

## INTRODUCTION

reality. But to us, at least, that may be asked of a work of art, of the moving "I L E G I B L E", is not that they reflect the anxieties and hopes of present humanity? Every picture ought to bring us a message, as well as hold our interest and give us

Towards the New Film.-

For many years now cinematographic art, due mainly to economic causes, seems to have renounced its great creative -- possibilities to move in one direction only: that of REALISM in all its forms. It would take long to explain why we include under the classification of realism, the pictures based on drawings such as Walt Disney has made so popular.

The only cinematographic form of our time, the Moving-Picture-*Novel*, it is true, has reached a rare perfection, and it can be said in addition that there is hardly any subject left that has not been developed by this form. Moreover, themes of any -- originality have almost all given out and the realistic moving picture has had to turn to literary production for its principal inspiration.

So the moving pictures merely repeat what we have been told for centuries by novels and plays. Thus, a marvellous instrument for the expression of poetry and dreams, (The subconscious world) is reduced to the role of simple REPEATER of stories expressed by other art forms.

Ours is a time of uncertainty, and conscious man longs to escape, if only in imagination, from the painful reality which surrounds him. Everything is dying in him except the hope that perhaps society and hence himself may come to find a different and better



# INTRODUCTION

To

"ILLUSTRATIONS"

Towards the New Film.

For many years now cinematographic art, due mainly to economic causes, seems to have renounced its great creative possibilities to move in one direction only: that of REALISM in all its forms. It would take long to explain why we include under the classification of realism, the pictures based on drawings such as Walt Disney has made so popular.

The only cinematographic form of our time, the Moving-Picture-Novel, it is true, has reached a rare perfection, and it can be said in addition that there is hardly any subject left that has not been developed by this form. Moreover, themes of any originality have almost all given out and the realistic moving picture has had to turn to literary production for its principal inspiration.

So the moving pictures merely repeat what we have been told for centuries by novels and plays. Thus, a marvellous instrument for the expression of poetry and drama, (The subconscious world) has been reduced to the role of simple REPEATER of stories expressed by other art forms.

Ours is a time of uncertainty, and conscious man longs to escape, if only in imagination, from the painful reality which surrounds him. Everything is dying in him except the hope that perhaps society and hence himself may come to find a different and better



and above all of specialized movie theatres in the large reality. What is the least that may be asked of a work of art, of the moving pictures for example, if not that they reflect production, not even a single tentative to produce pictures of that kind. The public and the commercial network are created but the toto bring us a message, as well as hold our interest and give us entertainment.

It should allude to our vital ongings and points out ---- perhaps individual and collective standards of conduct. This kind of moving picture can be represented best by the POETIC FILM, which would at the same time be the NEW FILM, which producers are so eagerly looking for to-day. of the cinematographic art. It pretends to inaugurate that production of "new" moving pictures the anxiety and hope of modern man are crying out for. Nothing like this Specialized Movie Theatres. -ing picture industry, and we feel the future perhaps will recognize as being prophetic the pathe traced by this There were some attempts along this line before the time of the talkies. All the pictures that touched even slightly the poetic plane or tried to get off of the beaten path of realism were called "Avant-Garde" pictures. Even for such a very small productions as there was at that time, hundreds of movie clubs and specialized movie houses appeared all over the world. Even to-day, in spite of the fact the old "Avant-Garde" pictures are just a memory, this kind of movie theaters are increasing greatly instead of dying out as one might expect.

In the United States, France, Belgium, England, Italy etc. there are thousands of spectators that come regularly to this class of movie house. At times some of the old "Avant-Garde" pictures run for months. So a public does exist for these pictures: These is a market to exploit composed of thousands of Colleges-Movie-Clubs,



and above all of specialized movies theatres in the large centers of population. On the other hand there is no world production, not even a single tentative to produce pictures of that kind. The public and the commercial network are created but the merchandise is lacking. As the flesh covers and dissembles the skeleton underneath so in this picture what is apparent covers the symbol which the spectator should feel rather New Movies. If this is not the case then all the artistic affect

The Picture "Illegible" has the ambition to become the starting point of a new branch of the cinematographic art. It pretends to inaugurate that production of "new" moving pictures the anxiety and hope of modern man are crying out for. Nothing like this has been attempted by the moving picture industry, and we feel the future perhaps will recognize as being prophetic the paths traced by this picture on which it seems humanity is already adventuring.

