

A great Futurist Evening

by Massimiliano Finazzer Flory

adapted from Filippo Tommaso Marinetti

Director and performer **Massimiliano Finazzer Flory**

Choreography by Michela Lucenti

Interpreted by Sara Ippolito

Music by Igor Stravinsky, Alfredo Casella, Francesco Cilea, Ryuichi Sakamoto

Costumes by Sartoria Brancato Milano



A great Futurist Evening's tour

- May 12th, WASHINGTON – Ambasciata Italiana – Italian Embassy – 7:00 PM
- May 14th, DARTMOUTH - Hopkins Center for the Arts - Moore Theater – 7:00 PM
- May 16th, PHILADELPHIA - Simeone Museum – 7:30 PM
- May 19th, CHICAGO - Chicago Cultural Center - Claudia Cassidy Theater – 6:00 PM
- May 21th, NEW YORK - Lincoln Center - Kaplan Penthouse – 8:00 PM
- May 23th, BOSTON - Cambridge MA - Dante Alighieri Society – 7:00 PM
- May 27th, SAN FRANCISCO - Legion of Honor – Fine Arts Museums – 7:00 PM
- May 29th, LOS ANGELES - Italian Cultural Institute – Sala Rossellini – 6:30 PM
- June 3rd, HOUSTON - St. Thomas University - Cullen Theatre Hall – 7:00 PM

Running time: 70 minutes, plus brief improvised moments

Performance in Italian with subtitles English

R.S.V.P.

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Why do we want to bring Futurism to the stage?

Because it's part of our history.

Because we are in love with the transcendent tomorrow.

Because we believe in the wireless imagination.

Theatre is life. Life is movement. Movement is Futurism.

A *Great Futurist Evening* depicts the life, the movement, the power, and the speed and energy that the Futurists demanded from Italy, a country that had, perhaps, lost the “love of danger and fearlessness” in its reverence for tradition.

Massimiliano Finazzer Flory examines the power of affirmation, of fantasy, of movement, and of technological civilizations with words of freedom and imagination. He becomes the “athlete of the heart,” taking on the role of Filippo Tommaso Marinetti and his *Futurist Manifestos*. Without Marinetti there would be no Futurism.

Finazzer Flory also gives a voice to Giovanni Papini, one hundred years after the initial publication of his famous, controversial fledgling magazine, *Lacerba*. Papini worked against a useless admiration for the past in favour of change, revolution, and the young, emerging generation.

This is an intense, moving performance that speaks to the identity of man, at the heart of which voice and body merge to sing, “the great crowds agitated by work, pleasure and revolt”. Michela Lucenti’s choreography represents a sequencing of characters, a tight mounting of ‘figurines’ that stand out with strength and find their own rhythm within space. There is power in the decomposed gesture, the speed of gate, and the heroic form that enhances the divinity of sculpted muscles. Unrestricted, dynamic, and personal, the choreography pays tribute to the ideal of ‘multiplied bodies’ that exalted the futurist era.