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Statement by Alberto Abruzzese and Achille Pisanti (Anemia)

We believe that Anemia should show the necessity for a sick, an unhealthy cinema... the only type of cinema possible in Italy today. Our intentions came from the plot and not vice versa. We laid our bets on the screen-play: how to get a film out of a text that only wanted to be writing or rather a trace of a rigorously literary memory. And therefore a problem of translation: the plot was born through our working on this nostalgia for cinema.

Our intentions became: to render mystery normal, and the normal mysterious; to play with all genres, including that of the author, bearing in mind not Italian cinema, but the Italian public, the hybrid quality within cinematic culture. Finally trying to make a rich film without the "traditional" means, allowing all the citations to produce and reproduce themselves from within, contaminating the stereotypes of the imaginary and the political, confronting, amongst themselves, different languages (theatre, melodrama, cinema, television) and different generations (grand-parents, fathers, children); but above all being able to relate without having anything to relate any more, but still maintaining "present", the fascination with the "monsters" of mass civilisation.

It is a film without sequence-planes, with only one scope... We wanted to start from the milimetric field/counter-field, we only wanted to follow the gaze of the eyes and of the imagination of the character, without superimposing any form whatsoever.

The subject of the tale takes place in a linear way, alternating the plane of reality with that of imagination as the only solution to action.

This is why we chose to give the "rhythm" of the film over to the juxtaposition of the sets we used: to rid ourselves of the set and thus take the action forward.

There is no sense in thinking up a cinema given over to the citation of genres: the play with genres becomes "cinema" only if it is incorporated within the core of a "piece" of reality, of something contemporarily lived; of flesh and... blood.

We never had in mind a reference that might act as a model. We used our cinematic memory as a discharge of rejections that might "automatically" come together in a tale for images.

We don't have, backing us up, a cinematic industry vital enough to allow a "dirty" cinema, a "casual" cinema; we will have to work for years with "clean" images in order to be able to conquer a "dirty" image...

A cinema of discomfort that doesn't allow itself to be pleased with a play with language... this is what we tried to do with Anemia.

It isn't always that you find a paralysed man, or a woman in front of a mirror on the screen; most of the time this man and this woman, these "bodies" have to move, they have to seek, they have to brush up against one another, defy one another, love one another. This is the real difficulty in cinema, and it is precisely this that renders it "cinema".

Alberto Abruzzese and Achille Pisanti