

# Cinema Solubile

## Immediatismo futurista

a recipe

*11 february 2005*

Out of the routine of the professional art-maker GENIUS lies ready to be awoken. It can be awoken by immediate, irrational, all giving, no-seat-belt-allowed creative action.

This is the Futurist credo.

Cinema solubile is cinema that dissolves & instant cinema. A movie to be conceived, acted, shot, edited and seen in 24 hours. And destroyed after. A small tribute to the futurist manifesto of cinema.

“Immediatismo” means to follow the impulsive action and demonstrate the essence of geniality. Apply immediate creative action to a complex, time consuming technical practice like cinema is hard. It requires elasticity, improvisation, freedom, capacity, will, tenacity, preparation and courage. Analogy, synthesis, speed, generosity, and all giving bursting life is the main ingredient of the process.

Futurism is and will always be a slap in the face of those who view to judge, given by those who dream to do.

It is time we sharp our teeth and bite our sun with a decisive, all eating bite.

federico “il cane”

### THE GAME:::

the time of the game is 23 hrs. 11 artists that work with image and

film are invited to make a no budget film in this time lapse, about an unpredictable subject. The only allowed days in the month to perform the game is the 10th for the beginning and 11th for the showing, at precise times.

- Only rules are : the film has to be no budget
- the film has to be thought, shoot, edited and shown in 23 hrs time then it will be destroyed.
- the film has to be visible as a film, by audience seated in a dark room watching a screen.
- — film duration cannot be longer than 6'33”and 11 frames.

### :: TIME

How the game will be cooked:

1. setup the space with splinters of futurist and act them out to stick in everybody's feet from 20:11 onwards. Free choice of “assaggini”. A noise/tuning group of futurists has to float on the soundwaves in the room, allowing unpredictable resonations. Awaken by the rythmic figures of the music futurist poetry will be read in the original languages (Italian, Russian).

2. At 10:11 PM sharp the 11 participants are requested to “put in a hat” a piece of paper with a two liner subject for a film. From the

same shuffled hat each of them will take his story trace, and from then on be on his way, with or without a dv-tape, to make his film.

3. the filmmakers are allowed to start producing their clip right after taking the subject from the hat.
4. the day after, at 9:11 pm the works have to be given back to the jury that will gather in the cinema. They will be shown at once in the order they have been assigned in front of a real public. The viewing will be broadcasted on the internet to connected audiences.
5. The jury will be chosen, according to futuristic ideals (see Manifesto del Teatro di Varieta') by the organizer(s). The prize will be known at the end of the process by the winning artist. All films made by the participants will be destroyed after the viewing, on stage, by the maker and never seen again.
6. If it is requested by the maker the soundtrack can be performed live as in the time of silent movies by provided improvising band (unorosso).

### **:::MATERIALS**

If you are not able to read Italian, you may find quite indecent english translations of main futurist manifestos here :  
<http://www.unknown.nu/futurism/>

In particular as a reference read :  
Abstract Cinema Chromatic Music  
<http://www.unknown.nu/futurism/abstract.html>

The futurist cinema  
<http://www.unknown.nu/futurism/cinema.html>

A slap in the face of public taste  
David Burliuk, Alexander Kruchenykh, Vladimir Mayakovsky, Victor Khlebnikov  
<http://www.unknown.nu/futurism/slap.html>

You can also browse on the excellent  
<http://www.futurism.org.uk/futurism.htm>  
for other translations, pictures etc, and FIND the translation of the manifesto over the Variety teather!

Be there or be not.  
federico "il cane" bonelli  
no(c)

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## THE CHALLENGE OF FUTURISM

FUTURISM was one of the longest lived and broadest encompassing artistic movements of the 20th century, although it tends to be denied the importance it deserves because of its political associations.

Many of the early Futurists were anarchists, the movement was welcomed by Gramsci and emulated amongst the Bolsheviks, but it was the association of Futurismo with Fascismo that has left it somewhat tainted amongst progressives. This is ironic in that Futurism was the quintessence of 20th century modernism and paralleled 'the cult of the new' exemplified in Lenin's dictum "socialism + electricity = communism". Although Mussolini's regime utilised modernist traits, it was more at home with the neo-classicism of Novecento.

Although mainly associated with the visual arts, Futurism began in 1909 with the proclamation of a manifesto by the Italian poet, **Filippo Tommaso Marinetti** (1876-1944). The manifesto not only celebrated the dynamism of the machine age but strongly negated the past: "We will destroy the museums, libraries, academies of every kind..."

The course of Futurism was to be characterised by the issuing of manifestos, and, indeed, it has been suggested that the ideas were better than the art. Marinetti's founding manifesto was followed in 1910 by two manifestos on painting signed by **Umberto Boccioni**, **Carlo Carra**, **Luigi Russolo**, **Giacomo Balla** and **Gino Severini**. They were not at that time actually working in the style that was to become Futurism, but they spoke of rendering "dynamic sensation".

Further manifestos came thick and fast. Futurist sculpture was outlined by Boccioni in 1912, while in 1914 architecture was addressed by **Antonio Sant'Elia** whose designs presaged the soaring buildings of the later 20th century.

Stylistically four phases of Futurist art may be discerned: the first stage, heavily influenced by Cubism (Boccioni's 'lines of force'); from 1916, geometric abstracts (Balla); the machine art of the 20s (cf. Russian Constructivism); and the Aeropittura ('aero-painting') of the 1930s.

Besides the visual arts, Futurism was also to manifest itself in literature, the theatre and music, with proclamations eventually reaching clothes fashions, food and drink, and even toys. Luigi Russolo's *The Art of Noises* 1913 advocated imitating the sounds of modern life. This was to be done through the use of 'Noise Intoners' which imitated industrial sounds and belonged to instrumental families such as exploders, cracklers, buzzers and scrapers.

The hard geometric lines characteristic of Futurism were shared with other contemporary schools, especially Cubism, while all these movements both reflected and influenced 'Art Moderne' (or the 'Jazz Style') now referred to by the 60s coining of 'Art Deco'. The ideology of 20th century geometric art was addressed by T E Hulme.

*Rik - October 1995. Expanded: 12 December 1998.*

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