

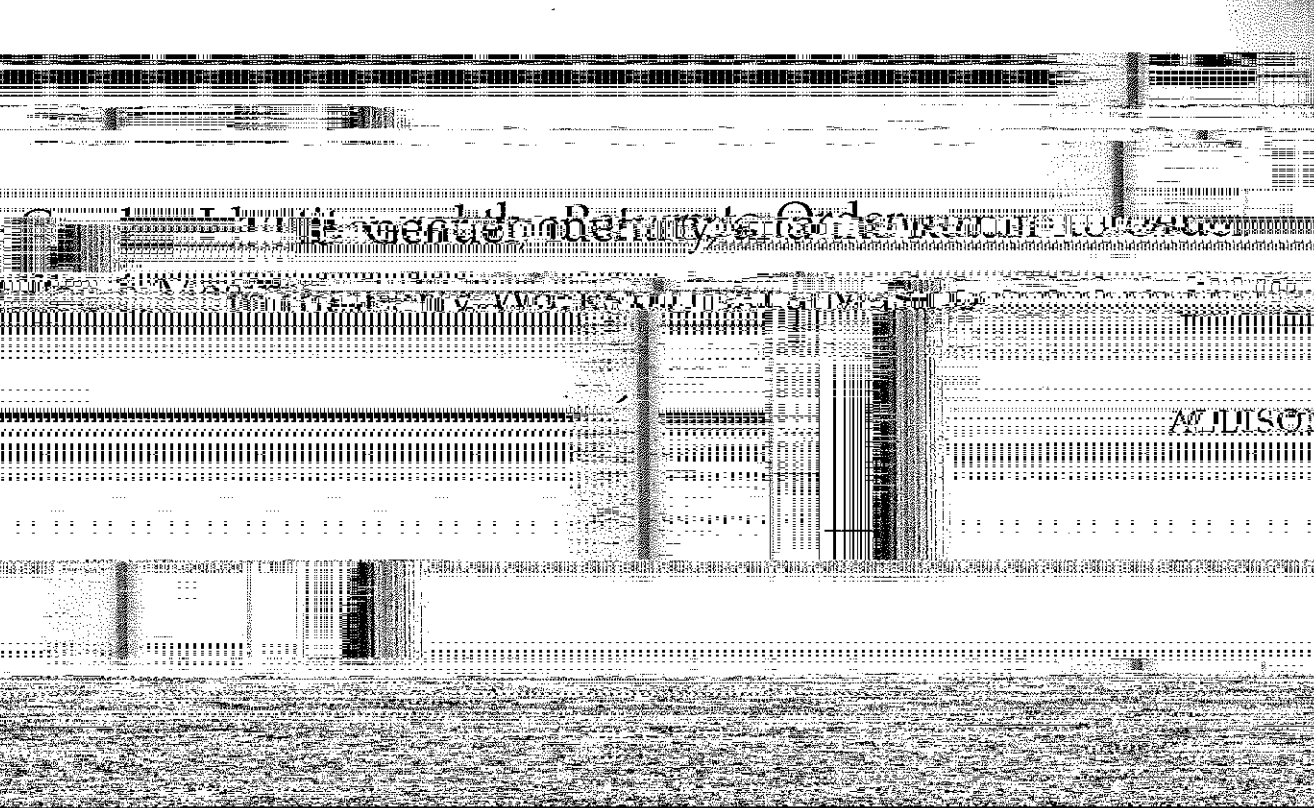
ITALIAN MODERNISM

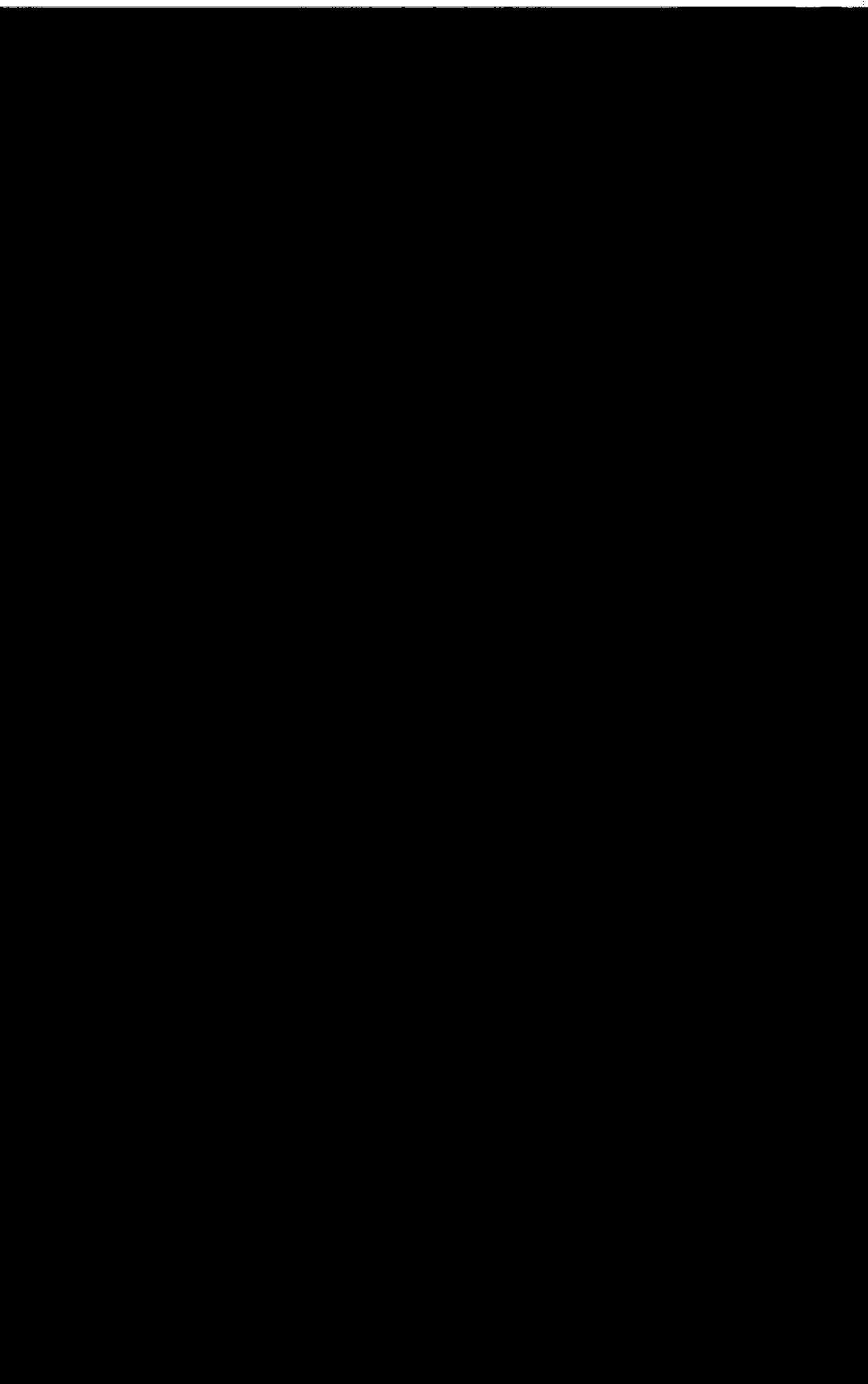
Culture between Modernism and Avant-Garde

Edited by

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UNIVERSITY OF TORONTO PRESS
Toronto Buffalo London





ed by former line for men published by a gay
 of the we peaked in the
 and literature that reflected Italy's illustrious past. Those who con-
 tributed to 900 promoted art forms that continued to depart from
 tradition — forms often of non-Italian origin. Founded by Curzio
 Malaparte and Massimo Bontempesi, 900 sought to renew Italian cul-

ture and literature. In the 1930s, the journal was run by a group of writers
 and artists who were disillusioned with the fascist regime. They
 sought to create a new cultural movement that would be more
 inclusive and modern. The journal's focus was on contemporary
 art and literature, and it became a platform for many of the
 leading figures of the Italian avant-garde.

