# HET FUTURISME & EUROPA
# FUTURISM & EUROPE

## DE ESTHETIEK VAN EEN NIEUWE WERELD
## THE AESTHETICS OF A NEW WORLD

29 April - 3 September 2023

**Gallery texts in large-format letters**

Dear reader,

In front of you is a document with the main gallery texts of the exhibition *Futurism & Europe* in large-format letters. You will find the original texts next to the artworks and on the walls of the exhibition.

If you have any questions, comments or tips regarding the large-format texts, we would like to hear from you. You can contact us via **educatie@krollermuller.nl**

Please return the document to our reception desk after use.

Enjoy your museum visit!

# Futurism & Europe
## The aesthetics of a new world

Futurism, which originated in Italy and France as a literary movement, was launched on 20 February 1909 with the publication of the manifesto Le futurisme by poet and writer Filippo Tommaso Marinetti in the Parisian newspaper Le Figaro. It was immediately clear that this was not merely an artistic avant-garde movement, but a radical attitude to life. Inspired by industrialization, technology, machines and the modern city, the futurists sought a new aesthetic and a total renewal of culture and of society as a whole. The futurists envisioned nothing less than a complete ‘reconstruction of the universe’.

After the manifestos on painting (1910), sculpture (1912) and architecture (1914), Ricostruzione futurista dell’universo (Futurist Reconstruction of the Universe) by Giacomo Balla and Fortunato Depero appeared in 1915. According to this manifesto, art had to be freed from the confines of the traditional arts and extended to the whole of everyday life, which would be transformed into a futurist universe: an ‘opera d’arte totale’, a total work of art. The futurists set about achieving this by working in a wide variety of fields: in addition to painting and sculpture, these included

architecture, set and costume design for the theatre, graphic design and advertising, fashion, all kinds of functional objects, furniture and complete interior designs for homes and public buildings.

Futurism was the most radical of all the avant-garde movements at the start of the twentieth century, and the most controversial, particularly due to its political-ideological aspects. Marinetti's agitated, masculine rhetoric of conflict and attack, his glorification of war as a means of eradicating all that was old, and his alignment with the fascist regime to steer Italy towards the desired modernity, did nothing to help the appreciation of the movement.

However, the futurist ideal of a 'continuum' of art and life did have a major influence on the Bauhaus in Germany, De Stijl in the Netherlands, Esprit Nouveau in France and Russian constructivism, among others. These movements, in turn, exerted their influence on the futurists. This interaction, which involved mutual admiration but also friction and rivalries, is the main focus of the exhibition.

**Giacomo Balla (1871 Turijn – Rome 1958)**

# Volo di rondini 1913

## Flight of Swallows

The depiction of movement and speed was one of the goals of futurist painting. In this painting of the flight of a flock of swallows, Giacomo Balla seeks to capture in a single image the movements that in reality the eye has to process very rapidly. A few years earlier, in 1910-1913, Anton Giulio Bragaglia developed a concept for futurist photography. With this ‘photodynamism’ he sought to depict movement and speed not through a series of consecutive moments, but through a continuous fluid motion in the image. Bragaglia’s innovations influenced Balla in his early futurist period.

# TOUR EUROPEO

## European Tour

Futurism was the first consciously international avant-garde movement. With the publication of frontman Filippo Tommaso Marinetti's *Manifesto del Futurismo* (Futurist Manifesto) in *Le Figaro*, the ideas of futurism soon began to circulate outside Italy. Marinetti, not without reason dubbed the 'caffeine' of Europe, also tirelessly distributed the manifestos and other publications of futurism among his many foreign contacts.

But it was mainly through a touring group exhibition of the painters Umberto Boccioni, Gino Severini, Carlo Carrà and Luigi Russolo that the movement entered the international arena. The exhibition opened in February 1912 at the Bernheim-Jeune gallery in Paris and went on to visit (in partly altered combinations) London, Brussels, Berlin, Copenhagen, The Hague, Amsterdam and Rotterdam, among other venues.

The exhibition and the resonance that futurism found among the other European avant-gardes sparked a lively exchange of new ideas, but also led to mutual rivalry and heated debates among artists and critics alike, about who had invented what first.

