

**THE MUSEUM OF MODERN ART PAYS TRIBUTE TO RENOWNED FILM PRODUCTION DESIGNER DANTE FERRETTI WITH LARGE-SCALE MULTIMEDIA INSTALLATION AND SIX-MONTH FILM PROGRAM**

**Exhibition Features Ferretti's Academy Award-Winning Designs for *The Aviator*, *Sweeney Todd*, *The Demon Barber of Fleet Street*, and *Hugo***

***Dante Ferretti: Design and Construction for the Cinema***

September 28, 2013–February 9, 2014

The Roy and Niuta Titus Galleries and the Film Lobby

***Dante Ferretti: Designing for the Big Screen***

September 25, 2013–February 9, 2014

The Roy and Niuta Titus Theaters

**NEW YORK, September 25, 2013**—The Museum of Modern Art honors Dante Ferretti (Italian, b. 1943) with a large-scale multimedia installation comprising a 12-screen labyrinth featuring projected scenes from his work; original set pieces from the films that earned him three Academy Awards; and a six-month retrospective of 22 films featuring the production designer's career-defining work. *Dante Ferretti: Design and Construction for the Cinema*, on view from September 28, 2013, through February 9, 2014, features large-scale, original set pieces recovered from sets designed by Ferretti, including the chandeliers from Pier Paolo Pasolini's *Salò, or the 120 Days of Sodom* (1975) and the massive, illuminated clock from Martin Scorsese's *Hugo* (2011), as well as sculptural objects created for the Venice Film Festival. The centerpiece of the exhibition is a 12-screen labyrinth installed in the Roy and Niuta Titus theater lobby galleries, onto which designs from numerous Ferretti films will be projected. The film program, *Dante Ferretti: Designing for the Big Screen*, opens on September 25, 2013, and features 22 films in The Roy and Niuta Titus Theaters, including Scorsese's *Gangs of New York* (2002), Tim Burton's *Sweeney Todd, the Demon Barber of Fleet Street* (2007), and Federico Fellini's *Ginger e Fred* (1986), for which Dante Ferretti's sets helped to guide directorial practice with signature distinction. Presented in collaboration with Luce Cinecittà, Rome, both exhibitions are organized by Ron Magliozzi, Associate Curator, and Jytte Jensen, Curator, Department of Film, The Museum of Modern Art; with Antonio Monda, author and professor, New York University; and Marina Sagona, artist.

Since 1969 Ferretti has served as the production designer on over 50 feature films, 24 opera productions, and over a dozen television, museum, fashion, festival, and publication projects, working with the likes of fashion icon Valentino and directors Liliana Cavani and David Cronenberg, among others. His career-defining work has been done in collaboration with filmmakers Pier Paolo Pasolini, Federico Fellini, and Martin Scorsese. In Italy, North America, and Britain, he has also created designs with directors Luigi Comencini, Marco Ferreri, Elio Petri, Sergio Citti, Mario Camerini, Franco Zeffereilli, Ettore Scola, Dino Risi, Marco Bellocchio, Luigi Zampa, Franco Brusati, Luciano Salce, Tim Burton, Brian DePalma, Terry Gilliam, Julie Taymor, Jean-

Jacques Annaud, Martin Brest, Neil Jordan, and Anthony Minghella. He has won three British BAFTAs, several Italian David Di Donatello, and three Academy Awards for Best Art Direction (plus seven additional nominations).

*Dante Ferretti: Design and Construction for the Cinema* examines design practice for film through the lens of Ferretti's work, which is distinguished by the structural role it plays in the collaborative process of cinema art. As digital technology transforms the way films are staged, replacing the real with the virtual, Ferretti's work comes at what may be the end of a 100-year-long tradition of full-scale, studio-built environments for films. This exhibition also serves to document this transitioning of cinema practice through its selection and organization of drawings, large-scale installations, and digital projection. Sketches, drawings, and design objects are installed throughout the three floors to further illuminate the artistic practice of one of the masters of the craft.

*Dante Ferretti: Designing for the Big Screen*, the accompanying 22-film retrospective, explores Ferretti's role in conceiving, for each project, a single set piece intended to stimulate the director's imagination and crystallize the visual style and character of the film. Indulging his preference for both dreamlike and historical subjects, and drawing on his knowledge of painting, sculpture, and poetry, Ferretti categorizes his designs as "period" (Pier Paolo Pasolini's *Salò*, 1975), "fantasy" (Terry Gilliam's *The Adventures of Baron Munchausen*, 1988), or "contemporary" (Elio Petri's *Todo Modo*, 1976). Inspired by the grand-scale, operatic traditions of classical Italian cinema, Ferretti's work is most effectively viewed as it was originally intended: on the big screen. Other films to be screened include Neil Jordan's *Interview with the Vampire: The Vampire Chronicles* (1994), Anthony Minghella's *Cold Mountain* (2003), and Martin Scorsese's *Hugo* (2011), *Shutter Island* (2010), and *The Aviator* (2004).

#### **SPONSORSHIP:**

The exhibition is supported by the MoMA Annual Exhibition Fund.

