

**Roberto Nanni**

**By Laura Giacalone**  
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"*Ostinati 85/08*" is a selection of seven films created by one of Italy's greatest experimenters, Roberto Nanni.

But what does experimental cinema mean? - asks critic Bruno Di Marino in the booklet accompanying the DVD.

"*Those who make experimental films work with the perspective of loss and transformation, delivering their works to an uncertain future*" writes Di Marino, emphasizing the typical paradox of a cinema that seeks to preserve what is destined to disappear, to inexorably consume itself.

Engaged in a constant work of visual research, Roberto Nanni was trained in American and avant-garde cinema of the 1950s and 1960s by Stan Brakhage, the underground cinema of Jonas Mekas and Kenneth Anger, and contemporary music, as demonstrated by his collaboration with musician Steven Brown.

In his visual deconstruction, Nanni uses the image "...*not to make the invisible visible, but to reaffirm its unreachability, or rather to confirm its invisibility...*" observes aesthetics lecturer Stefano Catucci in the critical note, enriched furthermore by a selection of notes, photos, and author drawings.

In the films included in the collection, such as "*Faraway, Still*" (1985) or "*Pexer*" (1987), the author renounces any narrative reference and seems to capture the essence (or loss) of meaning in the dizzying repetition of movement, in the scratched twirling of a spiral, in the windy agitation of geometric shapes. A perpetual motion of images that give body to music in a dance sometimes grave and sensual, sometimes mechanical and lacerating, and always hypnotic.

The collection also includes a conversation with the British director Derek Jarman, "*Love Conquers All. Conversation with Derek Jarman*", created while he was visiting Italy in 1993 to present his film "*Blue*" and an exhibition of paintings, and characterized by the asynchronous movement of sound and image, sign of a body that progressively becomes landscape.

"*Greenhouse Effect. Steven Brown Reads John Keats*" (1988) is also of rare beauty, a selection of the Super 8mm. film shown during Steven Brown's live performances:

Keats's words echo in the succession of a flight of seagulls, of a passage of clouds in the sky, in the intermittences of the landscape through the screen of a window, in a liberating race against the sun. And they alternate with a nervous emission of sounds, fragmented and distorted until they lose meaning, or are reduced to an essential, obsessive meaning. And then, again, "*Sweet Wandering in Sacred Wild Places*" (1989), a transfiguration with strong pictorial tones of the boxing match between Mohammad Ali and Joe Frazier in Manila; "*Through a Dirty Glass*" (1999), nocturnal diary of the life of an urban crossroads; and, finally, "*And She Forgot*" (2008), a single, obsessive shot of a landscape in Flanders.

Laura Giacalone