

## Giuseppe Spina

Q1Q: How would you describe home movies to a person who has no knowledge of the concept?

Q1A: How would I describe the home movie?

Q1Q: Yes, what are home movies? Imagine you need to tell that to a person who does not know it.

Q1A: I would say they are small films ('filmini') recorded by normal people, who are not necessarily part of the film industry and often shot images to keep as memories. Like we still do today, almost all of us with our cell phones. The thing is that time has conferred a certain importance to this material. On the one hand time did so, on the other the image who has transformed; therefore the image shot on specific format (film) acquired for the audience a major sensitivity and maybe also because this footage begins to deteriorate, start to disappear, to take distance from us, so that they start acquiring a specific importance. These are in my opinion the main reasons for which this footage is important; then again there are also other reasons. (I started to divagate a little on the topic).

I would say this: this is material shot since the diffusion of home equipment that leaves a trace, a memory of things that before the advent of cinema had no opportunity to take place. Photography for example was used to collect memories of specific moments, but a family had mainly one photograph as a memory. At a time when these amateur formats (formati ridotti) begin to be commercialised, a new interest for the moving image is born; an image that was able to capture these moments and turn them into memory. I would explain the home movie in this way, hoping that people will understand me.

Q1Q: As you speak about equipment, do you connect home movies to the medium or to a 'way of doing'?

Q1A: Yes, it becomes precious today. Probably a reel shot in 1965, had during the 1970 not the same value as it has today. It is the same as we talk about a father recording his daughter's birthday on cell phone. It has an emotional value because it contains a special moment, but it lacks the public value given by the passage of time. Yes, I would connect the home movie much to the medium of the film, also because there was a relation between who shot home movies, who often had a passion of the super8 and the equipment they carried with them - like amateur photographers - in order to shoot different scenes; there was this complex enough process, not like today when you take the phone and push the REC button. It was therefore a very complex and costly practice. This was anyways a connection of love, because the amateur term is always understood in this sense of love for the gesture that was made also of the equipment used (camera, projector etc). In time new associations are established, with the role of preserving super8 reels and other material that is endangered and which starts acquiring new value, because at that given time, the production mode of images in a certain sense 'expires'. Those images acquire value also because today and in the past few years there was this overproduction of images due to the digitalisation process; also because the reel begins to slowly disappear and the images on film vanish too. Yes, there are different reasons for this shift.

Q2Q: How do you think the public of this type of footage has changed over time?

Q2A: I would like to know what you understand by public.

Q2Q: I understand mainly those people who watch and manipulate this material.

Q2A: Ok, so this footage was mainly used inside documentaries. For me personally, this kind of footage – and I am talking here about amateur footage in general and not only home movies; because home movies have become in time a sort of travelogues, so they can be understood as a sort of tourist images - underlines a sort of an interest for the gesture of filming. I would give importance to each instant, to each filmed moment. Whoever decides to film a certain scene, be it a professional filmmaker or not, does it with a certain motivation, at least an intention. If he films something rather than something else, there is a reason why. Each image is important, each decision is important just as each thought is important. A big part of the use that is being made nowadays with this material in the documentary field is trivial enough. There is no research of the images in itself. They are rather used because they belong to that specific family, to that particular person. Many times there is no construction. We often find for example found footage inside a documentary because they are thematically connected to it and not because the image has a specific aesthetic value, even if shot in another place and context. The research of who operates with this footage is very limited from this perspective.

Q2Q: So you make a clear difference between the use inside the documentary, which is built with a specific veracity in relation to what the image expresses, a certain historical rigour and the experimental use.

Q2A: Yes, the documentary which many times selects material in a more trivial way, and the experimental work that has behind a more researched and explored process. This second case is where you dig and try to bring to light things that go beyond the single shot and create a different depth for the research of the past/of the story.

Q2Q: This aspect is rather strange when thinking that amateur footage is also considered to be part of micro-history, of unconventional history, so it should be something rather parallel to a common-held view. So also from a creative point of view there is strange to see that there is a convention on the reuse of this footage.

Q2A: We need to depart from the aspect of the audience, of who is looking at this material, no (this was the initial question)? How does he or she react? We need to understand ‘what’ the audience looks at. If my father looks today at some images shot in the past by himself or by some family member, it is obvious his reaction is an affective one. If my father looks at amateur footage as part of a documentary or fiction film, so in another context, it is clear that this reaction is a different one. Maybe he won’t even realise that this footage was shot in the 70s or whenever it was shot; at least I do not think he would reflect on it.