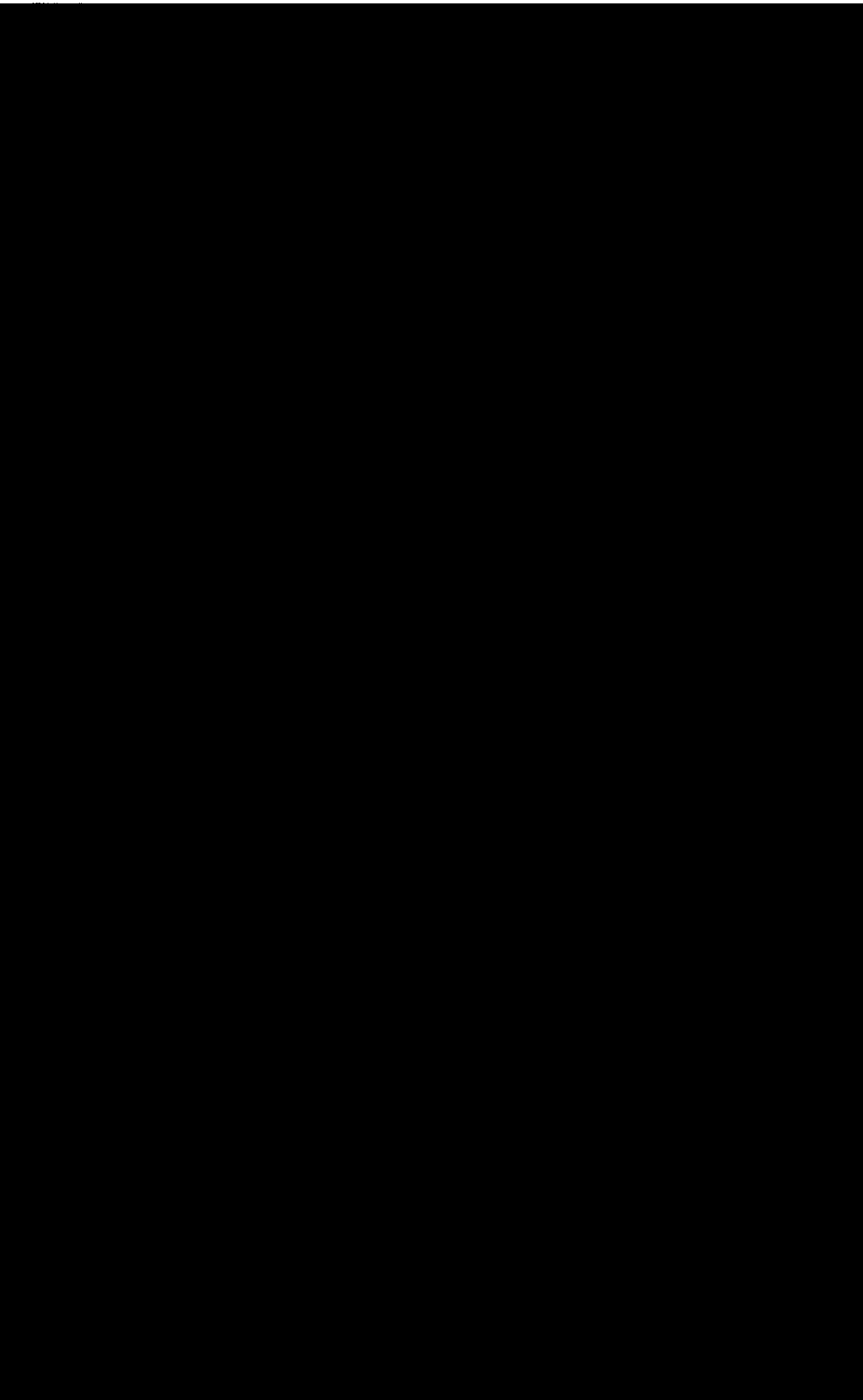
For Bontempesi, the journal was a means of expressing his
 political and artistic views. He believed that art should be a
 reflection of the social and political conditions of the time.
 The journal's content was often controversial, and it was
 eventually banned by the fascist government. Despite this,
 the journal played a significant role in the development of
 Italian modernism.

Individual or collective interests over greater laws or truths
 The journal's focus on individual and collective interests
 reflected the broader intellectual and cultural movements of the
 time. It was a platform for discussing the relationship
 between the individual and the community, and the role of
 art in society. The journal's content was often critical of
 the fascist regime and its policies.

the destruction of the natural
 The journal's focus on the destruction of the natural
 world reflected the growing concern about the impact of
 modernization and industrialization on the environment.
 The journal's content was often critical of the government's
 policies and the role of the military in society.

with the government's policy of
 The journal's focus on the government's policy of
 repression reflected the growing concern about the impact
 of the fascist regime on civil liberties. The journal's content
 was often critical of the government's actions and its
 policies.

improvement of the individual and pre-
 The journal's focus on the improvement of the individual
 and the pre-conditions for a better society reflected the
 growing concern about the impact of the fascist regime on
 the individual. The journal's content was often critical of
 the government's policies and its actions.

