

MoMA AND CINECITTÀ LUCE CELEBRATE MASTER FILMMAKER BERNARDO BERTOLUCCI WITH A COMPLETE RETROSPECTIVE OF HIS CINEMATIC CAREER

Bernardo Bertolucci

December 15, 2010–January 12, 2011
The Roy and Niuta Titus Theaters

NEW YORK, November 4, 2010—The Museum of Modern Art and Cinecittà Luce, Rome, present the cinematic oeuvre of **Bernardo Bertolucci**, with all new prints, December 15, 2010, through January 12, 2011. One of the most revered living masters of contemporary cinema, Bertolucci will be present to introduce the opening night screening of *The Conformist* (1970), a film that has deeply influenced American filmmakers as diverse as Martin Scorsese and Steven Spielberg. The retrospective will also present the US premiere of a rare documentary by the director, *Oil (La via del petrolio)* (1967), which was restored by eni and Cineteca Nazionale and re-discovered at the 2007 Venice Film Festival.

At the age of twenty-one, Bernardo Bertolucci debuted at the Venice Film Festival with his first film, *La commare secca (The Grim Reaper)* (1962); he has subsequently won every award and accolade there is to aspire to in the world of film. Tirelessly experimental in form and content, his films have enjoyed popular as well as critical acclaim. Renowned for pushing the boundaries and creating works for adventurous audiences, as with *Partner* (1968) starring Pierre Clémenti, his oeuvre also contains its share of popular Oscar-winning blockbusters, including *The Last Emperor* (1987), which garnered nine Oscars and starred John Lone, Joan Chen, and Peter O'Toole.

The 20 films within this comprehensive retrospective have been remastered by Cinecittà Luce, with sound and color correction overseen by several of the cinematographers who have worked with the director (Vittorio Storaro, Darius Khondji, and Fabio Cianchetti), and include such notable classics as *Ultimo tango a Parigi (Last Tango in Paris)* (1972), starring Marlon Brando and Maria Schneider; *Novecento (1900)* (1976) with Robert De Niro, Gérard Depardieu, and Donald Sutherland; *The Sheltering Sky* (1990) with Debra Winger, John Malkovich, and Campbell Scott; *Little Buddha* (1993) with Keanu Reeves, Bridget Fonda, and Chris Isaak; and *Stealing Beauty* (1996), with Liv Tyler, Sinéad Cusack, and Jeremy Irons.

Bertolucci has worked with many accomplished artists, including cinematographers Vittorio Storaro, Darius Khondji, and Fabio Cianchetti; writers Franco Arcalli and Mark Peploe; composers Georges Delerue, Ennio Morricone, and Alessio Vlad; production and costume designers Ferdinando Scarfiotti, Gitt Magrini, and Metka Kosak; and producers Giovanni Bertolucci, Alberto Grimaldi, and Jeremy Thomas, who have put their distinctive mark on the style and content of their collaborations. The same holds true for many of cinema's leading actors whose bold, indelible performances have graced Bertolucci's films throughout his career. However, the signifying element that unites the works and gives them the cinematic texture and depth that makes them

Bertolucci originals is his ability as a director to create enormously passionate works in grand as well as smaller scale that successfully fuse the lyrical and the dramatic.

The exhibition is co-produced by the Department of Film of The Museum of Modern Art and Cinecittà Luce, Rome. It is organized by Jytte Jensen, Curator, Department of Film; Camilla Cormanni and Paola Ruggiero, Cinecittà Luce; and Alessandra Bracaglia.

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Hours: Films are screened Wednesday-Monday. For screening schedules, please visit www.moma.org or www.arteeast.org

Film Admission: \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only.) The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the Lobby Information Desk within 30 days of the date on the stub (does not apply during Target Free Friday Nights, 4:00–8:00 p.m.). Admission is free for Museum members and for Museum ticketholders.