Q2Q: Because the point of view changes.

Q2A: Yes, because it shifts; the intention shifts. He probably will not think about it and take it as something else. Why is this? This is because cinema as an instrument carries a share of fiction inside it. Each image you create and project in a different context, somehow distorts reality. As a consequence it is not possible to be objective. I am totally for this subjectivity, both for who records these images and for who watches them. The gaze is always subjective as it projects upon the inner self. This is my personal opinion. I think we should give more value to the analysis of this kind of vision. Each of us, even those who do not find much interest in cinema or do not have this need to reflect upon it, have their own way of perceiving things.

**Q2Q: But do you believe in the fact that the producer of the images and the public can resonate? In the sense that the public can perceive the intention of the author in the way it interprets these images?**

Q2A: Yes, this is the scope of commercial cinema. It does exactly this: to record something that likes to a big volume of people. Therefore I need to render my work as objective as possible so that it is acceptable. Yes, commercial cinema is all about this. Then there is the genius of Hollywood who say 'yes I do this, but by doing it I experiment with fascinating forms and genres of audio-visual products, that contain valid and powerful instruments'. Yes you can do it in so many ways. In Italy maybe we do it in the most trivial/ignorant manner, in the style of 'cooked and eaten' ('cotto e mangiato' – something consumed very quick; word pun: refers to a very popular Italian TV show for cooking). In Italy is it done mainly like this, like something that does not contain much effort, much research. Returning to the issue of found footage, I think that people are generally fascinated by images that do not fit in the standard format imposed by commercial cinema and TV.

Q2Q: Because they are different.

Q2A: Yes, these are images that appear in a different way. I think that all people is fascinated by it, just as they are fascinated by handmade animation for example. I had enough experiences of projections, meetings, of people who are taken by cinema itself, who come to see and engage with different films that do not enter those standard frames and who often find themselves happy and touched by what they see. I think that there is a deep fascination with these images.

Q2Q: A sort of 'technostalgia'.

Q2A: Yes, it is the type of image, but I would distance myself from the technical discourse and get closer to the aesthetics of the image: how does an image present itself, regardless of the way it was constructed? I don't know, in this case I would stick to the aesthetic aspect.

RL: Yes, but for example the grain that is typical of the reel, offers a certain aesthetic quality to the image.

GS: Yes, this is clear that this is a result of a technical process. What I mean is that the audience is not directly aware of the technical aspect behind the film, if it is a reel or a software effect. In general it is like this with the audience. I would give more importance to the perceptive and aesthetic aspect that is generated in the mind and the eyes of who looks at the images. Yes, I think that these images have a specific fascination. Also because – and now I get back to what I was mentioning earlier – some documentaries of RAI history, shot in black and white, which were most times silent movies that have been readapted and sounded for the purposes of the film, are in reality beautiful images. Nevertheless they are being generally used, accompanied by sound and commented in a way that disconnect a lot the public from the images. And this happens not only with people who are technically more aware of the process, but also with people who have less knowledge about the technical part. It can be obviously an interesting documentary as it touches historical and social aspects, but the issue is that these images are not perceived as what they are, because of their value of image, but they are perceived from a documentary point of view. The value, which the image carries, gets lost in this way and almost disappears. If we were able to see this image edited in the sense of its original value, with live sound, it would acquire a totally different meaning.

RQ3Q Which are in your opinion the most successful examples of reuse of this footage?

Q3A: I do not intend to make a list of titles, but there are films that have a specific value. As I think about it, these are mostly films done entirely with found footage. This can be an important characteristic.

Q3Q: But do you make a distinction between home movies and found footage?

Q3A: For me there is no difference. For me home movie is also found footage.

Q3Q: But having more contextual information on who has shot the home movies, does it not influence on the fact that it is not found footage anymore?