The paintings in this room represent a small selection from this first European futurist exhibition. Movement, speed, the fragmentation and repetition of forms and the sensations of modern life were the central themes of futurist painting. The theoretical basis for these new themes was formed by the *Manifesto dei pittori futuristi* (Manifesto of the Futurist Painters, 1910) and the *Manifesto tecnico della pittura futurista* (Technical Manifesto of Futurist Painting, 1910).

**Umberto Boccioni (Reggio Calabria 1882 – Verona 1916)**

# Le forze di una strada 1911

## The Forces of a Street

Umberto Boccioni's *Le forze di una strada* was one of the most influential paintings of the touring exhibition in 1912. It was the first true representation of the modern, chaotic, nocturnal and dynamic city. In a hectic pattern of abstract lines and volumes, Boccioni outlines the experience of the contemporary city, pulsating with vitality and bathed in artificial light. Nocturnal, metropolitan, industrialized life was an eminently modern theme, which was adopted by many European avant-gardes.

**Giacomo Balla (1871 Turijn – Rome 1958)**

# Bambina × balcone 1912

## Girl Running on the Balcony

The catalogue of the 1912 Paris exhibition listed Giacomo Balla's *Lampada ad arco* (Street Light), a painting of a street lamp, the light from which outshines the moon. In reality, however, Balla was not yet included in 1912. In 1913, his *Bambina x balcone*, together with several other works, was shown in the exhibition of the futurists in Rotterdam and other foreign cities. The depiction of the movement of a girl running on a balcony is closely related to the photodynamism of Anton Giulio Bragaglia, who was a friend of Balla.

# FUTURISMO TRIDIMENSIONALE

## Three-dimensional futurism

*So let's overthrow everything and proclaim the absolute and complete destruction of the final line and the closed statue. We open the figure and enclose the environment in it.*
**Umberto Boccioni**

With these words in the *Manifesto della scultura futurista* (Manifesto of Futurist Sculpture, 1912), Boccioni renounced the academic tradition and the static, introspective sculpture made of traditional materials, such as marble or bronze.

The futurists brought dynamism to their work early on, not only through the unconventional formal idiom, but also through combinations of contemporary and deliberately non-artistic materials. This 'polymateriality' was one of the most important innovations in the history of modern art.

In this way, Boccioni, like Pablo Picasso and Georges Braque with their cubist collages, anticipated the Dadaist accrochages of Kurt Schwitters and paved the way for other masters of the avant-garde, such as Raymond Duchamp-Villon and Alexander Archipenko.

For his part, Giacomo Balla – along with Fortunato Depero – sought to go beyond the boundaries of two-dimensional painting and remove the distinction between painting and sculpture. This led to the *Complessi plastici* (Plastic Complexes, 1914-1915), mechanical, abstract objects with light and movement, which extended in all directions into the space, intended to stimulate the perception of the observer. The *Complessi plastici* served as the example for all the subsequent abstract sculptural experiments with heterogeneous materials, from Vladimir Tatlin to Naum Gabo, Antoine Pevsner, Jean Arp and László Moholy-Nagy.

**Alexander Archipenko (Kyiv 1887 – New York City 1964)**

# Woman in Armchair 1918

In 1909, Alexander Archipenko moved from Kyiv to Paris, where he was initially attracted to cubism. But his interest in the depiction of movement and incorporating space into the object brought him closer to futurism. In the years 1912 and 1913, he created a series of increasingly dynamic sculptures, which aroused the curiosity of the futurists and above all Umberto Boccioni, who knew Archipenko personally. Boccioni's experiments with polymateriality were shown in his solo exhibition at the Galerie La Boëtie in Paris in 1913. During the same period, Archipenko also created polychrome works and audacious constructions from combinations of various materials. In 1914, he participated in the *Esposizione libera futurista internazionale* (Free International Futurist Exhibition) in Rome, where foreign artists participated for the first time.

**László Moholy-Nagy (Bácsborsód 1895 – Chicago 1946)**

# Licht-Raum-Modulator 1922-1930 (replica 1970)

## Light–Space–Modulator

Fortunato Depero's *Complessi plastici*, equipped with sound, electric motors and light, was the source of inspiration for László Moholy-Nagy's *Light-Space-Modulator*. This moving, light-emitting sculpture that looks more like a machine is not only an aesthetic object that 'paints the space with light', but also served a social purpose. It was a tool to train the senses and familiarize people with the abundant stimuli of the modern city (light, movement, space and sound). According to Moholy-Nagy, it was only through practice that humans could learn to respond to modernity in order to survive in the urbanized society.

