

A Magical Evening in Celebration of Futurism

Marianka Campisi (July 10, 2009)



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In the complete darkness of the crowded hall of the Italian Cultural Institute of Chicago, gloomy music and a high pitched saxophone note suddenly break the silence. Shortly thereafter, a soft light turns on, illuminating the three protagonists on the stage. On the right, dressed in an elegant suit, Massimiliano Finazzer Flory, current Commissioner for Cultural Affairs for the City of Milan, but also actor, playwright, and writer. In the middle, dancer Michela Lucenti, sophisticated in her beautiful vintage dress, and next to her the talented saxophone player Riccardo Bianco, standing motionless. Without a doubt, the beginning of Serata Futurista leaves the audience unsettled, wondering what will be next.



The show continues with Massimiliano Finazzer Flory performing a theatrical reading from a selection of Futurist manifestos, including Foundation and Manifesto of Futurism (1909), Manifesto of Futurist playwrights (1911) and Zang Tumb Tuuum (1912) by Marinetti, as well as The Sick Fountain (1909) by Aldo Palazzeschi and Giovanni Papini's declarations on Why am I a Futurist, published in the futurist newspaper Lacerba, which all specify the aims and ideals of this revolutionary movement in various fields, from art to every day life.

The authoritarian interpretation of Finazzer Flory is enriched by original futuristic music overlapped by Riccardo Bianco's improvisations on saxophone and by the futurist inspired contemporary dance performances of choreographer and dancer Michela Lucenti. The aim of the actors is to recreate a real futuristic atmosphere, by re-proposing that futuristic music that succeeds in creating the most complex polyphony with the maximum variety, through a complicated succession of dissonant chords, sounding more like musical noise than anything. Michela's movements are mechanical and robotic, as if to represent the fusion of men and machines, as praised by futurists. She perfectly interacts with Flory's words and Bianco's music.

The group is close-knit and the public is attentive. The result is a performance able to deliver to the public the total unconventionality of Futurism, describing without rhetoric the multiplicity of cultural and artistic features of the Futuristic phenomenon.

This performance highlights the versatility and creative ability of Massimiliano Finazzer Flory whose shows, staged in places of great historical and artistic interest, are based on the connections between literature, philosophy, theatre, art and music, innovatively combining listening pleasure with the passing on and absorption of knowledge. Flory has presented numerous performances all over Italy, such as [Lo specchio di Borges](#) [2] (Borges' mirror) with music by Astor Piazzolla, [L'orecchio di Beethoven](#) [3] (Beethoven's ear) and [L'altro viaggio di](#) [4]

[Rainer Maria Rilke](#) [4] (Rainer Maria Rilke's other journey). He has been awarded various times for being an essayist, playwright, editorialist and curator of cultural exhibitions who has chosen Milan to stage a series of events which combine popular appeal and high quality content.

In Italy Serata futurista has been performed all over and with great success, in particular on the occasion of the Futurism Festival that took place at the Royal Palace of Milan at beginning of the year. The show has been brought also to Krakow and Vilnius and it will be performed in Tokyo and New York as well.

The show was made possible thanks to the collaboration of the Italian Cultural Institute of Chicago, directed by Tina Cervone, with the City of Milan. The two cities are now even more connected, given that a memorandum of understanding was recently signed by Commissioner for Cultural Affairs for the City of Milan, Massimiliano Finazzer and Commissioner for Cultural Affairs for the City of Chicago, Lois Weisberg, expressing an intent to intensify and reinforce their collaboration in all fields.

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