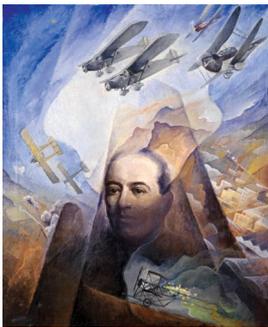




Special events



Aeropainting indicates any work of art, mainly paintings, vaguely inspired by flying or aircrafts, it is therefore an artistic current representing the field of aviation. However, Aeropainting is not solely and exclusively inspired by flying otherwise it would be just a "painting of genre". Surely, to be defined as Aeropainting, a work of art must fall within certain precise parameters, which were codified in a theoretical and programmatic manifesto by a group of artists, towards the end of the 1920s (but published in its most complete version only at the beginning of the Thirties).

Aeropainting originated from Futurism, or, more precisely, it was one of its metamorphoses.



Futurism was conceived by the poet Filippo Tommaso Marinetti as an artistic and poetic movement for "rejuvenating" the Italian culture of the early twentieth century. Nevertheless we must wait until the end of the 1920s to see the idea of "aeropainting" leave its peripheral position to become the true heart, engine, and then gradually, the new face of Futurism. After almost twenty years since the foundation of the manifesto, several warning signs, a kind of "fil rouge", already showed a general adherence to the epic of flight: starting from the *Psychological portrait of the aviator Azari* painted by Fortunato Depero in Turin in 1922 after having flown for a long time together with Azari himself and Franco Rampa Rossi.



The pioneer of Italian aviation, Gianni Caproni, supports, encourages and helps young artists attracted by the fascination of flying. He studied side by side with Fortunato Depero, Luciano Baldessari, Fausto Melotti, Adalberto Libera and other future protagonists of the Italian avant-garde of the 20th century. Gianni Caproni immediately understands that only Futurism can get in tune and "feel" the beat and the spirit of an airplane, a pull-up, a spin. All other styles, in comparison, are didactic, narrative, even photographic. This is because only Futurism understood that the possibility of a "new point of view" far from earth, is also the possibility of a new "sense of vision", as well as of a "new state of mind".

Futurists perceive a new climate, and, in order to paint the "moods of flight", they must feel those moods on their skin. The psychological sensation that "filters" in their painting", a sensation that is properly the "psycho-physical perception of the detachment from earthly contingencies", is the new visual angle of earth, from above and in motion, and these are two specific connotations of the futurist painting of those years, which confer a sense of pathos to their works and that was lacking in all other styles of aeronautical theme.



Futurist Skies

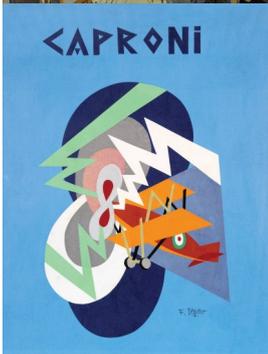
Opening on Sunday at 18.00

Sala Baracca Casa dell'Aviatore

Regulated entry: 30 people every 30 min. escorted into the historical halls of ItAF HQ
IMPORTANT! Take your ID ALWAYS with you.



Dinner Buffet available at Casa dell'Aviatore on Sunday 20.00-23.00 at a special rate (25.00 Euros)



Get FREE tickets at ICASM desk to enter the exhibition:

Mon-Thu 18.00-18.30

Fri 12.30-13.00