

“Roberto Nanni. Outlaw”

by Roberto Silvestri

Roberto Nanni's cinema is very difficult to grasp theoretically, it he doesn't get caught easily.

To be able to undermine its indefinability we can say that it is a cinema of “excommunication”. Its uniqueness is that of being able to create an ethical path, where the documentary, for example, it is a great trial machine.

We know that a truth must be established, but this truth does not belong to true things. What Roberto Nanni makes us discover is a different truth of the life that surrounds us, it is the truth of the iridescent revolutionary imagination, creator of spaces of vision, of visibility. Roberto Nanni takes a certain idea of scientific cinema and self-determination from Rossellini.

He breaks down communicative systems, fractures language, fragmenting it to the point of stumbling over it, almost obsessively dedicating himself to the impossible relationship between music and image, between sense and meaning, and an aesthetic structure that makes lack of meaning its nature.

This is a way of being an “outlaw”, of being consciously outside the law.

Robert Kramer asserted in a beautiful essay that perhaps only outlaws have a great moral sense.

And to attack, undermine the communication system, to excommunicate the relationship between text, context, and audience, to disconnect it from these dangerous, deleterious ties, one must truly be a filmmaker armed with this sense.

Roberto Nanni also elaborates on science as matter, as the materiality of vision and its inevitable decomposition. We see it in his early films, like “*Faraway, Still*” where he analyzes the perishability of film material and its rebirth; or while working on the musculature of boxers and their geometries in “*Sweet Wandering in Sacred Wild Places*”. Roberto Nanni is a breakthrough filmmaker, an artist who works with a unique degree of self-sufficiency and self-determination.

He taught everyone, colleagues and spectators in a state of alarm, as a good friend of Derek Jarman, to “just do it”, to throw oneself into the void, and the rare contribution that Nanni gives to cinema is that of trying to be an analogue of the heuristic work of some

physicists who act as “outlaws” in a world dominated by schemes of power and closed systems, in a perpetual state of siege.

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