

FORTUNATO DEPERO

WORKS FROM THE MERRILL C. BERMAN COLLECTION

FORTUNATO DEPERO

WORKS FROM THE MERRILL C. BERMAN COLLECTION

Published by the Merrill C. Berman Collection

Concept, introduction and notes by Nicola Lucchi
Design and production by Jolie Simpson
Photography by Jolie Simpson
Printed and bound by www.blurb.com

Images © 2018 the Merrill C. Berman Collection
Images courtesy of the Merrill C. Berman Collection
© 2018 The Merrill C. Berman Collection, Rye, New York

Cover image:
Illustration from *Bolted book, Dinamo-Azari Depero Futurista*, 1927
Letterpress on paper (book with bolted binding),
9 5/8 x 11 5/8" (24.5 x 29.5 cm) p. 46

TABLE OF CONTENTS

7	-	Introduction
13	-	1910s
19	-	1920s
69	-	1930s
113	-	Later Years
131	-	Biographical Note
137	-	Selected Bibliography

INTRODUCTION

Fortunato Depero, The Quintessential *Futurista*

Fortunato Depero is one of the most accomplished interpreters of Futurist aesthetics and theoretical statements. His career, spanning over five decades, presents coherent stylistic continuities interspersed with bouts of genial creativity that gave his work international visibility and acclaim. A talented promoter of Futurism and self-promoter, who cultivated connections in Rome, Milan, Paris, and even New York, Depero's legacy looms large in the histories of the Italian avant-garde and Modernist graphic design.

Born in the Trentino section of the Alps at a time when the region still belonged to the Austro-Hungarian Empire, Depero joined the five-year-old Italian Futurist movement (founded by poet and avant-garde impresario Filippo Tommaso Marinetti in 1909) at the onset of World

War I. Working under the wing of Giacomo Balla, one of the most acclaimed Futurist artists, the young Depero made a name for himself in the art scene centered in Rome. He contemplated the "plastic dynamism" theorized by prominent Milanese Futurist Umberto Boccioni, and began experimenting with "plastic complexes" that responded in original sculptural terms to Balla and Boccioni's most abstract paintings.

In 1915, Depero and Balla penned the manifesto *Ricostruzione futurista dell'universo* (Futurist Reconstruction of the Universe, pp. 14-15), among the most consequential of all Futurist theoretical pronouncements. In the document, the two artists expressed the intention to permeate every field of human activity with Futurist aesthetics and ideology. Moving beyond the realm of painting, sculpture,

and literature, the manifesto called for musical concerts over cities performed by airplanes, ever-adaptable articles of clothing, movable and sonorous advertisements, transformable buildings, and surprising toys for children, to name a few. Many initiatives of Futurism's second wave in the 1920s and 1930s—such as the movement's forays into the fields of radio, theater, advertising, publishing, fashion, and even gastronomy—owe a debt of gratitude to the roadmap set forth in this manifesto. One might even see the arc of Depero's own career and materially diverse output as a successful and creative realization of this initial theoretical impetus.

By the end of World War I, Depero progressively abandoned abstract sculpture and returned to the human figure, working extensively on theatrical costumes and marionettes (see Balli Plastici, 1918, pp. 16-17). He developed a trademark style that injected the philosophical prerogatives of the modernist automaton with machine-age aesthetics, a playful and fantastic atmosphere, as well as a colorful palette. The resulting artistic output presented a powerful universe of puppet characters; a versatile ensemble of modernist women, men, idols, demons, robots and animals, all inhabiting a joyful Futurist urban landscape. The vibrancy of this Futurist universe did not escape the interest of astute commercial enterprise: by the mid-1920s, Depero had translated the most successful elements of his paintings and theatrical plays into the protagonists of countless advertisements for major Italian companies (see the ads for Verzocchi firebricks, 1924-25, pp. 25-26), as well as into distinctive and successful promotional pavilions that gave form to a lively architectural imagination. Furthermore, during the 1920s, Depero directed a craft workshop in Rovereto, the Casa d'Arte Futurista (Futurist Art House), where his wife Rosetta and a group of

workers produced modern tapestries, clothes, and other textiles based on the artist's designs. This cross-pollination between media, genres, and projects gave rise, in 1927, to the famous "bolted book" *Depero Futurista* (pp. 36-47), a self-promotional typographical marvel that documents and exemplifies the extraordinary creative energy of those years.

In 1928, Depero and his wife moved to New York City for two years, in the hope of establishing a presence for his artworks and laboratory in the "new world" that so frequently inspired the Futurist imagination. He is the only early Futurist to have visited and produced in the modern American metropolis (see, for example, his *Vanity Fair* covers, pp. 72-73), a decision that anticipates by almost two decades the broader acknowledgement of the switch from Paris to New York as the center of global contemporary art. Unfortunately, the 1929 economic crisis undermined the success of the endeavor. The American public, moreover, had different tastes and expectations of Italian art, which at the time still largely coincided with Renaissance Revival architecture and furnishings. Nevertheless, the experience confirmed for Depero the importance of the interconnections between art, design and advertising and his visual vocabulary acquired a new mechanical and architectural dimension that reverberated in his work of the following two decades.

The 1930s were for Depero a decade of continuous engagement with different artistic, craft, and commercial projects. Enriched by the many visual elements and suggestions observed in New York's streets, theaters, subways, and construction yards, the artist undertook advertising commissions, artistic publications (see *New York Film Vissuto*, 1930, pp. 74-75), and large preparatory drawings for

a grand theatrical piece on the American city. During the same years, Marinetti had gathered around himself a new cohort of younger Futurists, who pushed the movement in the direction of Futurist "aeropainting," an artistic style that sought to capture the sensations of airplane flight by appropriating the daring perspectives of aerial photography. Despite his appearance among the signatories of the 1929 aeropainting manifesto, Depero never fully embraced this artistic turn. On the contrary, by the mid-1930s, the artist rediscovered an interest in vernacular subjects, which he translated into the geometric and mechanical forms that characterize his entire oeuvre.

Due in part to his continued monetary woes, which afflicted Depero's entire career due to a combination of external factors and over commitment, between the 1930s and the 1940s Depero undertook several projects commissioned by institutional entities connected to the Fascist regime. This collaboration with the Fascist state lasted well into the years of the Second World War. In the aftermath of the conflict, as Italy's cultural and political elites sought to re-establish a fresh and untainted image of the nation and its artistic life, the connections between Fascism and Futurism cast a brooding shadow over Depero's remarkable career. In this period of ideologically motivated, selective forgetfulness, the nuances of Depero's earlier work and his varied alliances were collapsed and unfavorably judged. As a result, Depero's work did not receive proper critical assessment until the 1980s.

After a second unsuccessful attempt at establishing a presence in the United States between 1949 and 1950, Depero returned to Italy and continued his whirlwind of artistic and commercial engagements (see the *Dizionario Volante Illustrato Depero*, 1956, pp. 122-127).

His modernist visual vocabulary, however, had fallen out of favor among Italian companies, who were increasingly turning to a younger and more cosmopolitan generation of graphic design practitioners for their advertising projects. As the legacy of Futurism became enveloped in a fog of critical silence, due to the movement's poisonous connections with Fascism during the interwar years, Depero labored quietly towards a final, great contribution to the history of the Italian avant-garde: in exchange for bequeathing his estate to his hometown Rovereto, Italy, he obtained a living stipend and a public building, with the mandate to transform it into a laboratory-museum, the Casa Museo Depero (Depero House Museum). Inaugurated officially in 1959, this space became the first museum ever dedicated to Futurism, designed and developed by one of the movement's pivotal figures; an artist who worked alongside the first generation of Futurist painters, and who played a key role in popularizing modernist aesthetics and graphic design during the interwar years. Depero and his house-museum also played a central role in making Rovereto a primary center of contemporary art in Italy: since 1987 the city hosts the Museo di arte moderna e contemporanea di Trento e Rovereto (Modern and Contemporary Art Museum of Trento and Rovereto), commonly known as *Mart*, a large and comprehensive institution with an extensive permanent collection of Italian contemporary art, a record of landmark exhibitions, and a state-of-the-art archival center. Following Depero's original bequest, this institution has attracted the estates of several other important avant-garde artists.

Merrill C. Berman's collection of Depero's work offers a rich overview of this artist's output at all stages of his career, rare outside of Italy. It documents Depero's visual dialogue with the European avant-gardes, as well as his

attempt to establish a reputation and living in the United States; a unique endeavor among the protagonists of early Italian Futurism. The presence in this collection of rare books such as Depero's *Depero Futurista*, 1927 (pp. 36-47) or his *Numero Unico Futurista Campari*, 1931 (pp. 76-91) provide exceptional insight into the evolution of Depero's artistic and typographic experimentation, his virtues as a words-in-freedom poet, a Futurist theoretician, and a herald of the avant-garde gospel.

The long chronological span of Depero's artistic, publishing, and commercial production suggested a division of this catalogue into decades of activity: from the 1910s onward, readers can follow the development and breadth of Depero's career across a multiplicity of media, venues, and initiatives. Entries for multi-page objects feature a selection of internal page spreads worthy of special consideration. Titles and relevant inscriptions have been transcribed and translated for clarity. Accompanying notes provide additional contextual information on the genesis of select works, as well as on their format, artistic qualities, and importance within the history of the Italian avant-garde.

Nicola Lucchi
November 2018

1910s

Ricostruzione futurista dell'universo (Futurist Reconstruction of the Universe), 1915
Letterpress on paper (leaflet)
11 3/8 x 9" (28.9 x 22.9 cm)

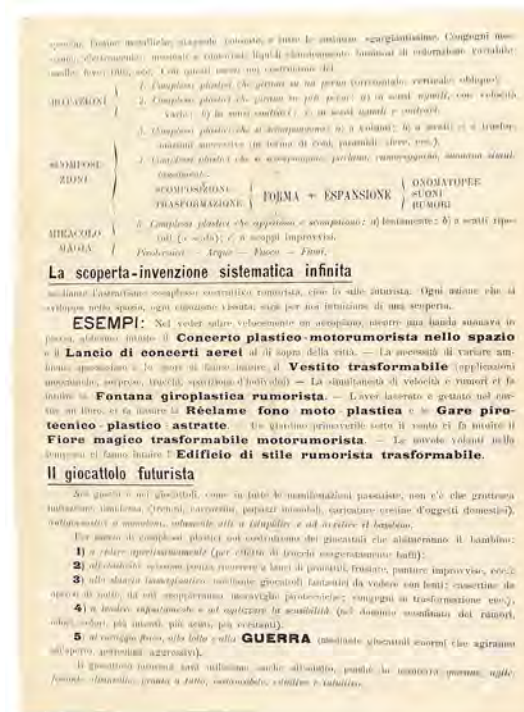
Notes: published by the Direzione del Movimento Futurista in Milan, this manifesto is a pivotal document for the development of Futurism during the 1920s and 1930s. After paying homage to the artistic achievements of early Futurists, Balla and Depero advocate for an expansion of avant-garde art in sectors as far afield as advertising, furniture design, and toy design. The manifesto includes photographs portraying abstract sculptures by Balla and Depero titled *Plastic Complexes*.



recto



verso



spread



Balli plastici (Plastic Dances), 1918
Letterpress on paper (booklet)
6 5/8 x 4 5/8" (16.8 11.7 cm)

Text: Balli plastici
Nel locale del Teatro dei Piccoli
dal 15 Aprile 1918 con
ESPOSIZIONE
del pittore DEPERO

[Plastic dances
At the venue Teatro dei Piccoli
Beginning on April 15, 1918
EXHIBITION
by the painter Depero]

Notes: staged in Rome at Palazzo Odescalchi by puppeteer Vittorio Podrecca, Balli Plastici was a critical and commercial success. The cover illustration is a double portrait of Depero himself and Gilbert Clavel: the mechanical, marionette-like features are typical of Depero's early Futurist sensibility.



recto



verso



spread

1920s

Teatro degli Indipendenti, Girotondo (drawing by Depero), 1922
 Letterpress and lithograph on paper (poster)
 27 3/4 x 12 7/8" (70.5 x 32.7 cm)

Text:

Teatro degli Indipendenti
 Bragaglia
 Teatro sperimentale
 Girotondo
 Dieci quadri di Arturo Schnitzler

[Theater of the Independents
 Bragaglia
 Experimental Theater
 Ring-around-the-rosie
 Ten tableaux vivants by Arthur Schnitzler]

Notes: Depero's drawing for Bragaglia's *Teatro degli Indipendenti* recalls the vaulted ceiling of Palazzo Tittoni's basement, originally an ancient Roman thermal bath redesigned by Virgilio Marchi for use as an avant-garde theater.



Postcard with illustration of *Casa d'arte futurista Depero* (Depero Futurist Art House), 1922 (signed by artist's wife and dated, 1923)
 Letterpress and photogravure on paper
 5 5/8 x 3 3/4" (14.3 x 9.5 cm)

Text:

Casa d'arte futurista Depero
 Gran diploma d'onore allo Stadium – Torino 1922
 Medaglia d'oro dell'E.N.I.T. – Bolzano 1922
 Arazzi – Cartelloni – Scene – Cuscini
 – Giocattoli – Vetrate – Salotti – Saloni – Cabaret – Ultramoderni
 Rovereto (Trentino)

[Depero Futurist Art House
 Honor Diploma from Turin's Stadium, 1922
 E.N.I.T. Gold Medal, Bolzano, 1922
 Tapestries – Posters – Theatre Scenes – Pillows – Toys – Glasswork – Living Rooms – Lounges – Cabarets – All Ultra-Modern
 Rovereto (Trentino)]

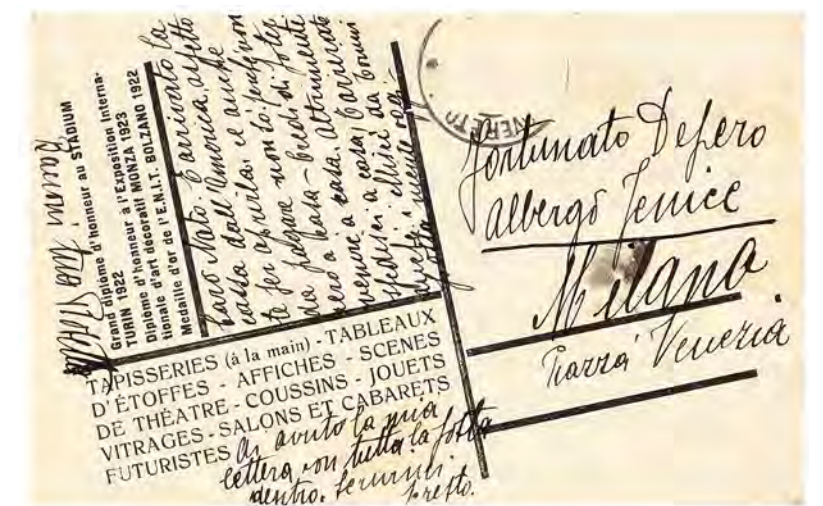
Marks and inscriptions:

Postage stamps; personal correspondence and signature by the artist's wife.

