



Press Review
OSTINATI 85/08
Roberto Nanni

kiwido
federico carra editore

One of the greatest Italian experimenters, explorer of formats, styles and devices, solitary navigator of the mysterious abyss of emulsion, of matter and memory. **Bruno Di Marino**

Roberto Nanni is an innovative film-maker, an artist that works with a unique level of self-sufficiency and self-determination. He, being a faithful student of Derek Jarman, has taught everyone, colleagues and alarmed spectators, to 'just do it', to take a leap into the void. **Roberto Silvestri**

A unique gesture. A highly political cinema: Roberto Nanni puts the political quality of his film above everything else, in the filmic gesture, in the choice of an image, in the way of working on a film, of thinking about it, of editing it, of bringing the spectator to compose his own universe, to compose his own critical outlook. All his cinema is a strong form of resistance. Nanni grew up with punk and with Mekas' visions, Anger, contemporary music, images for him can only be emotional deconstruction or deconstruction of movement. **Cristina Piccino, il manifesto**

The surprising oscillation of the gathered works has something to do for us also with the logic of a vision in an obstinate research not so much into the sense of the image but into its inner truth. What springs to mind is one of Céline's lament in *Voyage to the end of the night*, "the truth, nothing else but the truth before dying". His cinema is present, but not for the chronicles, it is above all a "presence". **Dario Zonta, Il Mucchio Selvaggio**

A musical and auditory architecture, but also political and ethical that goes to wedge itself in all the other elements and moments of this typical and eclectic cultural phenomenon. The result is a "handful" of surprising and rigorous experimental films, interspersed throughout time with a frequency determined only by necessity. Roberto Nanni is such a secluded and obstinate director, and this collection of works gives us back a greater sense of being obstinately secluded, yet present. **Lo straniero di Goffredo Fofi**

Only to a ferocious, desirous and knowing glance is access to the bodies and phantasmagoria that populate, or rather live in Nanni's films, made possible. In order to do this it is necessary to have a wild (as Breton used to say), and delicate glance, capable of "physically" subverting reality. Real and abstract in Nanni's cinema are the same thing. One cannot live without the other. Nanni almost always, in fact, starts off with "objective" images, aware of the fact that it is in the very flesh of reality that the dream is hidden. **Jan Mozetič, il rivelatore**

Nanni's films move in a timeless way, triggering off daring associations, unhinging this very filmic reality, interrogating it, hiding it, as if it were a layered material. «It isn't so much the image that counts, but what is created starting off from it, what certain images produce as effects on other images. It could very well be that seeing the Sphinx can modify the way, for example, one looks at the way a man walks down a street». These reflections by Francis Bacon could well be applied to Roberto Nanni's films. **Rinaldo Censi, Alias**

An anomalous director, an ungraspable cinematography. Roberto Nanni, a gentle genius, refound and rediscovered in the beautiful box-set book+dvd "Ostinati 85/08" edited by Federico Carra's Kiwido which claims the irresponsible and visionary merit of having also distributed in dvd "Ottimismo Democratico" (Democratic Optimism) with the Rezza-Mastrella couple and "Imprint Cinema" with Paolo Gioli. Stupendous Dvd: to the almost collected works. "Thanks to Steve Brown and Tuxedomoon, I met Derek 10 years ago in London. It was 1983 and I met W.S.Burroughs." Derek Jarman speaks to him just before his death. But his film seems to be a suffered inn to life, to the present, as all his cinema does. **Boris Sollazzo, Liberazione**

Jarman, the English director and painter, is close to dying but wants to continue speaking. The Italian film-maker films him for the last time, listening to him and decomposing the image to the point of making it a painting: "the construction of a gaseous state of perception". Roberto Nanni's "subjective realism" is as abstract as it is concrete which in this Dvd reproduces Jarman making him talk about punk in "Jubilee" and "Blue" his last work and Aids, as he recaptures the words and the sound of Steven Brown from Tuxedomoon, to then digress with Freak Antoni from the Skiantos. **Sergio Gilles Lacavalla, RockStar**