3AQ: *It can become something else than found footage too. To give you an example, we acquired from Home Movies Bologna the archive of Nato Frasca. Home Movies digitalised it and we acquired it; it is around 10 hours of material that we acquired for a project.*

RL: *You have also the film Kappa?*

GS: *I see you know Nato Frasca. How did you find out about him?*

RL: *When I started my PhD work I was interested in this subjective aspect of my creativity that connects to how I see and reuse material, included home movies. In my research I stumbled upon Nato Frasca and his interesting research on the subconscious nature of our artistic productions and on the doodle.*

GS: *You need to tell me how you discovered him because there are few of us knowing about Nato Frasca's work.*

RL: *Yes, I needed to know more about this subjectivity and how the subconscious can manifest itself inside creative work.*

GS: *And where did you find Nato Frasca's book?*

RL: *I contacted the association Nato Frasca some months ago and got the book.*

GS: *So it is more recent this thing.*

RL: *Yes, in the frame of my project.*

GS: *I am pleased you know about him. Knowing Frasca you will understand better what I intend to say. So Nato Frasca's material is composed of footage that he shot but didn't edit. Kappa is not part of this footage. Inside this footage there is also home movie, his own private family shots. I have seen this material and I became aware that this part of the footage, where he films his family, I mean he shoots these images with his girlfriend, while they visited various places across Italy, is not common material. You recognise suddenly: it is him behind the camera, filming, also in the moments when his daughter is born. It therefore depends on who shoots the images. It is clear that I am driven to work with this footage, knowing who he was and what his work was, especially the aesthetic aspect that played for him an important conceptual role.*

RL: *Did you meet him personally?*

GS: *No, I got to know his work 6 or 7 years ago, got in touch with his family and started to try and get his reels to Home Movies Bologna, because they were getting ruined.*

RL: *I do not know so much his filmic work, more his theoretical work.*

GS: *Yes, the doodle and the book 'Art in the shadow of another light'. Beautiful work. I got interested in Nato because a common friend who worked and studies next to Nato, saw my first films and told me I should get to know Nato because we have a lot of things in common. Indeed, getting to know his work I realised that I am not alone. For 7 years I had been doing films that no one was seeing. Then I saw that he was doing this work and his experiments with the doodle. I am reasoning and continue to reason upon the sign, but with the camera, not with the drawing instrument.*

RL: *This is very interesting, because I have found this parallel between Nato's theories and the art of the home movie.*

GS: Yes, of course. The foundation is the same: if someone frames a certain scene and shoots it, it is because he has seen something inside of it. This is what Nato's work is all about, and this is what I am doing with film. If you trace a sign, this is a manifestation of your inner self. If you choose to frame a certain scene and not another and you give a specific series of movements to the camera, it is a manifestation of yourself. I think we can research the depths of the inner self through the moving image.

RL: Maybe searching it in less conventional images, that are more free form a technical point of view.

GS: Yes, before knowing Nato's work I wrote an essay called 'Refractions of the impulse film'. I developed this concept of the impulse-film, made in an instinctual manner, without studying the scenes and how to shoot them. This essay contained a sort of a method, which in my opinion wants to develop this aspect, uses in order to practice the instinct-film. I think there is a way to record, to re-see and edit scenes in order to follow this method. I can send you the essay if interested.

RL: Yes, it would be great.

GS: Then, discovering Nato I saw that he had done the same, with years and years of research. When I was talking about it to others, many looked at me in an awkward way, but finding that I was not alone was a relief.

RL: What is interesting in Frasca is that he extracts theory from practice, he develops a theory based on his practical experiments. In general it is the opposite, theories and rules are already given and we see if we can conform to them or not.

GS: Yes, then again Nato invented a sort of alphabet to describe all his experiments. He wrote a practical book on the doodle which remained unpublished.

RL: If I am right it should have been the second published book.

GS: Exactly, how do you know?

RL: Talking to the Nato Frasca Asociation.

GS: To Franca, his mother.

RL: No, it is the nephew I think.

GS: Ok, because I am interested, as Nato Frasca's work is practically unknown and I am trying to render the public more aware of it, to make emerge this figure of 'crazy scientist' whom no one really knows, but it is a very powerful thing.

GS: Ok, lets return to our discussion.

Q4Q: Yes, when did you start working with found footage?

Q4A: Somehow I never started. You have seen my films.

Q4Q: Yes I did. There are some parts in your work that I perceive this intimate sense and aesthetic belonging to the reuse of home movies.

Q4A: Ok, this is where I wanted to get. I never literally used home movies. There are some parts like in Albere, where I use 16mm images, but these are images shot by us and not from archives.

Q4Q: But leaves this impression of the use of archives.

Q4A: Yes, I wanted to get at this point; because it happens also to a film that I shot here in Bologna, 'Impressio in Urbe'. It was shot in super8 and digital. Who watches this film asks me if these are home movie images belonging to Home Movies Bologna, given that it is a work done in collaboration with them. That is not archive material but footage shot by us. Here lies the trick of cinema, the fact that today you can record material that looks like found footage.