#### **ARTIST BIO:**

Dante Ferretti is an Italian production designer, art director, and costume designer. He was born on February 26, 1943 in Marcerata, Italy, where he attended the Art Institute. He later moved to Rome and studied at the Academy of Fine Art, making an early start in his preparation for the world of film and in particular, production design. Ferretti's work method is distinguished by his large-scale sketches that convey his particular vision. He frequently partners with his wife, set decorator Francesca Lo Schiavo.

He began his career as an assistant to the architect Aldo Tomassini and later, as an assistant to the production designer Luigi Scaccianoce. With Scaccianoce, he assisted with the preparation of several of Pier Paolo Pasolini's films: *The Gospel According to Saint Matthew*, *Hawks and Sparrows*, *Oedipus Rex*. It was on Pasolini's film *Medea* that he was appointed production designer. This was the beginning of an almost decade-long collaboration that ended with the last film by the director, *Salò or The 120 Days of Sodom*. He went on to work with Italian directors Marco Bellocchio, Elio Petri, Sergio Citti, Liliana Cavani, Marco Ferreri, Ettore Scola and Franco Zeffirelli. During this time, he was also establishing himself as a set designer for opera, staging numerous works for opera houses internationally.

Ferretti was a protégé of Federico Fellini, with whom he collaborated on five films. From *Orchestra Rehearsal* (1979) to *The Voice of the Moon* (1990), his designs proved to be congenial to the dreamlike quality of Fellini's world.

In 1986, he focused his attention abroad with Jean-Jacques Annaud's *The Name of the Rose* and Terry Gilliam's *The Adventures of Baron Münchhausen*, for which he received an Academy Award nomination. In 1990, he was production designer for Franco Zeffirelli's *Hamlet*. Later he developed a close working relationship with Martin Scorsese, for whom he designed seven of the director's last eight films. The collaboration began in 1993 with *The Age of Innocence* and continued with *Casino*, *Kundun*, *Gangs of New York*, *The Aviator*, and *Hugo*.

Ferretti has won three Academy Awards for Best Art Direction for *The Aviator*, *Sweeney Todd: The Demon Barber of Fleet Street* and *Hugo*. He has had seven previous nominations and was nominated for Best Costume Design for *Kundun*. He is also the recipient of three BAFTA Awards and numerous David di Donatello's Awards.

In addition to his work in film, Ferretti has produced set design for opera. In 2008, Ferretti designed the set for Howard Shore's opera *The Fly*, directed by David Cronenberg at the Théâtre du Châtelet in Paris as well as Ferzan Özpetek's *La Traviata* at the Teatro di San Carol and *Carmen*, which he also directed.

### **No. 32**

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#### **Public Information:**

**The Museum of Modern Art**, 11 West 53 Street, New York, NY 10019, (212) 708-9400, [MoMA.org](http://MoMA.org).

**Hours:** Saturday through Thursday, 10:30 a.m.–5:30 p.m. Friday, 10:30 a.m.–8:00 p.m.

**Museum Admission:** \$25 adults; \$18 seniors, 65 years and over with I.D.; \$14 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs). Free admission during Uniqlo Free Friday Nights: Fridays, 4:00 p.m.–8:00 p.m.

**MoMA.org:** No service charge for tickets ordered on [MoMA.org](http://MoMA.org). Tickets purchased online may be printed out and presented at the Museum without waiting in line. (Includes admittance to Museum galleries and film programs).

**Film and After Hours Program Admission:** \$12 adults; \$10 seniors, 65 years and over with I.D.; \$8 full-time students with current I.D. The price of an After Hours Program Admission ticket may be applied toward the price of a Museum admission ticket or MoMA Membership within 30 days.

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**Screening Schedule**  
***Dante Ferretti: Designing for the Big Screen***  
**September 25, 2013–February 9, 2014**

**Wednesday, September 25**

7:00 **The Age of Innocence.** 1993. USA. Directed by Martin Scorsese. With Daniel Day-Lewis, Michelle Pfeiffer, Winona Ryder. Novelist Edith Wharton's 1870s-set masterpiece might have been a surprising choice for Scorsese, considering his taste for rougher, contemporary fare, but it proved an ideal vehicle for his first collaboration with Ferretti, whose designs were nominated for an Oscar. Visually and temperamentally inspired by director Luchino Visconti (1906–1976), and in particular his *The Leopard* (1963) and *The Innocent* (1976), the film's treatment of manners, social ceremony, décor, and furnishings is as crucial as the performances in conveying the tragedy of love frustrated by class and privilege. 139 min. **Introduced by Dante Ferretti.**

**Thursday, September 26**

7:00 **The Adventures of Baron Munchausen.** 1988. Great Britain/Italy. Directed by Terry Gilliam. With John Neville, Uma Thurman, Robin Williams, Valentina Cortese. This visionary adaptation of Rudolph Erich Raspe's classic book marked Dante Ferretti's second international picture and his first Oscar nomination. A cult favorite and a financial debacle, Gilliam's film was shot entirely at the Cinecittà studios, where Ferretti re-created the mystery and fascination of the Arab world, a Europe devastated by war, Vulcan's underworld kingdom, Botticelli's *The Birth of Venus*, and even the Moon. 126 min. **Introduced by Dante Ferretti.**