Notes: the postcard design recalls the structure of the 1919 painting *My Wife and I*, which portrayed Depero intent on painting and his wife Rosetta working on a loom: here, the artist appears as a stylized sprite outside the art house.



recto



verso

Postcard with illustration for the novella "Istituto per suicidi" (Institute for Suicidal People) by Gilbert Clavel, signed by Depero, dated 1924 (illustration c.1917) Letterpress on paper 3 9/16 x 5 9/16" (9 x 12.7 cm)

Marks and inscriptions:

Postage stamps; personal correspondence and signature by the artist.



recto



verso

Print advertising for *Richard Ginori*, 1924
Lithograph on paper mounted on board
(advertisement)
9 1/8 x 6 7/8" (23.2 x 17.6 cm)

Notes: by 1924, Depero's programmatic declarations in *Futurist Reconstruction of the Universe* have come to fruition: the artist establishes a working relationship with several companies around Italy, for whom he produces a number of successful advertisements. Here, for example, Depero's use of geometric decorations and complementary colors convey the modernist design of Richard Ginori's ceramic vases. The use of symmetrical patterns, frequently found in these projects, speaks to Depero's engagement with textiles and artistic tapestry, a major product of his *Casa d'Arte Futurista* during the 1920s.



VIII Mostra d'arte – Como, Istituto Carducci,
1924
Lithograph on paper (pôster)
27 ½ x 19 7/8" (69.6 x 50.5 cm)

Text:

VIII Mostra d'arte. 7 settem. 5 ottobre
Como – Istituto Carducci

[8th Art Exhibition. September 7 – October
5
Como, Carducci Institute]



Print advertising for V&D firebricks, 1924
Lithograph on paper
7 ¾ x 4 7/8" (19.7 x 12.4 cm)

Notes: Depero's early advertising designs for Verzocchi firebricks wisely recuperate characters of earlier commercial engagements, such as the marionette-like devils that populated the tapestries of Gino Gori's Cabaret del Diavolo, a Roman night club Depero helped decorate at the beginning of the decade.



Design for advertisement, *V&D mattoni refrattari*, 1924-1925
ink on paper mounted on paper
13 1/4 x 9 1/4" (33.7 x 23.5 cm)

Text:

Versocchi (sic) G.
V&D
Mattoni refrattari

[Versocchi G.
V&D
Firebricks]

Marks and inscriptions:

Signed on recto F. Depero Rovereto.

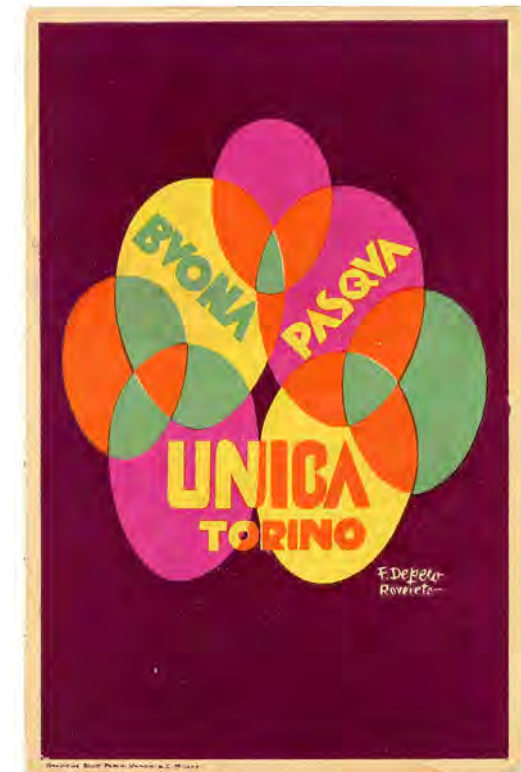


Postcard for *Unica Torino*, 1927
Lithograph on card
5 1/2 x 3 9/16" (14 x 9 cm)

Text:

Buona Pasqua
Unica Torino

[Happy Easter
Unica (chocolate factory), Turin]



recto



verso

Advertisement for *Campari*, 1925-1926
Lithograph on paper (poster)
19 1/2 x 13 1/2" (49/5 x 34.3 cm)

Notes: In 1925 Depero inaugurates a fifteen year-long collaboration with Davide Campari & C., one of Italy's most iconic alcoholic beverage companies. Depero completely reconfigures the visual identity of Campari's corporate logotypes, the design and packaging of the company's products, as well as the public image of Campari among consumers: from a longstanding tradition of advertisements inspired by Art Nouveau motifs and lettering, Depero moves Campari towards visual elements from contemporary avant-garde art, and that dialogue with Futurist typographic experimentation. The economic gains resulting from this successful collaboration allowed Depero to cover some of the expenses related to his multiple artistic endeavors during the late 1920s, such as the publication of the "bolted book" *Depero Futurista*.



Campari advertisement, 1925-1928
Lithograph on paper (card)
6 1/8 x 4 1/4" (15.6 x 10.8 cm)

Text:
Idolatria del Cordial Campari Liquor
[Idolatry of Campari's Cordial Liquor]



Campari advertisement, 1925-1928
Lithograph on paper (card)
6 1/8 x 4 1/4" (15.6 x 10.8 cm)

Text:
Cordial Campari Bitter 1928



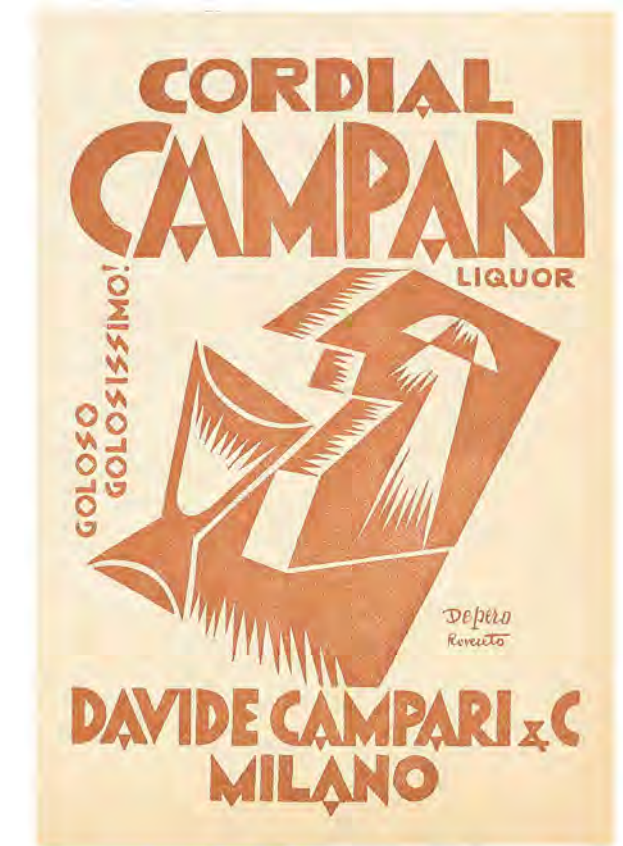
Campari advertisement, 1925-1928
Lithograph on paper (card)
6 1/8 x 4 1/4" (15.6 x 10.8 cm)

Text:
Cordial Campari Liquor
Goloso Golosissimo!

David Campari & C
Milano

[Campari's Cordial Liquor
Delicious Super-delicious!]

Davide Campari & C
Milan]



Campari advertisement, 1925-1928
Lithograph on paper (card)
6 1/8 x 4 1/4" (15.6 x 10.8 cm)

Text: Cordial Campari

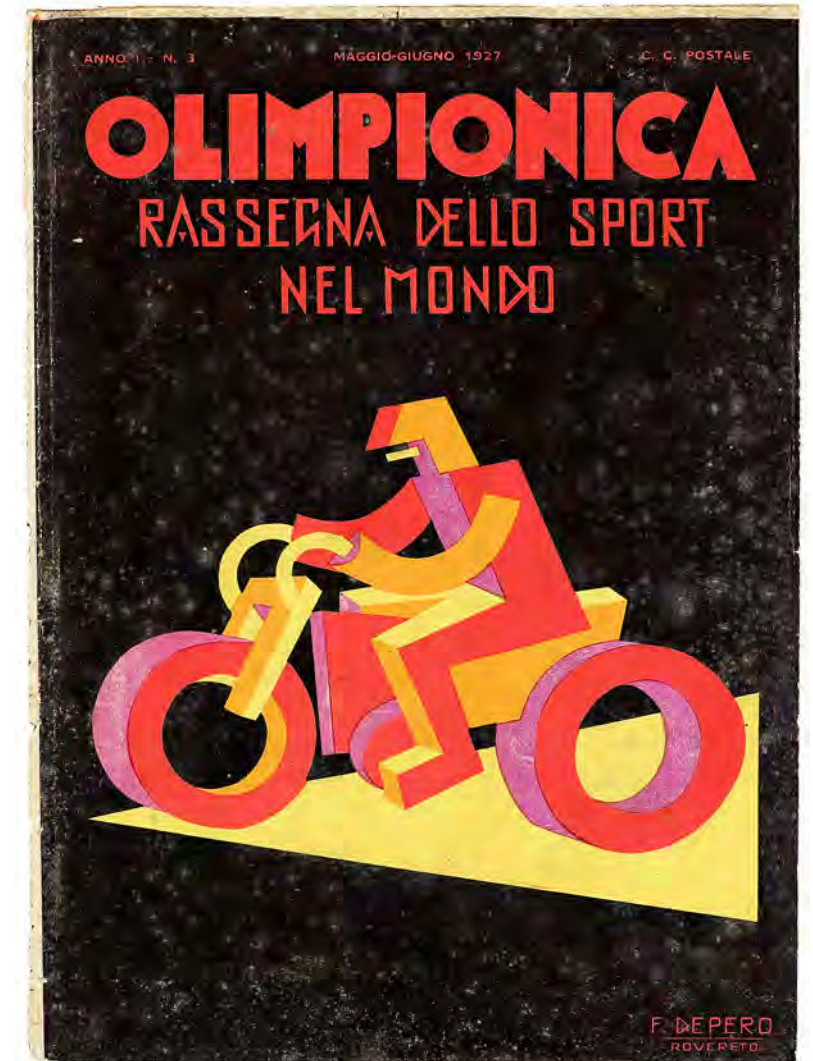


Olimpionica, 1927
Lithograph on paper (magazine cover)
13 1/8 x 9 3/8" (33.3 x 23.8 cm)

Text:
Olimpionica
Rassegna dello sport nel mondo

[Olympic
Review of sports from around the world]

Notes: this cover recalls in subject and format Depero's large canvas *Biker*, *Solidified in Speed*, from the same year, a design that recuperates early Futurist motifs explored by Giacomo Balla in his drawings of automobiles from 1912-1913.

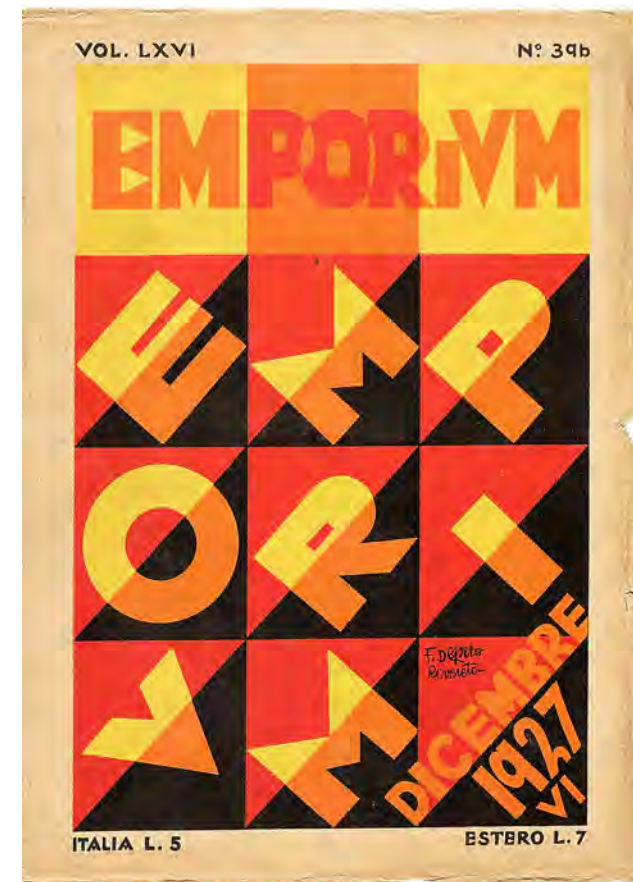


Emporium, 1927
Litograph (magazine cover)
10 3/4 x 15 7/8" (27.3 x 40.3 cm)

Text:
Emporium
Dicembre 1927 VI

[Emporium
December 1927, 6th year of the Fascist Era]

Notes: during the 1920s Depero also engaged with graphic design for popular magazine covers. This example from *Emporium* recuperates once again the highly decorative style of Depero's tapestry designs, where the geometric repetition of a modular element is enlivened by strong chromatic contrasts.



recto



verso

Bolted book, Dinamo-Azari Depero Futurista, 1927
Letterpress on paper (book with bolted binding),
9 5/8 x 11 5/8" (24.5 x 29.5 cm)
248 non-numbered pages
Copy 664 out of 1000 limited edition

Marks and inscriptions:

Signed with dedication on frontispiece

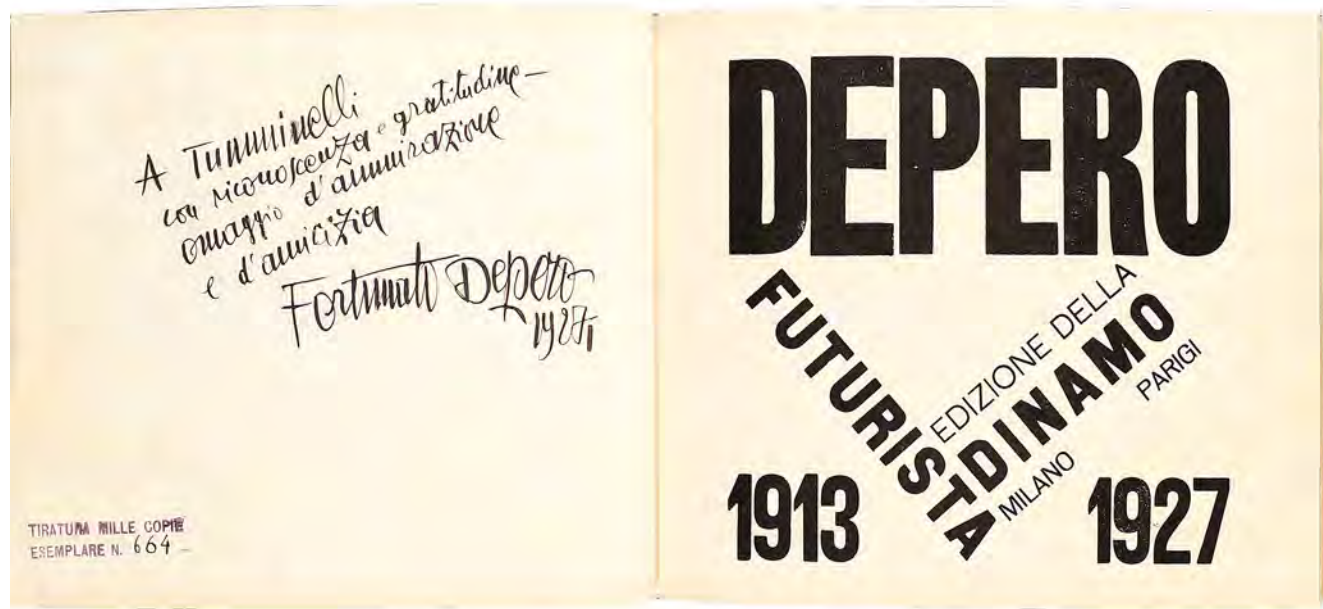
Notes: published in limited edition with the financial support of Fedele Azari and the alcoholic beverage company Campari, Depero's famous "bolted book" is a landmark of European modernist graphic design, in direct conversation with work by the likes of Laszlo Moholy-Nagy and Kurt Schwitters. Bound by aluminum nuts and bolts, Depero thought of this volume as a dangerous object, a Futurist weapon that could damage other books on a shelf with its sheer presence. Furthermore, the bolts allowed for a quick unbinding and display of single pages during impromptu exhibitions. Part art object, part portfolio, and part theatrical advertising tool, Marinetti described *Depero Futurista* as "a typographic racecar". The book contains several pages of typographic experiments aligned with the aesthetics of Futurist words-in-freedom, ads for Campari, reproductions of artworks, and programmatic statements on the importance of advertising and graphic design. *Depero Futurista* constitutes Depero's most convincing attempt at fusing into a single project the field of artistic expression, the needs of mass marketing, and the activities of Depero's artisanal laboratory, the Casa d'Arte Futurista.



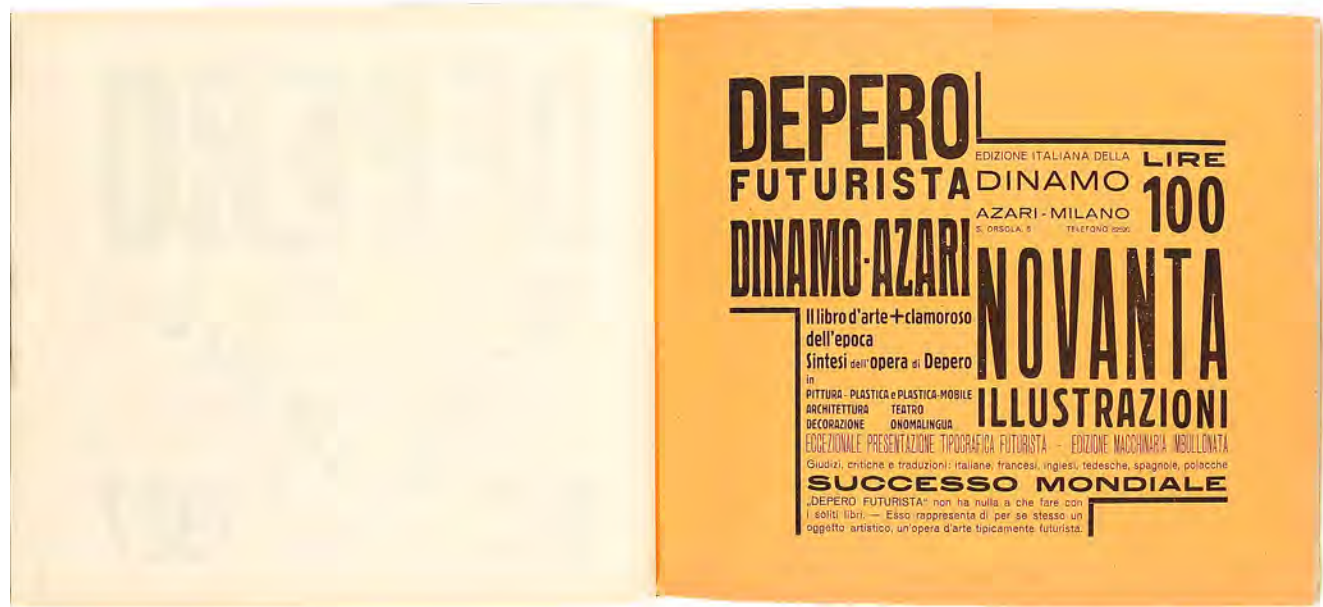
recto



title page



spreads





ARCHITETTURA

CAMPIONARIA

FUTURISMO
L'arabesca
L'espressionista
L'acrobatica
L'arabesca
L'espressionista
L'acrobatica

Capolavori Architettonici

GIORNA PLASTICA
Allo Prima Biennale d'Arte Decorativa di Mosca 1925 espone la prima
GIORNA PLASTICA, concezione solida, luminosa, armonica,
in scultura di P. J. Marinetti, il 25
giugno 1925 al Grand Palais pro-

MARTELLATO
Sono questi esempi di plastica mo-
derna ad essere stati adottati come
vincenti al primo premio di architettura
del 1925 al Grand Palais pro-

RI-MACCHINA
Sembra che si debba cercare, non
soltamente il bello, ma il utile,
che è il fine, e il fine è il bello,
che è il mezzo, e il mezzo è il bello,
che è il fine, e il fine è il bello,
che è il mezzo, e il mezzo è il bello,
che è il fine, e il fine è il bello,
che è il mezzo, e il mezzo è il bello,
che è il fine, e il fine è il bello,
che è il mezzo, e il mezzo è il bello,

**Bisogna glorificare genio, creatori, inventori, costruttori,
con le materie che servono a realizzare le loro miracolose crea-**

zioni, con strutture e materiali tipici dell'epoca in cui vissero.

VILLAGGIO FUTURISTA
Allo Prima Congresso futurista di Mosca 1925 espone il progetto del
VILLAGGIO FUTURISTA,
prodotto da un gruppo di architetti
futuristi, architetti futuristi, Piazze
pubbliche ad estetica futurista. Nel
progetto, invece, un fatto costruito
nel tutto desiderato. Sono certo che
di ulteriore, di curiosità, di novità,
tutto. Considerando, sono passati
non, deve essere il suo progetto
VILLAGGIO FUTURISTA
collecito attenzione, di tempo e de-
cesso, per la realizzazione, la

Progetto per il Padiglione della Venezia Tridentina alla Fiera Campionaria di Milano

Futurista Depero, vuole a ciascuna che gli
artisti futuristi erano stati incaricati a concepire ad un
progetto per un padiglione rappresentativo la regione
alla Fiera di Milano, ha realizzato, appunto, di
presentare una sua creazione.

Alcuni esponenti, architetti e compositori di Trento
ebbero l'occasione di esaminare attentamente l'ar-
chitetto, proprio prima della regione, sempre, al
Cinquantenario.

Le linee essenziali del progetto sono riconoscibili
in una sorta architettonica delle costruzioni carat-
teristiche del Trentino: alberghi, chiese, abitazioni,
piazze, ecc.

E' un blocco geometrico a base ottagonale, che
sale in piani orizzontali ed è sovrastato, al
sommo, da una guglia, alta, con
vetri, in cui si può distinguere il planisfero della
montagna, in cui i gradini rappresentano alle volte
onori ottenuti ad una giusta alleanza, centrale,
con gli altri, la più evidente e industriale, gliarica-
zione, architettonica alpina.

Depero ha progettato, in scala 1/200, la pianta, le
sezioni, nonché i dettagli tecnici per la struttura in
cemento armato e legno, con una felice imma-
ginatione plastica, tanto per la staticità quanto per la
utilizzazione degli spazi interni.

Il padiglione è diviso in due piani, ad una
stanza perimetrale al piano terreno e altri otto stanze
a forma di originalissimo loggione al piano superiore.

I modelli realizzati dalle mostre internazionali di
Mosca e Parigi mettono in buona luce nel loro
programma l'esecuzione di ogni riferimento degli
stili del passato, invitando gli artisti a creare
architettura, decorazione, arredamenti nuovi.

Altrimenti dovrebbe pensare i comitati regionali
regionali dove abitualmente la competenza, ver-
fica a sempre a gran velocità, mostra i relativi ef-
fetti della loro, in generale, linea di ricerca
con, essendo interessati, alla sola conservazione
dei resti e dei costi dei tempi andati.

E con poche, queste maglie, progetto Depero,
come il futurista, centrale, creativo, non
venne realizzato, secondo il primato artistico di
esclusiva originalità, che avrebbe avuto,
invece, venne costruito un banale villosi di ricor-struttura, veneziana.

PADIGLIONE DEL LIBRO

ARCHITETTURA TIPOGRAFICA

PADIGLIONE DEL LIBRO
Il cantiere artistico della VII Biennale di Monza ha scritto
d'accordo con le case editrici Basketti e Tummolini e F. Tre-
ves, il pittore futurista Depero per l'allestimento della Bi-
ennale del libro. Invece di presentare due sale appositamente
decorate Depero propose di erigere un padiglione all'aperto
con assoluta libertà di stile. Il padiglione in un mese venne
progettato e realizzato. Depero ha creato audacemente un
nuovo scoglio d'architettura intimamente legata al tema "AR-
CHITETTURA TIPOGRAFICA". Depero ha già risolutamente esp-
osto le proprie concezioni sull'architettura dei Padiglioni, delle
Fiere e delle Esposizioni, che sono generalmente costruiti in
uno stile assolutamente stolto in rapporto al loro scopo
pubblicitario ed ai loro contenuti. Bisogna, si vedono sug-
gerimenti per automobili, per macchine, aeroplani ecc. le stilette
preco-romano barocco o liberty! Lo stile ch'essi richiedono
deve invece essere suggerito dalle linee, dai colori, dalla
costruzione degli oggetti ch'essi contengono e per i quali
vengono costruiti. Bisogna invece, per il "Padiglione del libro"
DISPERATO DA COBATTESI TIPOGRAFICO, questo suo programma
architettonico nel modo più audace e persuasivo.

ESSERE VIVENTE ARTIFICIALE
complesso-plastico-motorumorista

Il grande meccanizzato il personaggio, la figura,
la composizione plastica: di un unico piano, il
quello fatto, con, acciaio, bronzo, e plastica, oggi
quello, oggettivamente, intatto, non, soltanto, sufficien-
tamente, in questi, materiali, marconiani, elettro-
tattici, immaginario, artificiale, ad, altra, con, velocità,
Il primo, unico, artificiale, così, delicato, alla, struttura,
di questo, progetto, che, ha, detto:

Tal composto, in, ogni, estrinseco, con,
Mancando, l'ogni, genere, poliglotta, materico, si-
gnifica, tanto, estetico, apparenze, immutabili,
non, sempre, inalterati, tali, varrebbe, ed ogni, sistema,
di, forme, legati, fatti, apertici, vetri, colorati, luci,
ad, ogni, funzionalismo, ecc. con, l'applicazione,
l'ogni, materiale, inalterabile, chimico, elettrico, ecc.,
onde, in, qualsiasi, a, stato, un, composto, apparis-

«occupare, materiali, di, alta, qualità, le, finiture, jama-
a, inalterato, colori, in, buone, fin, agilita, i, personaggi,
che, abbiano, l'ogni, d'arte, o, processo, alle, e, tra-
zionati, a, pacimento, dello, operatore».

Rendere, così, l'opera, d'arte:

agitata **formale** **raffigurante**
realista **urbane** **odorosa**
suonante **scoppiante** **aspirata**

accanto, la, vita, propria, quanto, la, materia, l'umano,
l'animale, la, macchina, « tutto, il, mondo, invento-
rio, non, bisogna, più, costruirlo, e, raffigurarlo, dal, qual-
cosa, il, suggerito.»

Questa, «convegna», è, un, sistema, lanciato
nel, 1915, riprodotto, in, sorderie, ed, artistici, su-
periori, e, da, per, realizzato, con, diversi, esemplari,
è, la, più, audace, conquista, della, no-
stra, epoca.

