

Five Artists for Five Materials

Benedini, Coletta, Cuschera, De Marchi and Ōki

Luigi Sansone

On 20 February 1909, “Le Figaro” of Paris published the Manifesto by Filippo Tommaso Marinetti, proclaiming the founding act of Futurism. (1) The Futurist movement is to be regarded as the first artistic movement grounded in a comprehensive ideology, one that encompassed every sphere of human existence: art, painting, sculpture, architecture, music, theatre, literature, politics, social customs, morality, scientific progress. Within only a few years, it became one of the most significant artistic and literary phenomena of the modern age, both in Italy and across Europe, with resonances extending as far as Japan and the United States. This totalizing character of Futurist creative intervention is further attested by the manifesto *Futurist Reconstruction of the Universe* (11 March 1915), in which the signatories Giacomo Balla and Fortunato Depero declare:

“We Futurists wish to realize this total fusion in order to reconstruct the universe by making it more joyful—that is, by recreating it in its entirety. We shall give skeleton and flesh to the invisible, the impalpable, the imponderable, the imperceptible. We shall find abstract equivalents for all forms and for all the elements of the universe, and then combine them together, according to the whims of our inspiration, to form plastic complexes that we shall set in motion.”

During this same period, Balla began to analyze the speed of automobiles in his painting. He identified its underlying laws and essential lines of force. Yet he soon realized that the flat surface of the canvas was insufficient to fully explore the dynamic volume of speed. To overcome this limitation, he turned to new materials. Using “wire, cardboard planes, fabrics, and tissue paper,” he constructed what he defined as “the first dynamic plastic complex.” Enthusiastic about these new “plastic complexes,” Marinetti addressed their two creators, declaring:

“Art thus becomes Presence: a new Object, a new reality created from the abstract elements of the universe. The hands of the passéist artist suffered from the loss of the Object; our hands yearned for a new Object to create. This is why the new Object (the plastic complex) has appeared almost miraculously in yours.” (2)

Balla and Depero also listed the components required to construct the plastic complex. This represented a radical innovation, especially in terms of the wide range of materials involved:

“Metal wires, as well as cotton, wool, and silk threads, in every thickness and color. Colored glass, tissue paper, celluloid, metal mesh, and transparencies of all kinds—extremely vivid in color. Fabrics, mirrors, metal sheets, colored foil, and every sort of

dazzling substance. Mechanical and electrotechnical devices; musical and noise-producing elements; chemically volumetric liquids with variable coloration; springs; levers; tubes; and more.”

As early as 1912, Umberto Boccioni anticipated the use of unconventional materials in modern sculpture. In his *Technical Manifesto of Futurist Sculpture* (11 April 1912), he called for:

“The translation into plaster, bronze, glass, wood, and any other material of the atmospheric planes that bind and intersect objects.” Boccioni emphasized the need to return to the “essential elements of plastic sensibility.” He proposed introducing into Futurist sculptural composition planes of wood or metal—either fixed or mechanically mobile—as well as tactile and experimental forms: furry spherical shapes for hair, glass semicircles for a vase, wire and metal mesh to suggest an atmospheric plane. He strongly insisted on the importance of innovative materials in order to “destroy the purely literary and traditional nobility of marble and bronze.” These materials, tied to a passéist world, had—according to Boccioni—“contributed to making sculpture the most static of the arts.” Boccioni was the first to assert that “twenty different materials can converge within a single work to produce a plastic emotion.” He listed several examples: glass, wood, cardboard, iron, cement, horsehair, leather, fabric, mirrors, electric light, and more.

Similar experiments were pursued by Marinetti with his “Tactile Tables”, and by Enrico Prampolini, the leading figure of polymaterial art. In their use of new materials, the Futurists were true precursors. Their works inspired the Dadaists (most notably Kurt Schwitters and his immersive spatial environment, the *Merzbau*) and, decades later, became a point of reference for kinetic, conceptual, and Arte Povera artists. The extraordinary creative tension of the Futurists, and of the avant-garde artists active in the early decades of the twentieth century, drove them to experiment with new techniques and materials. Their goal was to renew art and align it with the new spirit animating the modern world—one propelled forward by the dynamic momentum generated by the groundbreaking advances of modern science.

Today, artists such as Gabriella Benedini, Pietro Coletta, Salvatore Cuschera, Riccardo De Marchi, and Oki Izumi continue to drive artistic research forward. Each combines a distinct material (respectively wood, copper, iron, steel, and glass) with their creative practice, constantly exploring new artistic sensibilities.

