

Fuori Orario cose (mai) viste

Rai 3
(National Public Broadcasting Company of Italy)

Retrospective

Roberto Nanni:

Through dark glass

January 30th, 2012

“Roberto Nanni. Through darkened glass”

Introduction by Enrico Ghezzi to the episode of "Fuori Orario/Rai 3" aired

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Roberto Nanni is one of those authors who is not detached or isolated but is rather unto himself. One might say that isolation no longer exists; remoteness can only be a production choice, a reinterpretation of self that is perhaps necessary for almost everyone.

Yet, Roberto Nanni abandons himself, surrenders to “aseity” [existence originating from and having no source other than itself, editor’s note], the being unto themselves.

An act I believe, in the case of filmmakers, almost all can experience; can feel on their skin, in their eyes, on the skin of their eyes, on their eyelids.

Everyone can sense their “aseity” not so much through the extraneousness of others but rather of images.

I must say, that one of the saddest digressions - yet also one of the most extraordinarily formative ones if one is able to move beyond it - is the closing up or the skirting of the underground filmmaker. Something similar to dew or to a frozen soft rime settles down just above the surface.

A dangerous and beautiful sight to behold; minute embroideries of ice and water and of light in the water and darkness.

Resisting this fragility is one of the great opportunities of what some might call minor, or in fact underground, cinema. However, the movement is not underground, but rather slightly above or slightly below the surface.

One of the films we broadcast, one of the first by Roberto Nanni, a film started in 1983 and closed in 2008, **"Far away, still" (Lontano, ancora)**, for example, is a film that was buried after being shot, it was truly an object that came from another world, a world that author himself had prepared.

In **“Borrowed light paid to night” (Luce riflessa restituita alla notte)** Roberto Nanni, in which he did his utmost, and I would say in some ways prodigiously, to provide the background, the base and the accompaniment to the music and the concert sound

performances by Steven Brown of Tuxedomoon, one of the most extraordinary bands in the “non-history of non-music”.

Here we have to think that Roberto Nanni’s images literally are put into orbit and his out-of-orbit visions illustrate what the music tries to do with great difficulty. Music is too easy, it has too many chances not to be caught, and it enjoys this sort of immateriality, which we pretend to believe.

Thus, music is very far from the inevitable materiality of film.

A materiality that exists as long as there is something to shoot, an aspect that must differ in relation to what seems not to have been filmed or vice versa.

Through these **“Sweet wanderings in wild sacred places” (Dolce vagare in sacri luoghi selvaggi)** and **“Through a dirty windowpane” (Attraverso un vetro sporco)**, Roberto Nanni has led me by pure amnesia to entitle this episode of “Fuori Orario” **Through Darkened Glass.**

One could think of cinema as a darkened slide, as something that one remembers and that is shown through. Through its being a dirty windowpane, we see what film truly is, because it is only through a dirty glass that we really catch a glimpse of what really constitutes cinema. Otherwise, we would have to trust transparency.

At times, we believe that what we see down there is really the truth, whereas transparency should be the culmination of an opaque glass, an even more obvious smudge because it is not highlighted.

Roberto Nanni’s works are instantly and directly beautiful; they are already protected by their distance, by their remoteness.

Enjoy.

Enrico Ghezzi