

# PLASTIC ILLUSIONISM OF WAR AND PERFECTING THE EARTH

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## Futurist Manifesto

The path toward the creation of the new plastic art, marked by universal rhythms, was prepared by various artistic movements, first and foremost Italian Futurism.

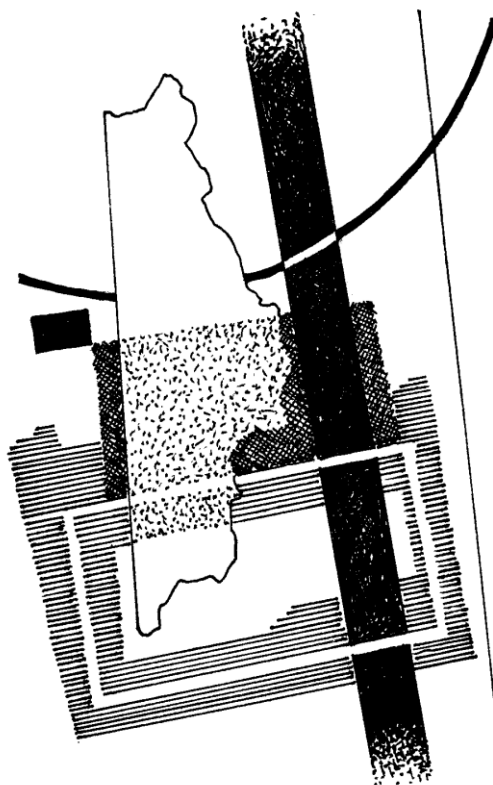
*Mondrian*

We Futurist aeropoets admire Michelangelo because he dreamed of sculpting mountains. On the eve of the Great War the English Futurists Nevinson Wadsworth animated by Marinetti's aeropoetic lectures at London's Doré Gallery and Bechstein Hall created the first illusory camouflage for warships employing the force-lines and plastic dynamism of Boccioni and Balla.

In a manifesto Balla and Depero conceived of a plastic reconstruction of the universe that would be predominantly abstract in nature giving rise to a genuine abstraction of terrestrial forms.

In certain of his aeropaintings Enrico Prampolini authentically embellished Italian landscapes.

Trained by our poems and by our artworks nourished by sky by aerial speeds by panoramas enjoyed from above in flight and



RESTRUCTURING OF A LANDSCAPE

by our unmistakable specialised creativity and aeropaintings based on personal experience we Futurist aeropainters aeropoets aeroarchitects aeromusicians propose to:

1. – **Direct the plastic illusionism** that we pioneered to military ends in order to deceive enemy pilots and defend industrial plants geared to war production airports docks and gun emplacements.
2. – **Give enemy pilots disturbing visions** of accelerated fractured cityscapes mirages of landscapes leaping upwards employing pictorial effects provided by Boccioni's dynamic vocabulary manipulated by our aeropictorial experience.
3. – **Alter the colour of and reshape** the landscape giving a volumetric character to plains so as to raise up authentic mountains out of nothing removing shifting altering ports rivers road and rail networks.
4. – **Smooth** the severe rugged aspects of wartime landscapes and cityscapes and their brutal masses.
5. – **Reinvigorate** virilise every languid gentle infantile voluptuous element of the landscape.

6. – **Feminise** the outlines and the solid and heavy cubic forms of aeroplanes and other machines of war to the point of the most ethereal abstraction.

7. – **Spiritualise** materiality and vulgarity by means of gigantic winged colourful transparent free-word tables in such a way that a smoking factory might metamorphose into an evanescent mystical chapel fringed with angels and bells.

8. – **Rejuvenate** everything that appears timeworn crumbling and corrupted since this will inspire tenderness in the same way that the cheeks and voices of children do.

9. – **Perfect** landscapes cityscapes flotillas by amplifying the proposals of Marinetti and Somenzi in the manifesto of aeroarchitecture without vertical facades but with admiring terraces inviting one to the pleasures of the aerial life.

F. T. MARINETTI – T. CRALI  
Futurists

Rome, July 1942

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*Inspectorate of the Engineer Corps*

22 June 1943

*The Command of Modena's Infantry Academy has charged me with conveying its gratitude to this Camouflage Unit for the recent visit of its specialised team, and heartfelt praise for Lieutenant Crali Tullio for the organised and highly competent manner of his instruction in the subject. In fulfilling this pleasant task I would also like to express my own personal appreciation to Lieut. Crali.*

*Gen. of Army Corps  
Inspector of the Engineer Corps  
S. Degiani*

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**DIRECTORATE OF THE FUTURIST MOVEMENT**

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