**Friday, September 27**

7:00 **Titus.** 1999. Italy/USA/Great Britain. Directed by Julie Taymor. With Anthony Hopkins, Jessica Lange, Alan Cumming. One of the most visually striking Shakespeare adaptations ever made, Taymor's film is greatly enhanced by Ferretti's stylized, classical vision of a Fascist Italy. The arena of the opening scene was shot in Croatia, but the rest of picture was filmed in Rome, mostly at real locations, "reinvented" by Ferretti and with lighting by Luciano Tovoli. Never before has the Palazzo della Civiltà e del Lavoro (aka the modern Colosseum) been portrayed in such an evocative way. 162 min. **Introduced by Dante Ferretti and Julie Taymor.**

**Saturday, September 28**

4:00 **Ginger e Fred.** 1986. Italy/France/West Germany. Directed by Federico Fellini. With Marcello Mastroianni, Giulietta Masina, Franco Fabrizi. Ferretti's appropriately flashy designs for Fellini's melancholy satire on the culture of consumerism and reality television won him the Nastro d'Argento award (one of 11 he's been awarded to date). Filmed almost entirely at the Cinecittà studios, with a few exterior scenes in Stazione Termini and in the outskirts of Rome, this was the final appearance of Fellini's wife, Giulietta Masina, and his alter ego, Marcello Mastroianni (dressed like the director), in his work. In Italian; English subtitles. 125 min.

7:00 **Interview with the Vampire: The Vampire Chronicles.** 1994. USA. Directed by Neil Jordan. With Tom Cruise, Brad Pitt, Kirsten Dunst. The vampire-populated New Orleans and Paris described in Anne Rice's 1976 best-seller were re-created by Ferretti at Britain's Pinewood Studios. His gothic designs for this romantic melodrama, from the sinister nighttime streets and drawing rooms of Louisiana to multi-tiered French catacombs, were inspired by old prints and the surreal environments of Italian artist Giovanni Battista Piranesi. 123 min.

### **Sunday, September 29**

- 2:30 **Todo Modo.** 1976. Italy/France. Directed by Elio Petri. With Gian Maria Volontè, Mariangela Melato, Marcello Mastroianni. Freely based on Leonardo Sciascia's book, this grotesque and surreal depiction of the Italian ruling class of the 1960s and 1970s is eerily evocative of today's political machinations. Set during a retreat of Christian Democrat politicians who practice spiritual exercises together, it is an allegory of corrupted power. Disturbing, claustrophobic settings are the background to a series of mysterious crimes. Ferretti and Petri scouted for the right location for a long time before deciding to reconstruct interiors that would evoke modern catacombs at Cinecittà studios, though a few scenes were shot in real catacombs near Rome. In Italian; English subtitles. 120 min.
- 5:30 **Medea.** 1969. Italy/France/West Germany. Directed by Pier Paolo Pasolini. With Maria Callas, Massimo Girotti, Laurent Terzieff. Maria Callas brings to life a hieratic Medea, sick with love and a victim of her own spell. Set in Syria and the Turkish region of Cappadocia, Medea is a stunning collision of the vision of a master production designer, the power and beauty of wild nature, and "La Callas." Uniquely suited to the role of an imperious woman in an era when honor and instinct held sway, Callas's classic profile is as timeless as the ancient buildings of Aleppo. The outstanding outdoor settings were bent to the will of a director who did not like to shoot indoors; only Pisa's baptistery and the interiors of Medea's house were reconstructed in Cinecittà studios. In Italian; English subtitles. 110 min.

### **Monday, September 30**

- 4:00 **Sweeney Todd, the Demon Barber of Fleet Street.** 2007. USA/Great Britain. Directed by Tim Burton. With Johnny Depp, Helena Bonham-Carter, Sacha Baron Cohen, Alan Rickman. Based on Stephen Sondheim's Grand Guignol musical, *Sweeney Todd* tells the tale of a murderous barber and his cannibalistic female partner in crime. Working with one of the most visionary of contemporary filmmakers, Ferretti created a hellish vision of London, completely re-created in Pinewood Studios as an amalgam of constructed sets and CGI. Ferretti's inventions—the barber shop and diabolical chair, the creepy slaughterhouse below it, a crematory pie-shop oven, and a toxic labyrinth of city streets—won him his second Oscar. 116 min.

### **Tuesday, October 1**

- 7:00 **Medea.** 1969. Italy/France/West Germany. Directed by Pier Paolo Pasolini. With Maria Callas, Massimo Girotti, Laurent Terzieff. Maria Callas brings to life a hieratic Medea, sick with love and a victim of her own spell. Set in Syria and the Turkish region of Cappadocia, Medea is a stunning collision of the vision of a master production designer, the power and beauty of wild nature, and "La Callas." Uniquely suited to the role of an imperious woman in an era when honor and instinct held sway, Callas's classic profile is as timeless as the ancient buildings of Aleppo. The outstanding outdoor settings were bent to the will of a director who did not like to shoot indoors; only Pisa's baptistery and the interiors of Medea's house were reconstructed in Cinecittà studios. In Italian; English subtitles. 110 min.

