**[](http://www.unknown.nu/futurism/bearcap.html)Manifesto of the Futurist Painters**

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**TO THE YOUNG ARTISTS OF ITALY!**

The cry of rebellion which we utter associates our ideals with those of the Futurist poets. These ideals were not invented by some aesthetic clique. They are an expression of a violent desire which boils in the veins of every creative artist today.

We will fight with all our might the fanatical, senseless and snobbish religion of the past, a religion encouraged by the vicious existence of museums. We rebel against that spineless worshipping of old canvases, old statues and old bric-a-brac, against everything which is filthy and worm-ridden and corroded by time. We consider the habitual contempt for everything which is young, new and burning with life to be unjust and even criminal.

Comrades, we tell you now that the triumphant progress of science makes profound changes in humanity inevitable, changes which are hacking an abyss between those docile slaves of past tradition and us free moderns, who are confident in the radiant splendor of our future.

We are sickened by the foul laziness of artists, who, ever since the sixteenth century, have endlessly exploited the glories of the ancient Romans.

In the eyes of other countries, Italy is still a land of the dead, a vast Pompeii, whit with sepulchres. But Italy is being reborn. Its political resurgence will be followed by a cultural resurgence. In the land inhabited by the illiterate peasant, schools will be set up; in the land where doing nothing in the sun was the only available profession, millions of machines are already roaring; in the land where traditional aesthetics reigned supreme, new flights of artistic inspiration are emerging and dazzling the world with their brilliance.

Living art draws its life from the surrounding environment. Our forebears drew their artistic inspiration from a religious atmosphere which fed their souls; in the same way we must breathe in the tangible miracles of contemporary life—the iron network of speedy communications which envelops the earth, the transatlantic liners, the dreadnoughts, those marvelous flights which furrow our skies, the profound courage of our submarine navigators and the spasmodic struggle to conquer the unknown. How can we remain insensible to the frenetic life of our great cities and to the exciting new psychology of night-life; the feverish figures of the bon viveur, the cocette, the apache and the absinthe drinker?

We will also play our part in this crucial revival of aesthetic expression: we will declare war on all artists and all institutions which insist on hiding behind a façade of false modernity, while they are actually ensnared by tradition, academicism and, above all, a nauseating cerebral laziness.

We condemn as insulting to youth the acclamations of a revolting rabble for the sickening reflowering of a pathetic kind of classicism in Rome; the neurasthenic cultivation of hermaphodic archaism which they rave about in Florence; the pedestrian, half-blind handiwork of ’48 which they are buying in Milan; the work of pensioned-off government clerks which they think the world of in Turin; the hotchpotch of encrusted rubbish of a group of fossilized alchemists which they are worshipping in Venice. We are going to rise up against all superficiality and banality—all the slovenly and facile commercialism which makes the work of most of our highly respected artists throughout Italy worthy of our deepest contempt.

Away then with hired restorers of antiquated incrustations. Away with affected archaeologists with their chronic necrophilia! Down with the critics, those complacent pimps! Down with gouty academics and drunken, ignorant professors!

Ask these priests of a veritable religious cult, these guardians of old aesthetic laws, where we can go and see the works of Giovanni Segantini today. Ask them why the officials of the Commission have never heard of the existence of Gaetano Previati. Ask them where they can see Medardo Rosso’s sculpture, or who takes the slightest interest in artists who have not yet had twenty years of struggle and suffering behind them, but are still producing works destined to honor their fatherland?

These paid critics have other interests to defend. Exhibitions, competitions, superficial and never disinterested criticism, condemn Italian art to the ignominy of true prostitution.

And what about our esteemed “specialists”? Throw them all out. Finish them off! The Portraitists, the Genre Painters, the Lake Painters, the Mountain Painters. We have put up with enough from these impotent painters of country holidays.

Down with all marble-chippers who are cluttering up our squares and profaning our cemeteries! Down with the speculators and their reinforced-concrete buildings! Down with laborious decorators, phony ceramicists, sold-out poster painters and shoddy, idiodic illustrators!

These are our final **conclusions:**

With our enthusiastic adherence to Futurism, we will:

1. Destroy the cult of the past, the obsession with the ancients, pedantry and academic formalism.
2. Totally invalidate all kinds of imitation.
3. Elevate all attempts at originality, however daring, however violent.
4. Bear bravely and proudly the smear of “madness” with which they try to gag all innovators.
5. Regard art critics as useless and dangerous.
6. Rebel against the tyranny of words: “Harmony” and “good taste” and other loose expressions which can be used to destroy the works of Rembrandt, Goya, Rodin...
7. Sweep the whole field of art clean of all themes and subjects which have been used in the past.
8. Support and glory in our day-to-day world, a world which is going to be continually and splendidly transformed by victorious Science.

The dead shall be buried in the earth’s deepest bowels! The threshold of the future will be swept free of mummies! Make room for youth, for violence, for daring!

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