Gabriella Benedini

“Over time, with the help of touch, physical engagement, and what is evident to the eye, an old piece of wood—once a tree, once filled with sap—now yields to my desire to become form and meaning. It preserves the ancient traces of a reality so distant that it inspires wonder. The moment comes when I recognize it, gather it, and begin to think through it. In this way, the hand touches, senses, builds, and shapes. Wood is as ancient as the earth, like stone—materials that men and women have always worked and transformed into tools

or symbols, capable of containing and conveying their history.” (3)

These words by Gabriella Benedini guide us toward an understanding of her deep connection to material—material that has been lived with, worn, shaped, patinated, and marked by time. In this case, wood: a medium that fully embodies the idea of *naturalness*.

Wood has accompanied humanity for millennia, across every continent. Its physical presence evokes the archetypal notion of home: a protected space, an image of warmth and shelter. Wood can be understood as an extension of the natural world within our dwellings. It is a memory of origins, an evocation of the root from which every being emerges. In Chinese Taoist thought, wood represents beginnings, regeneration, and new life.

It is precisely new life that Benedini gives to the weathered planking of boats. Between 2024 and 2025, she created two totemic sculptures titled *Sails* (Vele)—one black and one white. Both are concave, as if propelled by the wind, ready to embark on a new journey. This journey is metaphorical: it moves beyond a world of appearances and toward a spiritual dimension.

Benedini’s *Sails* are symbols of freedom. They express the deep human need to escape the material, physical world and to sail beyond the mythical Pillars of Hercules, reaching a level of spiritual existence grounded in an inner, divinely rooted essence. Within these two works resides the concept of *Yin* (black) and *Yang* (white) from ancient Chinese philosophy. Like *Yin* and *Yang*, the two *Sails*, similar in form, appear as opposing yet complementary and interdependent forces, each strengthening the other. Their surfaces, marked by tears, swellings, layers of material, and organic protrusions, evoke a distant past. They remain symbolically connected to that history through threads that hang like musical strings, vibrating with vital energy.

The theme of memory is central to Benedini’s entire artistic practice. It emerges through a continuous process of material transformation—an uninterrupted flow that contains all lived experiences. Each moment merges with the one before and the one after, forming an indivisible *continuum*. In this vision, the past does not disappear; it accumulates within the present.

Through an alchemical operation—a transformative process that is both material and spiritual—Benedini infuses discarded materials with new vitality. She creates works that challenge the limits of space and time. Her approach combines rational and irrational ways of interpreting nature, seeking out its hidden laws and sensing the invisible bonds between human beings and immense natural forces. Emblematic in this regard is *Marine Harp* (Arpa marina), 2000, made of wood and reclaimed materials, in which the artist seems to give form to the imperceptible vibrations of nature itself.

Benedini’s ability to recognize essential expressive potential in heterogeneous objects—often regarded as mere scrap—invites reflection on her inexhaustible capacity to translate into artistic language the Latin principle *ex nihilo nihil fit*: nothing comes from nothing. This vision also recalls the ancient philosophy of Parmenides, for whom matter persists in its essence even as it changes form. Centuries later, this idea would find scientific expression in the words of Antoine-Laurent de Lavoisier: “Nothing is created, nothing is destroyed, everything is transformed.”

Through her work, Benedini encourages us to see discarded objects not as something dead or

finished, but as elements capable of being reborn. Her practice stands as a reminder to preserve and use natural resources with respect and awareness. The myth of life, here, begins with the death of the object.

Pietro Coletta

The use of copper in Pietro Coletta's sculptures carries a precise meaning. In alchemy, this metal—known and used by humankind for millennia and valued for its many properties—is a symbol of vitality, healing, life force, and spiritual balance. In West African traditions, copper is recognized as the earthly symbol of light and warmth. Within the cosmogonic symbolism of the Dogon people of Mali, copper represents water, the vital principle of all things, as well as light, radiating from the copper spiral wrapped around the sun.

Coletta's sculpture, as we will see, brings copper into dialogue with other materials. Together they generate warmth and color, harmonious and rhythmic modulation, and a flow of energy that delights the eye and soothes the spirit.

Throughout his long artistic journey, Coletta has often worked with so-called "poor" or unconventional materials—iron, wood, copper, brass, glass, and bitumen. He uses them to create works of minimalist conception, yet always charged with transcendent atmospheres. His practice is driven by a persistent inquiry into origins, nature, and the ultimate destiny of humankind.