Language of Symbols. This picture, like all dynamic reality, has a starting and stopping point. It starts from a definitive place of space, of time,

Illegible as a picture possessing two dimensions, one external and the other, internal. One, by the force of images and its surprising concatenation acts directly on the consciousness of the spectator; the other is directed to the subconscious in its own language. It is a poetic dream developed beyond social consciousness in order to move the profound regions of the psychic being.

This picture is a conglomeration of symbols, neither literary nor artificial, but symbols natural to our culture. Nothing in the human spirit is conceived without symbols.



Language is a contesture of symbols articulated according to the logical necessities of the mind. Magic, religion, organize and harmonious picture of symbols presided over by creative reason. Nevertheless, it would be an error to present these symbols too obviously, and crudely uncovered. As the flesh covers and disassemble the skeleton underneath so in this picture what is apparent covers the symbol which the spectator should feel rather than discover. If this is not the case then all the artistic effect of the work is lost and it becomes a philosophic rather than an artistic picture; that is to say, it would be directed more to the intelligence than to the imagination.

The catastrophes (the trains and the ship) happen in the process of passing from one world to another.

#### SOME SYMBOLS OF THE PICTURE

The heart speaks; the language of love premain the creation of its world is heard.

#### " I L L E G I B L E "

The characters of the drama leave Finisterra, the end of the earth in search of a different reality (the floating woman, Venus, Liberty, Mother Earth) and come to a stop in a different place, in and stopping point. It starts from a definitive place of space, of time, of the psychic being, SITUATED IN THE OLD WORLD - where the creative imagination spreads its poetic wings.

This picture, like all dynamic reality, has a starting and stopping point. It starts from a definitive place of space, of time, of the psychic being, SITUATED IN THE OLD WORLD - where the creative imagination spreads its poetic wings. At the end of the picture is what Rimbaud longs for in his element of space, time and psychological reaction proper to THE NEW WORLD.

Hence the protagonist and his home town are one and the same. They have the same name, VILLA-LOBOS whose fundamental reality is deceit. Thus the woman deceives him. But when the historic moment occurs, the deceit is brought out into the open and the police of Liberty allowed to in the first part of the picture: the actual commit suicide; that is to say whatever on the psychic plane that



constitutes the repression forming our conscience disappears. Hence that which held in check the development of the creative imagination vanishes making way for all the possibilities of the cinematographic art.

From this moment the picture opens up imaginary worlds where there is no limit to the play of the imagination. The time sequence is transformed. The person that seemed to be called to the role of the protagonist's wife becomes his mother instead. This mother is the liberty of the future that carries with it the promise of a new day, of a new light, of a new conscience and the rupture of the ego, the chain which keeps us prisoners.

The catastrophes (the trains and the slip) happen in the process of passing from one world to another.

The heart speaks; the language of love promises the creation of its world is heard.

The characters of the drama leave Finisterre, the end of the earth in search of a different reality (the floating woman, Venus, Liberty, Mother Earth) and come to a stop in a different place, in COLUMBIA, the country of the pigeon, of the winged being, where the creative imagination spreads its poetic wings.

At the end of the picture is what Rimbaud longs for in his letter of the seer, "Let me awake in the fullness of a great dream", it is logical that, once the sequence of time are wifed, and by mean of an "oniric" gag " the action of the picture is connected with "LIFE IS A DREAM" this announcing a definite awakening.

At this point a distinction is established between the two types of Liberty alluded to in the first part of the picture: the actual



concept of Liberty, limited and clothed in an old-fashioned manner, and the concept of Liberty, radiant and nude, suitable to the New World. From this it follows that Carrillo -the technological man- a personality of transition from one world to the other, formed by the remains of catastrophes, is identified with the protagonist and his companion look for a more profound Liberty, the Liberty sung by Walt Whitman in his poem Spain, In that and other poems he used the name COLUMBIA to designate America.

The picture leaves the double personality, which alludes to that of Don Quijote and Sancho, in the dawn of a new world it is - necessary to create. Hence one may say the picture ends externalizing that which constitutes its essence: poetry (creation). Everything in the picture is an illustrative projection of the itinerary the vital impulses are tracing in man's destiny.

E N D.