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Screening Schedule

Bernardo Bertolucci

December 15, 2010–January 12, 2011

Wednesday, December 15

8:00 *Il conformista (The Conformist)*. 1970. Italy/France/West Germany. With Jean-Louis Trintignant, Stefania Sandrelli, Dominique Sanda.
Bertolucci's first true masterpiece is as viscerally powerful and visually shocking today as it was in 1970. The work of a director totally in charge of his medium, *The Conformist* uses sophisticated cinematic language to tell the story of a damaged soul whose psychosexual angst translates into political overcompensation and emotional stasis. The protagonist's quest for "normalcy" is initially set—narratively and visually—within the architecture of Fascism. Vittorio Storaro's precise, harsh lighting of vast interior spaces and stylized Roman apartments then opens up and acquires a more vivid color scheme as the main character encounters Paris and the possibility of freedom. Throughout, Bertolucci pays loving homage to the cinema of the 1930s by using mise-en-scène to convey symbolic meaning. In Italian; English subtitles. 116 min. Introduced by Bertolucci.

Thursday, December 16

4:30 *La commare secca (The Grim Reaper)*. 1962. Italy. With Carlotta Barilli, Lorenza Benedetti, Clorinda Celani.
Based on a story by Pier Paolo Pasolini—for whom Bertolucci had worked as assistant director—*The Grim Reaper* announced Bertolucci as a unique visual talent. The murder of a prostitute prompts the police to question a range of petty thieves, lowlifes, and people living on society's edges, and their "testimonies," shown in extended flashbacks, create a

narrative of multiple viewpoints. This web of coincidences and murder is also an investigation of the nature of truth itself—an elegantly woven net of social misery and stark emotional distress. In Italian; English subtitles. 92 min.

- 8:00 Partner.** 1968. Italy. With Pierre Clémenti, Tina Aumont, Sergio Tofano. Devastated by an unrequited love, unassuming drama teacher Giacobbe considers suicide, but instead embraces his alter ego, a wild revolutionary. As their roles are gradually reversed—the entire world of the film plays with notions of duality and reproduction—Jacob (Clémenti, in a bravura double performance) indulges his anarchic and creative doppelgänger. Bertolucci’s exuberant jeu d’esprit is also an engaging experimental investigation into the nature of cinema, performance, and the artist, and uses Dostoyevsky’s novella *The Double* as a springboard for what the director himself has called “my most surreal film.” In Italian; English subtitles. 107 min.

Friday, December 17

- 4:30 Prima della rivoluzione (Before the Revolution).** 1964. Italy. With Adriana Asti, Francesco Barilli, Allen Midgette. *Before the Revolution* is a tale of disenchanting youth rebelling against Genovese society before settling down to join it. Featuring glorious black-and-white cinematography by Carlo di Palma, the film follows the contrasting lives of two youths: Agostino, underprivileged, without any political alliances, and raging against inequity and boredom; and Fabrizio, born into the bourgeoisie but flirting with communism and intellectualism (though not as ardently as he pursues his unapologetically individualistic aunt from the big city of Milan). Stylistically in thrall to the French New Wave, the film even incorporates an homage to Jean-Luc Godard and Anna Karina. In Italian; English subtitles. 112 min.
- 8:00 La Strategia del ragno (The Spider’s Stratagem).** 1970. Italy. With Giulio Brogi, Alida Valli, Pippo Campanini. A young man arrives in the village where a bust of his father, a local anti-Fascist hero, holds pride of place in the town square. Yet this is also a town with secrets, and as the young man attempts to unravel the mystery of his father’s thirty-year-old murder, he is met by resistance and growing hostility. Based on a short story outline by Jorge Luis Borges, the film is an elaborate web of friendship and betrayal, past and present. The director’s first collaboration with cinematographer Vittorio Storaro features lush Technicolor cinematography and dreamlike, lyrical camera movements. In Italian; English subtitles. 103 min. Introduced by Bertolucci.

