports, reviews and an annual bibliography of recent Futurism studies.

Günter Berghaus, University of Bristol, UK.

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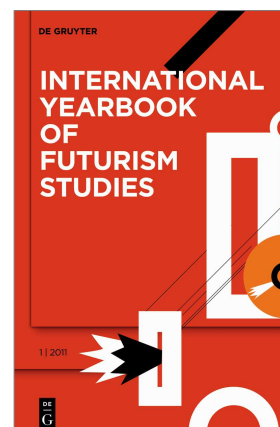
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VOLUME 2 2012

The second volume of the *International Yearbook of Futurism Studies* is an open issue that addresses reactions to Italian Futurism in nine countries: Japan, USA, Germany, Mexico, Britain, Estonia, Venezuela, France and Finland. Two further essays are devoted to the media of book art and music. An extensive bibliographic section presents all contributions to conference proceedings published after the 2009 Centenary of Futurism, plus some 50 exhibition catalogues and critical studies devoted to various aspects of Futurist art and literature.

VOLUME 3 2013

International Yearbook of Futurism Studies has the policy of alternating theme-related issues with open issues. Volume 3 (2013) is devoted to the Iberian peninsula and will include a variety of studies concerned with reactions to Futurism in Portugal, Castile, Catalonia, Galicia and the Basque Country. The volume aims at giving due consideration to regions often overlooked in critical studies of Futurism, focus on individual artists and writers from those provinces, and investigate how the Iberian brands of Futurism (or Futurist inclined avant-garde movements such as Ultraísmo, Creacionismo and Sensacionismo) interacted with Marinetti and other Futurists in Italy, Iberia and the rest of the world. The volume presents well-known artists as well as those of lesser renown and investigates to what degree they were influenced by Futurism, how they adapted Futurist ideas and devices and developed from this something original and distinctive that in many cases could be substantially different from its original source of inspiration, Italian Futurism.

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