

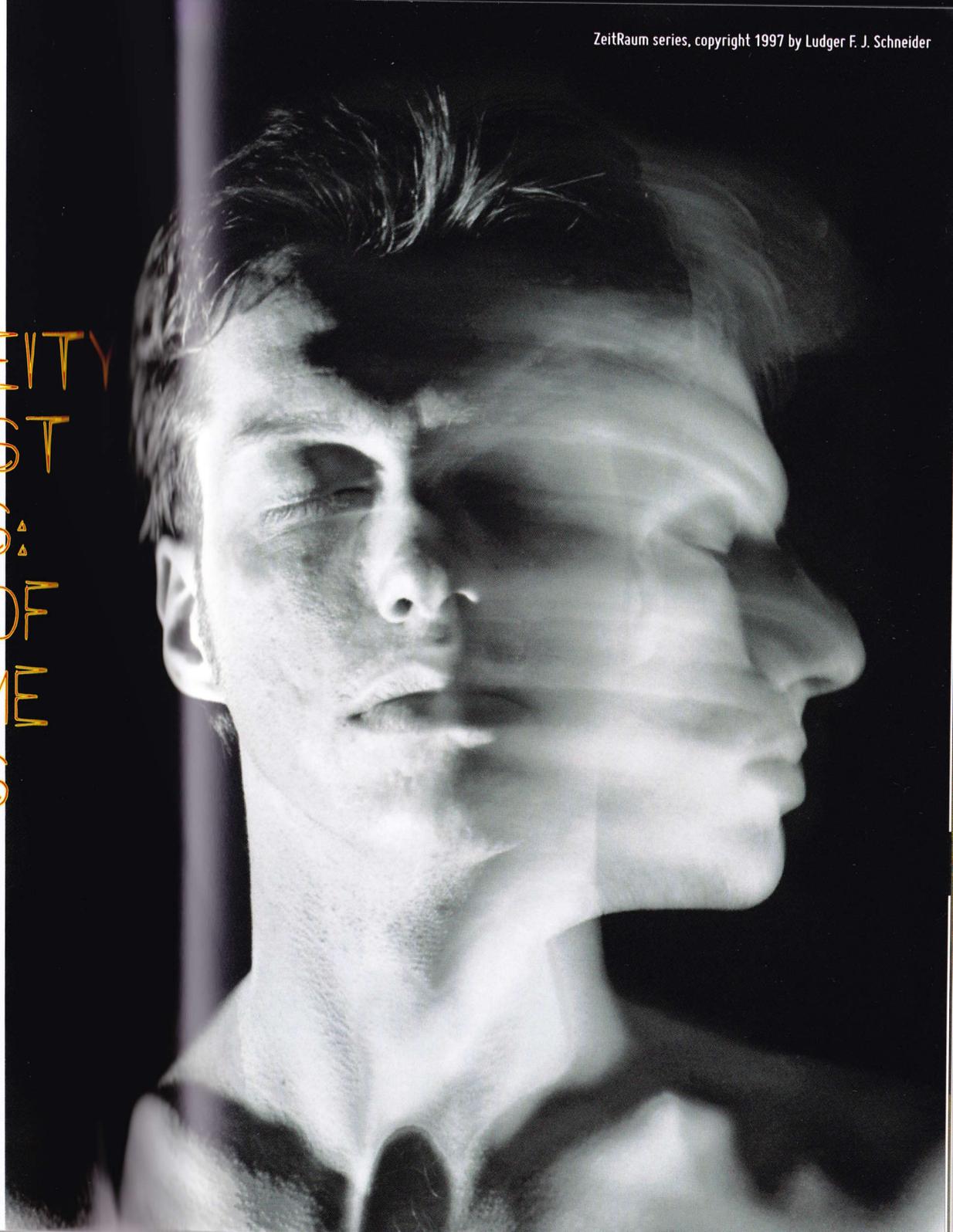
# Ars HYPERMEDIA

SIMULTANEITY IN THE LAST 100 YEARS: THE ART OF SPACE-TIME CONTINUES

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**DONATELLA  
CHIANCONE**

We see a male head portrayed from the front and, at the same time, the profile shown to the left, but transparent, blurred...Is the head turning towards the side, or from the side to the front, or is it in constant movement? This is Time-Space. Dynamism and simultaneity in art have now been in existence for a century. "Simultaneity" is the password for the artist of the Futurist school. This is not the static, contemporary perspectives typical of Cubism, nor the scientific voyeurism of nineteenth century chrono-photography, but a new kind of simultaneity that is dynamic, temporal or even space-temporal and physical-mental, while also extremely poetic and esoteric.



Boccioni and fellow artists are not interested in the formal exercise of condensing the three dimensions of a still-life into two pictorial dimensions. Theirs is a more ambitious, almost Utopian impulse, which would nowadays be labelled "science fiction": to render four dimensions in every art form available and in others still to be invented.

Simultaneity of speed (which is space divided by time), of movement in action & power, or

working at a typewriter, bent over, gives the keys a punch, and from here come repeated effects, so that we see not just the various stages of movement but also the intermediate states. This is a completely new technique known as "photo-dynamism."

The sculpture is no exception to this. What appeared as a paradox for Cubism, given that painting was already able to depict the third dimension, became a logical challenge for