Q4Q: So this is a proof that today we are very much conditioned by the aesthetic part.

Q4A: I do not know. We can reflect upon it. It could be understood also differently. Maybe we are preoccupied of calling it found footage, and connect it to the 70s for example, but in reality it has nothing to do with it, because it could be shot even today. Then what is it that changes? The fact that there was that specific dress code or the hair you used to cut in a certain way?

Q4Q: We could see it as two apparently identical painting, the real one and the copy.

Q4A: But maybe there is no intention to do a copy, to make a false. I did not record in super8 to falsify the images.

Q4Q: No, I am not referring to the intention but rather to the effect. Like when you see two images that are the same but only a part of the audience, which is more knowledgeable, sees the difference between them.

Q4A: It could be also this. It could be also the fact that in reality you are not doing anything else than record with an instrument that was used 40 years ago. The reel was that specific one. Of course that today we have newer reels but the technology and the type of image is the same. The essence of the image is the same. The problem can be also due to the fact that the amateur format started disappearing and the public was not used to it anymore. Then starting some 10 years ago it reappeared and continues to be present in other forms. There was this gap of around 20-30 years. As a consequence the image that I shoot today with the same technology of 40 years ago, is interpreted as an image from 40 years ago. Why is this? Because there was this break in the collective imaginary, so that for who perceives these images now, these need to be connected to the 70s. This is not a problem with the image, with the format. It is a problem that we, the audience have. Why? Because if super8 would have continued to be used also in the 80s and 90s, despite of the emergence of the analogic, we would probably not have had the perception of these images as old images. It could be interesting as a vision that brings forth other thoughts.

Q4Q: Then it depends also who looks at these images. One thing is to show them to a 70 years old and another to show them to a 20 year old, who has not lived through that time even.

Q4A: Of course, this is a research that could be done. How would a 15 years old react in front of an image that was shot today in super8.

Q4Q: Very interesting to think about it. I think that a Scottish high school professor from Scotland gave me a hint that could be something to assess, when he told me about the classes he teaches to young adolescents about home movies and found footage. I said that one time I need to go there and see what they teach.

Q4A: It could be done. This is fundamental. I am also teaching sometimes at the Academy of Fine Arts here in Bologna and some students sometimes do not even know the difference between different formats: 16:9 and 4:3. It is clear that there is a gap between people and the image, which is preoccupying, in Italy more than ever. To come back at our discussion I have worked on a Sicilian film based on found footage that is called 'City, state' (Città Stato).

Q4Q: Yes, I have seen it. There you used various archives. What struck me is the scene with the kids playing on the streets that looked very much to be shot in the home movie style.

Q4A: That was an entire archive in super VHS, shot during 1992-1994. This was material belonging to local TV. I tried to talk to them various times but as they did not give me access to it, I had to take it.

Q4Q: How?

Q4A: I have put around 40 tapes of VHS in a bag pack and took it with me. I developed from this material the theme I was interested in. This footage was not meant to narrate what I wanted to

narrate, that is the story of Catania in those years. Clearly there was so much more material that I did not edit. I took out those parts that helped me to describe the situation of Catania in those years there, which was similar to a civil war: each day people died, the cities were occupied by military forces; this is a part of history which still lies in the dark, about which almost no one knows. There was the operation 'Mani Pulite' and 'Tangentopoli', but Catania was another story.

Q4Q: Yes, I know a little about those years there, from what my boyfriend told me.

Q4A: The explanations from a historical point of view you can find in other places than this type of material. I think that cinema needs to be 'the moving image'. The book is another thing. Cinema needs to stimulate other sensations and processes.

Q4Q: I was about to ask you this: how you think your evolution was.

Q4A: I would not know how to answer this. It is something that I still need to understand. Maybe in reality, I manage to understand bits and pieces of it, to understand it from one film to the next film. I do not know if I sent you the link for 'Jazz for a massacre'.

Q4Q: No.

