

FILMS

**INCNC**

NUOVO CINEMA NEO CINETICO

COMMUNITY DRIVEN SITE-SPECIFIC ARTISTIC PROJECTS





How can we reveal the true sensitivity of a given territory?

How can we share experiences, emotions and stories that make us feel part of a larger whole?

How can we break the barriers presented to us by every day life, barriers that isolate us more and more ?

*The eye a camera*

*The body of a text*

*The ears of a stranger :*

*Reaching out and touching the bare skeleton of an urbanism packed with stories that are buried, sunk into oblivion.*

*First two, then four, six and seven foreigners.*

*4 weeks*

*1 neighbourhood or village*

*Movement / pause*

*Oblivion / Memories*

*A story to be written and shared.*



Derrière le Hublot has hosted the NCNC team on three different occasions and in two different territories (Capdenac Gare and Cransac) where they carried out those artistic projects of which only they know the secret. When one loves, one doesn't count the cost. And we love this team. We like the way that Prisca Villa and her team seize and embrace the town. The community that receives them are never left untouched and indifferent. On the contrary, they remember them for a long time, because with them the town can bring out the best in itself.

We love the entire NCNC team, their commitment and determination. Gary Shochat, Jérémie Steil Alberto Carreño and Christophe Nozeron each of them are indispensable and carry the project further each time. We like how they have managed to make all the invisible, visible, how they have made us re-discover the town that we thought we knew so well and how with a mixture of simplicity and complexity they have been able to evoke a great humane moment. I take my hat off to them.

**Fred Sancère, director of Derrière le Hublot,  
Capdenac, France**

NCNC is first and foremost a great human encounter between an artistic team and the inhabitants of a place. It is a project that delves into each groove, which sets up friction and encounters all in order to carry out a unique site-specific creation. Few participatory projects manage to touch spirits and hearts as deeply as they do. Three years have gone by (...since the NCNC Film), but many people still tell us how important that moment was in their lives.

It had been a several weeks adventure that has allowed us to work in depth in our territory and to question ourselves about the development of our own project.

**Pierre Boisson and Quentin Dulieu, ARTO,  
Saison et festival de rue de Ramonville, France**

« You walk around your neighbourhood, discover things you had no clue existed, enter a house that is usually shut closed, discover gardens you were unfamiliar of ... »

« This has been a very exciting and emotional journey for our own neighbourhood.  
Many of us have cried... »

« We felt good on the streets, sharing public space. »

« I think this is great and very good for the neighbourhood. Everything it contributes is positive. It is steeped in the history of the neighbourhood and leaves its mark in a new form. A shared experience, a collective memory. It brings a spirit of solidarity, of mutual help, of creativity. »

« What I liked best was the format: with no sets, costumes or celluloid film... »

**Testimonies collected from local residents by Pauline Scherer, sociologist, for her article  
"A goat in the city" - A Critical analysis of the NCNC collective artistic experience in the  
district of Celleneuve in Montpellier (France).**

**AKHFA 2027**



# THE FILMS

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Since 2009 we have been creating unique and itinerant films which belong to a new cinematic genre: NCNC (Nuovo Cinema Neo Cinetico).

Each one of these films is the result of four months of work, out of which 4 weeks take place on-site, within the community, in the designated neighbourhood or village.

Each film is conceived and created on-site,  
Permeable and susceptible to everything in the territory it takes place in:  
Its geography,  
Its history,  
Its stories,  
Its architecture...  
And its residents.

Even though the films belong to a new wave of cinema that is formally completely distinct from conventional cinema, the project follows the structural stages of a conventional film: the initial research, then the writing of a script, a storyboard, filming, editing and public screening.

All the films are created using the same methodology yet each one is genuinely unique and tells a totally different story, with a different plot and characters, and has a exclusive soundtrack that is specifically created for it.

Throughout the different stages of the project, many local residents from the neighbourhood and from surrounding areas, as well as associations, musical groups and other local organizations collaborate and participate in the project. This collaboration is at the core of the project and is one of the most fundamental work axis.

Each film was presented exclusively in the places where it was made, because it is inseparable from these spaces and from the people who have participated in its creation.

The different film scripts are most often simple and universal: a love story, a crime scenario, a sci-fi fantasy. By absorbing and assimilating intimacy, memory and the present, we invite the public to confront, from a distance and in a respectful way, the specificities and idiosyncrasies of the place they live in.

The use of fiction, and most often humour, provides us with the opportunity to distance and detach our story from everyday reality, which in turn allows us, in the majority of our films, to touch very sensitive and at times complex themes.



## HOW DOES AN NCNC FILM SCREENING WORK ?

The public is invited to an ordinary movie theatre, in groups of up to 40 people, as if it were a conventional film.

They take their seats.

A film critic explains the fundamental principles of the NCNC Nuovo Cinema Neo Cinetico movies (see manifesto at the end of this document):

**Movies without a video or celluloid camera, with no reel and no screening hall !**

The lights are turned off.