"Sculpture," Coletta states, "is the medium I use to express the deepest and most mysterious part of my being, where intuition pierces the veil that separates me from Totality. In my sculpture, I seek the Soul of matter. Every form of life possesses a Soul, and within every form of life multiple energies are present. Only by considering the material before me as alive can I come into contact with the Soul hidden within it, merge with it, and make the work itself alive." (4)

This fusion and communion between the artist and the material is enacted in a sculpture in which Coletta, seated on a thin sheet of copper, shapes the emerging form of the work around his own body. The result is a shell-like enclosure—a primordial form of protection, almost a maternal womb—offering a space of refuge, security, and gentle withdrawal.

In alchemy, copper is also the symbol of the planet Venus and of the feminine principle. As such, it embodies qualities traditionally associated with this symbol: love, balance, feminine beauty, and artistic creativity.

With its warm brownish-red glow, copper is a ductile, malleable, and ever-changing material. Its surface shifts in response to the surrounding environment and atmospheric conditions, developing green and turquoise hues over time. For these reasons, Coletta has chosen copper as one of his favored materials. He often combines it with stone, iron, wood, and glass to shape his works, both wall-mounted and freestanding.

Among these works are *Zeus's Dart* (Dardo di Zeus), 2016, created with burn marks on wood, copper, and iron rod; *Ancestral Dogon Apparition* (Apparizione ancestrale Dogon), 2020, composed of burned wood, copper, and a Dogon figure; *Mirage II* (Miraggio II), 2016, featuring

burned wood, tempera painting, copper, and a crystal sphere; *Enchantment* (Incanto), 2015, with burn marks on wood and copper; and *Threshold* (Soglia), 2007, made of iron and copper.

Coletta works the material with an oxy-acetylene torch, overheating the copper until it takes on a blazing red color. While still incandescent, the metal is quenched by the artist, acquiring evocative orange and violet tones.

Around 2010, Coletta's research began to focus on the duality of light and shadow, on the concept of chiaroscuro, and on the fundamental elements of the Earth—water, earth, air, and fire. Among these, fire plays a central role. Foundational in the philosophy of Heraclitus, fire is symbolically represented by Coletta in the four works mentioned above through the blackening of surfaces by flame. As he states, "through Heraclitean fire, light is brought forth from the depths of darkness." In the sculptures *Enchantment* (Incanto) and *Zeus's Dart* (Dardo di Zeus), the unburned areas surrounding the copper—set in contrast with the charred surfaces—are transformed into a dazzling, radiant light.

Coletta's intention in these works, as he himself explains, is "to capture the light of matter as Energy. I am convinced that the expression of art arises essentially from the depths of the individual unconscious, interconnected with the collective unconscious. Ultimately, Art is a projection of the Soul." (5)

The relationship between the real and the virtual has been explored by Coletta both in his installations and in the series of sculptures titled *Thresholds* (Soglie). These works reflect upon themselves like mirrors, creating a sense of doubling. This duality points to the constitutive condition of the human being, who exists in a continuous and difficult balance between physicality and spirituality.

Regarding the symbolic meaning of the "threshold," Coletta explains:

"I arrived at the 'fiction' of glass and crystal, in contrast to material solidity and concreteness. This led to the representation of the threshold, the frame, this 'magical portal' that has always existed throughout human history. The portal has an esoteric value because it represents a limit—a subtle boundary between reality and transcendence, between reality and dream, something that stands between physical existence and mental existence, between here and beyond." (6)

In Coletta's thought, the invisible world is far broader and more real than the visible or material one.

Salvatore Cuschera

For several decades, Salvatore Cuschera has used iron as the primary material for his sculptures. He favors it for its natural qualities: iron is tough and resistant to fracture, yet ductile. It can be deformed without breaking, allowing the creation of complex, tension-filled forms.

Cuschera plays with contrast, using the weight and solidity of iron to create sculptures that appear light or poised in a state of precarious motion, as seen in the recent work *Off the Diagonal* (Fuori

diagonale), 2018. In this sculpture, the artist generates strong tension by exploiting both the ductility and resistance of iron. He employs forging techniques—heating the metal to bend and shape it—as well as welding, a discipline in which Cuschera is a true master. He also draws on iron's capacity to generate dynamic lines and creates torsions by twisting solid bars through rotational force. The resulting forms seem to defy gravity, conveying movement, instability, and compressed energy.

In *Off the Diagonal*, solid geometric elements confront one another, appearing to pull or yield.