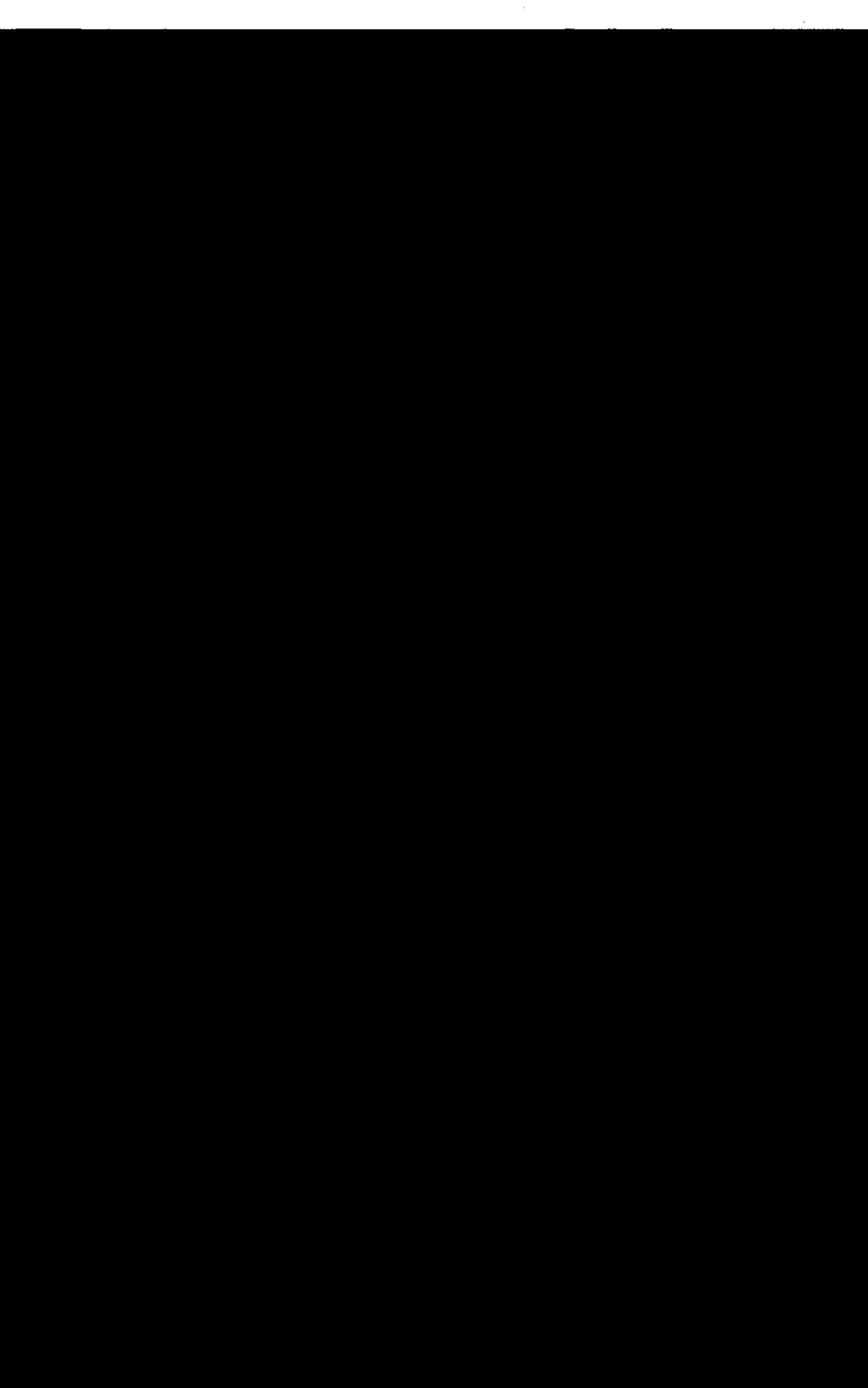


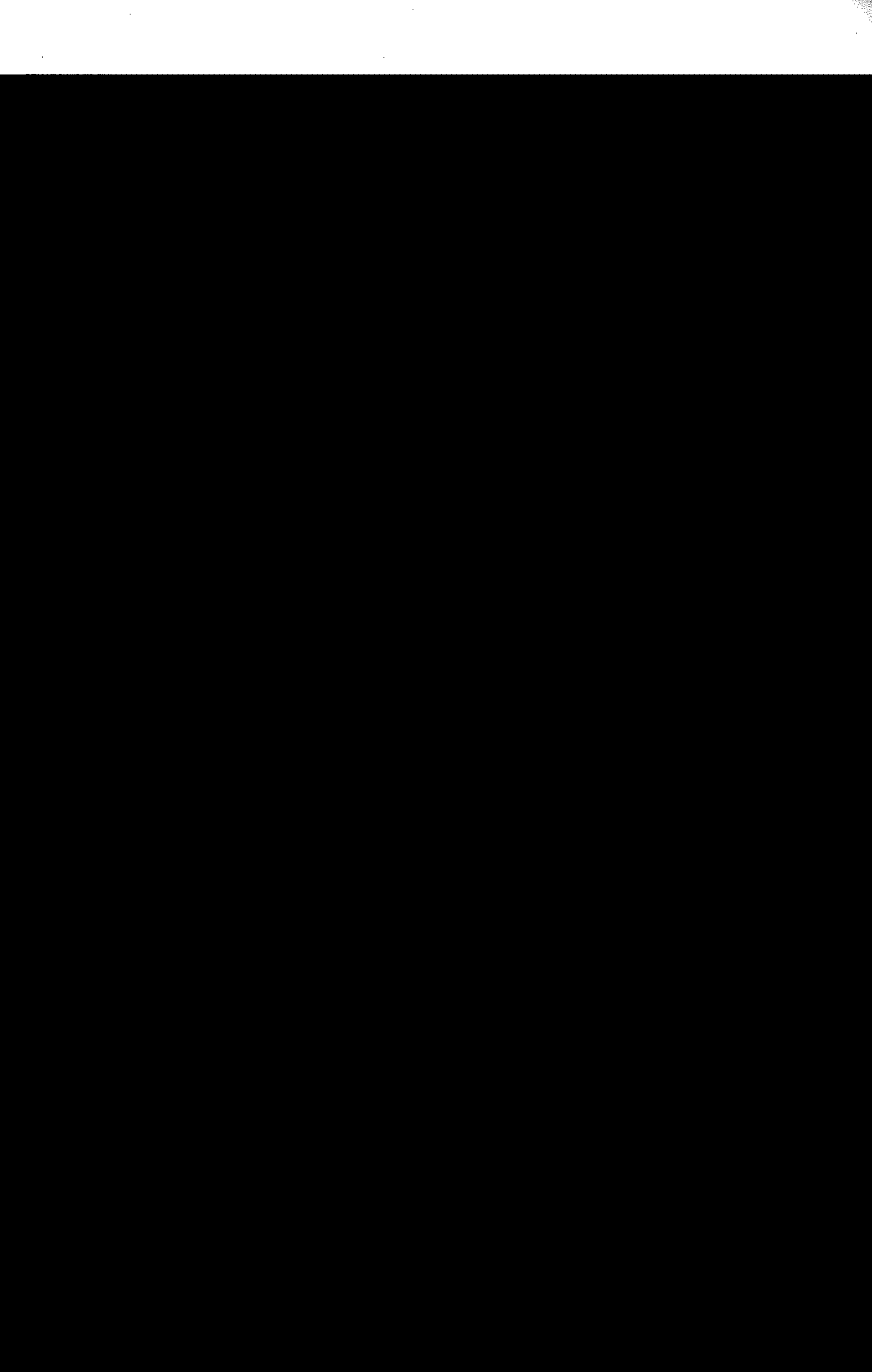
Alameda County Women's Prison (1938) in ex-