Saturday, December 18

- 2:00 Novecento (1900).** 1976. Italy/France/West Germany. With Robert De Niro, Gérard Depardieu, Dominique Sanda. Bertolucci’s most ambitious work is a historical epic revolving around two boys born on the same day in 1901: Alfredo, the son of a wealthy padrone, and Olmo, the son of one of the padrone’s day laborers. Their story winds through approximately fifty years of Italian history, with Olmo embracing socialism and Alfredo, a hopeless dilettante, becoming an unwitting defender of Fascism and an inadvertent propagator of brutal crimes against the laborers for whom he once held much affection. The film teems with naturalistic details and psychological symbolism, and Vittorio Storaro’s artful compositions and use of natural light provide texture and a true feeling for the historical period. In Italian; English subtitles. 315 min.
- 8:30 La tragedia di un uomo ridicolo (Tragedy of a Ridiculous Man).** 1981. Italy. With Ugo Tognazzi, Anouk Aimée, Laura Morante. Made toward the end of the kidnapping and terror campaign of Italy’s Red Brigades, *Tragedy of a Ridiculous Man* examines the moral dilemmas raised by a ransom payoff in an already fractured family. When their son is seemingly abducted for ransom by a terror

cell, a self-made business magnate and his stylish French wife adopt two completely divergent viewpoints. The suspense derives from guessing who is double-dealing whom and which dubious alliance will outlast cold self-interest the longest. In Italian; English subtitles. 116 min.

Sunday, December 19

2:00 The Last Emperor. 1987. China/Italy/Great Britain/France. With John Lone, Joan Chen, Peter O'Toole.

It has been suggested that *The Last Emperor* made Bertolucci the new Marco Polo, as his film contributed to a renewed cultural interest in China in the late 1980s. The winner of nine Oscars (including Best Picture), it is considered one of the director's near-perfect films. Through a series of flashforwards and flashbacks, Bertolucci relates the intriguing life of Pu Yi, China's last emperor, from his lofty birth and brief reign in the Forbidden City through his abdication, decline, and exploitation by the Japanese during World War II, and finally to his obscure existence as a mere peasant worker in the People's Republic. Cinematographic transitions from opulent color to drab and dreary tones add metaphorical weight to the film's exploration of Pu Yi's decline, while Ryuichi Sakamoto's serene score (with contributions by David Byrne and Cong Su) lends added pathos. 163 min.

Monday, December 20

6:30 La via del petrolio (Oil). 1967. Italy. Narrated by Giulio Bosetti, Nino Castelnuovo, Riccardo Cucciolla.

Bertolucci's only feature-length documentary, originally made for Italian television, was restored by eni and Cineteca Nazionale and became a major rediscovery at the 2007 Venice Film Festival. The film, a well-to-barrel portrait of global oil production, is organized as a journey in three chapters: "Iran, Oil Extraction in the Middle East and the Persian Gulf"; "From Sinai to Genoa, Oil Extraction in the Red Sea and Its Transport to the West"; and "The Pipeline: Transport of Crude Oil from the Port of Genoa to the Refineries of Central Europe." Bertolucci has said that making *Oil* led to his discovery of a new way of filmmaking: shooting whatever hit the eye, operating with a very small crew, and teasing out style and structure in the editing room. In Italian; English subtitles. 140 min.

Il Canale (Canal). 1967. A documentary made at Suez during the shooting of the second episode of *Oil*. 12 min.

Wednesday, December 22

4:30 Stealing Beauty. 1996. Italy/France/Great Britain. With Liv Tyler, Sinéad Cusack, Jeremy Irons. When American teenager Lucy (Tyler) arrives at the sprawling Tuscan farmhouse where her mother once lived, she seduces everyone around her with her unspoiled beauty and grace. Her secret goals, meanwhile, are to lose her virginity and to find her real father among a tight-knit group of friends who live a comfortable, leisurely communal life filled with art, food, and gossip. Bertolucci's return to Italy—and to filmmaking on a more intimate scale—is suffused with a genuine feel for the landscape and a romantic belief that youthful innocence and love will triumph over disillusionment and cynicism. 118 min.

7:00 Bertolucci secondo il cinema (The Cinema According to Bertolucci). 1976. Italy. Directed by Gianni Amelio.

