



Press Review
OTTIMISMO DEMOCRATICO
Flavia Mastrella Antonio Rezza

kiwido
federico carra editore

Their experience is internationally unique, they are two poets of cinema, theatre and writing. They are two visionaries. **Cristina Piccino**

An artistic group without examples; the avantgarde of the Twenties, surrealism, there's so much inside. It's a conceptual project and I like that. **Giovanni Spagnoletti**

They move in an abstract space. In a cinema like ours, obsessed about likelihood, it completely throws us off. **Fabio Ferzetti**

When you laugh in their films, it's never a laugh of satisfaction or letting-off steam. What they do is totally absurd. **Steve Della Casa**

Aesthetics and socio-political criticism... There are those who cultivate the idea, those who cultivate the vision, and those who cultivate the idea and the vision together. **Marco Dotti**

They often define themselves as independent, independent situations, films, cineastes, but they are only very relatively. This is a case of literal independence, absolute. **Paolo D'Agostini**

An "automatic writing" that proceeds from an idea to an idea without any apparent narrative logic. At times I myself don't understand, but no matter. **Morando Morandini**

The most fascinating thing is the effort, to be different even from each other as well from the others, or else the will or the fear of sinking into a twosome thing. **Enrico Ghezzi**

Spatial forces that clash... rebellion of the subconscious... Pataphysics with an apostrophe before the P... Mastrella and Rezza occlude all the critic's pores. Except for one pore that remains open. Which is, in fact, the critical pore. **Roberto Silvestri**

The out of sync, black and white images are absurdly comical. It's a world apart, a cruel and schizophrenic world that bears no resemblance to theatre, for which the two actors are best known. The only name that springs to mind? Carmelo Bene. **Alberto Pezzotta, Il Corriere della sera**

Thanks to the fortunate pairing off with Flavia Mastrella, Rezza seems one of her fantastic gimmicky polymorphous creations. A body made up of variable geometries, never obvious. A fluid that runs on the stage and also on the set (perfect in its apparent devastation) of these earliest "shorts", which have become truly "cult". They are creations whose geometries, both the filled and empty spaces, are reflected in Rezza's interpretation, giving rise to bitter, if not desperate, but certainly comical results. **Roberto Scafuri, Il giornale**

The Rezza-Mastrella couple is undoubtedly one of the most anarchical and elusive realities of contemporary art. So anarchical and elusive (read independent) that, notwithstanding the adoring attitude of both public and critics, that are still strongly labeled as a cult phenomenon, but are far from the large mainstream numbers. Perhaps as a result of a slight distraction or a conscious denial of the big media or of the hardly compromising and rather bohemien attitude of the two. The future could, however, compensate us for this absence. Kiwido is releasing some of the black and white shorts that have contributed to making the couple cult material and which have never been available in home video before. **Sandro Podda, Liberazione**

Some were perhaps inclined to think that the Rezza-Mastrella phenomenon was destined, over the years, to quiet down or to come to its senses; instead we find that it has actually developed such an acute sense of reality taking it to realms of pure folly, reaching such madly poignant levels which end up tearing so-called reality to shreds. The spectator can find in this tormented and screeching figure that drives him to tearful frenetic laughter, his own hoped-for double bent on protesting against a society on the verge of collapse and prey to the authoritarian tendencies that this leads to. **Franco Quadri, La Repubblica**