PUBBLICITA' D'IEPIERO

CASA D'ARTE DEPERO

PANORAMAGGIO
COMPLESSO-PLASTICO-MOTORUMORISTA - 1924

**"FIERA"
COMPLESSO-PLASTICO-MOTORVMORISTA**



Calendario futurista, 1927
Lithograph on paper (small calendar booklet)
4 ¼ x 3 ¼" (10.8 x 8.3 cm)

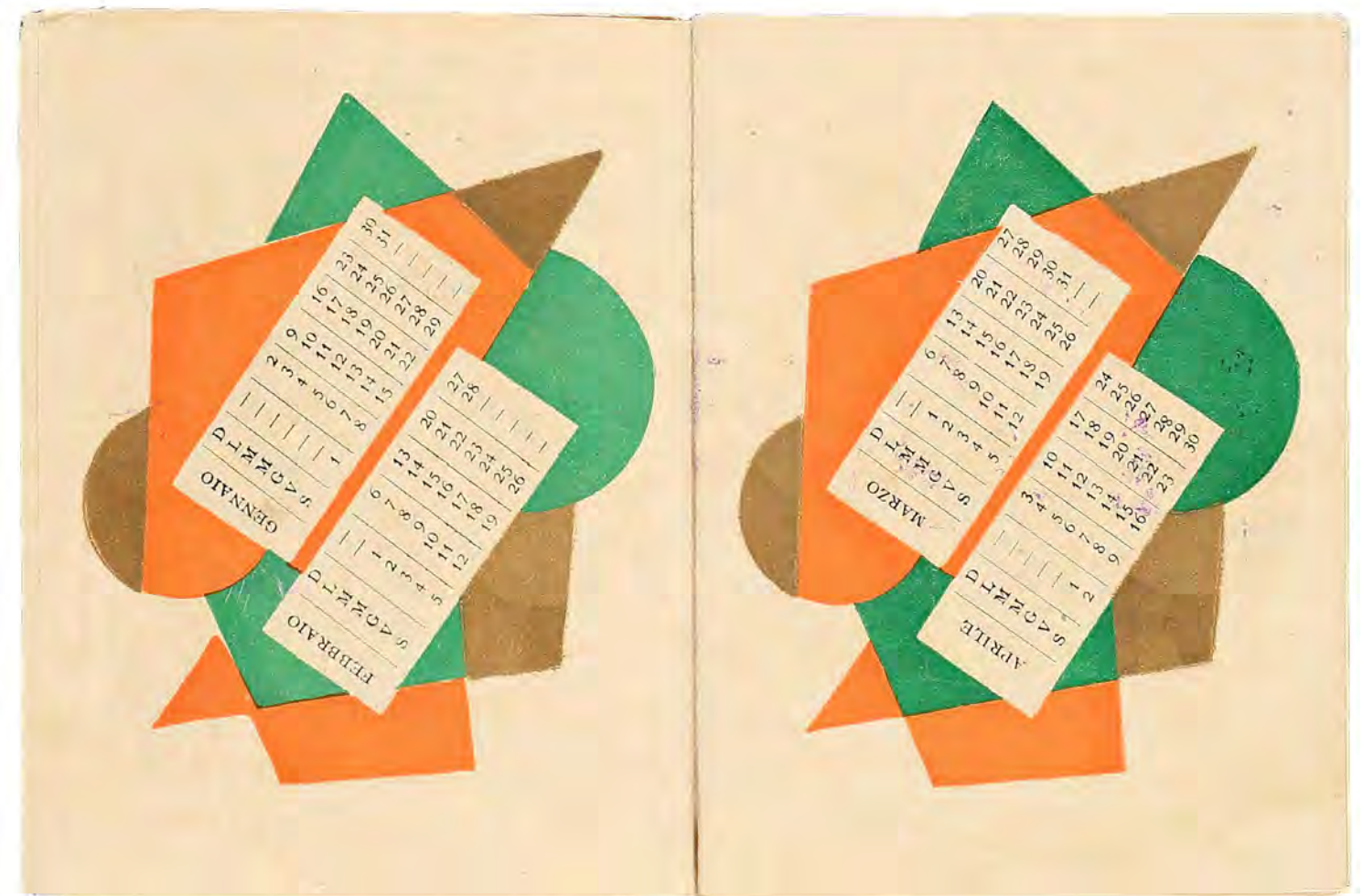
Text:
Calendario futurista 1927
Teatro plastico Depero

[1927 Futurist Calendar
Depero's plastic theater]

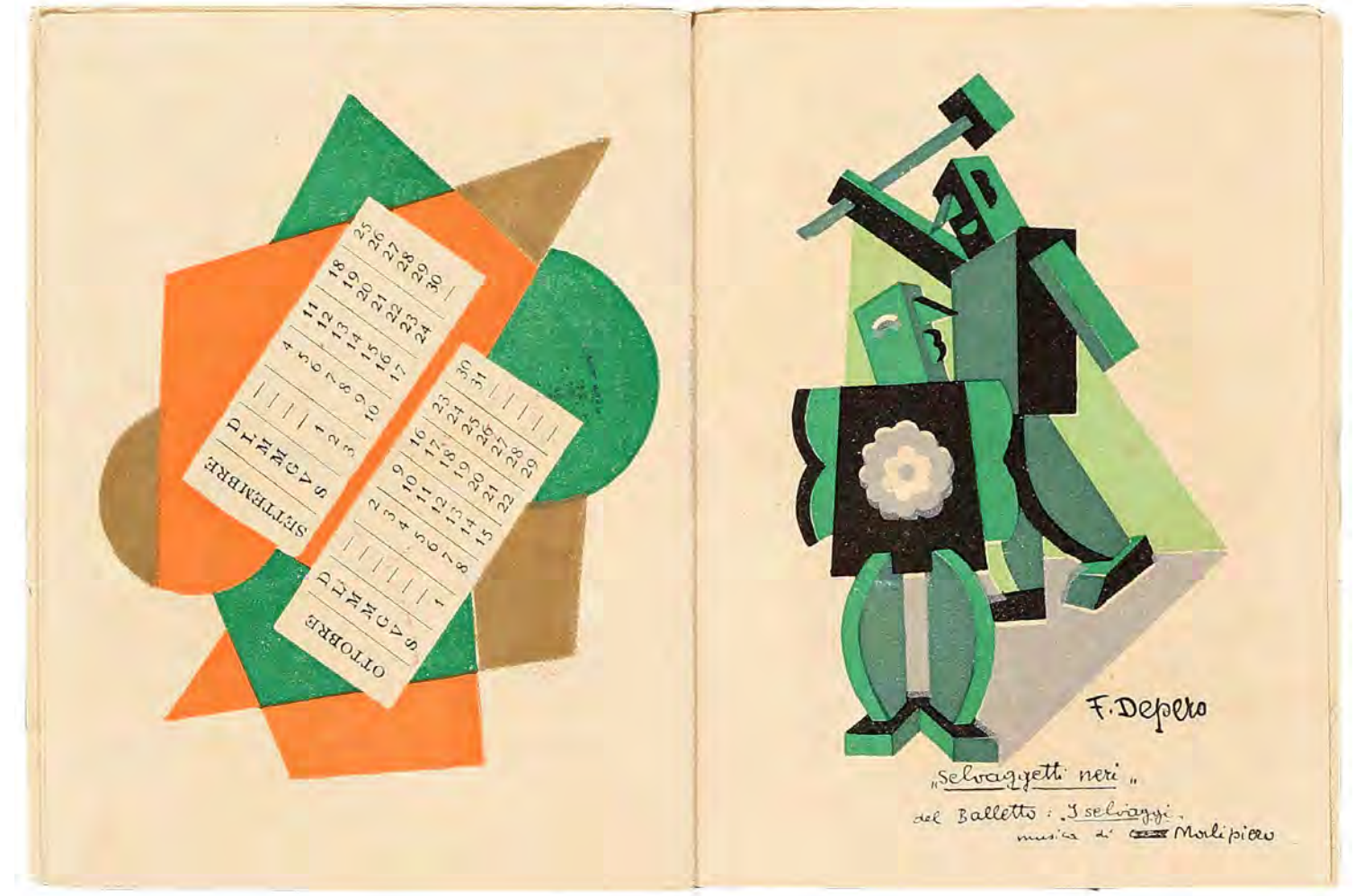
Notes: this pocket calendar doubles as an artist portfolio of Depero's most successful work from the late 1910s and early 1920s: the plates capture the extent of his production in terms of marionettes, theatrical costumes, and stage design.



recto









1928. 1928
Collage on paper (design for calendar
cover)
21 x 14" (53.3 x 36 cm)

Acquired by MoMA (March 2018)



1919. *Rassegna della vecchia guardia
fascista* (1919. Review of the Fascist old
guard), 1928
Litograph on paper (design for magazine
cover)
15 1/8 x 10 3/8" (38.4 x 26.4 cm)



Secolo XX, 1929
 Oil on board (maquette)
 25 1/4 x 19 5/8" (64.1 x 49.8 cm)

Acquired by MoMA (March 2018)



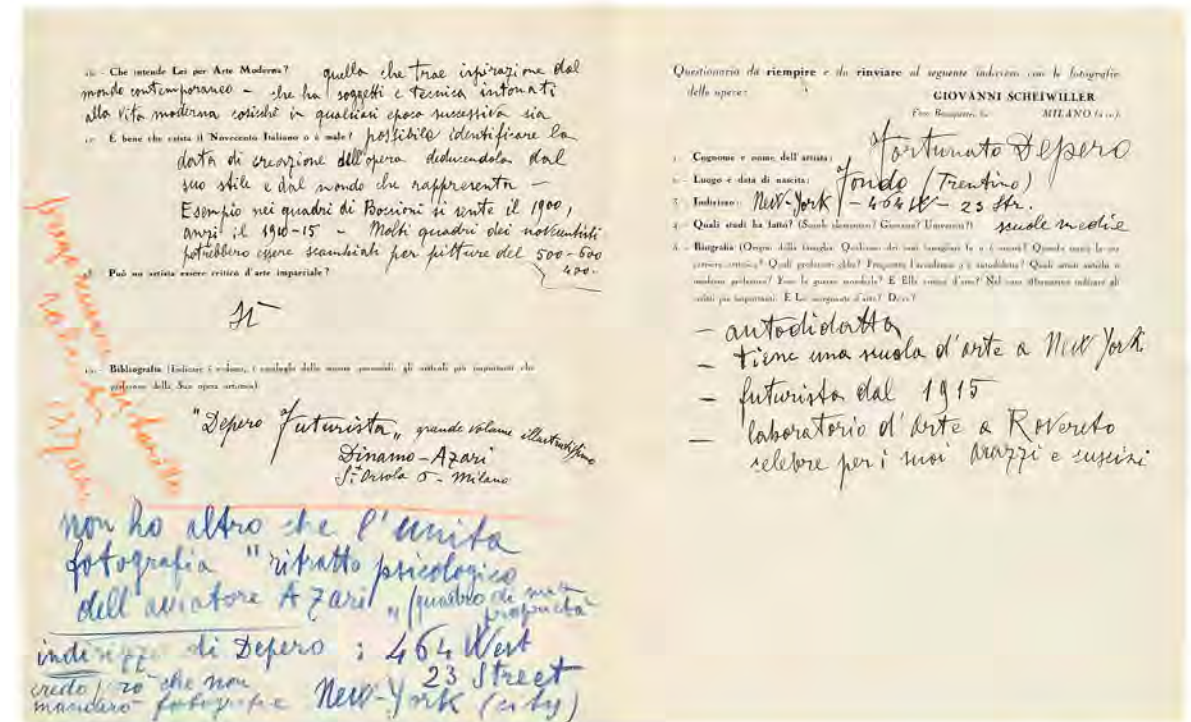
Secolo XX, n. 6, 7, 9, 1929
 Lithograph on paper (magazine)
 15 3/8 x 11 5/8" (39.1 x 29.5 cm)

Notes: this magazine cover moves away from the flattened, tapestry-like design of other typographic work from the same period to engage with a three-dimensional vision of the page, where the name of the magazine (the double Roman numeral) acquires a sculptural solidity and a double valence as both title and subject of the composition.



Survey filled out by the artist for a publication by Giovanni Scheiwiller, 1928-1929
Lithograph, pen, and colored pencil on paper
11 3/8 x 9 1/4" (28.9 x 23.5 cm)

Notes: this document illustrates Depero's professional engagement with publisher and art critic Giovanni Scheiwiller, a major figure in Italian art publishing between the World Wars.



recto



verso

Depero Modernist Paintings and Tapestries, 1929
 Lithograph on paper (exhibition catalog)
 9 3/4 x 8" (24.8 x 20.3 cm)

Text:

Guarino Gallery of Contemporary Italian Art
 Depero Modernist Paintings and Tapestries
 600 Madison Avenue, New York City
 January 8th February 9th 1929.

Notes: during his experience in New York City (1928-1930), Depero's work appeared in no less than four exhibitions, although records for these events are extremely scarce. His show at the Guarino Gallery however is the most well documented, with a catalog that incorporates the artist's modernist idiom in its typographic and design features.



recto

verso



spread

Postcard, *Depero*, 1929
Letterpress on paper with crayon
3 1/2 x 5 5/8" (8.9 x 14.3 cm)

Marks and inscriptions:

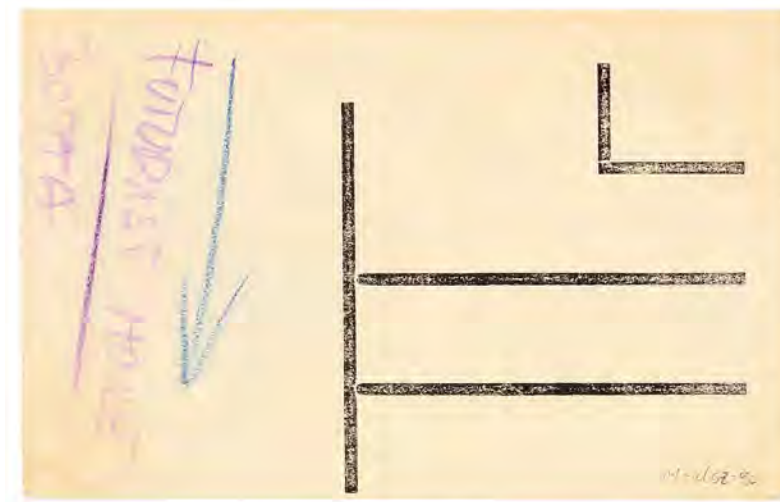
Recto: F. Depero x New York 1929

Verso: Futurist house bozza [draft]

Notes: this postcard displays one of the logos Depero used between 1928 and 1930 to advertise his Futurist art house in New York City.



recto



verso

1930s

Cover and interior design of *News Auto Atlas*, 1930
Lithograph on paper (road atlas)
12 3/4 x 9 1/4" (12 3/4 x 23.5 cm)

