

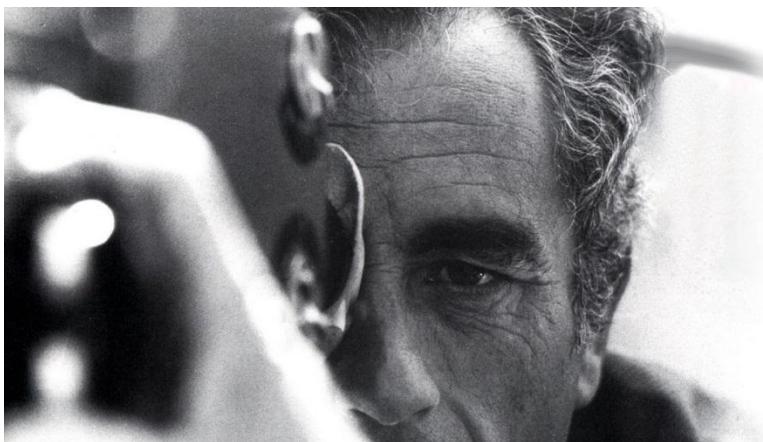


Presents

MICHELANGELO ANTONIONI

In collaboration with the Italian Cultural Institute, the Consulate General of Italy of San Francisco and The Leonardo da Vinci Society
Organized by Cinema Italia San Francisco

Saturday, April 28, 2018
The Castro Theatre
429 Castro Street, San Francisco



San Francisco pays homage to Italy's renowned director Michelangelo Antonioni.

L'AVVENTURA, 1960, 140 min. **10:30 AM**
L'ECLISSE, 1962, 125 min. **1:30 PM**
RED DESERT, 1964, 115 min. **4:00 PM**
BLOW-UP, 1966, 110 min. **6:30 PM**
Party, **8:30 PM-10:00 PM**
THE PASSENGER, 1974, 124 min. **10:00 PM**

“Antonioni is one of the greatest artists of the twentieth century.” – **Martin Scorsese**

“The cinema is not, in essence, moral. It is emotional.” – **Michelangelo Antonioni**



This five-film series continues on the heel of an extensive Michelangelo Antonioni retrospective (Dec 7, 2017- Jan 7, 2018), co-curated by **Luce Cinecittà** and **The Museum of Modern Art** in New York City, to commemorate the tenth anniversary of his passing. The Castro series will inaugurate the 2018-2019 tour of the retrospective, with restored DCPs and new 35 mm film prints.

10:30 AM: L'AVVENTURA
1960, 143 min.



Italy/France. Screenplay by Michelangelo Antonioni, Elio Bartolini and Tonino Guerra.
Starring Gabriele Ferzetti, Monica Vitti and Lea Massari.
Presented in **35 mm film**. In Italian with English subtitles.

An existential “detective story” in which Anna, a young woman, disappears on a deserted island during a boat cruise. Anna’s best friend, Claudia (Monica Vitti in the first of her many collaborations with Antonioni), and Anna’s lover, Sandro (Gabriele Ferzetti), look for clues as to her whereabouts, but as the search seems to get out of hand they begin to fall into love.

“When Antonioni’s cinematic masterpiece L’Avventura opened in New York in the spring of 1961, art film audiences identified passionately with a mood that had never been expressed on the screen with such poetic intensity. The film contemplated the modern world with a heart that

was heavy and an eye that arranged Italian landscape and architecture into exquisitely composed, if somber, visual metaphor of a profound spiritual malaise.”

– Stephen Holden (The New York Times, Oct. 23, 1992)

1:30 PM: L’ECLISSE

1962, 126 min.



Italy/France. Screenplay by Michelangelo Antonioni, Tonino Guerra, and Ottiero Ottieri.

Starring Monica Vitti, Alain Delon, and Francisco Rabal.

Presented in **35 mm film**. In Italian with English subtitles.