Q4A: It is a film completely sketched on reel. Working on film, was the friend of Nato Frasca, the one who put me in touch with Nato's work. He intervened on film and then brought me these reels and told me to do what I wanted with them. So I did this film, which we author together. I edited this material, consisting in doodles on film, out of which sometimes more concrete figures emerged. These were emerging somehow from the unconscious: forms of power, of slavery, things that regarded my way of seeing politics and the world. I therefore edited it as an abstract movie. For me it is not abstract at all. For me it has a very clear narrative behind. I have taken the title from a work of Nato Frasca, 'Jazz for a massacre', which is an homage to Celine. As there was jazz in this film I called it 'Jazz for a massacre', because for me there has been an internal massacre during the working process. My friend Leonardo did the drawings, but it regarded myself directly. Indeed this film is dedicated to Nato Frasca.

Q5Q: Which do you think are the difficult and the easy aspects of managing archives, compared maybe to images shot by yourself.

Q5A: So you talk about pure images that have not been already edited.

Q5Q: Yes-

Q5A: I do not know if I can talk about difficult parts. Maybe that which attracts me and represents a sort of a complex issue on which I tend to focus, is to understand the way, the manner of filming belonging to the filmmaker. Before even to think about the content of the scenes, I try to see how it is filmed. Then again it depends on the type of footage I work with. If I have 30 reels by the same person, I do this; it is instinctively to look at how he moves, how the images are shot, if there are connections between the movements in one scene and another scene. Of course it is contemporarily connected to what is being shot, as I can't do an abstraction of this aspect. I do not find immediately the 'why', the reason behind, but why these scenes were shot and what was the interest by shooting that specific scene: for example the framing of a stone, if this frame returns through the film and so on. I am looking for this type of connections in this material, which enables me to understand things. I repeat, these are things on which I am reflecting right now, the reasoning process behind my work. The 'why', the motivation behind my work is not completely clear, even if I know I am interested in those specific aspects rather than others. Maybe it is because at that point you understand what kind of person you have standing in front of you, even before knowing what sort of image you have in

front of you. Then you see the footage again. As a first thing you know or you try to understand who the filmmaker is. Then you re-watch the footage for reasons connected to the motivation of your work. Obviously it depends much on the aim of your final work. Or you can also say, 'ok I have this material, let's see what can be done'. Like the 10 hours of footage belonging to Nato Frasca. I watched this material, but I looked at those specific aspects I told you about. I would need to see it again and again and understand what I could get out of this material.

Q5Q: So it is a stratified process.

Q5A: Yes I suppose so.

Q5Q: Ok, this is for the images shot by someone else. What about the images you shoot, is it the same?

Q5A: It depends; it is much connected to my previous discourse. For example the first film I did called 'meme pere, meme mere', which was shot by me and other 3 friends in Burkina Faso. The only idea behind was that of the trip, where we were looking for the character of Thomas Sancara, who was the President of Burkina Faso for 4 years, and was killed by the Americans, many consider him a sort of Che Guevara, a revolutionary. We did not know anything. This was the only information we had, so we departed to look for this mysterious character. We shoot the scenes with 3 cameras, following in the lines of the 'Impulse-image'. They get the ideas from the start, as it is not very difficult to follow your instinct and shoot. You do not need to have any sort of barrier. We return to Italy with 60 hours of film (among which also 16mm footage), look at what we shot and start rebuilding our trip and the story behind. In this case the camera becomes a sort of a third eye, which you manipulate with the hand. Therefore we could exclude the concept of aesthetically beautiful image where you carefully build the image. I am not interested in the perfect image or looking into the camera and check if what I am shooting is good. If what I have in front of me contains what I want then I shoot. This has been a little my creative process and continues to be. I have always edited my own films, even if in collaboration with others.

Q5Q: So you keep the process in your hand from the start till the end.

Q5A: Yes, editing is for me a sort of film directing. It is at that point that you make decisions.

Q5Q: Also because it is different to do only a sort of 'packaging' of the film to make it ready for distribution.

Q5A: I do also editing as work, so it is something that I also do for a living, but it is a separate thing. It is always a big suffering but it needs to be done.

Q7Q: Connected to the images you have seen which do you recall vividly? Maybe some intuition about Nato Frasca's work is there.

Q7A: Well yes, these are images, which I have seen recently and which I would like to rework. But then you refer to pure images or reused images?

Q7Q: Pure images.

Q7A: Yes, there are such images. Most of these images that have impacted on me are those who have been reused such as Bill Morrison, Jurgen Reble (A German filmmaker which I am trying to contact in order to invite him to a seminary here). He is a more extreme artist. This type of work on found footage has a deeper impact on me, because it is a very interesting way of making space to found footage. It is as if these images come from beyond the tomb or directly from paradise. It is another dimension. It is not the classic image of found footage, with the child playing outside and so on; this can be beautiful as well, I do not doubt it; but I am more impressed by certain reuses of these

images, because they confer to the image a specific force, even if they destroy the film in a sense because you work with specific corrosive agents. Nevertheless they exist in another form. This is what strikes me more.

