

The image of light. The shape of movement.

by Massimo D'orzi

A brief introduction to the history of cinema in the light of Massimo Fagioli's theories on image formation.

When I turn on the camera and shout *Action!* I entertain the illusion that the image is there, nice and ready. I do not seem to feel the anguish that grips the painter or writer before the canvas or the blank page. But that is just an illusion. Whatever the lens cuts out and captures, what is it? Is it a blank page of my own? Is it the mirror of the world within which I reflect myself? Is it the trace of my existence, the confirmation of the presence of the world around me? That's the way those early camera operators and directors might have felt, when they stole pieces of the world and then made them reappear elsewhere, in corners far away from the place where they belonged. But then the Visage appeared and everything changed. Cinema in its beginning was made by women, poets, migrants and circus people, heirs of the lanternists, until capitalism and dictators took over. However, by dint of stealing the world into a magic box, cinema has given a new form to human history, effectively becoming its image and representation. We will try to address the topic of the Seventh Art through the key moments of its short history, in the light of the fundamental concepts and discoveries by the author of the Human Birth Theory, Massimo Fagioli, who revolutionised our understanding of image formation and the physiology of human thought. A reading, like an edited sequence, in which cinema becomes the history of the 20th century while building a bridge to the new millennium, a “blow-up” of events where it succeeds in capturing not only the external aspects but also that which is latent in human affairs. Cinematic works and movements revisited in the light of new theories unearthing those dead-ends and real downfalls, inventions and intuitions that the Seventh Art embraces and expresses when it does not hesitate to be the images' language and thought taking shape on the screen, simultaneously conveying both the feeling of time and the image of a sensation.