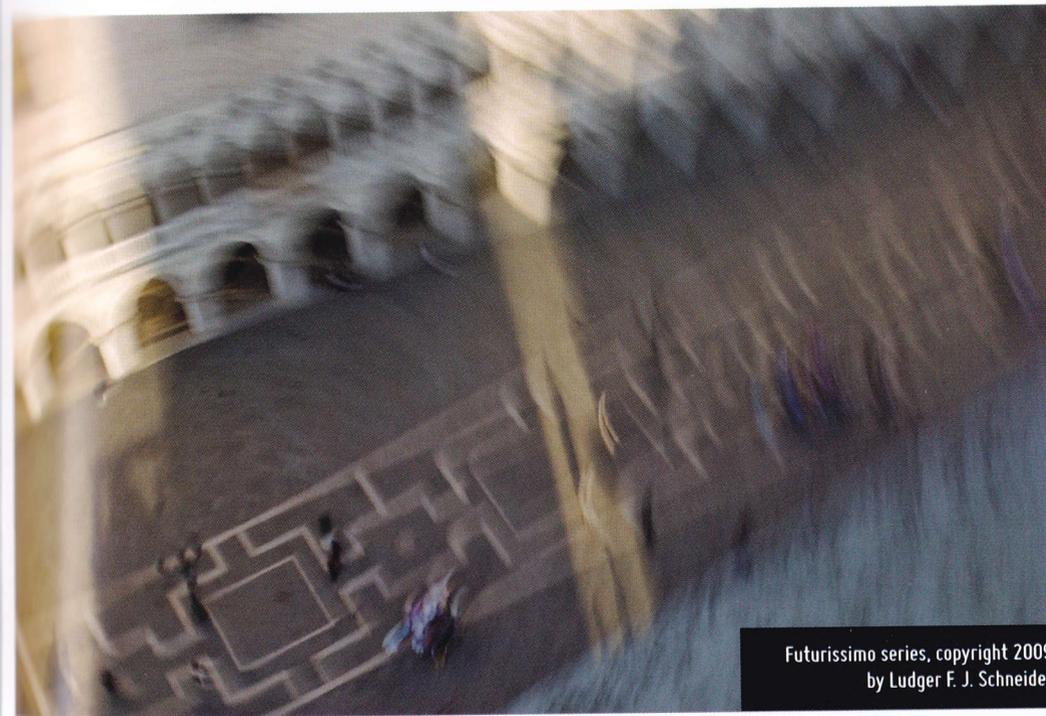
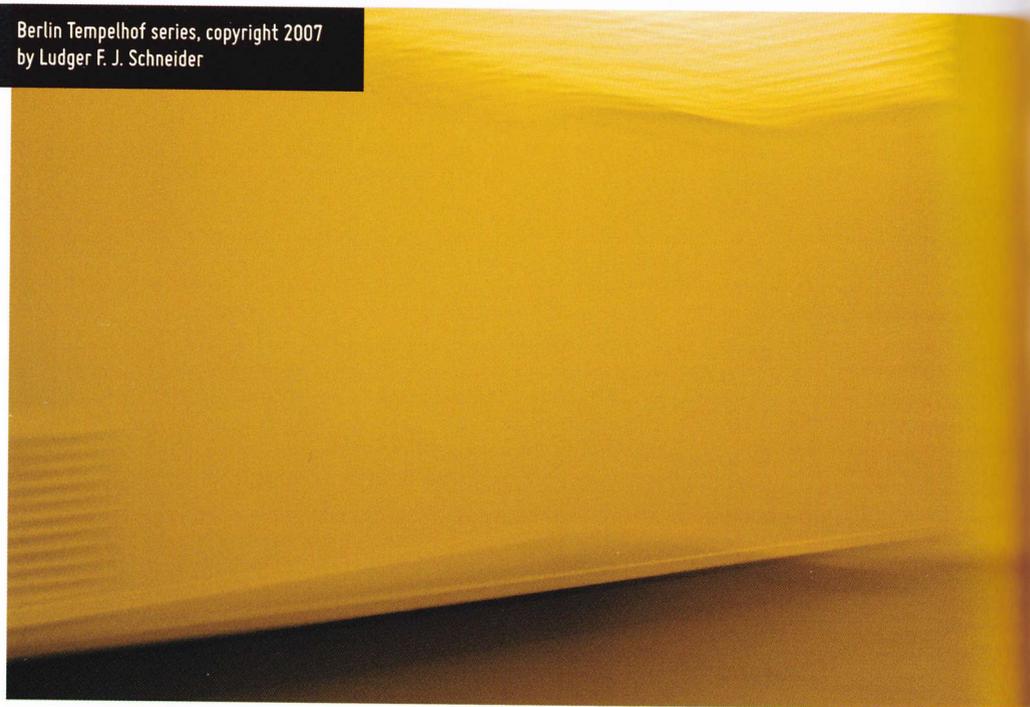
technique but also of mental hallucinations based on the compulsive interpenetration of materials, spaces and essences; an incessant pulsating of fullness and emptiness, air and substance. This is the visualization of Futurism itself, an abstract term which becomes a solid body, a Utopian concept which turns into reality, a philosophy which takes on a form.

Contemporary research confirms the relevance of the futurist concept of simultaneity

departs from and which one mentally returns to, just as the waves from the backwash come back to beat on the shore.

The series entitled ZeitRaum (Time-Space, also translatable as Space-Time) possibly suggests experiments in chrono-photography and photo-dynamism, but is distinguished from these by its poetic quality. These are not coldly sectioned stages of movement, and not intervals between one shot and another secured with a