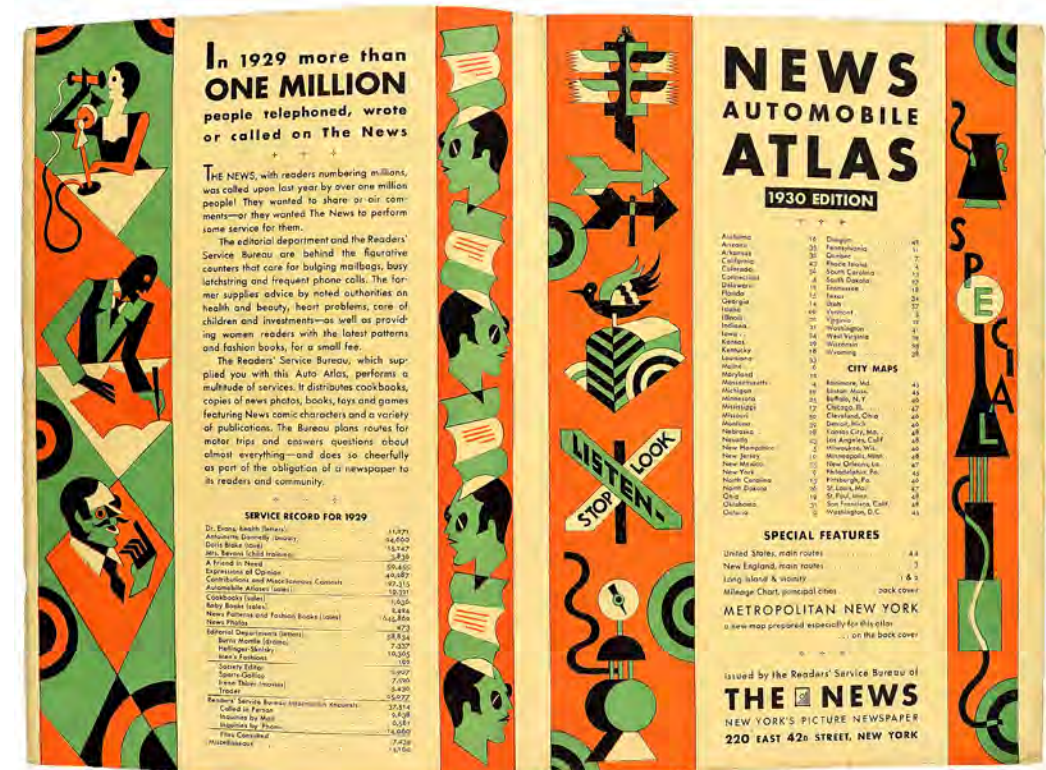
Notes: Depero illustrated the cover of this popular road atlas for American drivers with few (distinctly Italian) colors and his typical playful stance. Despite the simple and somewhat repetitive silhouetted figures that comprise the composition, the interplay between colors and geometric elements creates an ensemble of great interest: the red and green of roads and countryside match the projections of the traffic light, an element of urban design that would soon become a frequent protagonist of Depero's advertisements in Italy. Similarly, the concentric circles representing the wheels and tires of automobiles double as headlights and bullseye targets. Conceived as a single, unified composition across the back and front covers of the atlas, the image conveys an ironic take on the dangers of countryside driving in the United States, a topic Depero had also discussed in his contemporary writings: amateur drivers speed nonchalantly across the landscape, causing turmoil and danger to an array of persons and animals, under the watchful eye of a stunned policeman.



recto



verso



spread

Vanity Fair, July 1930
Lithograph on paper (magazine)
12 5/8 x 9 3/4" (32.1 x 24.8 cm)

Notes: among the few successful commercial commissions in New York, Depero's two published covers for Vanity Fair constitute the high point of the artist's popular recognition in the United States during the interwar years. Instead of playing daringly with the typographic design of the magazine titles, as he had done successfully in Italy, Depero chose to illustrate these covers with some of his most acclaimed motifs, such as a devil reminiscent of the artist's work for *Cabaret del diavolo* and the marionettes of *Balli plastici*.



Vanity Fair, March 1931
Lithograph on paper (magazine)
12 3/4 x 9 7/8" (32.3 x 25.1 cm)

Notes: The article reads: "Depero, who drew the sketch above, also designed the cover of this issue of *Vanity Fair*. He is one of the most amusing figures among modern decorative artists. An Italian by birth, he lives in New York, frequently exhibits his work in Paris, and calls himself (quite justly) a *futurista*. At one time in his career as an artist, he was very interested in marionettes and designed many of these little figures himself. He is continually writing (in Italian) manifestos about art and life, and varies his activities of painter and sculptor by occasionally decoration Italian restaurants, and running a factory for hand-sewn Futuristic rugs in Italy."



recto



internal page

New York. Film vissuto (New York, a lived film), 1931
 Letterpress and rotogravure on paper (brochure)
 7 7/8 x 8 11/16" (20 x 22.1 cm)

Text:

Recto:
 New York. Film vissuto. Primo libro parolibero sonoro.
 Fortunato Depero 1931

[New York, a lived film. First freewordist audiobook.
 Fortunato Depero 1931]

Verso:
 1° libro parolibero sonoro
 1000 esemplari numerati e firmati
 Vita vissuta a New-York
 Illustrazioni – tavole parolibere – liriche – paesaggi
 tipografici – due dischi fuori testo incisi dall'autore
 Prenotatevi in tempo
 New York, film vissuto

[1st freewordist audiobook
 1000 copies, signed and numbered
 A life lived in New York
 Illustrations – freewordist tables – poems – typographical
 landscapes – two bonus vinyl records, recorded by the
 author
 Reserve your copy in advance
 New York, a lived film]

Notes: this is an advertising for an abandoned book project that would have captured Depero's New York biennial experience through an innovative multimedia approach. Part-illustrations, part-recorded declamations on vinyl records, part-autobiographical accounts, this project constitutes extraordinary evidence of Depero's forward-thinking vision in the fields of art, publishing, and advertising. The cover includes a photomontage by Mario Castagneri, portraying Depero on a background of skyscrapers.



recto

verso



spread

Numero Unico Futurista Campari, 1931
Letterpress on paper (book)
9 1/2 x 11 3/4" (24.1 x 39.8 cm)

Text:

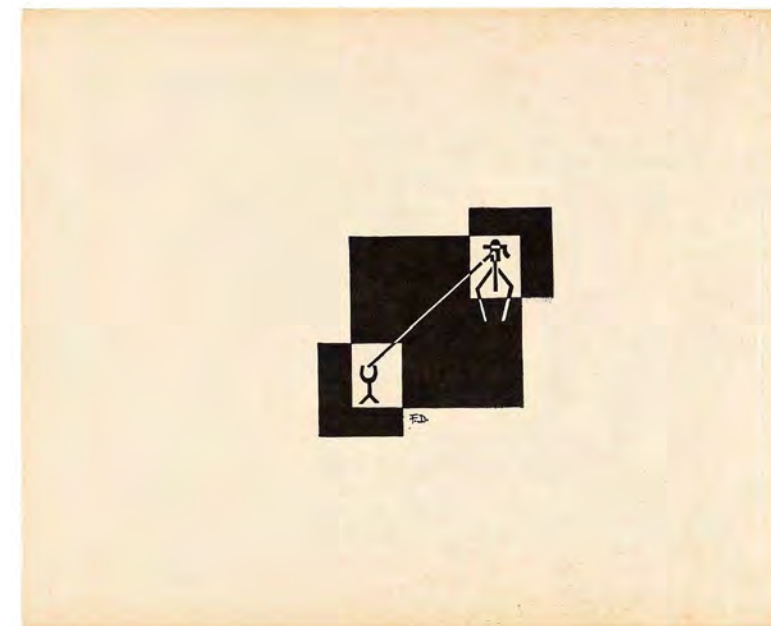
Recto: Numero Unico Futurista Campari 1931. Creazione Depero. Omaggio della ditta Davide Campari & C. Milano

[Campari Futurist Single Edition 1931. Created by Depero. Homage of the Davide Campari & C. company, Milan]

Notes: this book constitutes a portfolio of advertising designs for Campari that Depero had envisioned in collaboration with Giovanni Gerbino, who worked on the advertising slogans. The images display the extent of New York's influence on Depero's artistic sensibility in the early 1930s: gone are the marionettes of the advertisings from the mid-1920s, substituted by near-constructivist renditions of rising skyscrapers and powerful traffic lights, as well as Art Deco-inspired decorative patterns. Whereas Depero's early advertising campaigns for Campari had situated the product in a fantastic and ironic context, this second wave of designs characterizes the company's alcoholic beverages as ideal for a modern, urban, and cosmopolitan clientele.



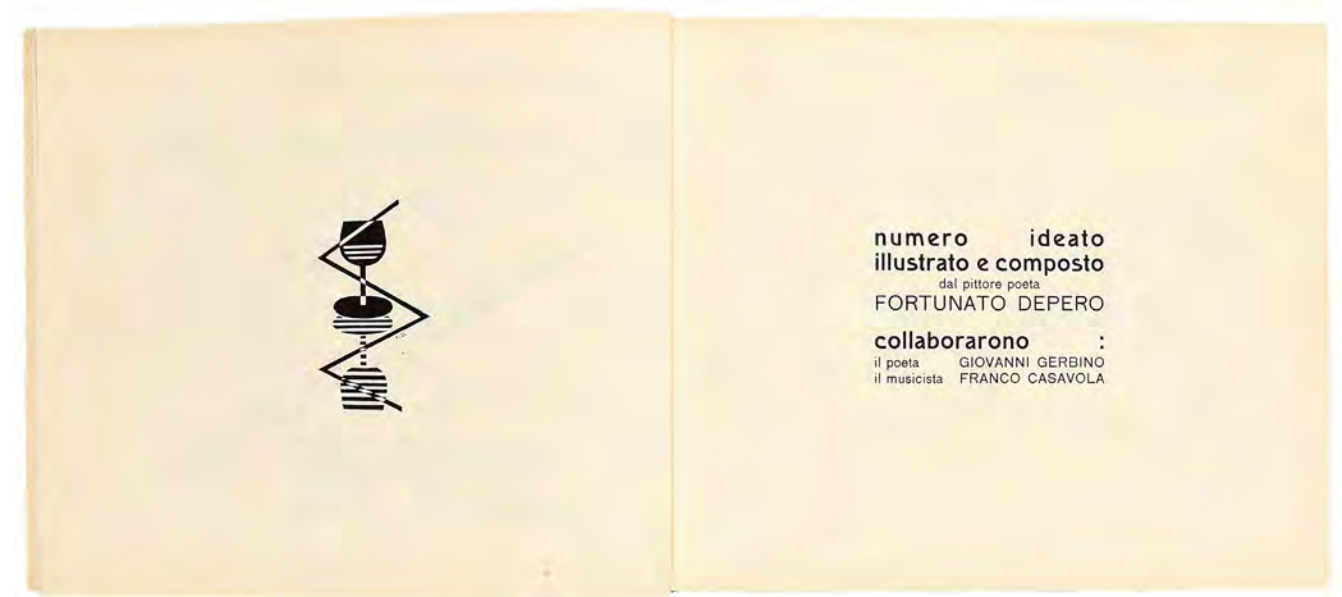
recto



verso



spreads





DAVIDE CAMPARI & C.



3 pesci prigionieri
globo mostra sontuoso caffè,
allirati splendore giallo
3 bicchieri
cordial campari
guizzarono fuori,
3 salti piombarono sul
meraviglioso liquore
succhiandolo tutto
con un „triplice sorso“

L'ORA DEL BITTER
è questa l'ora dell'aperitivo—
la folla elegante si riversa nel
suntuoso BAR cittadino srom-
bellando ai pronti camerieri :
un BITTER CAMPARI in DO minuti:
un BITTER CAMPARI in RE maggiore:
un BITTER CAMPARI in LA-FAM!
meravigliosa rossa sinfonia!

12
1

tre sono le costruzioni,
solide sono le travature,
tracciati sono i grattacieli,
ma uno solo è il calice,
luminoso il contenuto,
trattasi di
CORDIAL CAMPARI!



CORDIAL CAMPARI LIQUOR

pregheiera liquida: l'innata
BITTER CAMPARI
dei miei sensi, dammi un
CORDIAL di baci
di gelatina

dentro di me un cielo grigio—
il mio profilo nero segnato su di
una nuvola di malumore—
un cuore appeso al bivio dello
stato d'animo, quale improvviso
semaforo—
una pulsazione rossa di BITTER
accende - incalza - divampa—
il megafono di luce mi dice:
« all'angolo, entra, dissolvi! »—
una pulsazione gialla di CORDIAL
abbaglia - illumina - rinforza—
il secondo megafono di luce mi
dice:
« all'angolo, entra, rinvigorischi! »
— finalmente! fuori da me il grigio
cielo, via la nuvola di malumore;
ecco un semaforo rosso e giallo
ideale—
« sì, entrerà, sempre all'angolo
giorn-nai-men-te pan-tal-men-te »

esclamazione pubblicitaria di depero

BITTER CORDIAL CAMPARI



DAVIDE CAMPARI & C.

bitter campari L'APERITIVO
cordial campari LIQUOR

tre sono le costruzioni,
solide sono le travature,
tracciati sono i grattacieli,
ma uno solo è il calice,
luminoso il contenuto,
trattasi di
CORDIAL CAMPARI!



CORDIAL CAMPARI LIQUOR

NEW-YORK

Impressioni vissute
1. Napoli

grattacieli - a zig-zag per broadway
central-park - curiosità

grattacieli
I grattacieli, i palazzi che danno l'aspetto barocco alla maggiore metropoli del mondo non sono come cronologicamente si crede tutti uguali e monotonici, ma hanno aspetti spiccatamente diversi e tipicamente originali.
Ve ne sono di neri con cornici e vetri dorati simili a fazzoletti d'oro acceso. Altri sono faticamente scuri ed affilati, simili a immense lastre di pietra. Altri sono dei veri specchi verticali da parete degli antichi fetti da stiro giganteschi.
Quelli più recenti hanno delle fasce verticali di acciaio che vanno dal livello dei sottopiedi fino al sessantesimo piano; hanno piastre con squame di metallo lucido che riflettono nelle altitudini tutte le variazioni luminose delle ombre dei tramonti.
Queste torri altissime, questi campanili metallici del nuovo secolo, sembrano creati per salire in cielo e per entrare nei saloni d'anziani e spettacoli dei temporali.
Oltre ai grattacieli neri, rossastri, altissimi, antichi (di 20 e di 10 anni fa), oltre ai nuovissimi, bianchi, splendidi, vi sono le immense guglie bruciate dai grattacieli nascenti, tracciate con ardimento e rapidità costruttiva assurda che inavvertitamente nascono come i funghi, e danno all'aria un aspetto di riflettore in continuo sferzicolato lavoro.

Se voi fotografate ciò che vedete dalla vostra finestra nel mese di maggio e poi rifate la fotografia dalla stessa finestra nel mese di ottobre, avrete due paesaggi diversi.
Grattacieli scomparsi, grattacieli riorti, nuove guglie metalliche; nuovi tubi, nuovi camini.
Uno dei più impressionanti, di un autentica bellezza architettonica, è senza dubbio il "PARADISE".
Guardandolo dalla strada, ho avuto la sensazione di essere ai piedi delle mie dolomiti trentine.
È un'autentica montagna squadrata, di viva roccia rossa, salita a gradinate attraverso strati di atmosfera rosa, morbida e leggermente sbuffata in cima.
Nell'interno questo geometrico monte è attraversato da treni verticali che salgono sulle rotaie, nelle favole, agli uffici.