The critic opens the emergency doors,

Music invades the hall

And...the first images of the film come into sight, printed and posted on the wall just outside the emergency exit doors.

Little by little, the audience gets up and exits the hall (A hall where a screening will never actually take place).

The public follows the continuing sequence of posted photos (an average of 800-900 photos per film) allowing them selves to be transported by the magic of the film and its storyline, 'entering' the film, and quite literally wandering down the films storyline, which can exist only thanks to the movement of its spectators.



The continual succession of photos follows the movement of the characters in space and narrates their journey and the unfolding story. All along this course, which runs about 1 km long on average, and which usually ends with a 'live' scene or performance, the public is accompanied by a soundtrack; hidden in public space and often played live by musicians.

And so, slowly but surely, following the images, the public discovers unusual, surprising and at times unseen spaces in their own neighbourhood or village. Entering private and intimate locations that are at the heart of the unfolding story.

Each photo is placed in the exact spot where it was taken, fiction blends in with reality, past with present and with the imaginary...this film exists only here and now.



"At first you don't understand it very well, you can see pretty pictures glued to the walls, but as you progress, following the images, you start to feel as if you are really entering the movie...we follow the protagonist, we share what happens to her, we accompany her to the places she has passed through, we touch the bed where she had slept with the sheets still unmade and wrinkled, we smell the remains of the soup she had eaten, the spoon and the plate are still on the table ... it is so real when it all disappears! ... And with the music ... I even cried! "

A spectator, Cransac 2013

# HOW IS AN NCNC FILM MADE?

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Starting with our first film, our aim has always been to create fiction that is relevant to the place we were invited to work in. Make the story we tell, in this little part of the world, reveal something of its present state, and make its inhabitants feel as though this story belongs to them.

We have gradually established an intuitive and sustainable methodology based on curiosity and total subjectivity while at the same time structured around clear milestones and 5 key work stages.

## 1. IMMERSION

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During this first stage, we make our way through all the emotional, factual and symbolic layers of the neighbourhood or town. The aim is to totally immerse ourselves in the territory in search of stories which are inscribed in collective memory: real or mythological facts, singular characters... any element that helps reveal and shed some light on the hidden fragility of that place. Discover the hidden minutiae cast into oblivion, trace the invisible lines that cause strangers who share the streets, share common spaces, to intersect and mingle. Reveal the force of all that which has been lived, of a shared past and a shared present, in order to promote the sense of belonging.

« We live at the heart of the village or neighbourhood.  
We walk around.  
A lot.  
We chat with people. We have conversations.  
We listen to them,  
We listen and then we listen some more  
We stick our nose into everything, everywhere, with our only guide being our curiosity, our intuition, and the force vested in us by the fact that we are passers-by, unmarked by any bias or pre-existing dynamics. »

The NCNC team

- Observing the movements and dynamics of everyday life.
- Meeting local residents; meetings which are mostly unforeseen and spontaneous, anywhere in the neighbourhood.
- Collecting testimonies, stories and anecdotes etc.
- Exploring all the different spaces and environments within the neighbourhood / village by foot.
- Researching local documentation and archives: photos, documents, videos etc.





## 2. WRITING

The scriptwriting stage is the most complex phase of the project. It has to be as susceptible and open as possible to local social, historical and geographical characteristics. The many representation of "fragility", ranging from the most concrete to the most symbolic, are maintained as the main work axis.

We design and layout a route/path; we cling to the different spaces, their topography, their richness, and in parallel we write the story, until we come up with the script which later turns into a real storyboard. All this is done as we continue to meet with people and local organizations.

The script isn't finalized and 'closed' until the moment shooting the scene begins. A last-minute detail might become key to the entire story. There is a continuous effort, throughout the process, to give all the details and anecdotes we shared during the immersion stage the value they deserve.

With the use of abstraction, humour and the symbolic we try and delve into the conflict at hand, into the heart of the matter, as if it were something that doesn't necessarily have a logical or concrete resolution.



*"It's astonishing, for years now we've been aware of the fact that amongst us, here ... right here, there's this imaginary wall that separates us...but today...today the wall was present! It existed! It was real! We could see it, name it ... that's priceless, invaluable ... Being able to point our finger at it, being able to see it means being able to start to tear it down ... Inch'allah!*

**Spectator / resident of Celleneuve 2016**

- Writing the film script and drawing a storyboard based on it.
- Consolidating all the contacts that have been made with newly found contacts, paying special attention to meeting local musicians.
- Creating the first draft of the film route In-Situ (indoors/outdoors, public/private space etc.)
- Inviting specific residents to participate in the film, selecting the main actors/characters.
- Compiling all the authorizations and permits necessary for shooting in the different locations in a designated dossier (to be obtained and compiled by the hosting organization).



### 3. FILMING

Filming takes place over the course of a week, with 7 members of the team present. During the week we stage the dramatization of the script in public and private spaces. The local residents are involved in the filming throughout the shooting: they participate as actors or extras, collaborate by letting us use their private space for shooting scenes (where the public will later pass through), aid the team with a helping hand or an electrical outlet.. or they get involved as mere spectators, while we shoot many of the scenes in public space.

