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Bellissima, Visconti, Luchino, 1951

Morte a Venezia (Death in Venice), Visconti, Luchino, 1971

Vaghe stelle dell'orsa (Of a thousand delights), Visconti,

Luchino, 1965

Le streghe (The witches), Bolognini, Mauro, 1966

La terra trema (The earth trembles), Visconti, Luchino, 1948 La caduta degli dei (The damned), Visconti, Luchino, 1969

Ludwig, Visconti, Luchino, 1972

Le notti bianche (White nights), Visconti, Luchino, 1957 Senso (The wanton contessa), Visconti, Luchino, 1954





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# RELATED PROGRAMS

Helmut Berger as Ludwig in Ludwig

# DIRECTIONS TO THE BROOKLYN MUSEUM

# By subway:

Take 7th Avenue express (2 or 3) to Eastern Parkway/Brooklyn Museum stop. Or take Lexington Avenue express (4 or 5) to Atlantic Avenue and transfer to 2 or 3.

# By car:

# From Manhattan:

Take Brooklyn Bridge, left onto Tillary Street, right onto Flatbush Avenue to Grand Army Plaza to 200 Eastern Parkway. The Museum is on the right at Washington Avenue. Parking lot entrance is behind the Museum off Washington Avenue.

# From Westchester, the Bronx, or Queens:

Triborough Bridge from the Bronx to BQE, exit at Manhattan Bridge onto Tillary Street, left onto Flatbush Avenue to Grand Army Plaza to 200 Eastern Parkway.

# From Nassau and Suffolk Counties:

Grand Central Parkway to Van Wyck Expressway, exit onto Atlantic Avenue, left onto Washington Avenue to 200 Eastern Parkway.

# From Staten Island:

Verrazano Bridge to Gowanus Expressway (Route 278 toward Manhattan), exit at 38th Street, left onto Fourth Avenue, right onto Union Street to Grand Army Plaza to 200 Eastern Parkway.

THE MUSEUM OF MODERN ART, January 9–13
Screenings of Visconti films. For information call (212)
708-9752. The Museum of Modern Art, 11 West 53rd Street,

New York, NY.

NEW YORK UNIVERSITY, Friday, February 7

Department of Cinema Studies New York Univ

Department of Cinema Studies, New York University, will host a panel discussion on Visconti. For information call (212) 998-1600.

BROOKLYN COLLEGE, Monday, February 17, 12:30–2 p.m. Gordon Rogoff, Professor Emeritus of Theater, Brooklyn College, and Foster Hirsch, Professor of Film, Brooklyn College, will discuss Visconti in the context of his career and the history of Italian cinema. Brooklyn College, Plaza Building, Room 0316, Bedford Avenue and Avenue H, Brooklyn, New York. For information call (718) 780-5564 or 5565.

Luchino Visconti: Maestro of the Movies was organized by Dara Meyers-Kingsley, Coordinator of Film and Video Programs, The Brooklyn Museum. Funding for Luchino Visconti: Maestro of the Movies was provided by The Andy Warhol Foundation for the Visual Arts, Inc., the Italian Ministry of Foreign Affairs, and the New York State Council on the Arts. The Brooklyn Museum is grateful for the financial assistance and the cooperation of the Italian Cultural Institute, New York, in presenting this series.

Cover: Luchino Visconti on the set

# Luchino Visconti: Maestro, of the Movies The Brooklyn Museum January 4-February 29, 1992

This survey of films by director Luchino Visconti pays tribute to the monumental talent of a Renaissance man. Visconti was an aristocrat and a Communist; a great director of the theater and opera, as well as of film; a lover of literature and music.