X ...lasciò, fra pochi anni, brillare gigantesca la parola **CAMPARI**
Trovandosi sul terrazzo di un quarantesimo piano la visione che vi si presenta è la sensazione che ne provate e veramente emozionante, è un autentico incanto.
Gli immensi parallelepipedi abitati sono frastuoni da milioni di quadrifini, tutti uguali di facciata. Sul tetto, sulle guglie, sui più alti terrazzi visono

0000-11 000000-1-0000
B-I-T-T-E-R O-V-E-R-C-A-M-P-A-R-I-C-O-R-D-I-A-L

un cordial

un bitter

DAVIDE CAMPARI & C.

due iniziali, due ritmi

mal di mare?
cordial
campari

dimenticare?
cordial
campari

sperare?
cordial
campari

banderuole
naviganti

di Gerbino

due iniziali, due ritmi

**I Fari dell'avvenire
BITTER e CORDIAL
CAMPARI**

BITTER CAMPARI L'APERITIVO



paesaggio quasi.....
tipografico

"fontana bionda,"
biondi zampilli
di "cordial campari,"
arcobaleni di dolcezze rare
riempiono le coppe canticchiando
oh bocche fortunate nell'attesa!

cordial campari
LIQUOR

cordial campari
LIQUOR

proiezione

maestro FRANCO CASAVOLA
vincitore del premio di Lire 25.000
del governatorato R.G.M.A. anno 1929
con il titolo IL GOBBO DEL CALIFFO

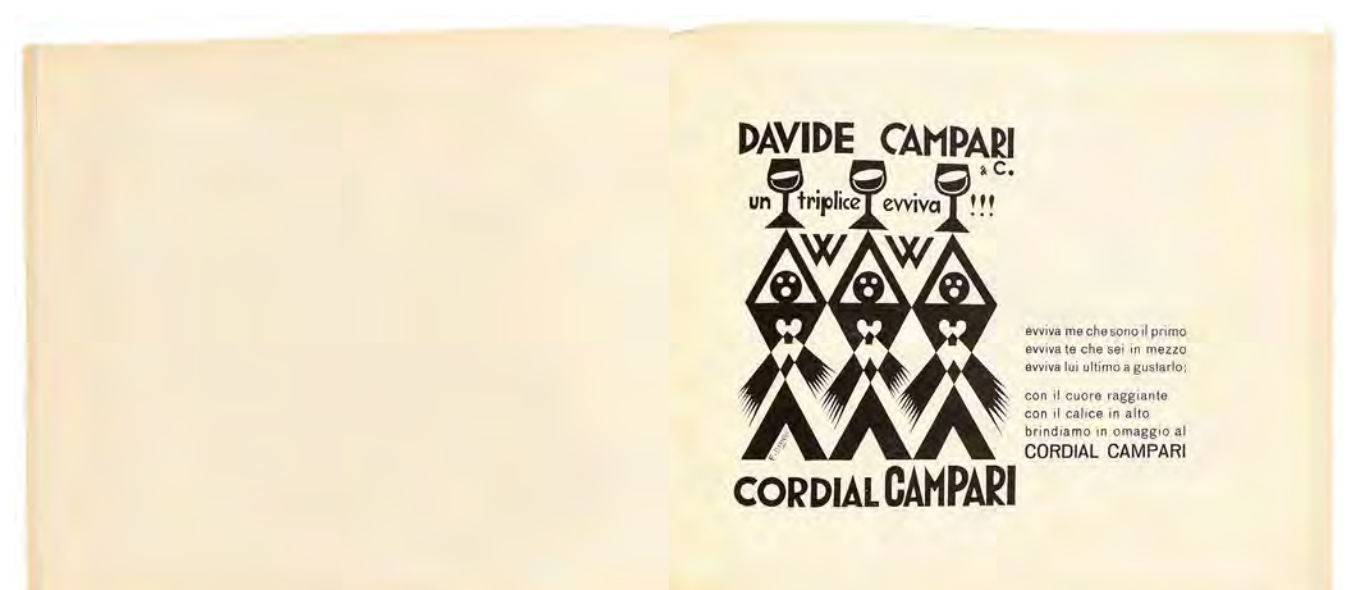
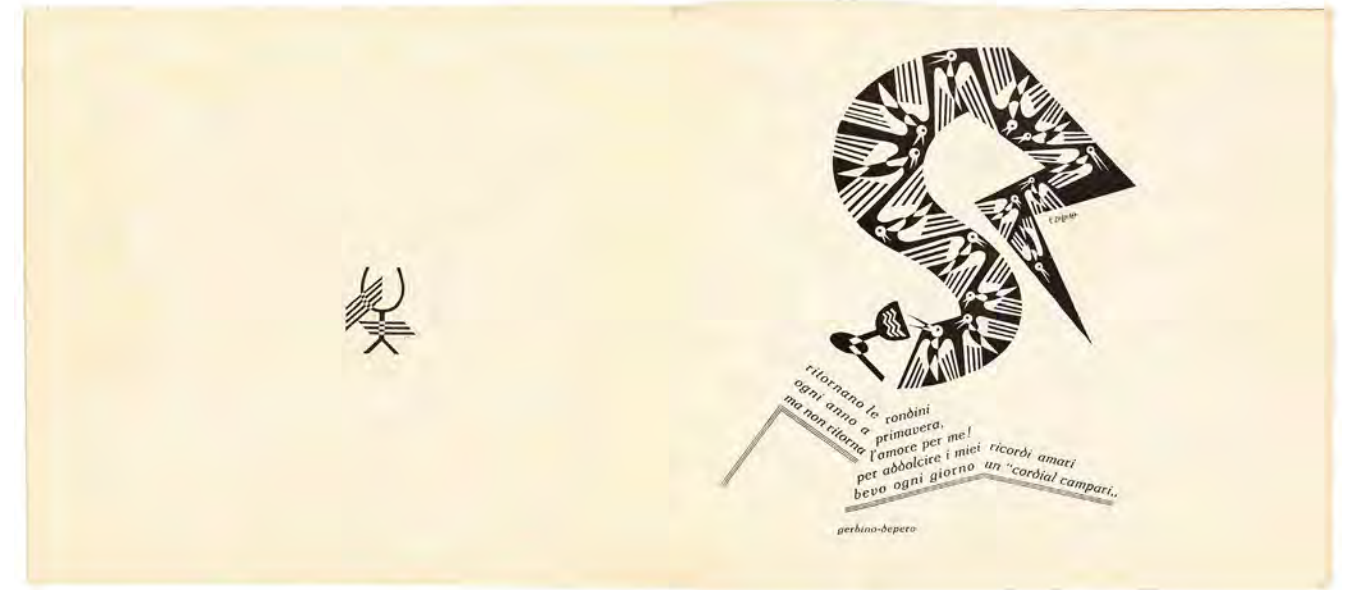
CORDIAL CAMPARI

i geroglifici
della gola

DAVIDE CAMPARI & C.
cordial campari LIQUOR

CORDIAL CAMPARI

CORDIAL CAMPARI
LIQUOR



Promotional postcard, 1932
Lithograph on paper
3 1/2 x 5 5/8" (8.9 x 14.3 cm)

Text:

Verso:

La limonata è una bibita gradevole, agevola la digestione, conferisce materiali vitaminici all'organismo.
Decennale della marcia su Roma. Ufficio di Propaganda della Camera Agrumaria – Messina

[Lemonade is a pleasant drink, which helps with digestion and provides vitaminic material to the body.
Decennial anniversary of the March on Rome. Publicity office of the Chamber for the citrus fruits industry – Messina]



recto



verso

Dinamo Futurista n. 1, 1933
Lithograph on paper (magazine)
16 ¼ x 11 ¾" (41.3 x 29.8 cm)

Notes: this avant-garde journal was a short-lived monthly dedicated to the promotion of Futurist art. Depero abandoned the project after five issues. The design of the journal captures the extent of Depero's typographic language in the early 1930s, which includes references to New York's architectural and mechanized urban infrastructure.



recto



verso

Lettera di G. G. Gastone Gorrieri
 Direttore del quotidiano "L'Espresso" (1962)

SOCIETA' ITALIANA KOMAREK

GELOSIE AVVOLGIBILI SERRAMENTI SALISCENDI
 Stabilimenti e direzione: ROVERETO
 Le più importanti espressioni industriali per la fabbricazione delle complete chiusure esterne - Offici centralizzati - MILANO Via Quintini, 12 - tel. 4020 ROMA Via Napoli, 114 - tel. 4120

RISPARMIARE IERI OGGI

SEMPRE 1 LIRA

DOMANI 1 MILIONE

12-61
12-62

Telef. **CASSA DI RISPARMIO TRENTO**

ABBONAMENTI:
 abbonamento annuo Lire 20
 abbonamento semestrale Lire 10
 sostenitore speciale Lire 500
 socio onorario Lire 1000

IL PROSSIMO NUMERO ILLUSTRATO:
 Futuristi siciliani-padovani
 I maestri del futurismo: GIACOMO BALLA
 I nuovi poeti futuristi: Esiodoro - Sorelli - Malinvi - Maito

"DINAMO FUTURISTA" il mensile di Milano - Roma - Torino - Trieste - Venezia - Padova - Capriano - Trento - Bologna - Ravenna - Genova - Napoli - Messina - ecc.

A·B·C DEL FUTURISMO

7. La transizione spaziotemporale...
DINAMISMO LA PROVINCIA

8. **LUCE**

9. **LA VITA**

10. **IL FUTURO**

11. **IL FUTURISMO**

FRANCESCO SERRAVALLO

IL DISAGIO PUBBLICITARIO RIPRODOTTO IN "DINAMO FUTURISTA" SOTTO ALFONSO GIACOMINI

ARTISTI FUTURISTI E FUTURISTIZZATI ALLA

MOSTRA DELLA RIVOLUZIONE FASCISTA

1914

1918

1922

1925

1928

1931

1934

1937

1940

1943

1946

1949

1952

1955

1958

1961

1964

1967

1970

1973

1976

1979

1982

1985

1988

1991

1994

1997

2000

2003

2006

2009

2012

2015

2018

2021

2024

MOSTRA DELLA RIVOLUZIONE FASCISTA

1914

1918

1922

1925

1928

1931

1934

1937

1940

1943

1946

1949

1952

1955

1958

1961

1964

1967

1970

1973

1976

1979

1982

1985

1988

1991

1994

1997

2000

2003

2006

2009

2012

2015

2018

2021

2024

Dinamo Futurista, c.1933
Letterpress on card (advertisement)
11 5/8 x 9" (29.5 x 22.9 cm)

Text:

Dinamo
Nuovissima pubblicazione
Dinamo Futurista
Periodico mensile illustrato
Pittura Scultura Architettura Arte sacra Arte pubblicitaria
Parole in libertà Poesia Teatro Cinelandia Sorprese

[Dynamo
New publication
Futurist Dynamo
Monthly illustrated journal
Painting Sculpture Architecture Sacred art Advertising art
Words-in-freedom Poetry Theater Cinemaland Surprises]

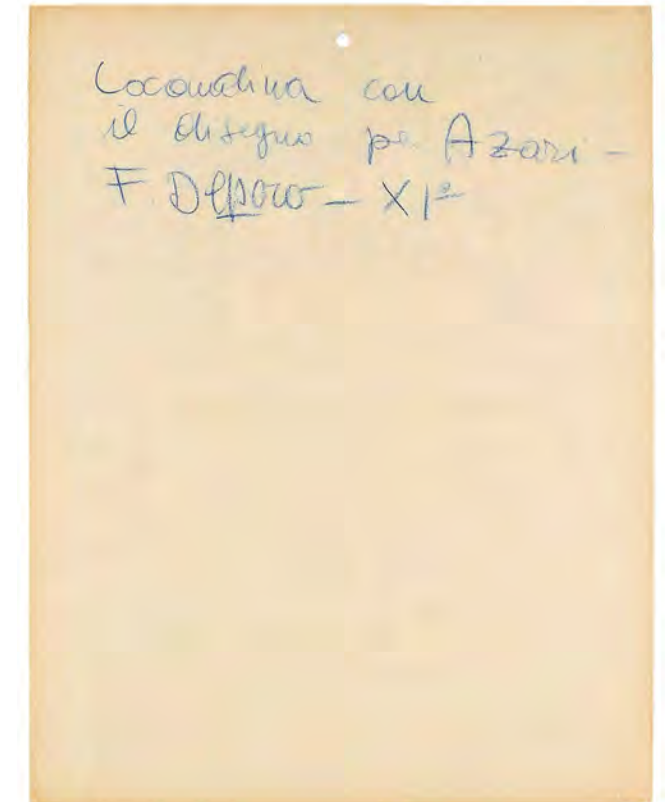
Marks and inscriptions:

Verso:
locandina con il disegno per Azari
[flyer with the drawing for Azari]

F. Depero – XI



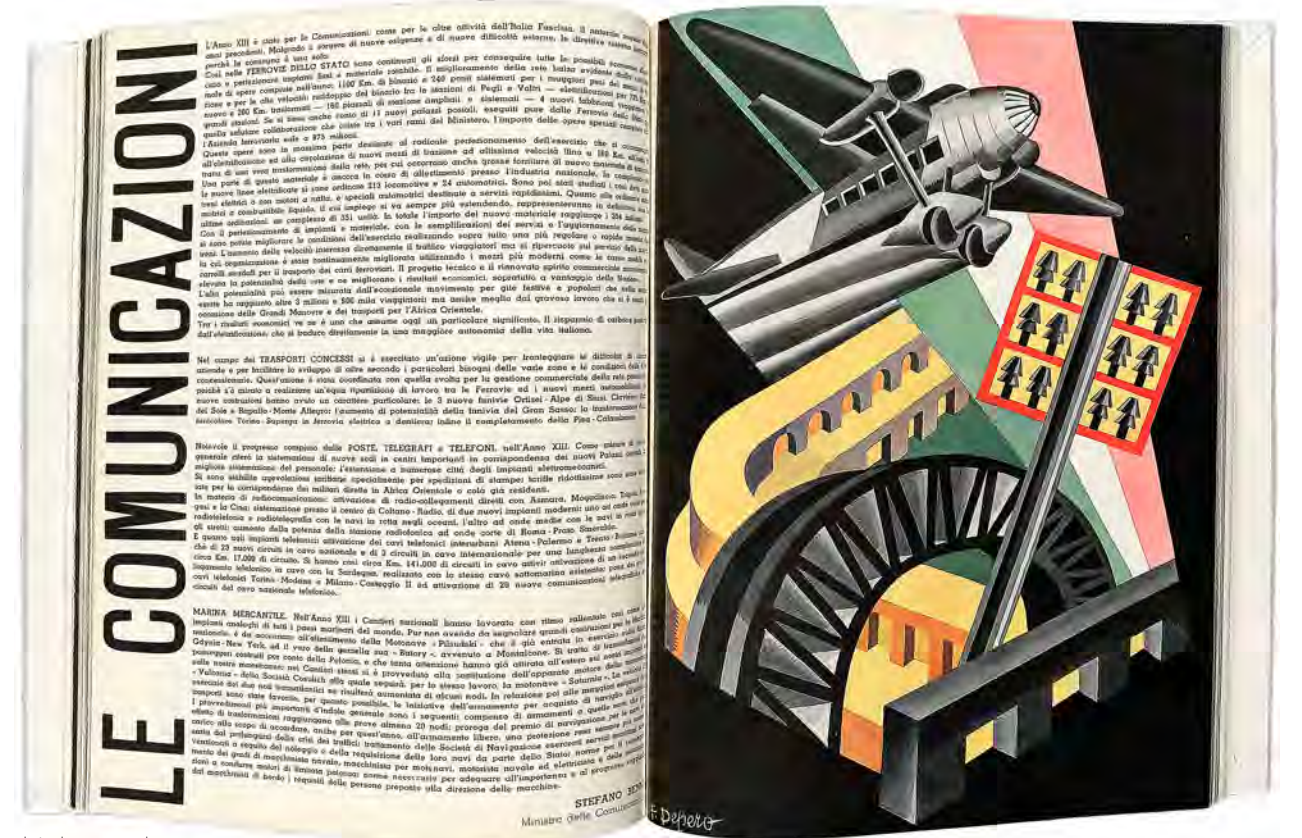
recto



verso

La Rivista illustrata del popolo d'Italia, XIV, 1935
 Lithograph on paper (periodical)
 13 x 9 5/8" (33 x 24.4 cm)

Notes: Published as a supplement to Il popolo d'Italia, the daily newspaper founded by Mussolini, the Rivista illustrata played an important role in the propaganda efforts of the fascist regime by establishing frequent collaborations with Italian artists and intellectuals. This particular issue of the periodical provides an end-of-the-year celebratory overview of the various endeavors undertaken by the Italian government. Depero's illustration, which includes elements and perspectives typical of Futurist aero-painting unusual for the artist, provides a visual rendering of the text in the previous page, dedicated to infrastructural improvements in the fields of communication and transportation.



interior spread



recto

Liriche radiofoniche, 1934
Lithograph on paper (book)
9 5/8 x 6 5/8 (24.4 x 16.8 cm)

Text:

Cover: Depero. *Liriche radiofoniche*. Editore Morreale.
[Depero. Radiophonic poems. Morreale Press.]