**Due to its fragility, this work of art operates for about one minute every half hour.**

# LA CITTÀ FUTURISTA

## The futurist city

*We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons.*
**Filippo Tommaso Marinetti**

With these words, Marinetti outlined his vision of the contemporary city in his 1909 manifesto *Le futurisme*.
For the futurists, the metropolis of the twentieth century was the focal point of modern life, constantly in motion, overcrowded, mechanized, artificially and brightly lit, but also alienating and the source of political and social tensions. It is the image of the city evoked in the paintings of Luigi Russolo and Umberto Boccioni, as a place full of movement, frenetic activity and noise, construction sites, strikes, political riots and hurrying passers-by.

The architects Antonio Sant'Elia and Mario Chiattone designed a more tangible architectural-urbanist representation of the futurist city. In the manifesto *L'architettura futurista* (Futurist Architecture, 1914), Sant'Elia envisaged cities rising into the sky, full of monumental, interconnected buildings. The designs of both architects had a major influence on the *Mouvement moderne* in Europe with Le Corbusier, Ludwig Mies van der Rohe and Walter Gropius, as well as on the Russian constructivists.

Conversely, Virgilio Marchi looked towards Germany: his work contained no soaring geometry or utopian designs for futurist megalopolises, but curved lines and forms akin to the German expressionist architecture of Erich Mendelsohn, Bruno Taut, Carl Christian Krayl and Hans Poelzig.

**Antonio Sant'Elia (Como 1888 – Monfalcone 1916)**

# La Città Nuova. Particolare 1914

**The New City. Detail**

In his 1914 work *Città Nuova* (New City), Antonio Sant'Elia depicted his vision of the modern city and urban planning. He rejected any form of historicism and adherence to traditions. Only through the application of new materials and methods, made possible by industrialization, could a truly new architecture develop. His great attention to urban infrastructure shows that he expected modern traffic to drastically change the scale and appearance of the city. In his colossal designs, viaducts and railway tracks intersect the buildings at different levels.

**Fritz Lang (Wenen 1890 – Beverly Hills 1976)**
**Thea von Harbou (Tauperlitz 1888 – Berlijn 1954)**

# Metropolis 1927

In Fritz Lang's classic film *Metropolis* (1927), based on a novella by Thea von Harbou, workers in a giant underground factory city revolt against the upper world around the year 2000. The film, shot against huge sets by Otto Hunte, Erich Kettelhut and Karl Vollbrecht, features a variety of stylistic influences. There are references to German expressionist architecture, as well as futurist representations of the city of the future. Lang took inspiration for the film from the visionary images of the big city by Paul Citroen, who in turn was also inspired by futurism.

# PAROLIBERE

## Free words

In two manifestos, the *Manifesto tecnico della letturatura futurista* (Technical Manifesto of Futurist Literature, 1912) and *Distruzione della sintassi, immaginazione senza fili, parole in libertà* (Destruction of Syntax, Wireless Imagination, Words-in-Freedom, 1913), Filippo Tommaso Marinetti proclaimed the futurist revolution of text and image. In the ‘parolibere’, a portmanteau of parole (words) and libere (free), the word was freed from its usual arrangement in sentences. Instead of formal coherence, the emphasis was placed on the expressive possibilities of the word. According to Marinetti, by using words to simultaneously form images in the typography, the word became more powerful.
The parolibere used different typefaces, as well as mathematical, musical and other symbols.

Typically futurist typographic elements, such as the use of spirals or the arrangement of text in the shape of a triangle, were later also used in Russia, in the graphic designs of Olga Rozanova, Lyubov Popova and El Lissitzky. In Blaise Cendrars' *La Prose du Transsibérien et de la Petite Jehanne de France* (1913), illustrated by Sonia Delaunay, multiple typefaces were deliberately used to suggest movement and different moods. Delaunay's abstract illustrations form a continuous flow, equivalent to the text.