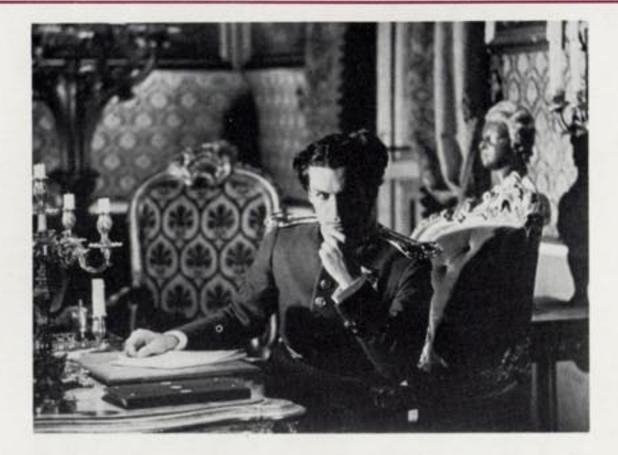
Luchini Visconti: Maestro of the Movies presents works from Visconti's four-decade career. These stunning examples of neorealist filmmaking, melodrama, and the opulent, operatic epic are among Italy's greatest contributions to world cinema.

Screenings are offered at the Museum on Saturday and Sunday afternoons at 2 p.m. in the Iris and B. Gerald Cantor Auditorium. Most screenings are introduced by guest speakers and followed by discussion.

Admission to the screenings, which includes the cost of Museum admission, is \$6 for nonmembers, \$4 for students, seniors, and members. Single tickets may be purchased on the day of the screening only at the Museum information desks. Call (718) 638-5000, ext. 230, for more information.

For this long-awaited New York retrospective, The Brooklyn Museum is joined by The Museum of Modern Art, New York University, and Brooklyn College in presenting additional screenings and panel discussions.

All films are in Italian with English subtitles except where noted. All programs are subject to change without notice.



### Saturday, January 4

Ludwig, 1973, color, 257 minutes (Print courtesy of SACIS)

Cast: Helmut Berger, Trevor Howard, and Romy Schneider

Restored to its original four-hour Wagnerian grandeur, this historical, romantic tragedy about the life of Ludwig, the "mad king of Bavaria," is an extravagant spectacle of a film and provides an intriguing mirror portrait of its director.

### Sunday, January 12

Senso, 1954, color, 119 minutes (dubbed in English)

Cast: Alida Valli and Farley Granger

A magnificent historical film, lushly photographed and staged, *Senso* tells a tragic tale of an aristocratic Venetian woman whose infatuation with an Austrian soldier leads her to betray her family, friends, and country.

Guest speaker: Angela Dalle Vacche, Assistant Professor, History of Art, Yale University



Saturday, January 18

Death in Venice, 1971, color, 131 minutes

(See January 5)

Guest speaker: Peter Brunette, Professor of English and Film Studies, George Mason University

### Saturday, February 1

Senso, 1954, color, 119 minutes (dubbed in English)

(See January 12)

Guest speaker: Leger Grindon, Assistant Professor of Film Studies and Director of Film-Video Program, Middlebury College



### Sunday, February 2

The Leopard, 1963, color, 188 minutes

Cast: Burt Lancaster, Alain Delon, and Claudia Cardinale

The first of Visconti's dynastic portraits, *The Leopard* stars Burt Lancaster as an aging Sicilian prince and patriarch clinging to traditional aristrocratic values despite the ascendancy of the bourgeoisie.

Guest speaker: Gordon Rogoff, Professor of Dramaturgy and Dramatic Literature, Yale School of Drama



### Saturday, February 22

Sandra, 1965, black and white, 100 minutes

Cast: Claudia Cardinale and Jean Sorel

Filmed in the Etruscan city of Volterra, Sandra tells the story of the awakening from personal and political amnesia by two siblings who confirm a suspicion that their mother was responsible for their Jewish father's death in a concentration camp.

Guest speaker: Foster Hirsch, Professor of Film, Brooklyn College



Sunday, January 5

Death in Venice, 1971, color, 131 minutes

Cast: Dirk Bogarde, Silvana Mangano, and Bjorn Andresen

A cinematic interpretation of the Thomas Mann novel, this film is a voyeuristic exploration of an aging, world-famous composer's uncontrollable passion for a beautiful young boy. Exquisitely photographed in Venice with a haunting Mahler-inspired score.