Marks and inscriptions:

Signed on frontispiece

Notes: in 1933, F.T. Marinetti and Pino Masnata published a Futurist manifesto dedicated to radio transmissions, title *La radia*, in which the two argued for the need to engage with radio programming as a new, promising space of Futurist artistic production, particularly in the realms of literature and drama, as radio allowed artists to free themselves from the constraints of both page and stage. Depero saw an opportunity to reconfigure some of his artistic words-in-freedom tables for radiophonic declamation, an idea he had been pursuing since the project of his *New York-Film Vissuto* multimedia book in 1931. As a matter of fact, *Liriche radiofoniche* makes ample use of Depero's New York material among the subjects discussed and the illustrations.



recto



verso



internal pages







(folle nella "Subway" (ferrovia sotterranea))

FRANCESCO BIANCHI

The Later Years

Documentary photograph of Depero's painting, *Città meccanizzata dalle ombre* (City Mechanized by Shadows), late 1940s
Gelatin silver print pasted on paper
18 1/2 x 14 1/4" (47 x 36.2 cm)

Marks and inscriptions: Città meccanizzata dalle ombre – tela abbozzata per fondale teatrale – F. Depero

Città meccanizzata dalle ombre (tela del 1920) proprietà Collezione Gianni Mattioli – Milano
Fortunato Depero

[City mechanized by shadows – canvas draft for a theatrical background scene – F. Depero]

[City mechanized by shadows (painting from 1920) property of the Gianni Mattioli Collection – Milan Fortunato Depero]



Cantiere sonoro metropolitano (Resonant metropolitan construction yard), 1950s
(original drawing early 1930s)
Ink and graphite on paper (drawing)
17 x 14 1/4" (43.2 x 36.2 cm)

Marks and inscriptions:
Recto: artist signature

Verso: In memoria del mio grande scomparso Rosetta Depero

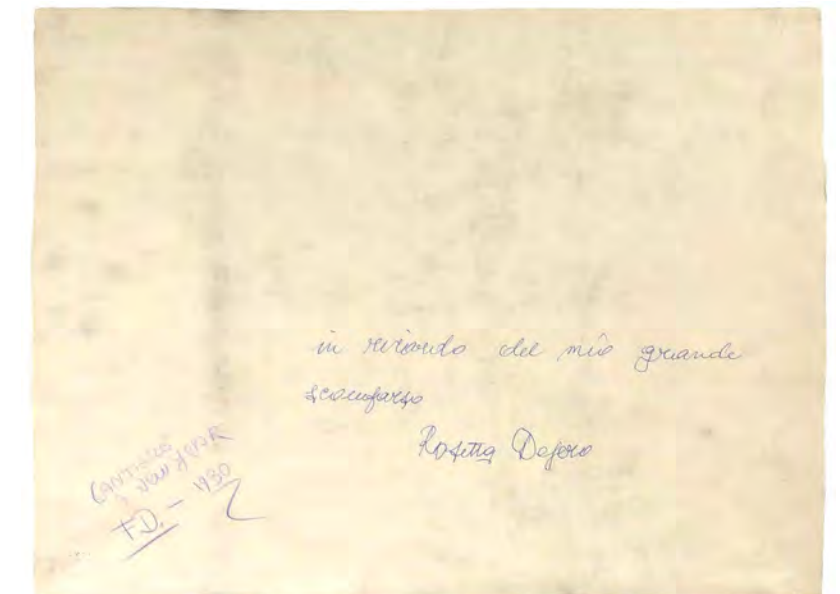
[In memory of my great departed one Rosetta Depero]

Cantiere a New York F. D. 1930
[Construction site in New York F. D. 1930]

Notes: this is a copy of Depero's *Cantiere sonoro metropolitano*, a large drawing depicting the bustle of New York's construction sites. The composition demonstrates how Depero's theatrical sensibility developed from the fantastic scenery and characters of his early 1920s stage designs: the visual repertoire of the artist now engages with the solidity of mechanical and architectural elements observed in the American metropolis, creating an almost constructivist landscape that appears again and again in much of Depero's work after 1930.



recto



verso

Cantiere sonoro metropolitan (Resonant metropolitan construction yard), 1950s (original drawing 1940s)
Lithograph on paper
21 7/8 x 15 3/4" (55.6 x 40 cm)

Marks and inscriptions:

Recto: artist signature

Text:

Tav. 21 - Cantiere sonoro
Disegno a penna – 1944 – primo bozzetto a carbone proprietà della Provincia di Milano
Prima raccolta di 22 disegni del pittore-poeta Fortunato Depero. Riproduzione di 200 copie numerate e singolarmente firmate dall'artista.
Proprietà editoriale ed artistica riservata.
Copyright by Fortunato Depero Rovereto 1950s

[Plate 21 – Resonant construction yard
Pen drawing – 1944 – first charcoal drawing property of the Province of Milan
First collection of 22 drawings by the painter-poet Fortunato Depero. 200 copies, signed and numbered by the artist.
Editorial and artistic rights reserved.
Copyright by Fortunato Depero Rovereto 1950s]



Bastoni e bastonati [clubs and clobbered individuals], 1949-1950
Ink and graphite on paper with adhesive mounted on cardboard.
16 1/2 x 10 7/8" (41.9 x 27.6 cm)

Marks and inscriptions:

Recto: artist signature

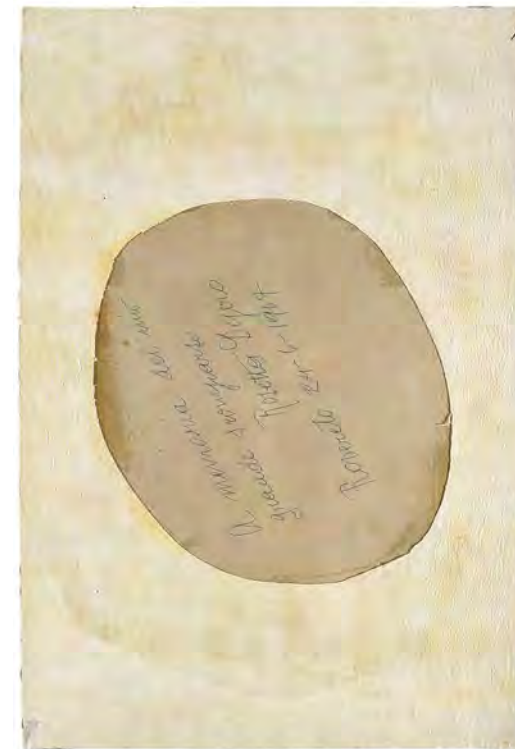
Verso: A memoria del mio grande scomparso
Rosetta Depero
Rovereto 24-6-1967

[In memory of my great departed one
Rosetta Depero
Rovereto, June 24, 1967]

Notes: this is a preparatory study for a 1950 painting by the same name, recuperating motifs as early as the 1927 *Idolo Campari*.



recto



verso

Print advertising for *Bitter Campari*, 1950
(original illustration from 1926-1927)
Lithograph on paper (poster)
39 ½ X 27 ½" (100.3 x 69.9 cm)



Archival copy of advertising for *Bitter Campari*, 1950s (original illustration from 1926-1927)
Lithograph on paper tacked to board
6 ¼ x 4 ¼" (15.9 x 10.8 cm)

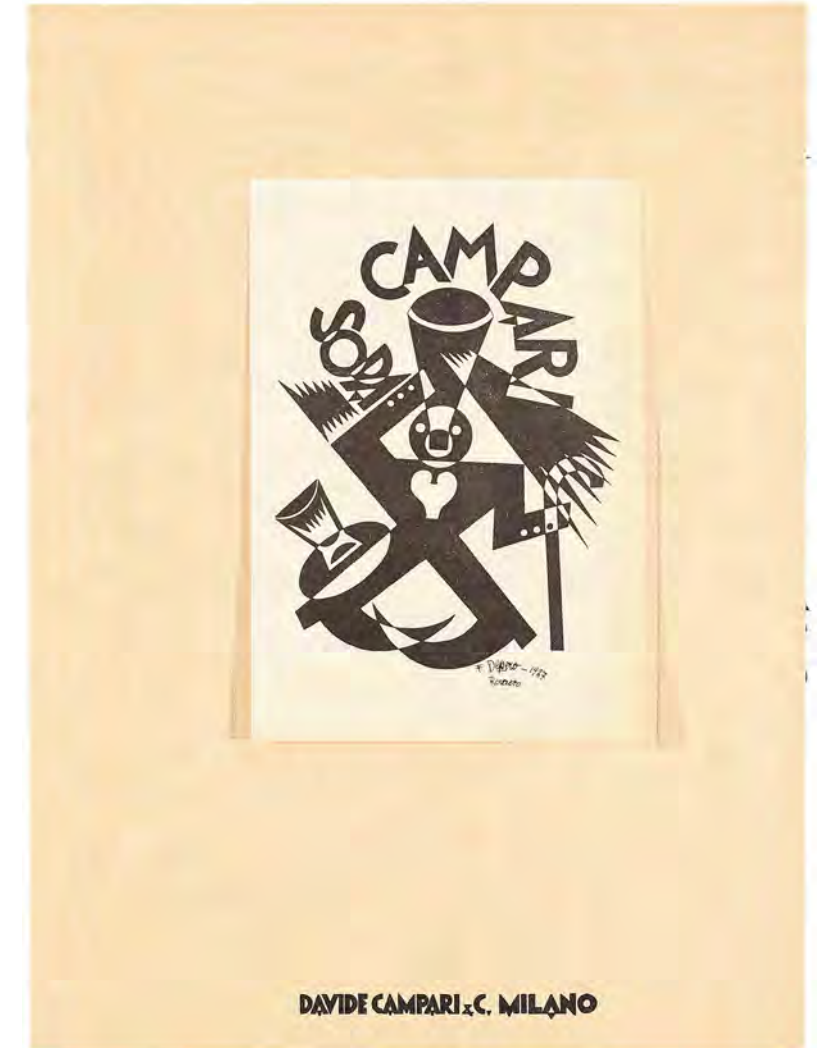
Notes: this is a series of Depero's early advertising designs for Campari, in which the artist's theatrical and mechanical sensibility is in full display. The monochromatic approach imposed by the planned publication of these images on newspapers creates a bold interplay between the silhouetted figures and the blank page, while the lettering and typographic design explores additional decorative opportunities.



Archival copy of advertising for *Campari Soda*, 1950s (original illustration from 1926-1928)
Lithograph on paper tacked to board
6 ¼ x 4 ¼" (15.9 x 10.8 cm)



Archival copy of advertising for *Bitter and Cordial Campari*, 1950s (original illustration from 1926-1928)
Lithograph on paper tacked to board
6 ¼ x 4 ¼" (15.9 x 10.8 cm)



Conoscere l'arte d'oggi. Dizionario volante illustrato Depero (Knowing the art of today. Depero's illustrated unbound dictionary), 1956

Lithograph on paper (Folder for unbound leaflets)

8 1/2 x 6 1/4" (21.6 x 15.9 cm)

Notes: this unbound dictionary is one of Depero's last publishing initiatives, an attempt at collecting and systematizing his theoretical pronouncements, developed over the course of the artist's long career. These efforts date back to the 1930s, when Depero drafted the design of a book titled *ABC of Italian Futurism*. Following a loose alphabetical order, Depero discusses subjects such as aerodynamics, objective and subjective art, craftsmanship, geometry, artistic genius. Each leaflet includes a large plate reproducing a major artwork by Depero himself, with the exception of the 5th leaflet, which is mainly dedicated to Giacomo Balla, Depero's most important artistic mentor. Accordingly, the plate reproduces Balla's 1912 *Dynamism of a Dog on a Leash*.



recto



verso

Conoscere l'arte d'oggi. Dizionario volante illustrato Depero (Knowing the art of today. Depero's illustrated unbound dictionary), 1956

1st of 5 leaflets

Lithograph on paper

8 1/2 x 6 1/4" (21.6 x 15.9 cm)

Marks and inscriptions: artist signature on front page



recto



verso

Conoscere l'arte d'oggi. Dizionario volante illustrato Depero (Knowing the art of today. Depero's illustrated unbound dictionary), 1956
2nd of 5 leaflets
Lithograph on paper
8 1/2 x 6 1/4" (21.6 x 15.9 cm)



recto



verso

Conoscere l'arte d'oggi. Dizionario volante illustrato Depero (Knowing the art of today. Depero's illustrated unbound dictionary), 1956
3rd of 5 leaflets
Lithograph on paper
8 1/2 x 6 1/4" (21.6 x 15.9 cm)