- Creating and preparing the set design, props and the different locations and spaces (outdoors and indoors).
- Outlining the final film route, in accordance with the authorizations we obtained before filming starts.
- Staging the dramatization of the script on-site in shooting sessions that cover the entire script according to the storyboard.
- Field sound recordinga
- Preparation of all the necessary elements for the filming and future screening of the film.





A large COLLECTIVE SCENE in which ALL inhabitants are invited to participate in is always set up and shot during the filming period. This offers an opportunity to all the people we have not met or have been in touch with to participate in the project as well. Everyone is invited to participate in the collective scene : both local residents as well as anyone else who wishes to take part.

The location, schedule and all other relevant information and details of the Collective Scene are set up and planned together with the hosting organization in advance (way in advance!). The time and place of the Collective Scene shooting is communicated massively through all the relevant channels: Local press, social networks, through local associations, in schools and by word of mouth.

Over the years, the Collective Scene has ended up being one of the projects most emblematic and spectacular moments, often drawing a crowd of hundreds of people who turn up, participate, and make this occasion a truly exceptional event in the day to day life of the neighbourhood.

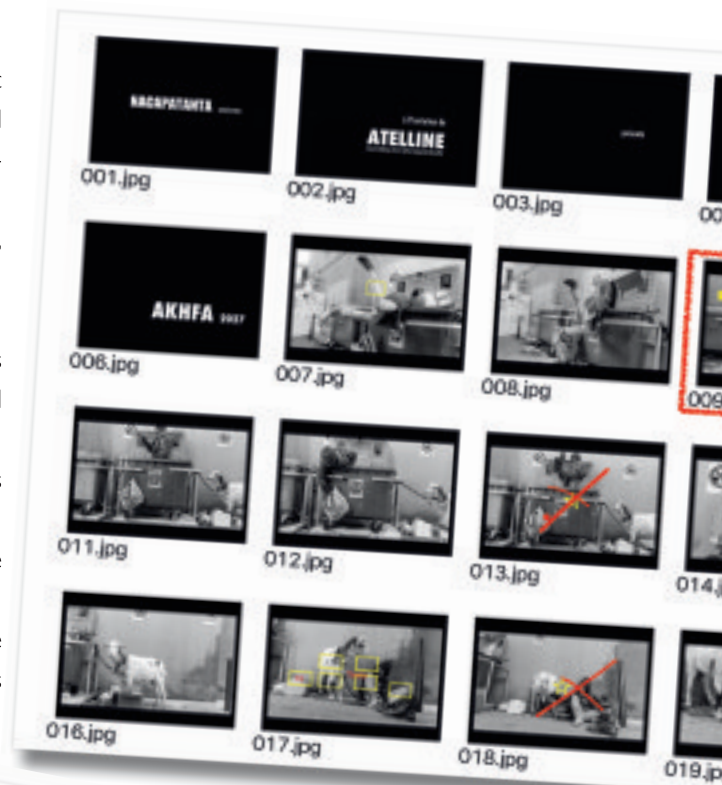
It is customary that the shooting of the Collective Scene ends in a small impromptu neighbourhood party hosted by the team, with snacks, beverages and finger food served to all the participants. It is a unique moment in which neighbours, who might hardly know each other, can meet, chat and make the acquaintance of numerous other residents. The spirit of the moment and the energy created by the active crowd help the project inject new blood into the everyday communication in the community and has great impact on its inhabitants.



## 4. ASSEMBLY

The NCNC team is now complete, on-site, and equipped with trolleys and glue that will serve to post the 800/900 photos on the neighbourhood walls. The images are printed out in different formats (mainly A3 but also larger formats). The film starts to take its shape throughout the neighborhood as the neighbours observe, comment and ask questions...curiosity rises as rumors start circulating.

- Selecting, editing and retouching the photographic frames for the film (from the thousands that had been taken during the filming stage, on average, 800-900 images are selected for the final version).
- Printing the films' frames. (in different, premeditated, sizes)
- Design and composition of the soundtrack.
- Rehearsals with the musical groups and musicians that have accepted the invitation to collaborate and play 'live' on the day of the screening.
- Setting up the different installations and facilities needed for screening day.
- Posting and placing photos in the exact spot where they had been taken.
- Positioning and placing the sound track along the route of the film (hidden MP3 players with speakers are placed along side the musicians who play live).



All this preliminary work, done before the actual presentation of the film, is highly visible in the neighbourhood; it's an excellent excuse for dialogue and reflection on public space, housing and the living environment. It provides everyone with a new perspective on the territory, its events, its past and its present as well as highlighting its shared local characteristics and creating a space for the inhabitants to express themselves in a unique and exceptional way.

## 5. SCREENING

Preparations and assembly are done, everything is ready for the final moment : The film screening.

