



## Roy Andersson (Italian Edition)

*Fiammetta Fornara*

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A cura di Fiammetta Girola e Bruno Fornara. Edito nel 2003 e rieditato nel 2014 con la filmografia aggiornata, che comprende anche *A Pigeon Sat on a Branch Reflecting on Existence*, il film, vincitore della 71ma Mostra del Cinema di Venezia.

«La vita è piena di momenti triviali e banali. Devo dire che li amo molto. Voglio occuparmi proprio di questo nei miei film, voglio parlarne... Certe volte mi pongono la domanda su cosa io pensi che sia il mio stile. È surrealismo, assurdisimo, o cos'altro? Potremmo chiamarlo trivialismo.»

Il cinema di Roy Andersson è un cinema senza commenti, è cinema dell'evidenza, agghiacciante, inesorabile e sfrenatamente comico. Andersson appartiene all'etnia dei Tati e degli Ioseliani, ama la fissità dello sguardo e la semplice complessità della scena, combina tragedia e comicità.

È un regista pignolo, meticoloso, lavora con la consapevolezza che basta un niente, un piccolo gesto, uno sguardo, un particolare, una minima cosa per dire tantissimo. Nel suo cinema tutto è preciso e necessario, si toglie il superfluo, si elimina il molto per potenziare il poco che resta. È un osservatore del poco che dice tutto: ama i processi di raffinamento, di miniaturizzazione. Con una cura meticolosa per ogni dettaglio costruisce microchip visivi, successioni di tableaux vivants, dove la messinscena fa leva sull'attesa dello spettatore per l'evento che farà saltare la loro bella e ordinata precisione.

## SOMMARIO:

L'individuo e lo spazio (di Roy Andersson)

Riflessioni alla vigilia del secondo secolo di cinema e del terzo millennio (di Roy Andersson)

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Filmografia

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