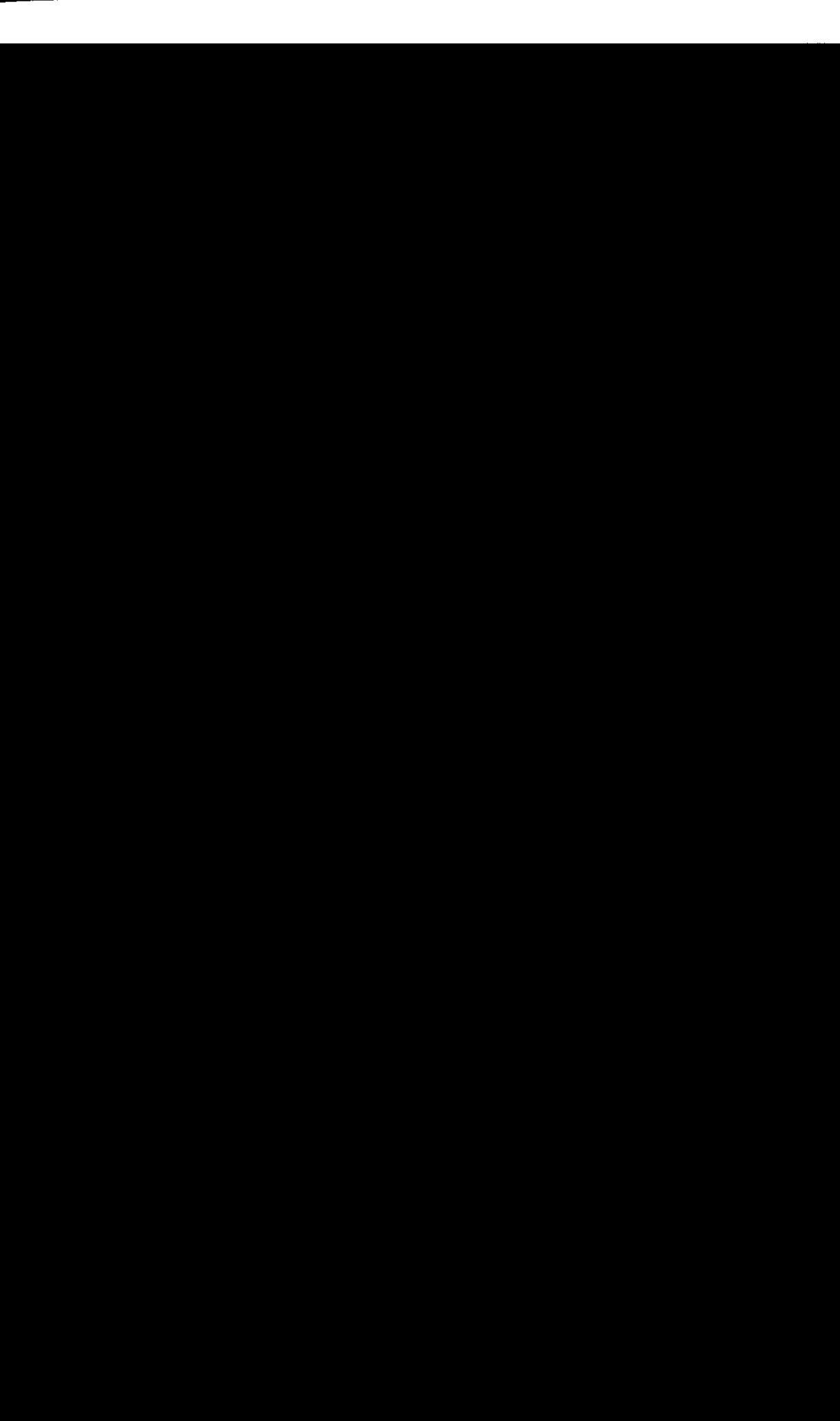
Nessuno torna indietro (There is No Turning Back) (1938) in ex-