The neighbourhood/village is full of hundreds of photos and hidden sounds by now. Finally the film is ready to be revealed to all in its actual NCNC form. The public is invited to a hall/auditorium adequate for hosting a 'real' screening (cinema, theatre, auditorium, conference hall etc). Screenings can be held during 2-3 consecutive days - 4 sessions per day, in the afternoon/evening, with a sufficient time gap between sessions (to be decided, depending on the length of the route).

It is the moment in which all the people who have participated and collaborated in creating the film meet those who have come to the screening without a clue of what awaits them or of how the film was made

The meeting of the different public types is highlighted by the film's ending location, where the 'making of' photos are presented as well. These photos, taken throughout all the different work stages, portray the different encounters that took place while creating the film and the spirit and generated during the time the team spent in the neighbourhood.

It is here that the film participants can take their time, with a drink in hand, and discover that they are part of a bigger adventure, which is larger than what they had imagined. It is here where they realize that many other people had participated in the film, perhaps at another time but still telling the same story.

It is the moment in which the magic becomes tangible.

A shared story.

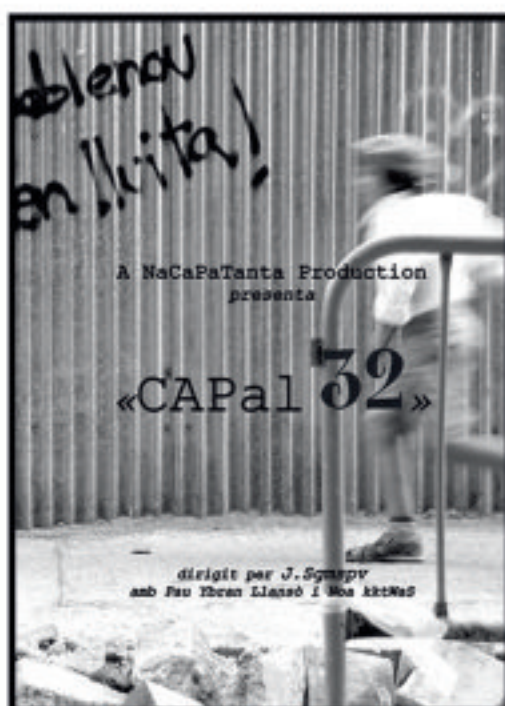
A shared memory.

A story that now belongs to everyone and which has become part of their history.



## NCNC FILMS CREATED BETWEEN 2010-2016

10 full NCNC Films have been created so far, in addition to some other smaller scope projects and experiments.



**CAPal 32**  
Escena Poblenou, Poblenou,  
BARCELONA

*A child and his parrot search for a lost hat amidst the ruins of a neighbourhood which is being transformed and changed, never to be the same again.*

With PAU YBRAN LLANSO

Created in the neighbourhood of POBLENOU  
in collaboration with its inhabitants.

September  
October



**C'EST LA FAUTE À VENISE**  
*(Blame it on Venice)*

Chalon dans la rue, CHALON-SUR-SAÛNE.

*When the nativity of a young girl meets a young man lost in the city, a thousand tiny coincidences and chance encounters help unravel the hidden mystery of a desperate woman.*

WITH MARION GODEBERT & MAAHMAR KHEDDIA

Created in the neighbourhood of ST-COSME in CHALON SUR SAÛNE  
in collaboration with its inhabitants.  
In collaboration with MUSÉE NÉOPHORE NIEPCE,  
NÉOPHORE CAÛTE, CAP MUSIQUE, EMANAS  
y de POMPIERS DE CHALON SUR SAÛNE

May  
July

March  
June



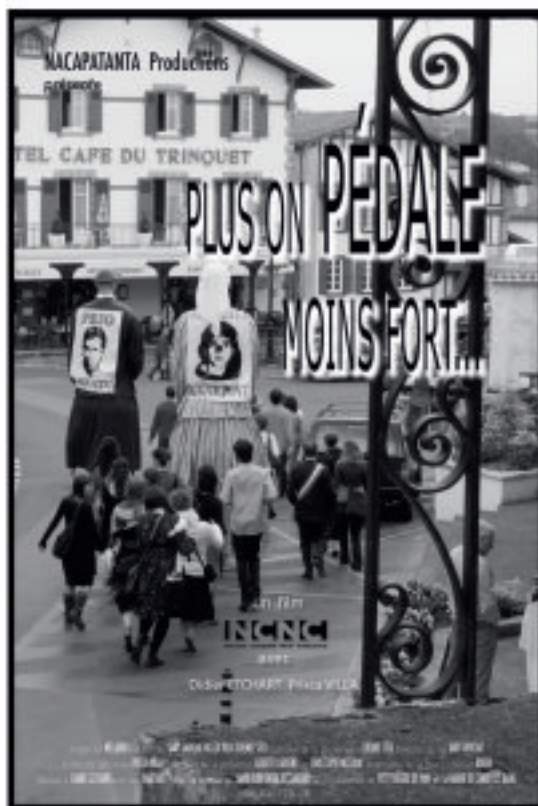
**L'ÉCHO D'UN LENDEMAIN**  
*(Echoes of the next day)*

Derrière le Hublet, CAPDENAC.

