

no ma to ia = motors

INFINITE

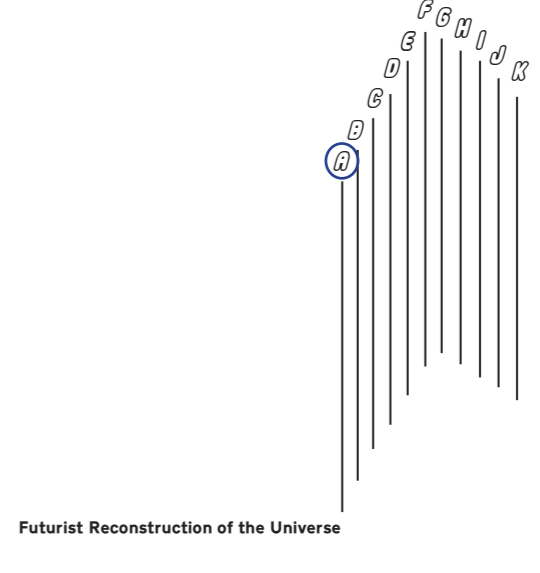
SYSTEMATIC INVENTION

an li ta

The invention contained in this manifesto are absolute creations

simultaneity of speed and noises have led us to the idea of the rotoplastic noise fountain. Tearing up a book and throwing it down into a courtyard resulted in Phono Plastic advertisement and Pyrotechnic plastic abstract contests. A garden spring blown by the wind led to the concept of the magical transformable moto noisy flower. The clouds flying in a storm made us perceive the building in the noisy transformable style.

THE FUTURIST TOY WILL BE OF GREAT USE TO ADULTS TOO, SINCE IT WILL KEEP THEM young, agile, jubilant, spontaneous, ready for anything, inexhaustible, instinctive intuitive.



TO MAXIMUM ELASTICITY (WITHOUT RESORTING TO THE THROWING OF PROJECTILES, WHIP CRACKING, PIN PRICKS, ETC.)

TO COMPLETELY SPONTANEOUSLY LAUGHTER WITH EXAGGERATED AND COMICAL TRICKS

TO IMAGINATIVE IMPULSES (BY USING FANTASTIC TOYS TO BE LOOKED AT THROUGH MAGNIFYING GLASSES, SMALL BOXES TO BE OPENED UP AT NIGHT TO REVEAL PYROTECHNIC MARVELS, TRANSFORMING DEVICES, ETC.)

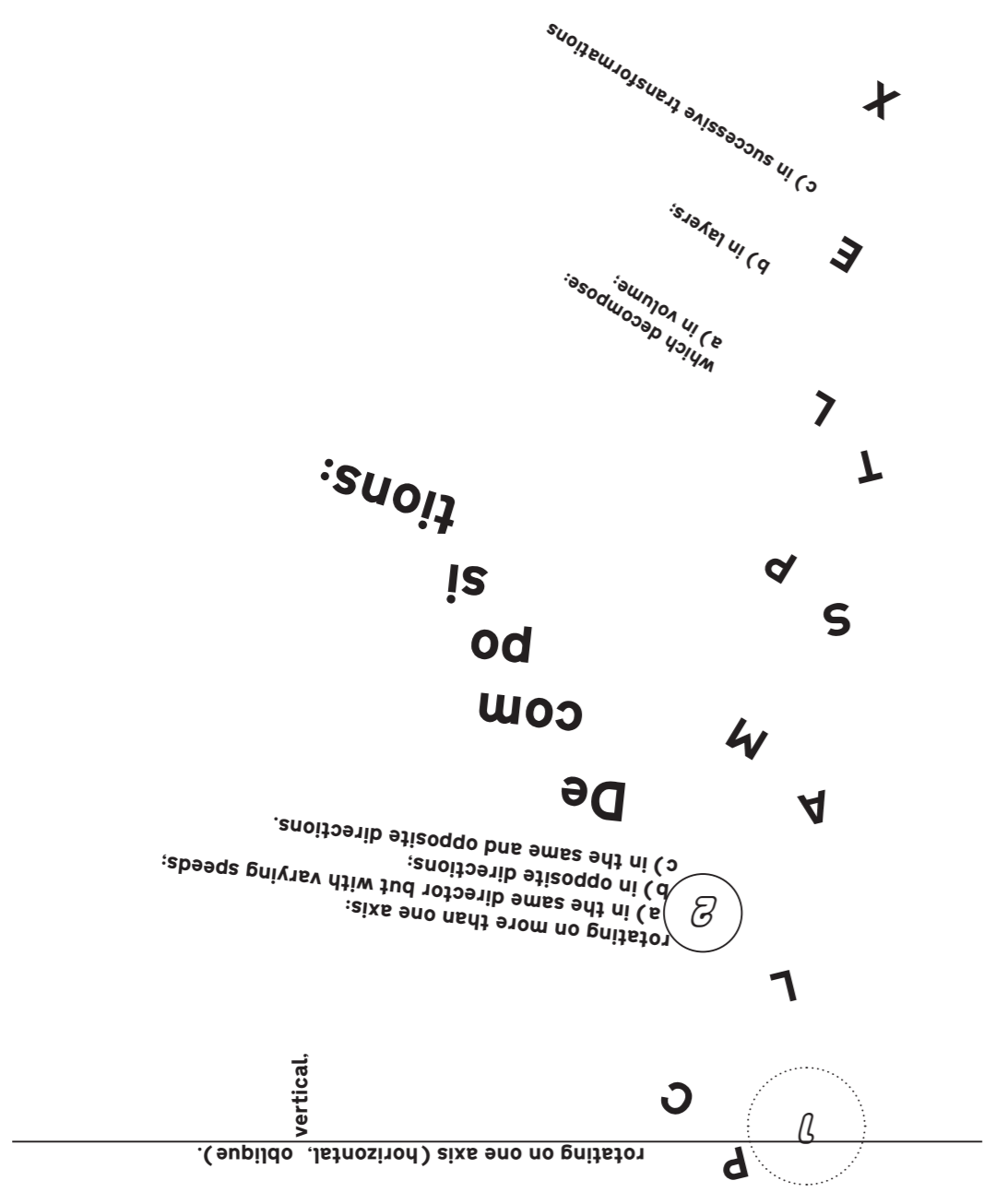
TO PHYSICAL COURAGE. TO FIGHTING AND TO WAR (WITH ENORMOUS DANGEROUS AND AGGRESSIVE TOY THAT WILL WORK OUTDOORS).