Q8Q: What do you think instead of ambiguous and subversive images of found footage?

Q8A: For me such images are those, which I talked about earlier, those, which subvert canons aspect, in order to generate another and deeper meaning. I do not know if I got the question right.

Q8Q: It is more about the first impact that such images can create. Imagine a person who has no specific aim and interest in this footage is confronted for the first time with such images, what would he or she think about the material seeing it?

Q8A: Ok, so all the images in 'City State' were such images: dead people on the ground and so on. What impacted me were those young men, the cameramen who with their zooms intended to penetrate this world, trying even to move around dead bodies in order to film them better. In other cases, I would need to think about it. For sure there are images, but I cannot think about it immediately.

Q8Q: As a last thing, I would like to ask you how much you agree with the following statement: 'family films are doodles of the soul, invisible writing, that contain such magmatic, germinal and radical material, that they contribute to the renewal of the moving image'.

Q8A: Damn it. Can I re-read it? Did you write this?

Q8Q: Yes, influenced by my own reflections and reading.

Q10A: and you are making this question to all interviewees?

Q8Q: Not all, based on how the dialogue goes.

Q8A: Ok, so I have been selected for this question. I totally agree with this. I think and see it like this. I believe that home movies can be studied from this perspective, for their intrinsic value, their nature consisting in a form of invisible writing. I would love to find a collection of a crazy person who shot hours and hours of material without knowing what he was actually doing. The problem at this point is that you cannot talk to that person anymore, because most probably he or she is dead. In reality, what I think is that the importance of the moving image for the writing of the soul is an individual practice. You have to do your own itinerary, but I think they can be read. Nato created this great opportunity because he had the people whom he was studying in front of him. He had thousands of students each year so he had thousands of doodles. He then analysed the doodles belonging to each student and told each one things that concerned themselves. He was a sort of magician, but a very rigorous one. He told you intimate things that happened to you and struck you with what he said.

Q8Q: But did he tell you things about your recent private life, because of what I have read these things were more connected to your life during the 9 months period before you were born.

Q8A: Yes, but he also told you more recent things about your life. What he needed to say to your mother he wrote in a letter and gave it to you, so that your mother could read or you could read it to your mother. I think it is possible to do it. Only that in this case it is difficult to do it because you do not often have the filmmaker in front of yourself.

Q8Q: True, but in this case you can confront yourself with the sensitivity of other artists who worked on the footage and even if they are not the producers of the original images and cannot validate in a way the meaning of the images, through their sensitivity as artists, they can open up the meaning and take it maybe also to another dimension.

Q8A: Yes, it is clear. It would be a subjective discourse. It can nevertheless become of major importance.

Q8Q: I think that psychologically there is a lot of work to do.

Q8A: yes, I think that managing to get so many images for example in Sicily, and put one image in relation to another – look at how this material was shot, if there are any connections between different ways of doing. Beyond the anthropologic meaning, which you can analyse in other forms of manifestation such as photography, theatre or classic cinema, this material could possess things that we are not aware of, that in a way construct a history of the local gaze. Sounds almost science fiction.

Q9Q: Could you describe me a little more your creative process behind your work? How you proceed. For example for 'City, state' you told me how you appropriated that material.

Q9A: Well yes, this is the point, for this work, that fact of seeing this footage, I was seeing my youth, my childhood. I remember that in some of these images there were scenes where my grandfather appeared, in the city council. I have seen that there were things that had a direct connection to me, to my life. So, as I always do, I needed to do that film in order to get over that period of my life. I generally used like this.

Q9Q: To depart from your own needs and experiences.

Q9A: Yes, to understand, to see (as I explain in the 'Impulse Film' essay); this was almost omnipresent in the things I did, one way or the other. Then again maybe some things are happening by chance, but they manage to hit some things and make emerge different aspects that regard me. At this point editing of a film goes beyond the research of footage, of the image and becomes also an inner research. My films depart almost all from this vision. Also the last ones, the more abstract things that I do. If I go towards the abstract, it is also due to my inner development.

Q9Q: At one point you declare that you construct images that do not go towards aestheticizing, but are born as a mere translation of instincts. Where do you set the limit between aestheticism and aesthetics?

