

The Italian National Film Archive
dedicates a day of cinema programming to the experimental filmmaker
Roberto Nanni

At the Trevi cinema theater the National Film Archive, dedicates the day of November 4th to the filmmaker Roberto Nanni.

The exhibition, entitled "Italian Independent: The obstinate gaze of Roberto Nanni", retraces the director's work from his first super8 films to his latest video, made a few weeks ago and still unreleased.

At 9.00 pm a meeting is scheduled with the author and, guests, the aesthetics teacher Stefano Catucci and the critics Bruno Di Marino and Roberto Silvestri.

During the meeting the Roberto Nanni DVD + book will be presented. Ostinati 85/08, Kiwido - Federico Carra editor. The day is free admission.

Nanni's cinema, out of format and allergic to definitions, gets lost in the play of lights and shapes, in the pulsating grain of the images, working on and with the materiality of the film.

The alterations that Roberto Nanni makes his images undergo denounce and vindicate the partiality, the opacity of every gaze on the world. An always personal gaze which itself becomes an object of investigation and at the same time a critical mass capable of provoking other images and other words.

Roberto Nanni has a painter's "eye" but is also particularly attentive to the possible interactions between visual and sound scores, as demonstrated by his long collaboration with the musician Steven Brown. Of particular note are his documentaries, dedicated respectively to Derek Jarman and Antonio Ruju.

Program

Ace (1978)

Direction, photography, editing: Francesco Meliciani; duration: 9'

Made when I was 18, in 1978, with expired 2x8mm film, immersed in liquids and acids for

several days. No awareness of the transformation processes of the support, but a tribute to W. S. Burroughs.

Ciprea Annulus (1982)

Direction, photography, editing: Roberto Nanni; duration: 6'

Made with macro lenses on 8mm film, it is essentially an abstract work indebted to the first studies on composition.

Pexer (1987)

Director, photography: Roberto Nanni; editing: Giovanni Lorini; music: Steven Brown; duration: 5'

Pexer was born from the collaboration with Steven Brown, being inspired by one of his musical compositions, Gone with the wind. Purely abstract, the film is composed of an "emotional" dance of colors captured by a few super 8 clips. «I tried to produce it by "subtracting" material, working to achieve an essential harmony with the soundtrack, attracted by the possibility of uniting two expressive registers, the musical and the visual» (Nanni). First prize in the video section at the 1988 Biennale Giovani in Bologna.

Fluxus (1989)

Director: Roberto Nanni, Giuseppe Baresi, Matilde Ippolito, Studio Azzurro; duration: 12' (excerpt)

Work dedicated to the Fluxus artistic movement, was created during the participation of some artists of the aforementioned group in "Milano Poesia" in 1989.

Landscape with figure (1989)

Direction, photography and production: Roberto Nanni; editing: Francesco Meliciani; duration: 8'

Made in 1989 in 16mm invertible at an amusement park. Figures out of dimension, an inanimate perspective space except for rare presences.

Victorious love. Conversation with Derek Jarman (1993)

Direction, photography: Roberto Nanni; camera: Antonio Frainer, Roberto Nanni, Massimo Nepoti; sound: Fabrizio Ferranti; editing: Rosella Mocci; production: Sabino Martiradonna, R. Nanni; duration: 30

July 1993, Derek Jarman is in Rome to present his film *Blue* and for an exhibition of his paintings. The starting point of the conversation is Jarman's memory of the first meeting with Roberto Nanni, which took place in 1983 in London while he was filming *Pirate Tapes* with William Burroughs. First prize and public prize "Valdata" at the 1993 Turin Film Festival. Subtitles in Italian

Corviale (2000)

Direction, photography, editing: Roberto Nanni; production: Raiset Arte; duration: 12'
Made as a "portrait" of a neighborhood in Rome. A visual score without voices or comments other than the sound of Steven Brown.

Far, still (1983)

Direction, photography, production: Roberto Nanni; editing and postproduction: Mauro Diciocia; music: Gabriele Panico; duration: 13'

One of the first films made by Nanni. The film was buried for eight months and then sent to the developing and printing laboratory.

Through a dirty glass (1999)

Direction, photography, production: Roberto Nanni; editing: Mauro Diciocia, Antonio Dell'Oso; duration: 8'
A window opens onto a corner near Piazza Vittorio in Rome. Fragments of life stolen in the night, possible stories, elusive characters.

Antonio Ruju. Life of a Sardinian anarchist (2001)

Director: Roberto Nanni; subject: from Antonio Ruju's memoir, *Life of a Sardinian anarchist*; photography: Roberto Cimatti; editing: Flavia Medusa; sound: Gianluca Costamagna; production: Sacher Film ("The Sacher Diaries"), in collaboration with Rai 3 and Tele +; duration: 28'

From the extreme poverty of Sardinia at the beginning of the century to the fight against fascism, up to the total adherence to the anarchist ideal, the film tells the story of Antonio Ruju, who worked in the Financial Police and as a stock broker. His life is interwoven with extraordinary episodes, always dominated by intolerance for violence and oppression.

And she forgot (2007-2008)

Direction, photography, production: Roberto Nanni; duration: 8'

A train journey through Flanders, getting lost in the landscape.

Sweet wandering in sacred wild places (1989/2008)

Direction, photography, production: Roberto Nanni duration: 11'

Fragments, enlarged thanks to an artisanal truka, taken from a film of the boxing match between Mohammad Ali and Joe Frazier. The bodies and movements dilate and deform, losing realism and gaining pictoriality.

9.00pm

Meeting with Roberto Nanni, Bruno Di Marino, Roberto Silvestri and Stefano Catucci

During the meeting the Roberto Nanni DVD+book will be presented. Ostinati 85/08,

Kiwido publisher.

A cold day (2009)

Direction, photography, editing: Francesco Meliciani; duration: 8'

A voice that lives one night in Rome. A black light.

Greenhouse Effect. Steven Brown reads John Keats (1988/96)

Director, photography: Roberto Nanni; editing: Antonio Dell'Oso, Rosella Mocci; duration: 23'

Short version of the film lasting approximately 80' made to be screened during Steven Brown's concerts in the Greenhouse Effect project. Steven Brown reads John Keats Original English version

Victorious love. Conversation with Derek Jarman (rerun)