### **Wednesday, October 2**

- 4:00 **Salò o le 120 giornate di Sodoma (Salò, or The 120 Days of Sodom).** 1975. Italy. Directed by Pier Paolo Pasolini. With Paolo Bonacelli, Giorgio Cataldi, Elsa De Giorgi. Pasolini's most disturbing film relocates the ecstatic and repulsive sexual depravities of the Marquis de Sade's titular novel to the end of Rome's Fascist period. Inspired by Dante Alighieri's *Inferno*, Ferretti retrofitted a farm on the outskirts of Mantova to meet Pasolini's vision of a 1940s villa. The production design neatly incorporates Futurist motifs, Art Deco

architecture, and the neoclassical frescos of Fernand Leger into an organic and inspired whole. In Italian; English subtitles. 116 min.

- 7:00 **La città delle donne (City of Women)**. 1980. Italy. Directed by Federico Fellini. With Marcello Mastroianni, Ettore Manni. Though this is among Fellini's most controversial and self-indulgent films, Ferretti nonetheless displays a nearly preternatural talent for interpreting and conveying the director's vision. Based upon rough sketches and drawings supplied by Fellini, the production design features a giant slide lit by thousands of light bulbs and an enormous bed filled with dozens of children, all constructed in Cinecittà studios. While fantastical, Ferretti based many of the sets on actual locations in an effort to achieve an atmosphere of realism tinged with magic. In Italian; English subtitles. 139 min.

### **Thursday, October 3**

- 7:00 **Todo Modo**. 1976. Italy/France. Directed by Elio Petri. With Gian Maria Volonté, Mariangela Melato, Marcello Mastroianni. Freely based on Leonardo Sciascia's book, this grotesque and surreal depiction of the Italian ruling class of the 1960s and 1970s is eerily evocative of today's political machinations. Set during a retreat of Christian Democrat politicians who practice spiritual exercises together, it is an allegory of corrupted power. Disturbing, claustrophobic settings are the background to a series of mysterious crimes. Ferretti and Petri scouted for the right location for a long time before deciding to reconstruct interiors that would evoke modern catacombs at Cinecittà studios, though a few scenes were shot in real catacombs near Rome. In Italian; English subtitles. 125 min.

### **Friday, October 4**

- 4:00 **Kundun**. 1997. USA. Directed by Martin Scorsese. With Tenzin Thuthob Tsarong, Gyurme Tethong Tulku, Jamyang Kunga Tenzin. This biography of Tibet's 14th Dalai Lama is one of Scorsese's most subtle and meditative offerings. Originally scheduled to shoot in India but denied government approval, Ferretti was ultimately forced to recreate Tibet in the Moroccan desert. Overseeing production design as well as costuming, Ferretti took much of his inspiration from conversations with the Dalai Lama himself. This collaboration with Scorsese is marked by the interplay between mental and physical space, a dynamic underscored by panoramic landscapes and intimate spirituality. Ferretti's work resulted in Oscar nods for both Costume Design and Art Direction. 134 min.
- 7:00 **Casino**. 1995. USA. Directed by Martin Scorsese. With Robert De Niro, Sharon Stone, Joe Pesci. Shortsightedly characterized upon its release as simply a more luxurious sister film to Scorsese's *Goodfellas*, a likely consequence of their shared cast members and screenwriter, this operatic portrayal of Las Vegas succeeds on its own merits. Scorsese expertly leverages the Vegas backdrop to tell a story of characters incapable of a life without violence in a locale both inevitably and irredeemably corrupt. Ferretti, initially trepidatious about tackling a setting so quintessentially American, received an Oscar nomination for his inspired interpretation of Sin City's grandiose kitsch. 178 min.

### **Saturday, October 5**

- 4:00 **La Nuit de Varennes (That Night in Varennes)**. 1982. France/Italy. Directed by Ettore Scola. With Jean-Louis Barrault, Marcello Mastroianni, Hanna Schygulla, Harvey Keitel. Based on the novel by Catherine Rihoit, this sole collaboration between Ferretti and Scola is a fanciful recounting of a fictional meeting between storied royalty (Louis XVI and Marie Antoinette), novelists (Thomas Paine and Restif de la Bretonne), and romantics (Cassanova) during the French Revolution. Ferretti creates a sumptuous authenticity of time and place that evokes the iconic landscapes of provincial France and the banks of the Seine. In point of fact, save for two weeks in Paris, the film was actually shot in the Italian

countryside and on sets built in Cinecittà studios. In French, Italian; English subtitles. 150 min.

- 7:30 **Shutter Island.** 2010. USA. Directed by Martin Scorsese. With Leonardo Di Caprio, Mark Ruffalo, Ben Kingsley, Emily Mortimer, Max von Sydow. Based on the novel by Dennis Lehane, set in the early 1950s, the film's labyrinthine plot, asylum setting, and house-of-mirrors character psychology pays homage to Hollywood noir of the 1940s. Shot largely in and around the derelict Medfield State Hospital in Massachusetts, the darkly atmospheric production design evokes a time and place both past and otherworldly. Ferretti rebuilt most of the hospital's interior rooms and exterior entrances to achieve Scorsese's Hitchcock-inspired vision, a sense of unease complemented by the construction of the asylum's massive perimeter guard wall, adjacent graveyard, and seaside cliffs. 138 min.