*A car crash that reoccurs identically 50 years apart, in the same place. Fates' irony or a expansion of a frozen moment in time? Madness or perhaps the luckily of an evident void...It's a love story that goes beyond life and death.*

WITH GILBERT LEGROS

CREATED IN CAPDENAC IN COLLABORATION WITH ITS INHABITANTS.  
In collaboration with LE PETIT OISEAU/LES  
POMPIERS DE CAPDENAC



**PLUS ON PEDALE MOINS FORT**  
(The more you pedal the weaker)

Harri Xuri/SIVOM Artzamundi,  
CAMBO LES BAINS.

*The day the bride did not show up for her own wedding in a small village in French Basque country...a series of suspicious deaths in a local hospital and the decline of a great athlete.*

WITH DIDIER ETCHART

Created in CAMBO LES BAINS  
in collaboration with its inhabitants.  
In collaboration with PETIT THÉÂTRE DE PAIN

April  
June



January  
March

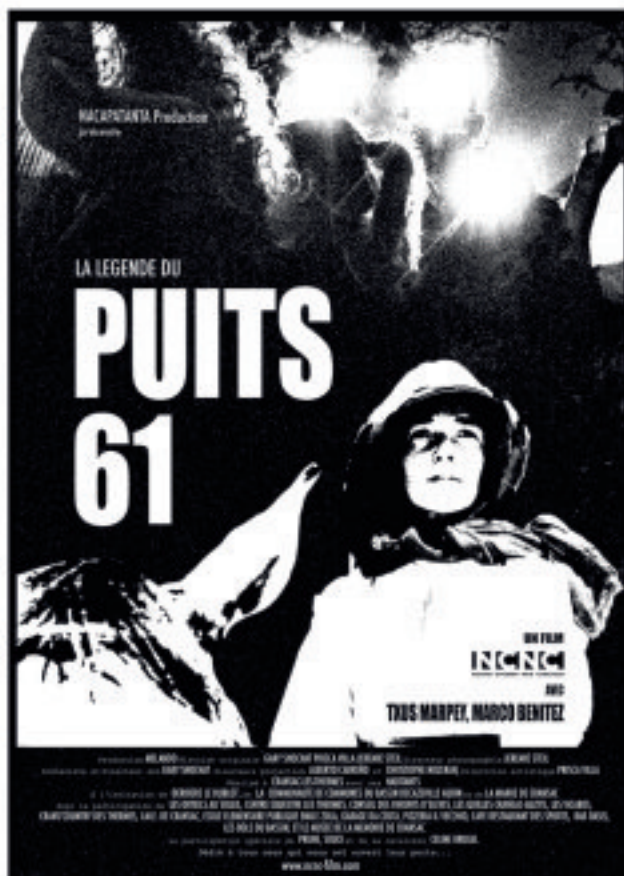
**LE CIEL PAR-DESSUS LES TOITS**  
(The skies above our roof)

CNAR L'Usine, Les Barradels, BLAGNAC.

*Thanks to a strange series of events, today all dreams can come true! A carrot for the rabbit, candies raining down on the children in the schoolyard and...A long lost love finally returns.*

Created in the neighbourhood of BARRADELS in BLAGNAC in collaboration with its inhabitants.  
In collaboration with CONSERVATOIRE DE MUSIQUE et DE DANSE, L'HARMONIE MUNICIPALE, L'ASSOCIATION CASSIOPEE, L'ÉCOLE RENÉ CASSIN, LA MACHINE





**LA LEGENDE DU PUIITS 61**  
*(The legend of shaft 61)*

Derrière le Hublot, CRANSAC

*A mother reappears from the past in search of the son she has never seen. Her pain has a terrifying effect on all the inhabitants of the town...and a lake is be born from her tears.*

WITH TXUS MARPEY & MARCO BENITEZ

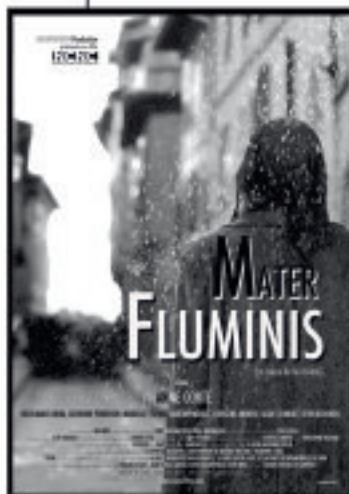
Created in CRANSAC-LES-TERMES  
in collaboration with its inhabitants.