F. Depero
L'ASTICITA' DI GATTI (1932) 100x70. Galleria d'arte Moderna di Bolzano, I. U. A.

recto



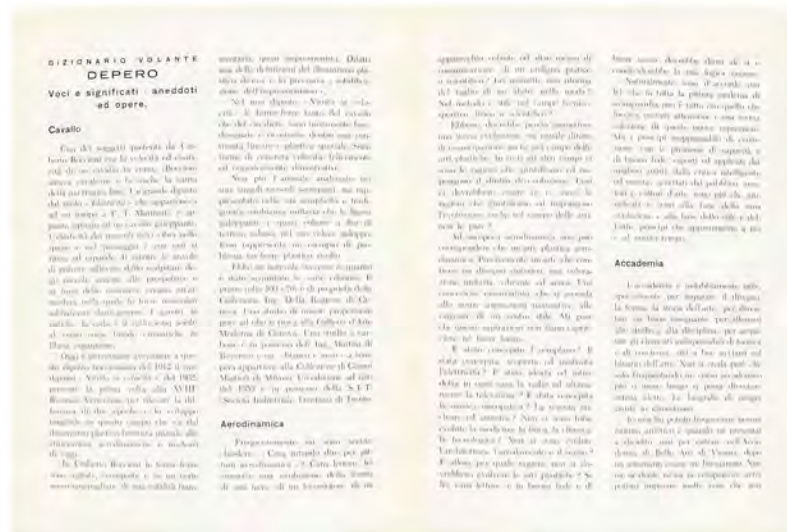
verso

Conoscere l'arte d'oggi. Dizionario volante illustrato Depero (Knowing the art of today. Depero's illustrated unbound dictionary), 1956

4th of 5 leaflets
Lithograph on paper
8 1/2 x 6 1/4" (21.6 x 15.9 cm)



recto



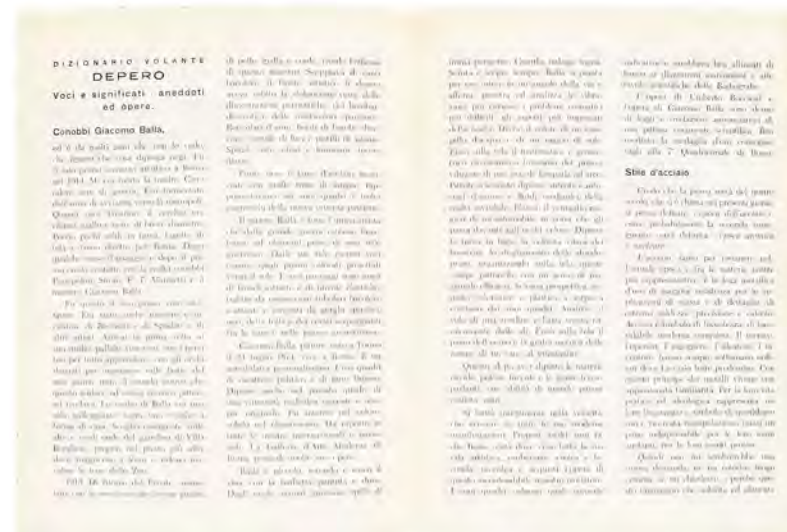
spread

Conoscere l'arte d'oggi. Dizionario volante illustrato Depero (Knowing the art of today. Depero's illustrated unbound dictionary), 1956

5th of 5 leaflets
Lithograph on paper
8 1/2 x 6 1/4" (21.6 x 15.9 cm)

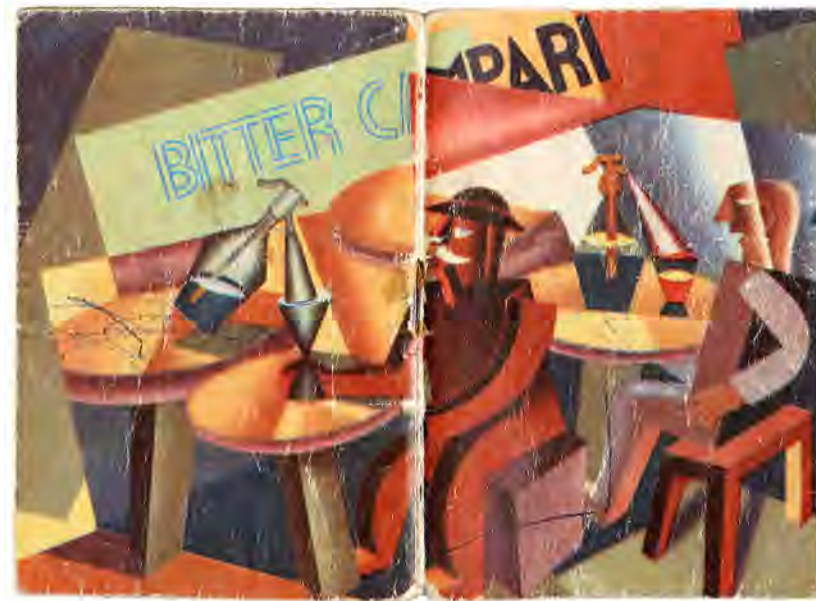


recto



spread

Cover based on 1926 Campari advertisement "Campari. Squisito al selz!", 1963
Lithograph on paper (personal agenda)
4 x 2 3/4" (10.2 x 7 cm)



verso

recto

Biographical Note

1892: Fortunato Depero is born in Fondo, near Trento. At the time, the area belonged to the Austro-Hungarian empire. After his family moves to Rovereto, Depero enrolls in an applied arts school; among his schoolmates are artists Luciano Baldessari, Tullio Garbari, and Fausto Melotti. Depero's early work adheres to an expressionist and symbolist style inspired by northern European sources.

1913: completes first travels to Florence and Rome, where he meets artists and intellectuals from the Futurist circle.

1914: first exhibition with the Futurists at the Galleria Sprovieri in Rome, a show featuring—among others—works by Archipenko, Balla, Kandinskij, Sironi. At the onset of World War I, Depero obtains a travel permit and moves to Rome.

1915: officially admitted to the Futurist movement, Depero publishes the seminal manifesto *Ricostruzione futurista dell'universo*, undersigned by Balla. The two artists advocate for an expansion of Futurism in the fields of design, advertising, and the applied arts: from children toys to furniture, Futurism was poised to become a distinctive trait of Italian modernity. Depero's early Futurist production includes movable sculptures that verge on abstraction as well as mechanized figures.

1916: first solo exhibition in Rome, which includes numerous drafts for theatrical costumes and tableaux vivants. Depero becomes familiar with the circle of Sergej Djagilev's *Ballets Russes*, and begins an unsuccessful collaboration to provide scenes and costumes for Djagilev's production of Stravinsky's *Le chant du rossignol*.

1917: still in Rome, Depero works with Picasso on costumes for the ballet Parade. Over the summer, he visits the poet Gilbert Clavel in Capri, for whom he creates illustrations for the short story *Un istituto per suicidi*. Begins work on the puppet theater's ballet *I Balli Plastici*.

1918: Rome's Teatro dei Piccoli stages a successful rendition of *I Balli Plastici*. Between this year and 1919, Depero paints some of his masterpieces on canvas, such as *I miei Balli Plastici*, *Paese di Tarantelle*, and *Diavoli di caucciù a scatto*.

1919: inaugurates in Rovereto the *Casa d'Arte Futurista*, a laboratory where he designs and produces artistic tapestries alongside his wife and a number of seamstresses.

1922: participates in creating the advertising designs and furnishings for Anton Giulio Bragaglia's *Casa d'Arte Bragaglia* and its annexed Teatro degli Indipendenti.

1924: Depero's mechanized ballet *Anihccam del 3000* debuts in Milan; the artist begins to collaborate with several companies on a number of advertising projects, which demonstrate a playful approach to machine aesthetics. In particular, Depero begins a long collaboration with the beverage company Davide Campari & C., for whom he creates several advertising campaigns.

1925: joins Giacomo Balla and Enrico Prampolini in a visit to Paris: they take part in the *Exposition*

Internationale des Arts Décoratifs et Industriels Modernes, winning several prizes. During his extended Parisian sojourn, between 1925 and 1926, the artist familiarizes himself with the work of Constantin Brancusi, Natalja Goncharova, and Michail Larionov.

1927: designs the promotional pavilion for the publisher Bestetti Treves Tuminelli at Monza's *3rd International Exposition of Applied Arts*, receiving widespread acclaim for its innovative architectural features: the small building is entirely composed of three-dimensional letter-blocks. Publishes the limited edition, self-promotional "bolted book" *Depero Futurista*, a landmark work in typographic design.

1928-1930: travels to the United States and resides in New York for two years, the only artist from the early Italian Futurist circle to do so. In the American city, Depero encounters a difficult artistic and commercial environment, with limited appreciation for avant-garde art. Nevertheless, Depero finds work in the field of graphic design, creating advertisements for various companies and magazine covers for *Vanity Fair* and *Vogue*; he also remains active in the field of costume design, thanks to an encounter with Léonide Massine (first met in Rome at the time of the Ballets Russes) and to the support of Roxy Theatre's Samuel "Roxi" Rothafel. Returned to Italy, Depero capitalizes on the impressions gathered from his American experience through publications, drawings, paintings, and typographic *tavole parolibere*. Elements of his adjoined visual vocabulary appear in his advertising work for Campari.

1931: publishes the *Numero Unico Futurista Campari*, a collection of his graphic design work for the beverage company.

1933: designs the decorations for the glass windows of the Palazzo delle Poste in Trento. Publishes *Dinamo Futurista*, a journal in support of Futurism.

1934: publishes *Liriche Radiofoniche*, a collection of scripts for Futurist radio programs as well as typographic *tavole parolibere* and texts referring to his New York experiences.

1940: publishes *Fortunato Depero nelle opera e nella vita*, an autobiography that systematizes and reconsiders critically the wide-ranging vicissitudes of Depero's career, as well as the important role played by Futurism among the historical avant-garde movements.

1940-1945: spends the years of World War II in isolation on the Trentino mountains. He paints very little but continues to write and to organize his documents. At the end of the war, Depero's support for the Fascist regime and the Repubblica Sociale Italiana costs him a trial.

1947: publishes *So I Think – So I Paint*, in large part a redacted translation of his earlier autobiography.

1948-1949: returns to the United States, where his artistic and commercial products still struggle on the market.

1950s: art critics of the early postwar years remain silent about the contributions of Futurism to the history of Italy's modern and contemporary art. Nevertheless, Depero continues to paint and exhibit, maintaining formal connections to Futurist aesthetics while adopting a darker palette. He also continues to promote his theories of art through a range of small publications.

1957: the city of Rovereto provides financial backing for a museum-laboratory, the Casa Museo Depero, which is inaugurated in 1959 as Italy's first museum dedicated to Futurism.

1960: dies in Rovereto.

Selected Bibliography

Main Publications by Depero:

Fortunato Depero, *Spezzature (impressioni-segni-ritmi)*. Rovereto: Tipografia Mercurio, 1913

Fortunato Depero and Giacomo Balla, *Ricostruzione futurista dell'universo*. Milan: Direzione del Movimento Futurista, 1915 [Futurist Manifesto]

Fortunato Depero, *Depero Futurista*. Milan: Edizioni Dinamo Azari, 1927

Fortunato Depero, *Numero Unico Futurista Campari*. Milan: Davide Campari & C., 1931

Fortunato Depero, *Dinamo Futurista*, 1933 [journal, five issues]

Fortunato Depero, *Liriche Radiofoniche*. Milan: Edizioni Morreale, 1934

Fortunato Depero, *Fortunato Depero nelle opere e nella vita*. Trento: Tipografia Editrice Mutilati e Invalidi, 1940

Fortunato Depero, *So I Think, So I Paint: Ideologies of an Italian Self-Made Painter*. Trento: Edizioni Mutilati e Invalidi, 1947

Fortunato Depero, *Dizionario Volante Depero*, Rovereto: Edizioni Museo Depero, 1956

Fortunato Depero (ed.), *Catalogo della Galleria Museo Depero Rovereto*. Trento: TEMI, 1959

Books and Scholarly Articles

Luciano Caruso (ed.), *Il libromacchina*. Florence: SPES, 1987 [reprint of *Depero Futurista* (1927), with scholarly essays]

Luciano Caruso (ed.), Fortunato Depero, *Liriche radiofoniche*. Florence: SPES, 1987 [reprint of *Liriche radiofoniche* (1934), with scholarly essays]

Laura Chiesa, "Transnational Multimedia: Fortunato Depero's Impressions of New York City (1928-1930), in *California Italian Studies*, Vol. 1, No. 2, 2010: 1-33

Dennis P. Doordan, "The Advertising Architecture of Fortunato Depero", in *The Journal of Decorative and Propaganda Arts*, Vol. 12, 1989: 46-55

Richard A. Etlin, *Modernism in Italian Architecture, 1890-1940*. Cambridge, Mass.-London: MIT Press, 1991

Maurizio Fagiolo dell'Arco (ed.), *Depero*. Milan: Electa, 1988

Claudia Salaris, *Il Futurismo e la pubblicità*. Milano: Lupetti & Co., 1986

Giovanni Lista (ed.), Fortunato Depero, *Ricostruire e meccanizzare l'universo*. Milan: Abscondita, 2012

Maurizio Scudiero and David Leiber, *Depero futurista & New York*. Rovereto: Longo, 1986

Maurizio Scudiero (ed.), *Depero per Campari*. Milan: Fabbri Editore, 1990

Mario Universo, *Fortunato Depero e il mobile futurista*. Venice: Marsilio, 1990

Mario Verdone, Francesca Pagnotta, and Marina Videtti, *La Casa d'Arte Bragaglia 1918-1930*. Rome: Bulzoni, 1992

Main Exhibition Catalogues

Gabriella Belli (ed.), *Depero, Capri, il teatro*. Naples: Electa, 1988

Gabriella Belli (ed.), *La Casa del Mago. Le arti applicate nell'opera di Fortunato Depero 1920-1942*. Milan-Florence: Charta, 1992

Gabriella Belli (ed.), *DeperoFuturista. Rome-Paris-New York 1915-1932 and more*. Milan: Skira, 1999

Gabriella Belli and Beatrice Avanzi (eds.), *DeperoPubblicitario. Dall'auto-réclame all'architettura pubblicitaria*. Milan: Skira, 2007

Enrico Crispolti (ed.), *Ricostruzione futurista dell'universo*. Turin: Musei Civici, 1980

Manuel Fontán del Junco (ed.), *Futurist Depero 1913-1950*. Madrid: Fundación Juan March, 2014

Bruno Passamani (ed.), *Fortunato Depero. Opere 1911-1930*. Turin: Martano/Due, 1969

Bruno Passamani (ed.), *Fortunato Depero*. Rovereto: Musei Civici-Galleria Museo Depero, 1981

Maurizio Scudiero and Daniela Magnetti (eds.), *Depero futurista*. Milan: Electa, 2004