### **Sunday, October 6**

- 2:30 **Hugo.** 2011. USA. Directed by Martin Scorsese. With Asa Butterfield, Chloë Grace Moretz, Ben Kingsley, Sacha Baron Cohen. Based on Brian Selznick's novel, set in 1930s Paris, the film is a celebration of both technical innovation and pioneering cinema. Scorsese's first foray into 3-D, Ferretti considered this homage to Georges Méliès the greatest challenge of their 20-year collaboration. Shot largely in London studios, with additional days at the Victoria & Albert Museum and La Sorbonne in Paris, the film earned Ferretti his third Oscar, an award he shared with wife and longtime set decorator Francesca Lo Schiavo. 126 min.
- 5:30 **Il Nome Della Rosa (The Name of the Rose).** 1986. West Germany/Italy/France. Directed by Jean-Jacques Annaud. With Sean Connery, Christian Slater, Helmut Qualtinger. Based on Umberto Eco's international best seller, Annaud's medieval thriller is at once intellectually rigorous and wholly immersive. To capture the year 1327, Ferretti consulted with a team of historians to ensure the authenticity of over 3,000 conceptual sketches before beginning set construction. Ferretti's inspirations were myriad, with the abbey exteriors recalling the religious architecture of Emilia-Romagna, while the labyrinthine library staircase, built on site in Cinecittà studios, takes its cue from M.C. Escher and Piranesi. 130 min.

### **Monday, October 7**

- 4:00 **Titus.** 1999. Italy/USA/Great Britain. Directed by Julie Taymor. With Anthony Hopkins, Jessica Lange, Alan Cumming. One of the most visually striking Shakespeare adaptations ever made, Taymor's film is greatly enhanced by Ferretti's stylized, classical vision of a Fascist Italy. The arena of the opening scene was shot in Croatia, but the rest of picture was filmed in Rome, mostly at real locations, "reinvented" by Ferretti and with lighting by Luciano Tovoli. Never before has the Palazzo della Civiltà del Lavoro (aka the modern Colosseum) been portrayed in such an evocative way. 162 min.
- 7:30 **Gangs of New York.** 2002. USA/Italy. Directed by Martin Scorsese. With Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Liam Neeson. Ferretti's fifth collaboration with Scorsese is an epic portrait of vengeance and corruption set in mid-19th-century New York. Shot almost entirely in Cinecittà studios, Ferretti's sprawling recreation of Lower Manhattan's Five Points neighborhood is among his most distinguished creations. The Chinese Pagoda, Satan Club, and beer house interiors inspired the writer and critic Luc Sante to comment that the designer had succeeded where history had fallen short in producing evidence of the spaces occupied by the period's immigrant lower class. Ferretti's crumbling sets still stand on the closed studio lot in Rome. 167 min.

### **Tuesday, October 8**

7:00 **Salò o le 120 giornate di Sodoma (Salò, or The 120 Days of Sodom).** 1975. Italy. Directed by Pier Paolo Pasolini. With Paolo Bonacelli, Giorgio Cataldi, Elsa De Giorgi. Pasolini's most disturbing film relocates the ecstatic and repulsive sexual depravities of the Marquis de Sade's titular novel to the end of Rome's Fascist period. Inspired by Dante Alighieri's *Inferno*, Ferretti retrofitted a farm on the outskirts of Mantova to meet Pasolini's vision of a 1940s villa. The production design neatly incorporates Futurist motifs, Art Deco architecture, and the neoclassical frescos of Fernand Leger into an organic and inspired whole. In Italian; English subtitles. 116 min.

### **Wednesday, October 9**

7:00 **Il fiore delle mille e una notte (Arabian Nights).** 1974. Directed by Pier Paolo Pasolini. With Franco Merli, Franco Citti, Ninetto Davoli. Based on erotic tales in the legendary Arabian anthology *The Flower of the One Thousand and One Nights*, the final entry in Pasolini's Trilogy of Life is an exploration of human sexuality set against a lustrous medieval landscape. Aesthetically inspired by Arabic miniatures and illustrations from the *Kama Sutra*, the exteriors were shot largely in the South of Yemen and Eritrea, while the interiors were constructed at Cinecittà studios, as Islamic law forbade visitation to private homes and contact with local citizenry. 129 min.

### **Thursday, October 10**

7:00 **E la nave va (And the Ship Sails On).** 1983. Italy. Directed by Federico Fellini. With Freddie Jones, Barbara Jefford, Pina Bausch. A late Fellini masterwork, this opulent and lyrical vision of a world on the verge of decline is among the director's most mournful and mysterious films. Ferretti created acres of plastic ocean and giant hydraulic jacks to trigger the wave-induced rolling movements in the ship, while an army of technicians burned naphthalene to create smoke. The enormous engine room, the battleship arrival, and a life-size model rhinoceros are among Fellini and Ferretti's most iconic inventions. 132 min.

