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It is the aim of the International Yearbook of Futurism Studies to publish original research on the global ramifications of Futurism, on the intercultural flow of avant-garde ideas across national borders, on artistic movements inspired by Futurism across continents, and on artists operating in the international sphere with close contacts to Marinetti or other Futurists. It is particularly interested in heterodox forms of Futurism and in artists who were only periodically involved with Futurism or were inspired only by certain aspects of the Italian movement. The Yearbook has a truly comparative perspective and facilitates contacts across academia such as literature, fine arts, music, theatre, dance, architecture, decorative arts, graphic design, fashion etc.

When analysing and assessing Futurist 'influences', one needs to consider the manner in which Futurist ideas were conveyed from one culture to another. Many of these routes would sometimes better be called absorption, assimilation, adaptation, osmosis, or similar. There was a fluidity of adaptations and creative modifications, leading to original aesthetics and highly individual, para-Futurist solutions.

In most countries, Futurism was understood rather superficially at the time. Newspapers only offered scattered information about Futurist activities in Italy and abroad. Commentators picked up in a rather random fashion certain elements of Futurism and ignored others, thereby distorting its aesthetic agenda. This new construct can only be called pseudo-Futurism and certainly bore little relation to the original aims and visions of the movement's founder.

Even when an artist or writer of modernist conviction gained access to some original manifestos and developed a certain amount of sympathy towards Marinetti's position, s/he still would have had problems with the group's extravagant and clamorous activities that gave the movement such a bad name in the popular press. But, nonetheless, in a number of cases one can discover that underneath an attitude of rejection or detachment significant aspects of Futurist art filtered through and influenced an artist or writer without him or her ever admitting that they were adopting some of the movement's aesthetic tenets.

The core group includes women actively supporting Futurism (e.g. Růžena Zátková, Edyth von Haynau, Eva Amendola Kühn), others periodically involved with the movement (e.g. Valentine de Saint Point, Aleksandra Ekster, Elena Guro, Olga Rozanova, Tatiana Vechorka, Nina Henke-Meller), others again inspired by certain aspects of the movement (e.g. Alice Bailly, Norah Borges, Mary Szwanzy, Gertrude Stein, Jessie Dismorr and Helen Saunders). Several artists operated only on the margins of a Futurist inspired aesthetics but they felt attracted to Futurism because of its support for women artists or because of its innovatory roles in the social and intellectual spheres.

The artists covered in YB 2015 are far from straightforward cases, but exactly because of this they can offer genuinely new insights into a still largely under-researched domain of twentieth-century art and literature. However, it is important to emphasize that this volume of the Yearbook is not concerned with woman artists in general, or with the role of women in the historical avant-garde. The more general gender issues may crop up in the introductions to an essay, but the main focus is always on Futurism and its role in the life and oeuvre of the artists and writers selected here. Guiding questions for these investigations are: How did these women come into contact with Futurist ideas? Was it first-hand knowledge (poems, paintings, manifestos etc) or second-hand knowledge (usually newspaper reports or personal conversions with artists who had been in contact with Futurism)? How did the women respond to the (positive or negative) reports? How did this show up in their oeuvre? How did it influence their subsequent, often non-Futurist, career?
Order Information

De Gruyter US distributor:
Walter de Gruyter, Inc.
c/o TriLiteral, LLC
100 Maple Ridge Drive
Cumberland, RI 02864, USA
T +1 (401)532.2800
F +1 (401)531.2801
orders@triliteral.org

De Gruyter European distributor:
Rhenus Medien Logistik GmbH & Co. KG
Justus-von-Liebig-Strase 1
86899 Landsberg, Germany
T +49 (0)81 91.970 00-214
F +49 (0)81 91.970 00-594
degruyter@de.rhenus.com