A tailspin at the Rome stock exchange serves as a backdrop for a love affair between a translator (Monica Vitti) and her mother’s stockbroker (Alain Delon). Antonioni’s evocation of anomie and alienation was never so exquisitely articulated as in L’ECLISSE. The final scene, in which suspense is built out of an increasingly unbearable absence, is justly famous.

“Of all my old films, L’ECLISSE is the one I like best,” Antonioni claimed in 1967. “From the point of view of style, it is the most rigorous and therefore the most successful. Also the most modern.”

4:00 PM: RED DESERT (IL DESERTO ROSSO)
1964, 117 min.



Italy/France. Screenplay by Michelangelo Antonioni and Tonino Guerra.
Starring Monica Vitti, Richard Harris, and Carlo Chionetti.
Presented in a **new, digitally restored 4K digital DCP** courtesy of CSC-Cineteca Nazionale and Istituto Luce Cinecittà, with the cooperation of RTI-Mediaset.
In Italian with English subtitles.

A provocative look at the spiritual desolation of the technological age - about a disaffected woman (Monica Vitti), wandering through a bleak industrial landscape beset by power plants and environmental toxins, and tentatively flirting with her husband's coworker (Richard Harris). *RED DESERT* creates a nearly apocalyptic image of its time, and confirms Antonioni as cinema's preeminent poet of the modern age. (Janus Films)

If *L'AVVENTURA* remapped the nature of narrative in the modern cinema, *RED DESERT* ushered in a new era in color cinematography. Working in color for the first time, Antonioni literally repainted and re-visualized the world to evoke the spiritual distraction of his central character and the poisonous environment of the industrial age. Monica Vitti plays a plant manager's wife, quietly mad in an unhappy marriage and unsuccessfully seeking comfort in a fleeting affair with her husband's business associate. (Richard Harris)

6:30 PM: **BLOW-UP**
1966, 111 min.



Great Britain/Italy/USA. Screenplay by Michelangelo Antonioni, Tonino Guerra and Edward Bond; based on Julio Cortázar's short story "The Devil's Drool."

Starring David Hemmings, Vanessa Redgrave, and Sarah Miles.

Presented in **4K digital restoration DCP**, curated by The Criterion Collection, Cineteca di Bologna and Istituto Luce Cinecittá in collaboration with Warner Bros and Park Circus.

In English.

BLOW-UP takes the form of a psychological mystery, starring David Hemmings as a fashion photographer who unknowingly captures a death on film after following two lovers in a park. Antonioni's meticulous aesthetic control and intoxicating color palette breathe life into every frame, and the jazzy sounds of Herbie Hancock, a beautifully evasive performance by Vanessa Redgrave, and a cameo by the Yardbirds make the film a transporting time capsule from a bygone era. (The Criterion Collection)

"BLOW-UP is the movie of the year. It is what LOLA MONTES was to Ophüls, UGETSU to Mizoguchi, CONTEMPT to Godard, FRENCH CAN CAN to Renoir, LIMELIGHT to Chaplin, REAR WINDOW to Hitchcock, 8 1/2 to Fellini -- a statement of the artist, not on life but on art itself as the consuming passion of an artist's life." – Andrew Sarris

10:00 PM: **THE PASSENGER (PROFESSIONE: REPORTER)**
1974, 124 min.



Italy/Spain/France. Screenplay by Michelangelo Antonioni, Mark Peploe and Peter Wollen. Starring Jack Nicholson, Maria Schneider, and Jenny Runacre. Presented in **35 mm film**. In English, Spanish, German, and French with English subtitles.

David Locke (Jack Nicholson), a disillusioned American reporter is sent on a grueling mission to North Africa. When he stumbles across the body of a dead man, Locke, long desirous of starting life over again, assumes the corpse's identity. He soon discovers that the man he's pretending to be is involved in gun running on behalf of a terrorist group. Making the acquaintance of a mysterious woman (Maria Schneider), he finds a kindred spirit -- a woman as "lost" as he.
– Hal Erickson

In one of his greatest performances, “played with a stunning mixture of emotional lethargy and sexual heat” (Manohla Dargis), Jack Nicholson is a television reporter on assignment in Africa. In an attempt to reinvent himself, he sheds all ties to his past—his wife, his child, his career—and assumes the identity of a dead man.

