

MARIO RIZZI

Al Intithar – L'Attesa

curated by **Cristiana Perrella**

opening: Wednesday 9th December 2015 from 6 to 9 p.m.

closed: Saturday 30th January 2016

open: from Tuesday to Saturday from 4 to 8 p.m.

STUDIO STEFANIA MISCETTI

via delle Mantellate, 14 - 00165 Rome

tel/fax: +39 06 68805880

info@studiostefaniamiscetti.com

www.studiostefaniamiscetti.com

STUDIO STEFANIA MISCETTI presents *Al Intithar*, the first **Mario Rizzi's** solo show in Rome curated by **Cristiana Perrella**.

Al Intithar (The Waiting), the first film of film trilogy *BAYT* (HOME), is a reflection on a possible new civil awareness in the arabic world, post-colonialism and the possibility of telling the events of the so-called "Arab Spring" through the everyday life of unknown people.

The concept of *BAYT* – inspired by Anthony Shadid's *House of Stone*, where he writes about the central importance of the home in arabic culture – is the result of a long research on the arabic world and its culture that led Mario Rizzi to live in arab countries for 15 years, especially in the Palestinian territories, after becoming deeply involved since the Bosnian war as a volunteer in refugees' camps.

Al Intithar was shot at the end of 2012 in the Zaatari refugee camp in the Jordan desert, seven kilometres from the Syrian border, when Syrian refugees there were between 35.000 and 45.000, coming mostly from Deraa or Homs. The film follows the life of Ekhlas Ahlwani, a widow from Homs, during a period of seven weeks, translating the tragic macrocosm of the Syrian war to the intimate microcosm of a relentless woman and her three children. Life is all about waiting, its rhythms are dictated by the place. While focusing on the poetic intimacy of the house, the film trilogy *BAYT* chooses a personal and privileged viewpoint: the role of the woman in the family and in the changing Islamic society.

In fact, in contrast to Western biased narratives, women have been at the forefront of the region's revolutions and the most active organizers and leaders, both on and offline, since the early days of the Arab Spring. The trilogy keeps a distance from the strictly political aspects of the upheavals, opting for the generally disregarded impact on the bare life of unknown people.

Kauter, second movie of the trilogy *BAYT*, was filmed in Tunisia and completed in the last months of 2014. It is a work about the women's rights and political activism. It is a long monologue of Kauter Ayari, first Tunisian woman who dared to talk publicly against the dictator Ben Ali.

Mario Rizzi (1962, Barletta - Italy), artist and filmmaker, studied classics, psychology and photography. His works concentrate on collective memories and individual stories, exploring the relationship between privacy and civil engagement and reflecting on the problematics of representation.

Intimacy and narrativity are the hallmarks of Rizzi's work. Rizzi's exhibitions include "Istanbul. Passion, Joy, Fury" at MAXXI Museum in Rome, "L'Attesa" at Studio Stefania Miscetti in Rome and "Too Early Too Late" at Pinacoteca Nazionale in Bologna (2015); "Where are the Arabs?" at MoMA PS1 in New York (2014); "Iskele 2" at TANAS & NBK in Berlin and "Signs Taken in Wonder" at MAK in Vienna & Kunstverein Hannover (2013); "Be(com)ing Dutch" at Van Abbemuseum in Eindhoven and the 6th Taipei Biennial (2008); "This Day" at Tate Modern in London; the 9th Istanbul Biennial (2005); the 14th Sydney Biennale (2004). In 2012 Rizzi won the Production Program Award of the Sharjah Art Foundation. His films were selected twice for the Official Competition of the Berlin Film Festival (2013 & 2008). In 2005 he was awarded the Best Artist Prize of the 7th Sharjah Biennial, in 2004 the Mulliqi Prize. In 2010 the Museum of Modern Art in New York bought his film "Murat ve Ismail" for their permanent collection.

At the same time the Mario Rizzi's work is showed from 10th December at the Museum MAXXI, Rome, in the exhibition *Istanbul: passione, gioia, furore* curated by Hou Hanru.