In collaboration with LES ORTEILS AU SOLEIL, CENTRE EQUESTRE LES THERMES, CONSEIL DES PARENTS D'ELEVES, LES QUILLES CRANSAC-AUZITS, LES VICABOS, CRANS' COUNTRY DES THERMES, I.M.E DE CRANSAC, ECOLE ELEMENTAIRE PUBLIQUE EMILE ZOLA, GARAGE DA COSTA, PIZZERIA IL VECCHIO, CAFE RESTAURANT DES SPORTS, BAR OASIS, LES BOLS DU BASSIN ET LE MUSEE DE LA MEMOIRE DE CRANSAC.  
In special collaboration with PRUNE SOUCI and her rider CELINE BRUGEL

April  
September



June  
October



**MATER FLUMINIS**

Scène Nationale d'Albi, Castelviel, ALBI

*A mother desperately seeks her odd and freakish child that was stolen.*

WITH ANNE CORTÉ

Created in the neighbourhood of CASTELVIEL in ALBI in collaboration with its inhabitants.  
In collaboration with LA BUTTE DU CASTELVIEL, CONSERVATOIRE DE MUSIQUE DU TARN, HARMONIE D'ALBI, L'ETERN, LA GAULE ALBIGEOISE, ALBI-CROQUIERES, LA FORGE DU VIEL ALBY, LES ARCHIVES DEPARTEMENTALES DU TARN.  
In special collaboration with BOLLAND COSSANT, ALEX YONAS SARRIET, YVES LIZIAND PALAY, SYLVIE BOSQ y de L'ATELIER THEATRE DE CASTELVIEL

December  
May



**DOÑA FLOR Y SUS AMORES**  
*(Doña Flor and her lovers)*

ARTO, Les Florales, RAMONVILLE.

*It's 1978 in a dream neighbourhood, and Flor is about to lose the man of her dreams. Now, she must leave and never return.*

WITH MAUD JEGARD & MATTEO GALBUSERA

Created in the neighbourhood of FURBALES in RAMONVILLE in collaboration with its inhabitants.  
In collaboration with RAMON YARD, LE CENTRE CULTUREL, L'ECOLE DE MUSIQUE DE RAMONVILLE, A.S.E.T., BLICK THEATRE, LE LAB, MISS POP, AMRE ELLE, CARACOLE, MICKA ET MATH, LES BOURBARRIES, LES CHILLES





**LA NEIGE EN MAI**  
*(Snow in May)*

**CNAR Pronomade(s) en Haute-Garonne, AURIGNAC.**

*The incredible discovery of a prehistoric egg !*

**WITH BASTIEN LAMBERT & BÉATRICE CARME**

Created in AURIGNAC in collaboration with its inhabitants.  
 In collaboration with LA SAUCE MUSICALE, CIE JEZABEL AMAYA-ATELIER D'ICI DANSE/ECOLE DE DANSE DES TERRES D'AURIGNAC, CINE DONJON, L'ASSOCIATION DE SAUVEGARDE DU VIEIL AURIGNAC, LE FOYER DE VIE LE COMTAL, L'ASSOCIATION TREMPLIN, la chorale LA BOUCHE EN CHOEUR, l'hôtel SAINT LAURANS, la librairie-tartinerie L'ESCALE, L'OFFICE DU TOURISME D'AURIGNAC, EMMAUS St Gaudens.

February  
 June



November  
 February

**AKHFA 2027**  
**L'Atelline, Celleneuve, MONTPELLIER**

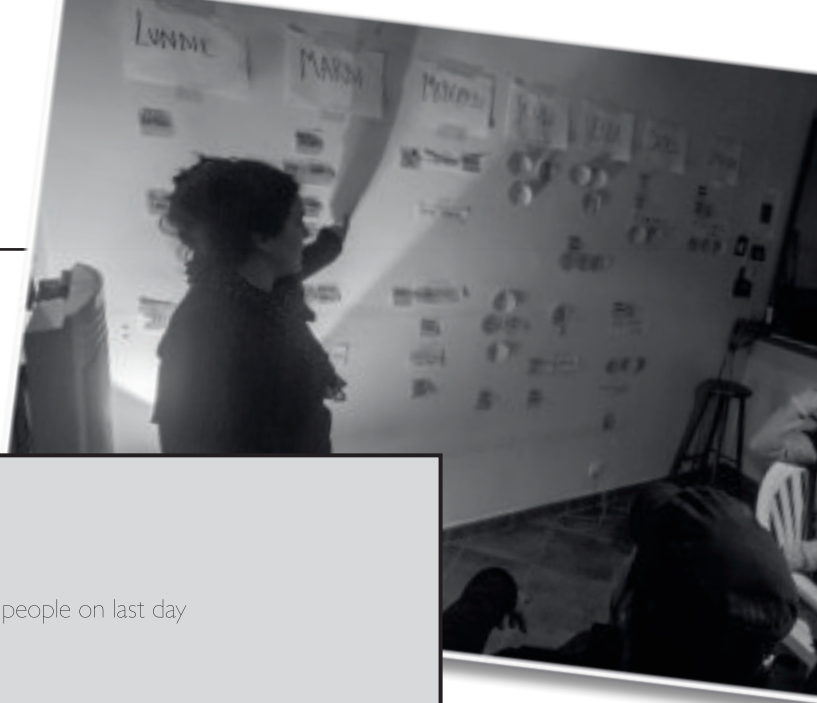
*The year is 2027, A young woman searches for her lost goat.*