Berlin Tempelhof series, copyright 2007  
by Ludger F. J. Schneider



Futurissimo series, copyright 2009  
by Ludger F. J. Schneider

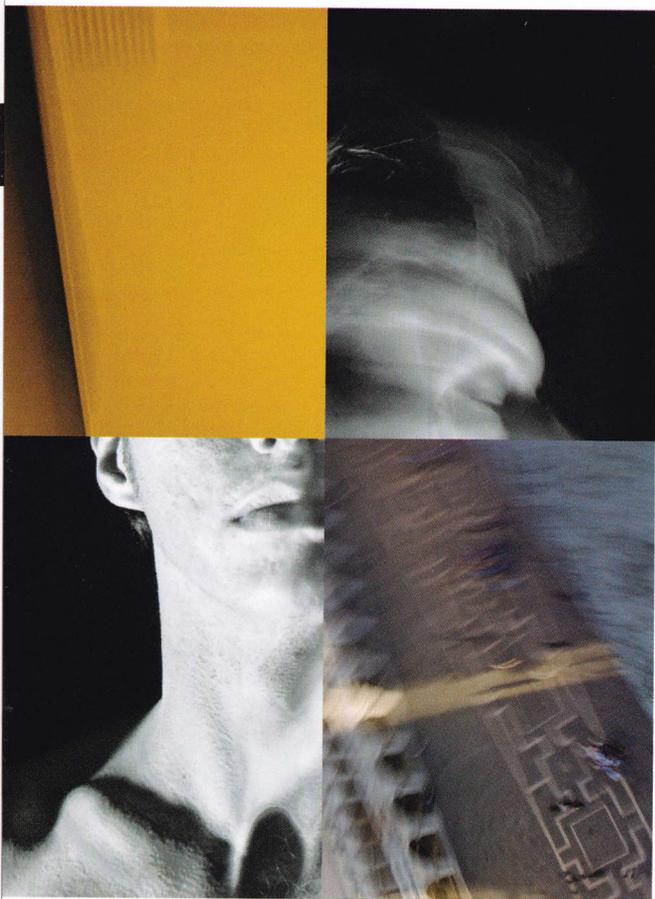
rather dynamism, simultaneity of the abstract and the concrete, simultaneity of a variety of sensory impressions and art forms: all these come together in an inter-disciplinary concert which was then known as "Gesamtkunstwerk" & would now be called a multi-media spectacle.

We are shown a car, and through the various spatial levels of its journey are depicted not just the direction it is moving but also the intrinsic energy contained in the lines of force. A person

Futurism: the inclusion of the fourth dimension, time, within the third spatial dimension. The model still palpitating with life, *Forme unique di continuità nello spazio* (Unique forms of continuity in space) is the crowning glory of Boccioni's research into the field of human movement, while his visionary work *Sviluppo di una bottiglia nello spazio* (Development of a bottle in space) makes it clear once and for all that this is not just a matter of science and

and even expands it. The German artist Ludger F. J. Schneider reconnects, unconsciously at first, with the photo-dynamism of Anton Giulio Bragaglia, inspired by the wish to represent not just a movement, but one of his memories. Here therefore is a further level of chronology added to the space-time dimension already intrinsic to the exercise. To the movement from the present to the future we can add the element of the past as a reference point, or as a port which one

sense of complacency, but the impalpable atmosphere of a moment passed for ever but still persisting in space and in one's soul. The light and shade of the past and the present continue to characterise the artistic research of Ludger Schneider. In a series of photographs dedicated to Berlin's Tempelhof Airport shortly before it closed for ever, he emphasizes with some dynamic effects this sense of transition: what was there before, what exists in the



fleeting moment of the shot, and what will exist no more. Only photo-dynamism reinterpreted in colour and using digital techniques can express this indescribable quality of space and time, of life becoming history.

On the occasion of the centenary of the Italian Avant-Garde movement, the German photographer is experimenting ever more consciously with photo-dynamic & Vorticist elements to pay homage to the Futurists' field of activity. In his current exhibition, *Futurissimo... Uno sguardo indietro nel futuro* (Futurism, a look back to the future) he examines Venice and its crumbling palaces, its gondolas and canals with the impatient eyes of the Futurists who want to transform the city on the lagoon into an industrial metropolis. He also records Milan with the delirious vision of modernity of Marinetti and his comrades. In the delicious, lively rather than nostalgic re-evocations of Ludger F. J. Schneider there is no lack of flying leaflets *Contro Venezia passatista* (Against traditionalist Venice) in St. Mark's Square: a falling spiral which would have pleased all the Futurists, and not just the Italian Futurists.

Links:

<https://www.behance.net/gallery/15812307/Ars-Hypermedia?ilo0=1>

<http://cargocollective.com/anatam/ars-hypermedia>

<http://simultaneita.net>

<http://www.luderschneider.de>

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