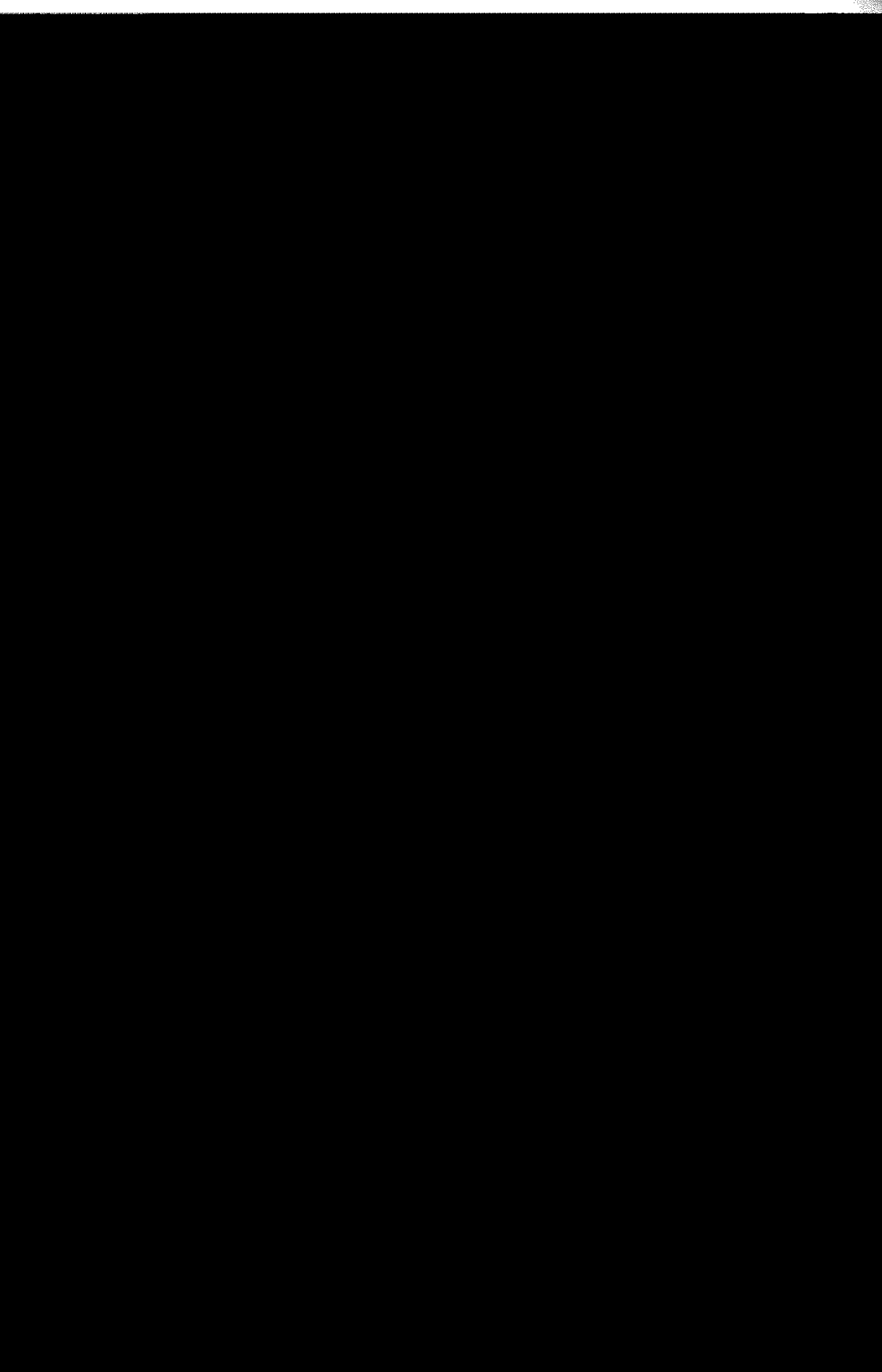
noni illustrativi, come attraverso i quali, dopo l'uscita dalle prigioni,