**WITH NINA DRISS & CHADI MAOUIHOB**

Created in the neighbourhood of CELLENEUVE in MONTPELLIER in collaboration with its inhabitants.  
 In collaboration with CINEMA NESTOR BURMA, COMITÉ DE QUARTIER de Celleneuve, Brasserie LA FONTAINE y salon de coiffure FRATERNITE. In collaboration with L'ORCHESTRE D'HARMONIE de Montpellier-Jacou, la chorale VOIX DU COIN, A.S Celleneuve y l'école élémentaire LEO MALET



## PLANNING OUTLINE



- Stage 1 : IMMERSION – 6 Days – 2 people
- Stage 2 : WRITING – 7 Days – 2 people + 2 people on last day
- Stage 3 : FILMING – 6 Days - 7 people
- Stage 4 : ASSEMBLY + DISASSEMBLY – 4 Days + 1 Day – 4/5 people
- SCREENING – 2/3 Days - 9 people

- The above schedule should serve as a draft reference and might be modified according to the conditions of every single project. Its realization will depend on the circumstances and the hosting organization's needs and desires.

- Due to the nature of the work required for this immersive project and that might include 12-14 hour workdays, the team must be housed on-site, in the designated neighbourhood/village. All types of transportation or commuting between the neighbourhood and the place of accommodation/workspace should be reduced to a minimum. We prefer being lodged in an apartment/flat (even if it is very lightly furnished) to staying at a hotel.

- When possible, we wish to leave all the photographs posted and visible in public space after the screening days are over and after the departure of the company (in previous projects some photos remained posted for over a year, highlighting the long lasting effect of the project on the village).

- We require that any person who participated in the project or who had been involved somehow in the creation and execution of the film (filming, locations, props, information, testimonies, extras etc.) be offered free invitations to view one of the screening.

- It is fundamental that the public is invited to view A FILM SCREENING, without giving out any additional details that might reveal what they are about to experience. The element of surprise is one of the key ingredients of this project, which is why we insist that any communication relating to the project ALWAYS describes the FILM and should never make any reference to other aspects of the screening process, avoiding words such as: WALK, COURSE, ITINERARY, TRAJECTORY OR ITINERANT SHOW.

A detailed *Overall Technical Rider* for the project is available upon request. The definitive technical rider can vary from the '*Overall Technical Rider*', depending on the specific requirements of each project and hosting organization.

## THE PHOTO NOVEL

Following the experience gained during the first NCNC films, we have realized that the idea of making an object that can serve as a trace and a souvenir and bring the project to a closure was not just a good idea but a necessity : a **testimony** of what had happened, what has been produced, and a **shared memoire** for all the participants. It is highly beneficial that a project as intense and ephemeral as this leave a trace of the work which has been carried out, but furthermore, as a trace of the shared adventure.

The 'trace' we propose is a 'Photo Novel': a paper 'magazine/book' format that consists of both a succession of carefully selected photos from the film which tell the story and convey the plot, as well as the making-of of the film: integrating anecdotes, photos and details that connect the plots' fiction to local reality and all the details and encounters it was inspired by. This Photo Novel can be created upon specific request. The Photo novel will be presented to the neighbourhood/village residents several months after the screening is over, either during an existing festive local event or as a special event, after the end of the project. **A free copy should be offered to all participants.**

The Photo Novel can also be made available to associations in the district, the tourist office, libraries, civic centres, the town hall etc. serving as a testimony of the shared adventure that belongs to the neighbourhood.



# NUOVO CINEMA NEOCINETICO

1March 11th 2009

The Nuevo Cine Neo Cinético (NCNC) is born in response to the 'super productions' and the extreme catalepsy of current cinema, born in response to the immobility of the screening rooms, the growing isolation of individuals in contemporary society, the overwhelming seizure suffered by people in the same public space, the increase in cardiovascular problems resulting from an atrocious sedentary lifestyle, the emergence of micro-theatres aimed at one or two people destined for loneliness, the deep economic crisis and its direct consequences on budgetary restrictions dedicated to culture, the increase in fear of coincidence and the permeability between real life and artistic creation in general.

The goal of the NCNC movement is to return to the essence of cinema: movement.

The audience will be responsible for the movement. It will be their eyes that make the inherent kinetics/movement of the film possible. It will be their attentiveness and their capacity to perceive every sound vibration, as well as the different rhythms in space, which will complete the creation.

We call for a return to formal sobriety, thus making way for expressiveness, the unexpected and the spontaneous, which we consider indispensable, if we are to enable greater territorial-emotional communication as well as the emergence of historical reminiscence. All of the above seems fundamental if the viewer is to regain his place as a direct and active interlocutor.