Saturday, January 11

La Terra Trema, 1947, black and

La Terra Trema, 1947, black and white, 162 minutes

Shooting on location in eastern Sicily, Visconti employed the talent of local townspeople to enact this neorealist epic saga of a community's struggle against the elements and economic oppression.

Guest speaker: Tony Pipolo, Professor of English and Film, Queensboro Community College and the Graduate Center, City University of New York

All photographs courtesy of The Museum of Modern Art Film Stills Archive.



Sunday, January 19
Bellissima, 1951, black and white, 114
minutes

Cast: Anna Magnani and Walter Chiari

The story of a working-class mother's attempt to enroll her daughter in a film studio's competition to find the "most beautiful child in Rome," *Bellissima* pierces the illusions of postwar Italy as well as those of the movie industry.

Guest speaker: Millicent Marcus, Professor of Italian, University of Texas at Austin

Saturday, January 25

La Terra Trema, 1947, black and white, 162 minutes

(See January 11)



Sunday, January 26

Ossessione, 1942, black and white, 140 minutes

Cast: Massimo Girotti and Clara Calamai

Based on the American novel *The Postman*Always Rings Twice, this neorealist masterpiece is
Visconti's debut film, a drama about the
destructive powers of sexual passion and
betrayal.

Guest speaker: William Simon, Chair, Department of Cinema Studies, New York University

# Saturday, February 8

Ossessione, 1942, black and white, 140 minutes

(See January 26)

Guest speaker: Maurizio Viano, Associate Professor of Italian, Wellesley College

# Sunday, February 9

The Innocent, 1976, color, 127 minutes

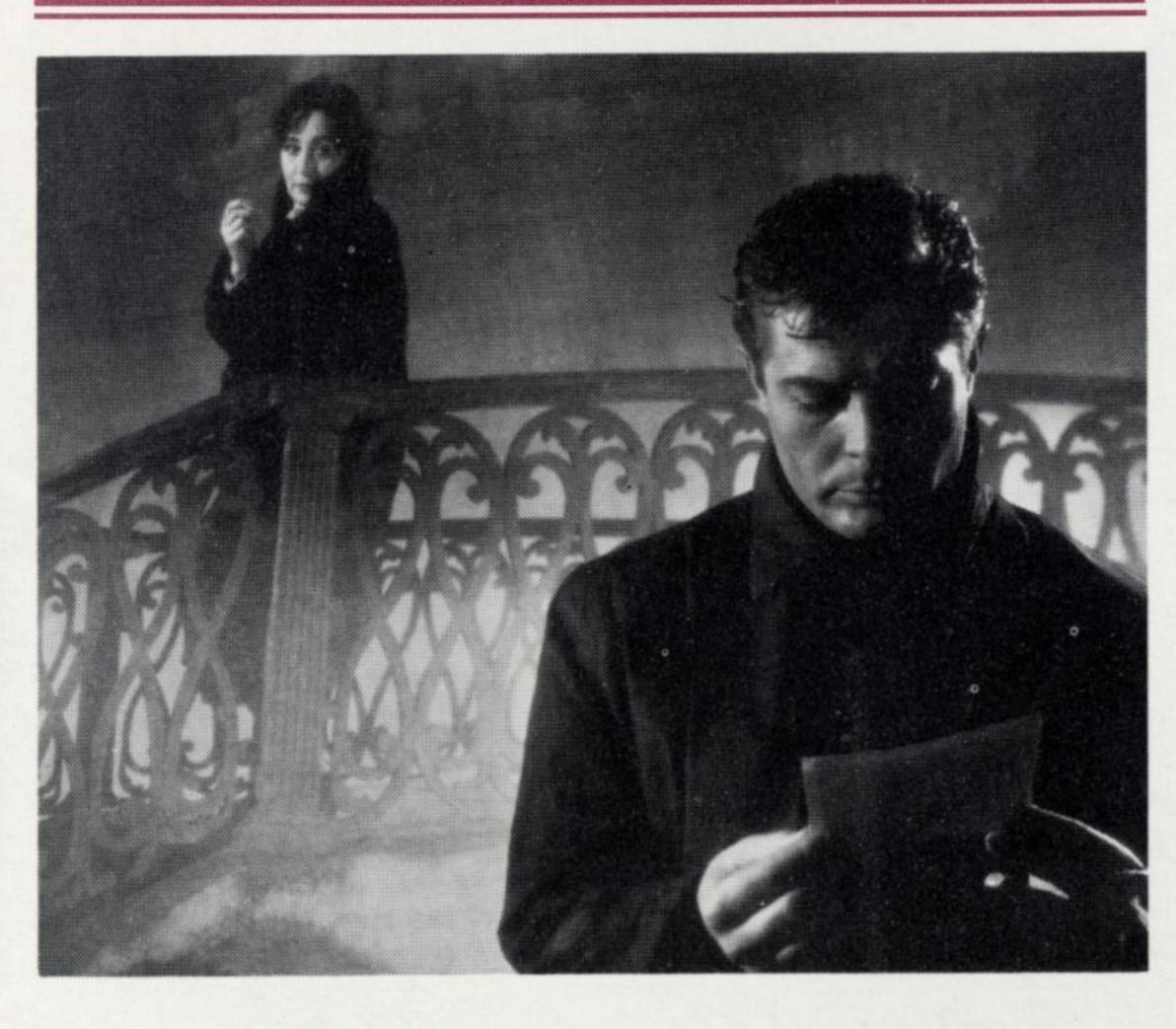
Cast: Giancarlo Giannini, Laura Antonelli, and Jennifer O'Neill