Tickets and Passes:

Matinée film \$12

Evening film \$14

Party \$25

Festival Pass: 5 films + party \$70 (IIC, LDV members \$60)

Details + Tickets: CinemaitaliaSF.com

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ABOUT MICHELANGELO ANTONIONI

Michelangelo Antonioni, was born in Ferrara on September 29, 1912. He died in Rome on July 30, 2007 at 94 years of age.

His films received numerous awards and nominations throughout his career, including: at **Festival de Cannes** - Jury Prize (1960, 1962), Palme d'Or (1966), and 35th Anniversary Prize (1982); at the **Venice Film Festival** - Silver Lion (1955), Golden Lion (1964), FIPRESCI Prize (1964, 1995) and Pietro Bianchi Award (1998); the Italian National Syndicate of Film Journalists Silver Ribbon eight times; an honorary **Academy Award** in 1995. He is one of only three directors to have won the Palme d'Or, the Golden Lion and the Golden Bear, and the only director to have won these three and the Golden Leopard of the **Locarno International Film Festival**.

Few directors have so radically transformed our perception of the possibilities of film as has Michelangelo Antonioni. Just as there is painting before and after "Les Demoiselles d'Avignon," there is cinema before and after "L'Avventura." Indeed Antonioni's films constitute a monument of modernism. Their evocation of postwar alienation and anomie, their formal innovation and figurative beauty, created one of the most influential and inexhaustible canons in the history of cinema. – James Quandt

ADDITIONAL EVENT

On **Thursday, April 26th at 6:30 PM**, a special event will be held at the Italian Cultural Institute of San Francisco (601 Van Ness) as a companion to the Castro series. **My Antonioni**, a collection of Antonioni's personal writings compiled by Carlo di Carlo (edited by Luce Cinecittà and Cineteca di Bologna), will be presented by film scholar Noa Steimatsky. To follow, the screening of **LA CUPOLA**, a documentary by Volker Satter, will be a talk by famed architect Dante Bini, entitled "Antonioni and My Profession as an Architect," about the villa that he built for Michelangelo Antonioni at Costa Paradiso (Sardinia).



The Series is presented by Luce Cinecittà in collaboration with the Italian Cultural Institute and the Consulate General of Italy of San Francisco, under the patronage of the Italian Ministry of Cultural Heritage and Activities and Tourism (MIBACT). The program is organized by Cinema Italia SF.

Additional sponsorship provided by Jan Shrem and Maria Manetti Shrem Museum of Art.

LUCE CINECITTÀ

Established in May 2010 following the merger of Cinecittà Holding and Istituto Luce (founded in 1924), **Luce Cinecittà** is the public service branch of the Italian Ministry of Cultural Heritage and Activities and Tourism with the aim of promoting classic and contemporary Italian cinema worldwide, through traveling programs in major International institutions. Such programs include: film retrospectives of Italy's most prominent directors and actors, art and photographic exhibitions, books presentations, support in the selection of Italian films at film festivals, and the participation of Italian talents attending international events. www.cinecitta.com

THE ITALIAN CULTURAL INSTITUTE OF SAN FRANCISCO

The Italian Cultural Institute of San Francisco promotes Italian language, culture, and the best of Italy by offering information about Italy, scholarships, and cultural events such as: art exhibits, film screenings, concerts, and lectures. Its goal is to foster mutual understanding and cultural cooperation between Italy and the United States. www.iicsanfrancisco.esteri.it

CINEMA ITALIA SAN FRANCISCO

Cinema Italia San Francisco, founded in 2013, is an organization that operates in San Francisco bringing to major screens the best of Italian Cinema. This will be the seventh program organized by CISF in the Bay area: Pasolini (2013), Bertolucci (2014), De Sica (2015), Magnani (2016), Dino Risi and Lina Wertmüller (2017).

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#Antonioni2018

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