### **Friday, October 11**

4:30 **Il fiore delle mille e una notte (Arabian Nights).** 1974. Directed by Pier Paolo Pasolini. With Franco Merli, Franco Citti, Ninetto Davoli. Based on erotic tales in the legendary Arabian anthology *The Flower of the One Thousand and One Nights*, the final entry in Pasolini's Trilogy of Life is an exploration of human sexuality set against a lustrous medieval landscape. Aesthetically inspired by Arabic miniatures and illustrations from the *Kama Sutra*, the exteriors were shot largely in the South of Yemen and Eritrea, while the interiors were constructed at Cinecittà studios, as Islamic law forbade visitation to private homes and contact with local citizenry. 129 min.

### **Saturday, October 12**

2:00 **Kundun.** 1997. USA. Directed by Martin Scorsese. With Tenzin Thuthob Tsarong, Gyurme Tethong Tulku, Jamyang Kunga Tenzin. This biography of Tibet's 14th Dalai Lama is one of Scorsese's most subtle and meditative offerings. Originally scheduled to shoot in India but denied government approval, Ferretti was ultimately forced to recreate Tibet in the Moroccan desert. Overseeing production design as well as costuming, Ferretti took much of his inspiration from conversations with the Dalai Lama himself. This collaboration with Scorsese is marked by the interplay between mental and physical space, a dynamic underscored by panoramic landscapes and intimate spirituality. Ferretti's work resulted in Oscar nods for both Costume Design and Art Direction. 134 min.

7:30 **The Aviator.** 2004. USA/Germany. Directed by Martin Scorsese. With Leonardo Di Caprio, Cate Blanchett, Kate Beckinsale. A love letter to the Golden Age of Hollywood, Scorsese's visually sumptuous film chronicles the Icarus-like fate of storied director, entrepreneur,

and eccentric Howard Hughes. The production design, a stunning recreation of the mythic landmarks, film studios, cutting rooms, and executive offices of Los Angeles in the 1930s, earned Ferretti his first Oscar for Best Art Direction. 170 min.

### **Sunday, October 13**

2:30 **Hugo.** 2011. USA. Directed by Martin Scorsese. With Asa Butterfield, Chloë Grace Moretz, Ben Kingsley, Sacha Baron Cohen. Based on Brian Selznick's novel, set in 1930s Paris, the film is a celebration of both technical innovation and pioneering cinema. Scorsese's first foray into 3-D, Ferretti considered this homage to Georges Méliès the greatest challenge of their 20-year collaboration. Shot largely in London studios, with additional days at the Victoria & Albert Museum and La Sorbonne in Paris, the film earned Ferretti his third Oscar, an award he shared with wife and longtime set decorator Francesca Lo Schiavo. 126 min.

### **Monday, October 14**

4:00 **Hamlet.** 1990. USA/Great Britain/France. Directed by Franco Zeffirelli. With Mel Gibson, Glenn Close, Alan Bates. Among Zeffirelli's most accomplished works, this adaptation of Shakespeare's iconic tragedy was much lauded by critics, who made special note of the film's spectacular location photography and production design. The exteriors were shot in and around Scotland, with the Elsinore Castle silhouette flown in by helicopter. The Elsinore interiors, built in England's Shepperton Studios, were based in large part on Dover Castle and constructed with an eye toward conveying Hamlet's sense of claustrophobia. Ferretti's luscious design, faithful to the Shakespearean era without feeling staid, resulted in his second Oscar nomination. 130 min.

### **Wednesday, October 23**

4:30 **Shutter Island.** 2010. USA. Directed by Martin Scorsese. With Leonardo Di Caprio, Mark Ruffalo, Ben Kingsley, Emily Mortimer, Max von Sydow. Based on the novel by Dennis Lehane, set in the early 1950s, the film's labyrinthine plot, asylum setting, and house-of-mirrors character psychology pays homage to Hollywood noir of the 1940s. Shot largely in and around the derelict Medfield State Hospital in Massachusetts, the darkly atmospheric production design evokes a time and place both past and otherworldly. Ferretti rebuilt most of the hospital's interior rooms and exterior entrances to achieve Scorsese's Hitchcock-inspired vision, a sense of unease complemented by the construction of the asylum's massive perimeter guard wall, adjacent graveyard, and seaside cliffs. 138 min.

8:00 **La città delle donne (City of Women).** 1980. Italy. Directed by Federico Fellini. With Marcello Mastroianni, Ettore Manni. Though this is among Fellini's most controversial and self-indulgent films, Ferretti nonetheless displays a nearly preternatural talent for interpreting and conveying the director's vision. Based upon rough sketches and drawings supplied by Fellini, the production design features a giant slide lit by thousands of light bulbs and an enormous bed filled with dozens of children, all constructed in Cinecittà studios. While fantastical, Ferretti based many of the sets on actual locations in an effort to achieve an atmosphere of realism tinged with magic. In Italian; English subtitles. 139 min.