A series of parallelepipeds, carved from a solid square iron bar, are welded together and arranged in an intricate configuration. Some elements stand vertically, others horizontally or at oblique angles, creating a sense of unity and cohesion within the work. On closer inspection, the arrangement reveals itself as deliberately irregular, producing a dynamic and stimulating visual experience. Despite this apparent disorder, a delicate balance emerges among the geometric solids, demonstrating the artist's refined craftsmanship and mastery in shaping form.

Through this work, Cuschera invites viewers to contemplate the harmonious interaction between disorder and order, prompting a deeper reflection on balance and stability in both art and existence. Some of the iron blocks bear marks of intense compression. They rise into space as if propelled by a disruptive force, leaving beneath them an empty zone—a passage through which one might move—imbued with a sense of expectation and enigma. This passage represents a boundary. Crossing the threshold symbolizes entry into an unknown space, filled with uncertainty and distinct from the one left behind. A touch of yellow illuminates the raw iron, suggesting a path to follow and offering a sense of hope and openness toward the future.

The emblematic oval-shaped iron sculpture *Desert Tablet* (Tavola del deserto), 2025, features a stylized anthropomorphic mask at its center, framed by two structures reminiscent of the mythical Dogon ladders. The work pays tribute to the sub-Saharan populations living between Mali and Burkina Faso. The oval form—evoking the egg, a universal symbol of birth, creation, and fertility—was chosen by Cuschera as an archetypal shape linking the cosmic dimension of creation with the biological dimension of birth. These concepts are central to the worldview and artistic traditions of many African cultures.

In *Waves of Color on Seven Sisters* (Onde di colori su Seven Sisters), 2025, Cuschera revisits a theme first developed in 2018 with “Seven Sisters,” a series of seven pieces presented as an installation. In that earlier work, raised corrugated metal sheets—each painted a different color—served as supports for anthropomorphic forms. In the recent sculpture, as the title suggests, Cuschera emphasizes the central iron form, allowing it to emerge forcefully against a background of primary and secondary colors.

Tension toward the Rectangle (Tensione al rettangolo) and *Kuros*, both meticulously executed in 2025, reflect Cuschera's mastery in manipulating iron. He demonstrates a deep understanding of the soul of the material, drawing out its vital force and expressive potential. These works create spaces that are both closed and open, concave and convex, uniting the solidity of iron with the illusion of lightness and movement. Empty space—air, the cavities within and around the sculptures—is not merely absence, but a constructive element. Together, these two works stand as

visual testimony to the artist's coherence and sustained exploration of form.

Among contemporary sculptors, Cuschera clearly emerges as one of the most creative and significant figures, distinguished by rigor, discipline, and seriousness of intent.

Riccardo De Marchi

When I first encountered one of Riccardo De Marchi's steel works perforated with holes—around the year 2000, at Galleria Niccoli in Parma—my thoughts immediately turned to two distant yet striking references. The first was cuneiform writing, developed by the Sumerians, who incised fresh clay tablets using reeds with triangular tips. The second was the fascinating figures of animals, plants, and geometric forms traced by the ancient Nazca people on the arid plateau of southern Peru.

This vast network of geoglyphs—an extraordinary example of “land art” *avant la lettre*—was created by removing surface layers of stones rich in iron oxides and soil, revealing the lighter subsoil beneath. The resulting contrast made the designs visible from the surrounding heights. It is believed that the Nazca first produced small-scale drawings, later enlarged on the ground using systems of cords and stakes to form grids and reference points for their remarkable abstract-figurative compositions.

For nearly four decades, De Marchi has followed a similarly rigorous and methodical process. On the protective film covering stainless steel plates—or, in some cases, plexiglass—he draws horizontal, vertical, and oblique lines. These guides allow him to identify the precise points at which to pierce the material. His creative process is marked by expressive rigor and reflects a minimalist construction rooted in the three fundamental elements of geometry: point, line, and plane. This long artistic trajectory begins with the materially charged work *Apparition* (Apparizione), 1986 (acrylic, oil, glue, resins, and a nail). As the artist himself recalls, “from the indistinct magma of an increasingly dense and material painting, a nail—real, not painted—appeared, flooded with light.” It continues with *That Which Falls* (Che cade), 1991 (engraved lead, holes, and relief), a work that can be seen as the incunabulum of his more mature phase: the series defined by holes and reliefs. Through patient engagement with matter, De Marchi enters a crucial phase of research that marks a turning point in his practice. He initiates a process of lightening and simplification—an act of liberation that leads him into direct contact with sheets of steel, aluminum, or plexiglass. On these surfaces he leaves his unmistakable “fingerprint”: the hole. Repeated in countless sequences and variations—small or large, smooth-edged or jagged—the hole expands into space not in a painterly sense, but in an architectural one, generating a new and more essential plastic dynamism. In certain works composed as diptychs or triptychs, De Marchi juxtaposes stainless steel with corten steel, creating effects of chiaroscuro, light and shadow, void and mass. This is evident in works such as *Correction* (Correzione), 1998; *Correction*, 2001; and *Inverted Incomplete* (Incompleto capovolto), 1999–2000, where—according to the artist himself—“the memory of the idea of painting resurfaces.”