Let the public roam through the film at their very own spatial-temporal will. Each NCNC film reclaims public space as the space destined for the transmission of emotions, the place where social and popular movements and interests can be shared

NCNC productions are devoid of all circumstantial formalism, film camera, video, celluloid, and projectors in order to restore the image to its original source. This is the form in which reality penetrates creation itself: 'Hic et Nunc' (here and now).

Let each image drive its breadth and establish its point of view, thus reclaiming its evocative and transformative power. The relationship between the time fragment, fixed in time, and 'real-time', as well as the alternation of captured images and real life images and movement provoke a spatial-temporal game of reflections between reality and fiction. The spectator and 'real-life' become fundamental elements of the form; one as a stimulus and the other as a co-generator of interferences, a source of inspiration and an integral part of the film.

NCNC films are characterized by a vivid, new, realistic, evocative and kinetic style. These characteristics are generally manifested given the singularities of each screening, the uncontrollable improvisation in some of the scenes and the interaction triggered by external reality.

The absence of a camera, celluloid, special effects, projectors, movie theatres, ushers and all kinds of physical media brings us back to the essence of cinema.

The rules imposed by the NCNC manifesto express and demand that public space recover its main function: that of serving as a place where any physical-emotional-lyric-social movement can be expressed freely.

# NCNC



# NUOVO CINEMA NEOCINETICO

## - THE MANIFEST -

This manifest had been written in Osagno (Italy) by Anninziana Stradotto and Salvatore Schianazzi and dated March 11, 2009 although it was officially and publicly announced on March 20, 2009 at the Don Sironi Cinema in Osagno, within the framework of the 'birth of the Cinema Centennial' commemorative meeting.

1. The union between frames and live three-dimensional sequences is considered as a film
2. Filming must take place in the same places where the screening will take place.
3. Prop and decorations cannot be added or supplemented. Any object or technical material necessary for the shooting of a scene must come from the place itself.
4. The screening of the film will never take place anywhere else other than the same place as where the scenes were filmed. The screening location will be on the streets and never in the projection hall.
5. The movement, necessary for the magic of film to occur, will not be triggered by a projector. It will be each spectator, with the movement of their steps, who will be responsible for the movement of the film.
6. The shooting of each scene will take place in the same exact location as where the film takes place.
7. Any change in real space is prohibited. That is to say, the film takes place in the here and now.
8. Each frame will be shown in the same place where it was shot. All images will be in black and white and in 16/9 format.
9. All lighting accessory are prohibited as well as the use of filters or any type of post-production image processing.
10. A stills camera will systematically replace the video/film camera throughout the shootings.

Author, actor or director, I here by declare that I am not an artist.  
My goal is to allow the interference and fusion of reality within fiction during the screening of the film.  
I will not create permanent work pieces, seeing as the present and ephemeral moment is of more importance than the overall result.

" To make a film means to improve life, making it in your own way, and to prolong childhood play. "

-François Truffaut-

# NUCINI



## THE NCNC TEAM



Prisca Villa, artistic director

An exuberant and generous Italian. Director and actor. The projects' author. Coordinates the team, opens doors and never gives up !

Gary Shochat, screenwriter and sound designer

A relentless, tenacious and terribly curious Israeli-American.

Screenwriter and obsessive scribbler.

Sets the words and the music, searches for meaning and runs through the streets.

Jérémie Steil, director of photography

A Sweet and intuitive Frenchman.

The eye of the team. Photographer and creator who is as agile as a lynx. Capable of capturing all the hidden beauty.

Christophe Nozeran, projectionist and builder

The Grand Monsieur Christophe ! With him around, there is no problem that has no solution..

Constructor, inventor and incorruptible perfectionist.

Alberto Carreño, set designer and projectionist

The Catalan of the team. Stubborn and inventive.

Everything he touches turns to gold. Artist and craftsman. Capable of ironing an egg as he is of frying a shirt.

Laurent Driss, builder y craftsman

The handsome guy. The one who finds the least predictable solutions.

The giant smile that calms souls. Always finds time to help with a move, with changing the neighbours flat tire... OR the mayors!

Amanda Diaz-Uberna, actor

An intense and chatty northern girl. The only genuine world specialist capable of explaining what an NCNC film consists of.





**Project conception and first experiments aided by**

Auteurs d'Espace Public- SACD,  
CNAR Le Citron Jaune, Le Lieu Noir, Baule d'air, Label Rue, Préavis de Désordre Urbain.

**Production aid**

DGCA-Ministère de la Culture.

**Co-producers**

Derrière le Hublot-pôle des arts de la rue Capdenac-Midi-Pyrénées,  
Harri Xuri-SIVOM Artzamendi.

**With the support of**

Réseau en Scène.

**Many thanks to**

FAI-AR (Formation Avancée et Itinérante pour les Arts de la Rue)





**PRODUCTION**

Melando – [melando.org/ncnc-films/](http://melando.org/ncnc-films/)

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