**Olga Rozanova (Melenki 1886 – Moskou 1918)**

# Cover of ‘Te Li Le’ by Velimir Khlebnikov and Aleksei Kruchenykh 1914

One of the aims of the *Esposizione libera futurista internazionale* (Free International Futurist Exhibition), which took place at the Galleria Futurista Sprovieri in Rome from April to May 1914, was to involve new, foreign artists in futurism. The exhibitors included many Russians and Ukrainians: Alexander Archipenko, Aleksandra Ekster, Nikolai Kul’bin and Olga Rozanova, whose books *A Little Duck’s Nest… of Bad Words* and *Te Li Le* were on display. Rozanova’s futurist graphic work and Ekster’s cityscapes resonated considerably in Italy, but also in France, where the Ukrainian-born Sonia Delaunay regarded futurism with interest.

**Marcel Duchamp**
**(Blainville-Crevon 1887 – Neuilly-sur-Seine 1968)**

# Anémic cinéma  1926

Of all the French artists, Marcel Duchamp was from the outset the most open to the aesthetic innovations of futurism, the originality and creativity of which he clearly recognized. Influences of the futurist world of imagination are also apparent in his films, such as *Anémic cinéma* from 1926, in the use of the rotating spirals.

# Magazines

For the Futurists and the other avant-gardes, the artists' magazine was one of the most important means of making their ideas known to the world and exchanging views with artists outside their own circle. For example, the editors Enrico Prampolini of *Noi* and Theo van Doesburg of *De Stijl* maintained warm mutual relations. The magazines were usually richly illustrated and the covers were designed by renowned artists such as Vilmos Huszár and Fernand Léger. Like artists' books, they were used as an alternative podium for art.

# The futurist universe

*We seek to ... reconstruct the universe by making it more joyful, in other words through a total re-creation ...*
*We will find abstract equivalents for all the forms and elements of the universe and combine them according to the caprice of our inspiration.*
**Giacomo Balla & Fortunato Depero**

From the very beginning, the futurists called for the removal of the dividing lines between different artistic expressions. Visual art, architecture, theatre, literature and music would all become one. That call went even further to extend the domain of art to the whole of everyday life and transform it into a futurist universe, an ‘opera d’arte totale’, a total work of art. From the late nineteenth century, the English Arts and Crafts movement and the international Art Nouveau had already focused on applied art, but futurism went much further with its uncompromising idea of an aesthetic continuum, with no dividing lines between art, life and everyday reality. This idea became a source of inspiration for such diverse movements as the Bauhaus in Germany, De Stijl in the Netherlands, Omega Workshops in England, constructivism in Russia and Esprit Nouveau in France, and led to wide-ranging exchanges and continuous mutual influence.

Balla was the first to implement this idea and the most consistent in doing so, applying it to interiors, design, fashion, stage design and, not least, all kinds of everyday items, furniture and toys. The manifestos that he produced, *Manifesto del vestito futurista* (Manifesto of Futurist Clothing, 1914) and *Ricostruzione futurista dell'universo* (Futurist Reconstruction of the Universe, 1915), which he co-authored with the younger Depero, were also responsible for making the interdisciplinary ideal of the Italian movement a model for the other international avant-gardes.

MODA

# Fashion

From the futurist perspective, clothing was not only a form of social communication, but also part of the desired continuum of art and life. The principles for a futurist fashion were formulated by Giacomo Balla, who created his first futurist garments in 1912. In 1914, he began incorporating the stylistic elements that he developed in his paintings into fabric designs, garments and accessories, such as neckties, and into ‘modificanti’, separate accessories that could be added to other garments to look a little different every day.

His *Le vêtement masculin futuriste* (Futurist Men’s Clothing), which was published in French that same year, and later in Italian under the title *Il vestito antineutrale* (The Antineutral Dress), quickly gained fame among circles of Parisian artists, including Sonia Delaunay.

Another important contribution in the field of fashion was made by Ernesto Michahelles, who operated under the artist name THAYAHT. He is best known for his 1919 design for the TuTa, an early example of the jumpsuit, which he considered the most innovative futurist garment. Intended as a simple and functional everyday design, the TuTa resonated among the Russian avant-garde, which sought to transform the body by enveloping it in neutral, geometrically shaped garments.

**Sonia Delaunay wearing the ‘Simultaneous Dress’ she designed**

The manifesto *Le vêtement masculin futuriste* (The Futurist Manifesto of Men’s Clothing), published by Giacomo Balla in Paris on 20 May 1914, soon became known in France, but its influence was not always openly acknowledged.
That may also apply to Sonia Delaunay, who created a clearly futurist-inspired dress for herself, but dated it to 1913, prior to the publication of Balla’s manifesto in 1914. It is not inconceivable that Delaunay deliberately gave the dress an earlier date in order to emphasize her own originality. This was not an unusual practice in the mutual competition between artists of the avant-garde.