In other works on galvanized sheet metal or steel, the holes follow one another in wave-like motion, charged with fluid energy. This rhythmic flow pays homage to Futurist Giacomo Balla and his concept of undulatory dynamism, while also recalling the mathematical precision of the breathtaking aerial formations traced by flocks of birds. Elsewhere, holes are set in opposition to reliefs created using the *repoussé* technique, in which metal is hammered from the reverse to form three-dimensional protrusions. Here, matter seems to germinate from within, blossoming outward into bulges and keloid-like forms that evoke the ancient practice of scarification—body decorations historically used, particularly in sub-Saharan Africa, as markers of clan identity, beauty, or social status.

Musical terms such as *crescendo*, *diminuendo*, and *smorzando*—which in music describe gradual changes in volume—are echoed in De Marchi's works through the rhythmic progression, spacing, and scale of the holes. His sculptures, always evolving, aim to preserve a sensation of movement rather than a static gesture.

Through these enigmatic “texts,” built from a single geometric sign repeated ad infinitum and arranged in sequences resembling encoded messages, De Marchi deliberately constructs a personal, invented form of writing—one destined to remain a puzzle, much like the undeciphered content of the famous *Voynich Manuscript*. By doing so, he encourages viewers to look through the perforated surface, beyond the appearance of concrete matter, toward universal forms.

This same impulse animates his metal spiral works—emblematic structures that resemble hypothetical tunnels connecting two worlds. These evocative spirals, true vortices of energy, allow air to flow through or around them, generating a sense of movement and suggesting a journey from the exterior to the interior, from the physical realm to the spiritual one.

In De Marchi's works, the energy produced by the insistent repetition of gesture generates a creative flow from which sound itself seems to emerge—a musical rhythm marked by intervals, a dance that emphasizes the fusion of space and sign.

By “writing” his artistic history through a self-devised language—the act of making holes—De Marchi explores the unexplored and invites us to see with new eyes. He urges us not to stop at the surface, but to look deeper, to seek hidden meanings, and to recognize the complexity of reality.

I conclude with a well-known metaphor by the great scientist Galileo Galilei:

“The universe is written in the language of mathematics, and its characters are triangles, circles, and other geometric figures; without these, it is humanly impossible to understand a single word of it.” (Il Saggiatore, 1623)

Izumi Ōki

In her work, Izumi Ōki chooses to rely exclusively on a single material. Her sculptures are made entirely of glass elements of varying thicknesses, allowing light to permeate space and generate an effect of pure luminosity and transparency. The works appear flooded by a continuous flow of

energy—an unexpected luminous mirage. Ōki’s goal is to highlight the intrinsic qualities of the material, particularly its transparency and its ability to transmit light.

The relationship between art and glass spans millennia. As early as the fourth and third millennia BCE, the peoples of Mesopotamia were producing small glass objects. It was later the Romans who distinguished themselves through the creation of the first colored glass panels used in mosaics. Among the first contemporary artists to work with glass, one must recall the revolutionary Dadaist and Surrealist Marcel Duchamp. Between 1915 and 1923, he created the alchemical work known as *The Large Glass*, using two glass panes combined with unconventional materials such as varnish, lead wire, oil paint, sand, and aluminum foil. Sculptors such as Paolo Icaro and Pietro Coletta also introduced glass into their work on various occasions. Icaro paired glass with plaster—an elective material throughout much of his practice—as in *Spiette*, 1991, an installation of thirty-six plaster forms embedded with fragments of mirrored glass. In the 1970s, Coletta conceived works described as “virtual spaces,” titled *Pháneim*, in which large glass panels were virtually inserted into real space. These “glass” surfaces, however, were defined only by their perimeter, traced with green elastic cords under tension to create the illusion of transparency.