We Futurists, Batta, Dipero, seek to realize total order to reconstruct the universe by making integral re-creation. We will give skeleton and flesh to the invisible, the impalpable and the imperceptible. We will find the abstract equivalents for all the forms and elements of the universe, and then we will combine them according to the caprice of our inspiration, to shape plastic complexes which we will set in motion.

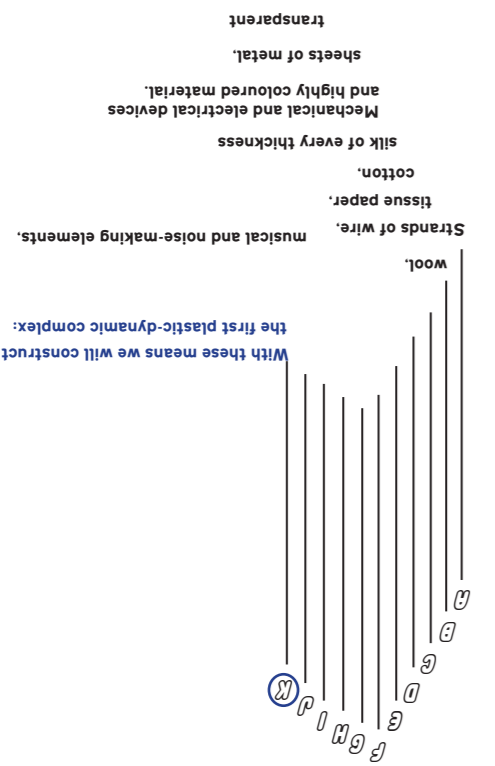
Abstract Dynamic Translucent Highly coloured and extremely Transmutable Dramatic Volatile Oorous Explosive

With Futurism art has become brutal reality in art. ACTION-ART ENERGY art, that is, of will, POSSESSION, POSSESSION, PENITENCE, POPE

Balla started by studying the speed of automobiles, and in so doing discovered the laws and essential force - lines of speed. After more than twenty paintings exploring this, he understood that the flat plane of the canvas prevented him from reproducing the dynamic volume of speed in depth. Balla felt the need to construct, with strands of wire, cardboard planes, material, tissue paper, etc. the first plastic-dynamic complex:



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The free-wordist Marinetti, to whom we showed out first plastic complexes, said with enthusiasm: Before us art consisted of memory, anguished re-evocation of the lost Object. AND MESSAGE landscape. nostalgia, immobility, pain, love, happiness.