A revealing look behind the scenes at the making of Bertolucci's *1900*. Interviewees include Bernardo Bertolucci, Giuseppe Bertolucci, Laura Betti, Robert De Niro, Gérard Depardieu, Sterling Hayden, Burt Lancaster, Dominique Sanda, Stefania Sandrelli, Vittorio Storaro, Donald Sutherland, and Alida Valli. 70 min. In English, Italian; English subtitles.

Thursday, December 23

4:00 Le Voyageur Italien (The Italian Traveler: Bernardo Bertolucci). 1982. France. Directed by Fernand Moszkowicz.

This documentary traces Bertolucci's geographic influences, from Parma to China, as the director relates stories about people and ideas in his films. In English, French, Italian; English subtitles. 53 min.

Agonia (Agony). 1969. Italy/France. With Julian Beck, Judith Malina, and twenty-four actors from The Living Theatre. From the omnibus film *Amore e rabbia*.

A man on his death bed is asked what good things he has done in life. Unable to answer, he dies in spiritual anguish; actors express his agony. 28 min.

7:00 La luna. 1979. Italy/USA. With Jill Clayburgh, Matthew Barry, Veronica Lazar. Bertolucci's homage to Italian opera and melodrama stars Clayburgh as the grand diva Caterina, a self-absorbed, recently widowed transplant to Rome. As Caterina's heroin-addicted fifteen-year-old, Joe, runs loose in the Eternal City, mother and son proceed to act out a real-life oedipal melodrama that rivals the diva's onstage performances. In scenes that are often as poetic as they are dramatic, Clayburgh lip-synchs to actual recordings of La Divina herself, Maria Callas, singing Verdi arias. The original score by Ennio Morricone is a stunning complement to Vittorio Storaro's land- and cityscapes. In English, Italian; English subtitles. 142 min.

Friday, December 24

3:30 The Sheltering Sky. 1990. Great Britain/Italy. Based on the novel by Paul Bowles. With Debra Winger, John Malkovich, Campbell Scott.

Bertolucci's drama sends an American couple deep into the Sahara desert, where they, discover the transporting power of landscape and culture, and learn the distinction between being a tourist and a traveler. Kit (an incandescent Winger) and Porter (Malkovich) put themselves in unknown territory in an attempt to inject passion into their ten-year marriage. Bertolucci's cinematic preoccupations with travel and sexual pluralism converge in this rich and haunting film, which brings to life the intimate details of longing and loneliness. The award-winning score by Ryuichi Sakamoto and Richard Horowitz adds subtle texture to Vittorio Storaro's otherworldly images of the Sahara desert at its most seductive. 138 min.

Monday, December 27

4:00 Il était une fois...Le dernier tango à Paris (Once Upon a Time...Last Tango in Paris). 2004. France. Directed by Serge July, Bruno Nuytten. The filmmakers place Bertolucci's *Last Tango in Paris* in sociopolitical and historical context. Revealing interviews trace the film's development, from casting to the aftermath of its premiere. 53 min. In English, French, Italian; English subtitles.

Histoire d'eaux (History of Water). 2002. Great Britain/ Germany. With Amit Arroz, Valeria Bruni Tedeschi.

From the omnibus film *Ten Minutes Older: The Cello*. Bertolucci's interpretation of time is inspired by an Indian parable about Narada and his disciple. 10 min.

7:00 Besieged. 1998. Italy/Great Britain. With Thandie Newton, David Thewlis, Claudio Santamaria. Excepting a brief prelude in an unidentified African country, the film is set entirely within a large, rambling house, and features a cast of two. Bertolucci's pet themes of passion and class are stripped to the core as a refugee working her way through medical school and her employer, a reclusive composer, become entangled in a web of attraction and denial. The changing textures of their emotions are reflected in the slow convergence of their

musical tastes, and his dedication to her is measured in the gradual removal of the mansion's furniture. 93 min.

