

The Museum of Modern Art

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GIANT OF POSTWAR ITALIAN CINEMA RECEIVES FIRST COMPLETE U. S. RETROSPECTIVE

**Series is the Culmination of an Extensive Film Restoration Project
By Two Major Italian Film Organizations**

***Luchino Visconti*
November 21–December 11, 1997
The Roy and Niuta Titus Theater 1**

Cinecittà International, a division of Ente Cinema, and the Centro Sperimentale di Cinematografia/Cineteca Nazionale, Rome—the two major organizations involved in the preservation of film in Italy—will present the first complete retrospective in the United States of the cinematic career of legendary director Luchino Visconti at The Museum of Modern Art beginning November 21 and running through December 11, 1997.

This landmark series, *Luchino Visconti*, will feature newly restored prints of all fourteen of Visconti's feature films, including the little-known documentary *Giorni di gloria* (*Days of Glory*, 1945); the three episodes directed by Visconti as part of the omnibus films *Siamo donne* (*We, the Women*, 1953), *Boccaccio '70* (1962), and *Le streghe* (*The Witches*, 1966); and the ten-minute *Appunti su un fatto di cronaca* (1951)—everything, in short, from Visconti's influential first film, *Ossessione* (1942), adapted from the James Cain novel *The Postman Always Rings Twice*, through his final work, *L'Innocente* (*The Innocent*, 1976). The series will also include a recently completed anthology of interviews about the director by Caterina d'Amico, the daughter of Visconti's frequent screenwriter Suso Cecchi d'Amico.

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"In Visconti's work there has always been an unreconciled tension between a Marxian vision of society and an operatic conception of character," wrote critic Andrew Sarris. And indeed, the director's films shifted from natural realism, as in *La terra trema* (*The Earth Trembles*, 1947) and *Rocco et i suoi fratelli* (*Rocco and His Brothers*, 1960), to the operatic grandeur of *Il Gattopardo* (*The Leopard*, 1963) and *Ludwig II* (1972). Throughout his career, Visconti's theme was often the moral decay and tragic disintegration of families or great figures. His stage and opera work informed the sweep and intensity of his filmed dramas, and few directors have matched the historical breadth or magnificent visual sensibility of his films.

"Thanks to the collaborative effort of Cinecittà International and the Centro Sperimentale di Cinematografia/Cineteca Nazionale," said Mary Lea Bandy, Chief Curator, Department of Film and Video, "we can revisit the sensual, complex tapestries that constitute one of cinema's great artistic careers."

This career will be assayed further on December 9, with a panel discussion featuring Martin Scorsese, filmmaker; Suso Cecchi d'Amico, screenwriter of *Il Gattopardo* (*The Leopard*) and other Visconti films; Lino Micciché, critic and author; and Gioacchino Lanza Tomasi, Director, Italian Cultural Institute, New York.

Luchino Visconti was organized for The Museum of Modern Art by Mary Lea Bandy. The Department of Film and Video thanks Ente Cinema and the Centro Sperimentale, with particular thanks to Gioacchino Lanza Tomasi.

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