### **Friday, October 25**

4:00 **Gangs of New York.** 2002. USA/Italy. Directed by Martin Scorsese. With Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Liam Neeson. Ferretti's fifth collaboration with Scorsese is an epic portrait of vengeance and corruption set in mid-19th-century New York. Shot almost entirely in Cinecittà studios, Ferretti's sprawling recreation of Lower

Manhattan's Five Points neighborhood is among his most distinguished creations. The Chinese Pagoda, Satan Club, and beer house interiors inspired the writer and critic Luc Sante to comment that the designer had succeeded where history had fallen short in producing evidence of the spaces occupied by the period's immigrant lower class. Ferretti's crumbling sets still stand on the closed studio lot in Rome. 167 min.

- 7:30 **Cold Mountain.** 2003. USA/Great Britain/Romania/Italy. Directed by Anthony Minghella. With Nicole Kidman, Jude Law, Renée Zellweger, Kathy Baker. For this epic adaptation of the Charles Frazier book, Ferretti demonstrates that inventive production design can be achieved even when working mostly outdoors, as he reinvents with astonishing realism the tragic scenery of the American Civil War—in the Romanian countryside. The film's messages of perseverance and female empowerment are set against a soldier's treacherous journey to reunite with his sweetheart. 154 min.

### **Saturday, October 26**

- 2:00 **The Adventures of Baron Munchausen.** 1988. Great Britain/Italy. Directed by Terry Gilliam. With John Neville, Uma Thurman, Robin Williams, Valentina Cortese. This visionary adaptation of Rudolph Erich Raspe's classic book marked Dante Ferretti's second international picture and his first Oscar nomination. A cult favorite and a financial debacle, Gilliam's film was shot entirely at the Cinecittà studios, where Ferretti re-created the mystery and fascination of the Arab world, a Europe devastated by war, Vulcan's underworld kingdom, Botticelli's *The Birth of Venus*, and even the Moon. 126 min.

- 7:00 **La Nuit de Varennes (That Night in Varennes).** 1982. France/Italy. Directed by Ettore Scola. With Jean-Louis Barrault, Marcello Mastroianni, Hanna Schygulla, Harvey Keitel. Based on the novel by Catherine Rihait, this sole collaboration between Ferretti and Scola is a fanciful recounting of a fictional meeting between storied royalty (Louis XVI and Marie Antoinette), novelists (Thomas Paine and Restif de la Bretonne), and romantics (Cassanova) during the French Revolution. Ferretti creates a sumptuous authenticity of time and place that evokes the iconic landscapes of provincial France and the banks of the Seine. In point of fact, save for two weeks in Paris, the film was actually shot in the Italian countryside and on sets built in Cinecittà studios. In French, Italian; English subtitles. 150 min.

### **Wednesday, October 30**

- 9:00 **Interview with the Vampire: The Vampire Chronicles.** 1994. USA. Directed by Neil Jordan. With Tom Cruise, Brad Pitt, Kirsten Dunst. The vampire-populated New Orleans and Paris described in Anne Rice's 1976 best-seller were re-created by Ferretti at Britain's Pinewood Studios. His gothic designs for this romantic melodrama, from the sinister nighttime streets and drawing rooms of Louisiana to multi-tiered French catacombs, were inspired by old prints and the surreal environments of Italian artist Giovanni Battista Piranesi. 123 min.

### **Saturday, November 2**

- 7:00 **Casino.** 1995. USA. Directed by Martin Scorsese. With Robert De Niro, Sharon Stone, Joe Pesci. Shortsightedly characterized upon its release as simply a more luxurious sister film to Scorsese's *Goodfellas*, a likely consequence of their shared cast members and screenwriter, this operatic portrayal of Las Vegas succeeds on its own merits. Scorsese expertly leverages the Vegas backdrop to tell a story of characters incapable of a life without violence in a locale both inevitably and irredeemably corrupt. Ferretti, initially trepidatious about tackling a setting so quintessentially American, received an Oscar nomination for his inspired interpretation of Sin City's grandiose kitsch. 178 min.

### **Sunday, November 3**

2:30 **Hamlet.** 1990. USA/Great Britain/France. Directed by Franco Zeffirelli. With Mel Gibson, Glenn Close, Alan Bates. Among Zeffirelli's most accomplished works, this adaptation of Shakespeare's iconic tragedy was much lauded by critics, who made special note of the film's spectacular location photography and production design. The exteriors were shot in and around Scotland, with the Elsinore Castle silhouette flown in by helicopter. The Elsinore interiors, built in England's Shepperton Studios, were based in large part on Dover Castle and constructed with an eye toward conveying Hamlet's sense of claustrophobia. Ferretti's luscious design, faithful to the Shakespearean era without feeling staid, resulted in his second Oscar nomination. 130 min.

### **Saturday, December 7**

1:00 **The Aviator.** 2004. USA/Germany. Directed by Martin Scorsese. With Leonardo Di Caprio, Cate Blanchett, Kate Beckinsale. A love letter to the Golden Age of Hollywood, Scorsese's visually sumptuous film chronicles the Icarus-like fate of storied director, entrepreneur, and eccentric Howard Hughes. The production design, a stunning recreation of the mythic landmarks, film studios, cutting rooms, and executive offices of Los Angeles in the 1930s, earned Ferretti his first Oscar for Best Art Direction. 170 min.

