



View of Luca Buvoli's exhibition "Instant Before Incident," 2009; at Susan Inglett.

LUCA BUVOLI
SUSAN INGLETT

Over the past six years, Luca Buvoli has been steadily augmenting his "Meta-Futurist" project—installations, drawings, books and animations that deconstruct F.T. Marinetti and the movement he founded a century ago. Entering Inglett gallery, one encountered head-on the latest installment, the energetic *Instant Before Incident* (2009), a large-scale sculpture featuring a cartoonish 1908 Fiat of the kind driven by Marinetti at the time of the delirious nocturnal excursion that landed both car and driver in a ditch, as described in the preamble to the "Futurist Manifesto." Beginning at a runway in a corner, iterations of the Fiat, gradating from tabletop scale to nearly life-size, whooshed through the room in an embodiment of the manifesto's *salto pericoloso*. (A 2008 version of Buvoli's piece was at the Mattress Factory in Pittsburgh, where the foremost car "crashed" through a window.) Predominantly made of blue resin panels held together by red steel posts, the sculpture is so merry-looking it can almost make you forget the moral conveyed about bombast run amok. Reminiscent of the gathering and fragmenting forms in Cubist and Futurist art, the car is variously contained and open, as if speed itself were blasting apart and reassembling it.

Among a number of wall-mounted works were text-and-abstract "Propaganda Posters" (2007-09) in gouache, some attached perpendicularly in modernist-style frames; between them were pale blue silhouette murals of

the Fiat that could have been cast shadows of the main event. The placement of a video monitor that played Buvoli's *Ave Machine (Instant Before Incident)*, 2008, on a wall in the same room was a mistake—there was simply not enough space, and visitors jostled each other in distraction. In the video, art historians comment didactically on Marinetti, intercut with footage of early car races. Buvoli's signature use of a "rotoscoping" technique toggles "real" material and animated color drawings—a method particularly effective in the race-car sequences, where the drawings joyride alongside the actual vehicles at a slight remove, a creative gloss both emotionally resonant and, with that small distance, oddly analytical.

In a back room Buvoli screened his more compelling *Excerpts From: Velocity Zero* (2007), which he has shown at a number of venues elsewhere. In it, he uses the same technique to present people with aphasia reading aloud the "Futurist Manifesto." Their struggle to speak the words, and the impatience with which we greet the gap between their labored utterances and our reading of the text floating alongside them, compound into a dark reflection upon the failure of grand schemes. A clip of the Italian version regularly aired on TV in Buvoli's native country, to raise public awareness about aphasia. One would be hard pressed to imagine a similarly effective artistic intervention here: a leap perhaps too perilous for American TV.

—Faye Hirsch