In Ōki’s works, by contrast, glass is fully real. It amplifies space and creates visual continuity. In her sculptures, one can clearly perceive how light becomes the embodiment of emotion, while form emerges as the materialization of an inner necessity. As the artist explains:

“I am often asked why I use glass for my sculptures. Since childhood, I have been fascinated by transparency. I experimented with other materials as well, but my creative research was always directed toward transparency [...] in reality, glass is a *medium* for thinking, for looking inward. As each viewer reflects themselves in it, they imagine different feelings and realities.” (7)

The close bond between art and spirituality—so central to human experience—is powerfully expressed in Ōki’s works. This is evident in *Dancing Thought* (*Pensiero danzante*), 2018, a kind of Möbius strip floating within a glass parallelepiped, and in *Architectural Wave* (*Onda architettónica*), 2018. The latter is composed of glass panels joined together, gradually increasing and decreasing in height and width, forming a harmonious, rhythmic undulating movement that propagates through space like music. As the artist herself states, Ōki succeeds “in bringing forth from this cold, industrial, and seemingly inexpressive material a space that is humanly pleasurable.” (8)

Observing Ōki’s creations, one has the sensation that they transform into sonic images, vibrating with energy. Form seems to become music. Harmony, in this sense, lies in how the elements are organized so that the work functions as a meaningful and pleasurable whole for the viewer. Every part contributes, like musical notes, to a balanced and unified composition—an orchestra in which sound, light, energy, and dynamism merge into a supreme synthesis of intoxicating and ineffable beauty.

In *Cathedral Tower* (*Torre cattedrale*), 2019, Ōki develops a theme dear to the Futurists and to the architect Antonio Sant’Elia, who most fully embodied the Futurist vision in urban form. In this work—where tradition and modernity meet and reinforce one another—Ōki presents a complex of

buildings with dynamic forms thrust upward by an ascensional verticalism that seems to touch the limits of the sky. Glass, the absolute protagonist of her work, reaches its maximum degree of lightness here. Light is conceived in strictly architectural terms, offering a compelling vision of the contemporary metropolitan skyline.

West (Ovest), 2008, and *Cosmos* (Cosmo), 2009, are extraordinary sculptures that represent the very essence of the universe. At first glance, they appear as turbulent aggregations of differently shaped elements, fragments seemingly mixed in chaotic disorder. Yet upon closer observation, details emerge that reveal an underlying order. These two works stand as hymns to the duality of chaos and cosmos, evoking the idea of disorder evolving into organized structure—recalling the theory of the *Big Bang* and the formation of galaxies. They challenge our perception and remind us that, as Carl Gustav Jung wrote, “in all chaos there is a cosmos, in all disorder a secret order.” Through her compositions—many bearing highly evocative titles such as *Celestial Construction* (Costruzione celeste), 2011; *Toward the Sky* (Verso il cielo), 2017; and *Message from the Cosmos* (Messaggio dal cosmo), 2018—Ōki reminds us that at every point in the universe, interacting forces are continuously at play, generating extraordinary and perfect balances: order prevailing over chaos.

Essentiality, spirituality, and refinement define Ōki’s work. Form, light, and glass merge harmoniously, giving rise to pure sculptures—like the verses of a haiku.

Ōki’s works are an infinite and perpetual source of light and energy. Perhaps it is no coincidence that her name, in Japanese, means “a spring beneath a great tree.”

Notes

(1) The manifesto had previously been published on February 14, 1909, in the Neapolitan journal “La Tavola Rotonda” (Bideri Publishers), as well as in other newspapers.

(2) From the manifesto *Reconstruction of the Futurist Universe* by Giacomo Balla and Fortunato Depero, Futurist Movement Headquarters, Milan, March 11, 1915.

(3) Gabriella Benedini, “Wood Is Ancient,” in *Lignea. Benedini, Mauri Scarpitta*, exhibition catalogue, Mazzotta, Milan, 2002, p. 32.

(4) *Nel segno del fuoco* (Under the Sign of Fire), exhibition catalogue, edited by Luigi Sansone, Fondazione Mudima, Milan, 2013, p. 117.

(5) *Ibidem*, p. 117.

(6) *Pietro Coletta. The Virtue of the Virtual*, edited by Arturo Schwarz, Moretti & Vitali, Bergamo, 2003, p. 25.

(7) *Vitrea. Giuliano Giuman, Giancarlo Marchese, Ōki Izumi*, exhibition catalogue, Mazzotta, Milan, 2002, p. 56.

(8) *Ibidem*, p. 56.