### **Sunday, December 8**

2:00 **Ginger e Fred.** 1986. Italy/France/West Germany. Directed by Federico Fellini. With Marcello Mastroianni, Giulietta Masina, Franco Fabrizi. Ferretti's appropriately flashy designs for Fellini's melancholy satire on the culture of consumerism and reality television won him the Nastro d'Argento award (one of 11 he's been awarded to date). Filmed almost entirely at the Cinecittà studios, with a few exterior scenes in Stazione Termini and in the outskirts of Rome, this was the final appearance of Fellini's wife, Giulietta Masina, and his alter ego, Marcello Mastroianni (dressed like the director), in his work. In Italian; English subtitles. 125 min.

### **Saturday, January 4**

4:00 **Dante Ferretti: Scenografo italiano (Dante Ferretti: Italian Production Designer)**

7:00 **Il Nome Della Rosa (The Name of the Rose).** 1986. West Germany/Italy/France. Directed by Jean-Jacques Annaud. With Sean Connery, Christian Slater, Helmut Qualtinger. Based on Umberto Eco's international best seller, Annaud's medieval thriller is at once intellectually rigorous and wholly immersive. To capture the year 1327, Ferretti consulted with a team of historians to ensure the authenticity of over 3,000 conceptual sketches before beginning set construction. Ferretti's inspirations were myriad, with the abbey exteriors recalling the religious architecture of Emilia-Romagna, while the labyrinthine library staircase, built on site in Cinecittà studios, takes its cue from M.C. Escher and Piranesi. 130 min.

### **Sunday, January 5**

5:30 **E la nave va (And the Ship Sails On).** 1983. Italy. Directed by Federico Fellini. With Freddie Jones, Barbara Jefford, Pina Bausch. A late Fellini masterwork, this opulent and lyrical vision of a world on the verge of decline is among the director's most mournful and mysterious films. Ferretti created acres of plastic ocean and giant hydraulic jacks to trigger the wave-induced rolling movements in the ship, while an army of technicians burned naphthalene to create smoke. The enormous engine room, the battleship arrival, and a life-size model rhinoceros are among Fellini and Ferretti's most iconic inventions. 132 min.

### **Friday, February 7**

8:00 **Sweeney Todd, the Demon Barber of Fleet Street.** 2007. USA/Great Britain. Directed by Tim Burton. With Johnny Depp, Helena Bonham-Carter, Sacha Baron Cohen, Alan Rickman. Based on Stephen Sondheim's Grand Guignol musical, *Sweeney Todd* tells the tale of a murderous barber and his cannibalistic female partner in crime. Working with one of the most visionary of contemporary filmmakers, Ferretti created a hellish vision of London, completely re-created in Pinewood Studios as an amalgam of constructed sets and CGI. Ferretti's inventions—the barber shop and diabolical chair, the creepy slaughterhouse below it, a crematory pie-shop oven, and a toxic labyrinth of city streets—won him his second Oscar. 116 min.

### **Saturday, February 8**

2:00 **Hugo.** 2011. USA. Directed by Martin Scorsese. With Asa Butterfield, Chloë Grace Moretz, Ben Kingsley, Sacha Baron Cohen. Based on Brian Selznick's novel, set in 1930s Paris, the film is a celebration of both technical innovation and pioneering cinema. Scorsese's first foray into 3-D, Ferretti considered this homage to Georges Méliès the greatest challenge of their 20-year collaboration. Shot largely in London studios, with additional days at the Victoria & Albert Museum and La Sorbonne in Paris, the film earned Ferretti his third Oscar, an award he shared with wife and longtime set decorator Francesca Lo Schiavo. 126 min.

7:30 **Cold Mountain.** 2003. USA/Great Britain/Romania/Italy. Directed by Anthony Minghella. With Nicole Kidman, Jude Law, Renée Zellweger, Kathy Baker. For this epic adaptation of the Charles Frazier book, Ferretti demonstrates that inventive production design can be achieved even when working mostly outdoors, as he reinvents with astonishing realism the tragic scenery of the American Civil War—in the Romanian countryside. The film's messages of perseverance and female empowerment are set against a soldier's treacherous journey to reunite with his sweetheart. 154 min.

### **Sunday, February 9**

5:30 **The Age of Innocence.** 1993. USA. Directed by Martin Scorsese. With Daniel Day-Lewis, Michelle Pfeiffer, Winona Ryder. Novelist Edith Wharton's 1870s-set masterpiece might have been a surprising choice for Scorsese, considering his taste for rougher, contemporary fare, but it proved an ideal vehicle for his first collaboration with Ferretti, whose designs were nominated for an Oscar. Visually and temperamentally inspired by director Luchino Visconti (1906–1976), and in particular his *The Leopard* (1963) and *The Innocent* (1976), the film's treatment of manners, social ceremony, décor, and furnishings is as crucial as the performances in conveying the tragedy of love frustrated by class and privilege. 139 min.