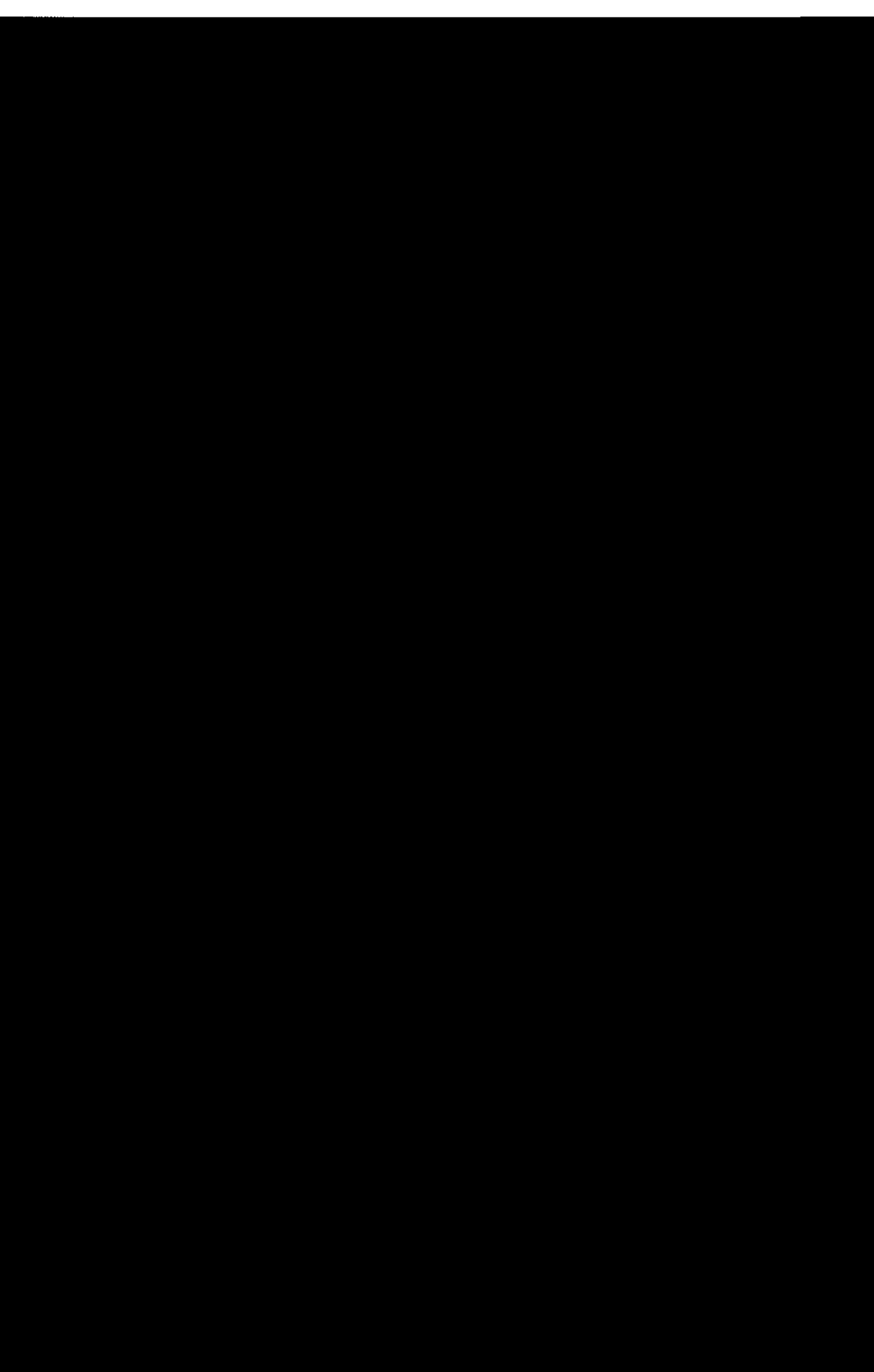
il tema di "non tornare indietro" si ripresenta in













Oil on canvas, 110 x 80 cm, 1950

Figure 13.1: Carl
Ludwig, Cologne

simply defined masses, shallow space, use of stage-like setting. The almost monumental, colossal figures is conveyed by their simple, sculptural forms, their posture and gaze, and even in the original. Their positioning in the extreme foreground on a low plane intensifies their imposing stature. The sky and the suggestion of distant lands

two short pieces in the winter of 1926 and Spring of 1927 of 1927. Perhaps

the first two were published in 1927.

Mac to use see *Le Mariage* in the posthumous

by *Maxime Gorki* in the above, the play was never published.

the letters and works of Maxim Gorki in reserve.

the letters of Maxim Gorki in reserve.

11 Masino's adoption of a plot device that features the unsettling resurrec-

tion of a central character may have originated with *Trancredi*, which used a similar trope with great success in his one-act play *All'uscita* (1916, republished 1926).

Michel David's study *La psicoanalisi nella cultura italiana*.

David's research into the Italian culture was a first article published by Giovanni Papini and Giuseppe Pre-

vedenti in 1911. Beyond these, many interested in Italian

psychoanalysis had to look to the French for the fruits of his ideas, since Italian translations of Freud's work did not appear until after 1945 (248).

13 The subject of Carra's painting is likely the moment

when the young girl is being taken away from her mother's arms and is being taken to her younger sister to sleep with her.

14 A series of interpretations of *Storie di figure e di immagini*, which

is a painting, but fails to consider the point of view of ideology or gender.

15. For more on the Bible's portrayal

17. For Freud's early twentieth-century study of the phenomenon see Totem.

Lethal Love: Feminist Literary Readings of Biblical Love Stories.

From the book *Storie di figure e di immagini*.

See new page *Amore e*

Baldacci, *Il mito del*

Amore e

ns Guimarães, Charlotte. "Line Yellow Wallpaper." *Anthology of American Literature, Volume II: Realism to the Present*. Ed. George McMichael. New York: Macmillan, 1985. 537-49.

ello, Luigi. *It Is So! (If You Think So)*. *Naked Masks*. New York:

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story of Women's Writing in
bridge, Cambridge UP,

Pa, Lucia. *Futurism and*

Italy. Ed. Letizia Parisi

2000. 19-202