

## AEROPAINTING OF BOMBARDMENTS<sup>1</sup>

Inaugurating the 22<sup>nd</sup> year of the 'Stanze del Libro' in honour of our great war I described the development of Aeropoetry Aeromusic and Aeropainting of war presenting depictions of the battles of Tembien by the Black Shirt Mario Menin<sup>2</sup> and images of African bombardments painted by Sante Monachesi.

The latter aroused the liveliest interest when their creator explained the works' plastic values by reading his following highly original Futurist Manifesto.

'The bombardment gloriously entered Poetry 29 years ago with the Futurist aeropoet Marinetti's description of the shelling of Adrianople<sup>3</sup> and entered music with Aldo Giuntini's 1-minute musical synthesis "battle of land sea sky". The bombardment of Adrianople was declaimed by Marinetti in Argentina, Uruguay, Brazil, etc., and was proclaimed by the press of Rio de Janeiro to be "The anthem<sup>4</sup> of South America".

His success in Bahia was such that a new bus company had the idea of calling its vehicles "Marinettis", and when a high-speed collision of these occurred the newspapers bore the headline: "A crash of Marinettis".

In this way Marinetti earned the titles "Caffeine of Europe", "Greatest poet of the machine age", "Poet of motorised war" and "Rhabdomancer of youth".

As young aeropainters under his explosive visionary influence we intend to specialise in an aeropainting of bombardments transfiguring their visual and auditory aspects through our own original interpretations by means of the following indispensable plastic characteristics:

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<sup>1</sup> Marinetti, 'L'aeropittura dei bombardamenti', *Convivio Letterario*, December 1940 (Cra.2.170).

<sup>2</sup> Tembien was a region of Ethiopia that witnessed fierce fighting during Italy's invasion of the country in the mid-1930s.

<sup>3</sup> A reference to Marinetti's early free-word compositions, which would culminate in the publication of his 1914 poetic masterpiece *Zang Tumb Tumb*, chronicling the siege of Adrianople during the First Balkan War.

<sup>4</sup> *Canora bandiera*; literally, 'singing flag'.

- 1) A chromatic volumetric splendour exploding in hundreds of novel startling arabesques (admired in the African paintings of Tembien by Mario Menin the world's first battle specialist).
- 2) An urgent rapidity and a simultaneity of pathos and spatial awareness (admired in Crali's aeropaintings of war).
- 3) A feeling for geography (admired in Benedetta's large panels for Palermo's Post Office).<sup>5</sup>
- 4) A powerful sense of the superhuman and the mystical (admired in the sacred aeropaintings of Gerardo Dottori and Fillia).
- 5) A superhuman cosmic immensity (admired in all the aeropaintings of Enrico Prampolini creator of cosmic and biochemical aeropainting).
- 6) A grandiose rumbling tactile mechanical quality (admired in the technical aeropaintings of Tato).
- 7) A documentary value (admired in the aeropainting "Flight over Vienna" by Ambrosi).
- 8) A propagandising glorification of heroic patriotism and everyday work (admired in "Battle of the Warieu Pass" by Menin, "Battle for Grain" by Di Bosso, "Carbonia" by Forlin).
- 9) A biting cruelty of ferocious and pitiless tones and shades.
- 10) An interpenetration of the distant and the close the experienced and the dreamed the ephemeral and the enduring in such a way that an enemy convoy seen as tiny black dots from a height of 3000 metres might suddenly be juxtaposed with an image of it struck and decimated conveying its vast scale.

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<sup>5</sup> A reference to her five *Syntheses of Communications* (1933-34). See Romy Golan, 'Slow Time: Futurist Murals', in Greene, *Italian Futurism 1909-1944*, cit., pp. 316-25.

11) A clarification of distances proportions quantities weights by means of figures superimposed on tones and shades (example: the figure of 20 tons above a bituminous circular form speeded by vermillion and the figure of 300 miles above a zone of deep blue).

12) A centuplication of the forces of metals and their instincts of cohesion and disaggregation.

13) A terrifying contrast of forms and colours.

14) The plastic determination in one medium or in various materials of the rumble of explosions by means of forms resembling breasts blocks jostling porcupines water-skins.

15) The plastic determination in one medium or in various materials of smoke and its asphyxiating bitterness by means of forms resembling oaks pines mushrooms canopies ramifications long-tentacled octopi.

16) A multi-material aeroplastic exaltation of the Fascist Revolution (admired in the “Aerosculptures” and the “Aeroportraits” of Mussolini, Ciano, Marconi, Balbo, Marinetti, Benedetta, Muti, Caproni, Bonaccorsi created by Prampolini, Dottori, Ambrosi, Andreoni, Mino Rosso, Oriani, Thayaht, Caviglioni, Verossi, Acquaviva, Fasullo, Barbara, Zen, Peschi).

The painters of still lifes who persist with their empty plastic exercises must recognise however reluctantly that our great heroic and victorious Mussolinian war can only be expressed in a Futurist fashion through aeropainting and aeropoetic words in freedom.’

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