# CASE D'ARTE

## Art houses

The futurist ideal of the 'opera d'arte totale', in which humankind would live in a futurist ensemble of architecture, painting, furniture, functional items, clothing and more, was often first implemented by artists close to home, in their own houses and studios. In this, too, Giacomo Balla led the way. From the years 1912-1914, he began making the furnishings and functional items for his own house and painting them with futurist motifs. He designed his first truly futurist furniture for the nursery for his daughter Luce. In 1919, he opened his home on Via Paesiello and later on Via Oslavia in Rome to the public.

In the same year, Fortunato Depero, who had previously been involved in designing objects, clothes and toys, opened the lavishly furnished *Casa d'arte futurista* in his hometown of Rovereto. Enrico Prampolini set up his *Casa d'arte Italiana* in Rome, where he established a business producing craft objects, such as furniture, tapestries and rugs.

Following these examples, case d’arte (art houses) were created in many locations in Italy after the First World War, selling all kinds of objects to ‘make life futuristic’.

Elsewhere in Europe, artists also transformed their homes into total works of art. One of the most famous examples is Kurt Schwitters’ constantly evolving *Merzbau* in Hanover. The *Merzbau* grew in a spiral around and through the eight rooms of his house until it broke through to the second floor.

**Natalia Goncharova (Nagaevo 1881 – Parijs 1962)**

# Plate Design 1917

Natalia Goncharova and her husband Mikhail Larionov maintained warm ties with Italy and the futurists, although the contacts were not without occasional fierce polemics. In 1916 and 1917, they were in Rome, where they worked for the Russian ballet company *Ballets Russes*. They received a commission from the collector Olga Resnevic Signorelli to create some designs for ceramic objects, to be produced in the futurist workshops recently established for that purpose. This first production of futurist ceramics, which also included work by Giacomo Balla, Benedetta Cappa and others, would subsequently go on to inspire avant-garde ceramic production in Russia.

**Giacomo Balla (Turijn 1871 – Rome 1958)**

# Genio futurista 1925

## Futurist Genius

In 1925, Giacomo Balla exhibited this tapestry, among other works, at the *Exposition internationale des arts décoratifs et industriels modernes* in Paris. The term Art Déco is derived from this exhibition. The works of the futurists Balla, Fortunato Depero and Enrico Prampolini, along with the Russian pavilions of the constructivist Konstantin Melnikoff and the model house *Pavillion de l'Esprit Nouveau* by the architects Le Corbusier and Pierre Jeanneret, were considered the highlights by many critics. As a proud Marinetti remarked, much of the new 'modern' style could be traced back to futurism: 'the typical avant-garde character of the international exhibition in Paris [...] clearly shows that futurism provided the inspirational spark and the example for many of the best, most elegant and characteristic parts of the exhibition'.

# Chairs

The cosmopolitan Ivo Pannaggi was well aware of the innovations introduced by the avant-gardes in Germany, Russia and the Netherlands. He lived for some time in Berlin and was the only Italian futurist to attend the Bauhaus in Dessau. He admired Gerrit Rietveld's famous *Berlin Chair* (1923), and quoted him in the prototype of his own chair for the interior of Casa Zampini in Esanatoglia (1925-1926). His designs were distributed in Europe through magazines, which may in turn have attracted the attention of Rietveld, whose *Zigzag Chair* (1932) bears similarities to a dining room chair by Pannaggi, also for Casa Zampini, but with much bolder forms.

TEATRO

# Theatre

From the very beginning, the futurists organized so-called ‘evenings’ at which all kinds of performances took place, poetry was recited, propaganda was made and interaction with the audience was established. These ‘performances’ soon led to a drastic renewal of theatre, in which the traditional, naturalistic stage design was abolished and replaced with entirely abstract and mobile sets, costumes and other elements.

These futurist innovations, the theoretical foundation of which was provided by Enrico Prampolini’s manifesto *Scenografia e coreografia futurista* (Futurist Scenography and Choreography, 1915), resonated particularly in Russia. There, similar experiments were already underway, such as in the 1913 opera *Victory over the Sun* in St Petersburg, with sets and costumes by Kazimir Malevich. Subsequently, the Russian, Italian and German theatre found a common language consisting of bright colours, mobile, dynamic scenery and anti-realistic texts.