Wednesday, December 29

7:00 The Dreamers. 2003. France/Great Britain/Italy. With Michael Pitt, Eva Green, Louis Garrel.
Set in Paris in the spring of 1968—the defining moment of Bertolucci's generation—*The Dreamers* begins with the firing of the beloved director of Paris's Cinémathèque Française, and the public uproar that follows. An ode to transgression in cinema, sex, and politics, the film is divided between the insular, claustrophobic world of three attractive young protagonists—who, cloistered inside a huge bourgeois apartment and naked for much of the film, engage in escalating sexual exploration—and masterfully choreographed crowd scenes of demonstrators squaring off with police outside. Bertolucci's blending of history and fiction mirrors the life-imitating-film games played by his cinema-obsessed protagonists. In English, French; English subtitles. 115 min.

Thursday, December 30

6:30 Ultimo tango a Parigi (Last Tango in Paris). 1972. France/ Italy. With Marlon Brando, Maria Schneider, Maria Michi.
Vast, empty rooms mirror the insular life of Paul, a middle-aged American hotel owner mourning his wife's recent suicide. Paul shuts out the world beyond the doors of his unfurnished apartment, and attempts to smother the emptiness that engulfs him—a desperate blankness that is brilliantly evoked by Vittorio Storaro's cinematography— by taking up an anonymous sexual relationship with Jeanne, a young, hapless Parisian. Their brutal sexual encounters seem meaningless at first, but Paul's emotional need and desperation soon rise to the surface. A memorable score by Argentine saxophonist Gato Barbieri punctuates starkly erotic scenes that have lost none of their effect since the film's controversial debut. In English, French; English subtitles. 136 min.

Friday, December 31

3:30 Little Buddha. 1993. Italy/France/Liechtenstein/Great Britain. With Keanu Reeves, Bridget Fonda, Chris Isaak.
Little Buddha weaves a rich tapestry of stories—a boy's journey of discovery, a lama's search for his beloved teacher, and the legend of Siddhartha's path to enlightenment. This exquisitely beautiful film begins when Tibetan monks appear at the Seattle home of an American boy whom they believe is their leader reincarnate. In segments that outline the life of Buddha, shot on location in Kathmandu and Bhutan, Bertolucci and cinematographer Vittorio Storaro create stunning, visually rich tableaux and ethereal postcard portraits. Accompanied by Ryuichi Sakamoto's powerful score, these images affect the spectator in genuinely mysterious ways. 123 min.

Saturday, January 1

4:00 **Besieged** (See Monday, December 27)

7:30 **Le Voyageur Italien (The Italian Traveler: Bernardo Bertolucci)** (See Thursday, December 23)

Sunday, January 2

2:00 **La Strategia del ragno (The Spider's Stratagem)** (See Friday, December 17)

5:00 **Il conformista (The Conformist)** (See Wednesday, December 15)

Monday, January 3

4:30 **Bertolucci secondo il cinema (The Cinema According to Bertolucci)** (See Wednesday, December 22)

7:00 **Little Buddha** (See Friday, December 31)

Wednesday, January 5

4:30 **The Last Emperor** (See Sunday, December 19)

7:00 **La commare secca (The Grim Reaper)** (See Thursday, December 16)

Thursday, January 6

4:30 **La luna** (See Thursday, December 23)

8:00 **Ultimo tango a Parigi (Last Tango in Paris)** (See Thursday, December 30)

Friday, January 7

4:00 **La via del petrolio (Oil)** and **Il Canale (Canal)** (See Monday, December 20)

7:00 **Il était une fois...Le dernier tango à Paris (Once Upon a Time...Last Tango in Paris)** and **Histoire d'eaux (History of Water)** (See Monday, December 27)

Saturday, January 8

2:00 **Novecento (1900)** (See Saturday, December 18)

Sunday, January 9

2:00 **Partner** (See Thursday, December 16)

5:30 **The Sheltering Sky** (See Friday, December 24)

Monday, January 10

4:30 **La tragedia di un uomo ridicolo (Tragedy of a Ridiculous Man)** (See Saturday, December 18)

7:00 **Prima della rivoluzione (Before the Revolution)** (See Friday, December 17)

Wednesday, January 12

4:00 **The Dreamers** (See Wednesday, December 29)

8:00 **Stealing Beauty** (See Wednesday, December 22)