

Name three ideas embraced by the futurists and relate those three ideas to a part...

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three ideas embraced by the Futurists and relate those three ideas to a particular work of art Futurism in art is a definite literary movement that took the world of art by surge in the early 20th century. Primarily based in Europe, and conceived by Picasso and Braque, this particular art form focused on rendering “ subtle formal disciplines to traditional objects of life” (Janson & Janson, 2004). The authors further opine that this art form was further developed in terms of “ geometric precision of engineering” thereby making the art form closer to the dynamism of modern human existence. Cubism is one of the major features of this art form. Other features include the inclusion of features of industrialization as well as divisionism.

Dynamism of a cyclist by Umberto Boccioni is a masterpiece of futurist art in its true sense. While the painting projects a collage of images that basically conjure the image of a cyclist in motion thereby not rendering any clear format other than that of some definite geometrical shapes as well as colours. Obviously very much futurist by nature, Dynamism of a Cyclist as a piece of art lives up to all the major features of futurist art.

The cyclist in motion represents the essence of future by exhibiting motion which in turn depicts progress. However, since the work is an attempt to capture a moving cyclist, the picture so formed is hazy and what viewers can make out are the definite geometric shapes, something that is quintessential to cubism (Janson & Janson, 2004). Obviously the feature of industrialization becomes apparent from the artist’s use of the cycle, an obvious machine and product of industrialization.

The feature of divisionism is also extant is the dynamism of a cyclist. The breaking of light and colour down to dots and stripes is what the painting

primarily consists of, apart from cubist overtones. Thus a progressive theme has been depicted through geometric patterns as well as deft use of light and shades in dynamism of a cyclist thereby abiding by the leading features of futurism.

References

Janson, Horst & Janson, Antony. History of Art: The Western Tradition. NJ: Pearson. 2004. Print