In 1918, Fortunato Depero presented his ballet *Balli plastici* (Plastic Dances) in Rome, whereby the actors were replaced by mechanical puppets. Vinicio Paladini and Ivo Pannaggi devised a mechanical futurist dance with geometric sets and costumes and tight automatic movements of the actors to the sound of a motorcycle. These experiments preceded the mechanical theatre of the Bauhaus. In 1922, *Das Triadische Ballett* (Triadic Ballet) by Oskar Schlemmer premiered in Stuttgart, and the following year Kurt Schmidt's *Mechanisches Ballett* (Mechanical Ballet) was created in Weimar.

**Giacomo Balla (Turijn 1871 – Rome 1958)**

# Sketch for the Ballet Fireworks 1916-1917

In 1916, Giacomo Balla designed the set pieces for *Feu d'artifice*, a ballet that Igor Stravinsky wrote for Sergei Diaghilev's *Ballets Russes* and which was performed at the Teatro Costanzi in Rome in 1917. Balla's set consisted of abstract, brightly coloured volumes that were a spatial elaboration of his 1915 paintings, combined with moving lights. The light was filtered through transparent silk veils, which evoked a powerful suggestion of depth and three-dimensionality. There were no dancers. Their role was replaced entirely by light, colour and movement, a completely new concept in theatre.

**Pablo Picasso (Malaga 1881 – Mougins 1973)**

# Sketch for the Costume of the Acrobat for the Ballet Parade 1916-1917

In 1917, the year in which Giacomo Balla designed the abstract set pieces and choreography for Igor Stravinsky's *Feu d'artifice*, Fortunato Depero was also commissioned by Sergei Diaghilev's *Ballets Russes* to work on the (never realized) sets and costumes for *Le chant du rossignol*, a ballet by George Balanchine set to music by Igor Stravinsky. During the same period, Picasso was in Rome, where he designed the sets and costumes for the ballet Parade, also for Diaghilev. Picasso took some inspiration from Balla's abstracted forms, as is apparent in the costume for the acrobat. For the costume of the manager, for example, a mechanical male figure integrated with a skyscraper, he worked together with Depero.

# VITA NOTTURNA

## Nightlife

For the futurists, as well as for the other avant-garde movements, the nightlife was an essential element of the modern big city. In the Zurich of Cabaret Voltaire, the Berlin of the Weimar Republic, the Paris of the *années folles* and in Rome after the First World War, cafés chantants and nightclubs were not just venues for entertainment and social interaction. They were also places for experimentation with new forms of expression in the fields of visual art, interior design, music, dance, poetry and theatre.

In 1921, Giacomo Balla designed a ‘total space’ for the Bal Tic Tac nightclub in Rome. He conceived the space as one monumental whole, from the furniture to the walls and ceiling decorated in bright colours with abstract compositions that suggested noise and movement. It was the first club in Europe with such an all-encompassing decoration, after the Café Pittoresque (inspired by futurism) in Moscow in 1919. The dynamic and colourful patterns and abstract shapes in Bal Tic Tac also garnered international acclaim.

Following in Balla's footsteps, Fortunato Depero designed the interior of the Cabaret del Diavolo in Rome, with decorations based on the imagery of Dante Alighieri's *La Divina Commedia* (The Divine Comedy). The nightclub opened its doors in 1922.

**Theo van Doesburg (Utrecht 1883 – Davos 1931)**

# Model of the Aubette in Strasbourg; Interior Cinema-Dance Hall 1928 (model c. 1988)

The archive of Theo van Doesburg contains an original photograph of Giacomo Balla's Bal Tic Tac nightclub in Rome. Balla admiringly called Van Doesburg 'creator of the new style'. Conversely, it is possible that Bal Tic Tac inspired Van Doesburg in his 1927 'total space' for Café de l'Aubette in Strasbourg. In the same year, Piet Mondriaan emphasized the influence of futurism on the creation of a new artistic and musical taste in his 1927 essay 'De jazz en de Neo-plastiek' (Jazz and Neo-plasticism): 'Various movements have tried to abolish form and create a freer rhythm. In the field of art, a great impulse was given by Futurism.'