

“Roberto Nanni”

by Flavia Mastrella and Antonio Rezza

Antonio Rezza:

The apparent autarky of Roberto Nanni, I believe is an autarky of constraint, not a free choice. Autarky in a healthy organism cannot be a choice because autarky presupposes isolation from the rest of society, isolation from the rest of the art world with all its deprivations and all its denials.

In this, I also see a lot of the work that Flavia Mastrella and I do; we often have to do everything ourselves not by free choice, not by the free will to isolate ourselves from the outside world, but because the outside world, rightly so, is profoundly tyrannical and does not recognize diversity. But it is not a homologated diversity because when the different becomes homologated it is no longer different but is part of the "games" of the majority who understand culture in a certain way.

I believe that in Roberto Nanni, autarky is a necessary evil.

It must be done because otherwise, it won't be done; it's not a reactionary choice.

The fact that Roberto Nanni is not an autarkic is demonstrated by his undoubtedly very intimate contact with a controversial personality like Jarman.

An autarchist cannot measure himself against a person of undoubted talent like Jarman.

The purpose of the work is not to excite those who see it, the purpose of the work is to excite those who make it. Only if the person who makes it is moved, then, possibly, in a completely involuntary way, does it also end up moving the person who sees it.

Unfortunately we live in a culture where the premise is to excite those who see it and neglect those who do it.

Flavia Mastrella:

Even in *“Love Conquers All. Conversation with Derek Jarman”* there's a beautiful construction of dialogue. It's never heavy, never too grounded.

Even when they talk about politics, it's always elevated, both in framing, atmosphere, and in the choice of dialogue.

Antonio Rezza:

The work of Roberto Nanni... I don't believe and I hope it's not just work. I believe and

hope it's also an obsessive phase of his existence, of his life, as it can be for ours, for anyone who lives according to what they do.

It's a type of work that struck me from the beginning when we met in Turin, when Turin still had the youth film festival, back when it was still a free, open festival.

Flavia Mastrella:

Roberto was spectacular when he arrived at the Turin Film Festival, with all that aura of mystery around him...

Antonio Rezza:

Perhaps the film that I loved the most is the story of the boxing match in Manila between Cassius Clay/Muhammad Ali and Joe Frazier ("*Sweet Wandering in Sacred Wild Places*", editor's note).

In the film the thing I like the most is that the only distinctive element, the only physically recognizable person, is the referee of the match and he does so not through his physiognomy but through his moustache which is then a false element on faces of man. I don't know if he wanted to put this aspect into the film, that is, the intimacy that can be created between two bodies that hit each other, the skins that come into contact and become a single skin, therefore a single wound.

The contrast of the referee's mustache is instead a prosthetic element on a skin that isn't struck. Therefore, on an unbeaten skin, which is that of the referee, the mustaches will end up, on two beaten skins the fists will end up, the blows will end up there.

Flavia Mastrella:

...that of boxing, ("*Sweet Wandering in Sacred Wild Places*", editor's note) of the two "meat" fighters. Strange how red becomes blood. Unsettling. It's as if there were a drama of the body. He doesn't have that carnality to show blood.

He sublimates the idea of blood and creates this flesh that he tastes of blood, this form that he tastes of blood but does not communicate through the reality of blood.

Antonio Rezza:

Roberto likes to change colors. Once he told me about when he got sunburned and since he has very fair skin, he sunbathed so intensely that in the evening they had to carry him back because he couldn't articulate his ankles anymore.

This is metaphorical of the color changes in the films he makes.

Flavia Mastrella and Antonio Rezza

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