Q9A: Well the aesthetics creates an aestheticism. If you create something with a specific aesthetic value and insist upon it, in a certain sense you are creating an aestheticism. What I want to say is what I mentioned before, that aesthetics has fundamentally no value anymore; filming in that instinctual manner you do not give an aesthetic value anymore, but a deeper one. It is not the eye that requires the harmony anymore, but the brain. This returns to the discourse of Nato and the concept of the doodle. What does Nato say of important about this? He says: look after years and years of drawings and tests I invented this system. This system is based on the doodle, which is not the doodle you do occasionally, but it is a precise operation, that makes uses of deep signs. I did this exercise and it is not easy. You have 30 blank pages in front of you and a pencil that traces all the signs you draw. You do one, you do the second and the third and afterwards you say to yourself that this is not an easy task to fill 30 blank pages. At one point you start bringing out important things on that paper. You are not doing a drawing but a doodle. From an aesthetic point of view it has no value, but it contains everything of you. What he says is to stop doing what we are currently doing, we need to see things in another light. We need to understand that each of us, through the doodle can bring out what we have inside of ourselves. This is what is important. In the book he goes and takes examples of big painters, Levi, Cezanne and so on and shows that the operations they were doing were exactly those, bringing out what lied deep inside of themselves. Their work was going much

beyond the pure shape of characters. I wrote about the instinct-image 7 years before knowing Nato's work.

Q10Q: As a last thing I have an edited video which I would like you to see and tell me which your impressions are.

Q10A: Ok, what would you like to know?

Q10Q: If there are any specific connections to make with these images, if some have struck you.

Q10A: Yes, I think that almost all. Then maybe the images, which are more connected to my own past, are those who stick to my mind: the old lady who is much more vivacious than her husband for example and talks to him in order to ease him down. Maybe it recalls me my grandfather or the typical reaction of the Sicilian elderly people. Then there is the image with the rabbits. I was probably one of those children there, as some of my uncles had this habit of killing rabbits in front of us like this.

Q10Q: So you know this tradition, because many were struck by the brutality of this scene.

Q10A: Yes, of course. I do not remember the name they used.

Q10Q: Accuzzata...

Q10A: La scucciata maybe, I do not recall exactly. These are the images that stick to my mind mostly, but then there are also the images with a stronger aesthetic impact such as the columns filmed in counter light or the small boy who fishes. Yes, they are very brief anyways.

Q10Q: Yes, it is done on purpose.

Q10A: Yes, but also one behind the other it is not easy, a little bit strange. The first spontaneous thing was that which I told you. It is clear these images go to activate various memory parts.

Q10Q: Yes, it is interesting to see also various reactions to these images: someone connected them to the images of your own life before death, someone else to the prevalent presence of elderly people.

Q10A: Well yes, but the prevalence you could not establish very easy because the selection was part of your choice. I have indeed some family recordings, which contain images where there are many children, the family. So there is the entire family. It depends the family context. This is extremely casual in my perspective. I would not say there are many elderly people, because I know there are because I know it was your choice. Yes, then also those images in black and white, people dressed in black, are wonderful (...)

I did a film called the 'Suspended image', which belongs to the series of impulse-image. The story behind this is the fact that my grandfather died and we found this box full of photos, letters and photo negatives from the 1940s when he was in war. This box he always held locked. We open this box (he was already dead) and we discover these photos of girls he probably knew as a soldier. You are not able to say who these people were. In this case the image does not have a reference anymore (mnemonic one), becomes free under some aspects but also very fragile regarding other aspects. It becomes the victim of all sorts of interpretations and evaluations but at the same time it is also richness, because it represents a container through which you can tell whatever story you wish to tell. Which is the point? In this case of the 'suspended image' the image remained suspended between my grandfather and me. It was something that connected us because my grandfather had kept that box because it was important for him, but this was not important anymore for me. It lost that original value so it remained suspended, a little like a ghost. It is a sort of remaining between two territories, the territory of the living and the one of the dead. This is something that is powerful and at the same time fragile. For example in the video you showed me, who is this old man, what is

he doing there? Is he part of the Circus or just comes to sit there. Fundamentally you will never know it. But it is also what cinema teaches us: there is no truth because there is no reality. It is the image in itself that tells us this. I hope you will find this discussion useful.

Q10Q: Yes, for sure it has given me many things to reflect upon.