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| Artist | Luigi Russolo |
| Title | The Revolt |
| Date | 1911 |
| Medium | Oil on canvas |
| Scale | 150.8 x 230.7 cm |
| Scope/s | Question on Italian Futurism, non-French artistModern urban life |
| Style | Italian Futurism |
| Location | The Hague, Collection Gemeentemuseum Den Haag |
| Function | Political commentary |

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| Formal features/How ‘Modernist’? |
| Composition | Triangular, and very geometric. Assymetric |
| Colour or texture | Primary colours (primarily red suggesting anger, blue suggesting solidity of the city, yellow suggesting joy). Vibrant = modernism, possible inspiration from the Fauves |
| Light & tone | Lines of light on the ground suggesting the bustle of the city. Mob create shadows on the ground. |
| Space & depth or relief | No traditional proportions or sense of space and depth. Buildings seen from above, while mob surge through the streets from the right. The sound of the mod seen as yellow light, also emphasising them as a positive and dynamic form |
| Line or brushwork | Sharp, unprecise brushstrokes with straight geometric lines |

Influence from technological factors:

Shows influence from the development of the camera and photography. Emphasised by the vibrant colours, the depiction of movement in the vertical lines, and the tilt/viewpoint of the composition.

Russolo also wrote the Manifesto of Futurist Music and this work is clearly influenced by both the invention of X Rays (also known as Roentgen rays) and developments in the study of sound waves.

Influence from political factors:

Italy defeated the Ottoman Empire, possibly influencing the subject matter of the angry mob.

In 1910, the Italian Socialist Party decides to support the new government, formed by Luigi Luzzatti. Tensions ran high with criticism from both the left and the right.

Italians still keen to see areas returned to them by Austria.

Influence from cultural/social factors:

A clear response to Marinetti’s Manifesto which urged destructive and drastic action to “Burn the museums and drain the canals”. Also showing the influence of Cubism following the group’s visit to Paris to see Severini in this same year. Painted in Milan, the northern and most industrial city of Italy which was also facing conflict over labour strikes and post-unification problems.

Stylistic comment and artistic influence:

Geometric shapes and vibrant use of primary colours shows influence from the development of photography. Almost cubist (happening in France) through the geometric shapes and the unconventional viewpoint.

Use or development of materials, techniques & processes:

Use of divisionism (breaking light and colour down into a series of dots and stripes).

Earlier Italian Post-Impressionists (Segantini and Previati) important, but Russolo’s smoother technique emphasises the progressive nature of the movement.

Critical text quote:

“The world is in a constant state of flux” - Bergson

A.M

Image:

