

THE MUSEUM OF MODERN ART

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FUTURISM by Joshua C. Taylor. 154 pages; 141 illustrations (22 in color). Cloth. Published by the Museum of Modern Art, New York. Distributed by Doubleday & Co., Inc. \$6.50.

A comprehensive study of Futurism has been published by the Museum of Modern Art to accompany the major exhibition of Futurist painting, sculpture and graphics on view at the Museum through September 12 prior to showings at the Detroit Institute of Arts and the Los Angeles County Museum. Written by Joshua C. Taylor, a specialist on modern Italian art, the 154-page book surveys one of Italy's most significant contributions to modern art. It is now available at the Museum, 11 West 53 Street, New York City for \$6.50, (\$6.75 by mail) and will be distributed to booksellers throughout the world by Doubleday & Co., Inc.

Mr. Taylor traces the dramatic history of the movement from 1909 when the first Futurist manifesto was published in Milan by the poet-dramatist Marinetti, to its close after the outbreak of World War I. Originally a literary movement, Futurism was extended to the visual arts when the painters Balla, Boccioni, Carrà, Russolo and Severini published a technical manifesto of Futurist painting in 1910. Mr. Taylor gives an account of the artists' early encounters with the public--their first important exhibition, La Mostra d'Arte Libera, held in Milan in 1911; their assault on Paris the following year with an exhibition which later toured Europe. He describes the spread of their influence throughout the world from 1913-1914 by means of manifestoes, demonstrations and exhibitions, and the disintegration of the group in 1915 as Boccioni, Carrà and Soffici turned to more conventional means of expression.

The Futurists attacked conventional institutions, repudiated taste and harmony, and extolled sense experience, speed, aggressiveness and youth. They translated the rhythms and sensations of modern life into potent visual forms, creating works of great emotional power. Their iconoclasm and concern with free imagery of the mind set a precedent for Dada and Surrealism and has many parallels in the art following World War II.

The profusely illustrated book includes critical analysis of the work of the five leading members of the movement. Twenty-two major paintings are reproduced in color. Mr. Taylor discusses the influence of impressionism, divisionism and Art Nouveau symbolism on the artists' pre-Futurist painting, and examines the direction in which each later worked to achieve the goals of Futurism.

Mr. Taylor's extensive use of unpublished material in the preparation of the book make it a particularly valuable reference. It includes, in addition to the complete text of four major Futurist manifestoes, a series of unpublished letters from Boccioni to his friend Vico Baer, a chronology of Futurist activity, a bibliography of over 100 entries and an annotated catalog of the current exhibition with brief biographies of the artists.

Joshua C. Taylor, is Professor of the History of Art and the Humanities at the University of Chicago. His illustrated catalog of the graphic work of Umberto Boccioni will be published by the Museum in the fall.

Photos and review copies are available from Nancy Reed, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.