Released posthumously, Visconti's last film about a husband's jealousy and newfound desire for his wife is an opulent, haunting account of aristocratic chauvinism and sexual double standards in turn-of-the-century Italy.

Guest speaker: Paolo Spedicato, lecturer in Italian, Brooklyn College

Saturday, February 15

The Leopard, 1963, color, 188 minutes (See February 2)



## Sunday, February 16

White Nights, 1957, black and white, 103 minutes (dubbed in English)

Cast: Maria Schell, Marcello Mastroianni, and Jean Marais

A rare and underrated film, this haunting tale of a doomed love affair is based on a Dostoyev-sky short story and enacted on unforgettable stylized sets depicting St. Petersburg.

Guest speaker: Stephen Harvey, Associate Curator, Department of Film, The Museum of Modern Art, New York



# Sunday, February 23

The Damned, 1969, color, 146 minutes

Cast: Dirk Bogarde, Helmut Berger, and Ingrid Thulin

Visconti equates sexual perversity with fascism in this operatic view of the rise of Nazism and the fall of a German family within a social climate of complete decadence.

**Note:** The print to be screened is the original director's cut and contains explicit sexuality that may be objectionable to some viewers.

Guest speaker: Peter Bondanella, Professor of Italian, Film Studies, Comparative Literature, and West European Studies, Indiana University

# Saturday, February 29

"The Witch Burnt Alive" from The Witches, 1968, color, 25 minutes

Cast: Silvana Mangano

Visconti's meditation on the femme fatale, "The Witch Burnt Alive" stars Mangano as a famous yet lonely film star who arrives unexpectedly at a birthday party in an Alpine resort and drives everyone crazy with envy and desire.

AND

"Work" from Boccaccio '70, 1962, color, 46 minutes

Note: Color is poor on this rare print.

Cast: Romy Schneider, Tomas Milian, and Romolo Valli

Based on Maupassant's short story "Au Bord du Lit," "Work" is a satiric and bitter commentary on consumer society and sexual morality, played out by a jaded, aristocratic couple.

# Rocco and His Brothers

(a Martin Scorsese presentation) will open at the Public Theater, 425 Lafayette Street, New York on January 24. Call (212) 598-7171 for schedule information.