

FONDAZIONE PRADA PRESENTS A NEW CINEMA PROGRAM AT ITS MILAN VENUE

Milan, 27 April 2018 – From 3 May 2018 Fondazione Prada starts a dense cinematographic program presented in original language, transforming the Cinema at its Milan venue into a real movie theater, presenting ten weekly screenings from Thursday to Sunday in May and June, and set to be expanding to a broader program in the months to follow.

This project generated from a profound reflection on the meaning and purpose of a cinema within an institution devoted to visual arts like Fondazione Prada, which has promoted an array of activities in this field since 2003, such as the collaborations with the Tribeca Film Festival and the Venice Film Festival, thematic festivals conceived by international film directors like Roman Polanski and Alejandro González Iñárritu, experimental platform “Belligerent Eyes” devised by Luigi Alberto Cippini with Giovanni Fantoni Modena and virtual reality project “CARNE y ARENA”, realized by Iñárritu.

The new program at Fondazione Prada’s Cinema presents a wide variety of formats and visual languages in which classics, experimental works, first releases, blockbusters, avant-garde features, TV productions as well as rare and restored films are showcased. The Cinema therefore takes on the identity of a “compressed multiplex cinema” which allows a plurality of audiences, from cinema enthusiasts and experts to film scholars and students, to freely explore a range of ever changing geographies, stories and film genres without imposing any strict interpretation framework. The cinema is therefore to be intended as a fundamental place for cultural and personal formation.

The new program is divided into four sections, which correspond to different defined days of the week: on Thursdays film surveys linked to the exhibitions hosted at the foundation and selected by curators or artists directly involved in such projects; on Fridays “Soggettiva”, cinematographic works chosen by personalities from different environments, who have been invited to share with the public their favorite films as well as most significant ones for their cultural education; on Saturdays “Indagine”, the section featuring first releases; on Sundays “Origine”, restored films from the past, showcased again for their historical and present relevance, in collaboration with important film libraries and producers. These four paths are intertwined with each other in order to create a platform for possible investigations and experimentations connected to cinema and its impact on contemporary culture.

The first thematic film survey is linked to “Post Zang Tumb Tuuum. Art Life Politics: Italia 1918–1943”, the exhibition curated by Germano Celant exploring world of art and culture in Italy in the interwar years. Selected films create a dialogue between the Italian cinematographic production between 1918 and 1943 and the films distributed in Germany, the UK and Russia in the very same period. The survey launches on Thursday 3 May with the screening of silent movie *Goodbye Youth (Addio giovinezza - Italy, 1918)* by Augusto Genina, with a special musical accompaniment performed live by harpist Valeria Delmastro (access

to the event is free, pending seats availability). The program is completed by *A Sixth Part of the World* (*Šestaja Cast' Mira* - Russia, 1926) by Dziga Vertov, *Westfront 1918* (Germany, 1930) by Georg Wilhelm Pabst, *What Scoundrels Men Are* (*Gli uomini che mascalzoni* - Italy, 1932) by Mario Camerini, *The Countess of Parma* (*La contessa di Parma* - Italy, 1937) by Alessandro Blasetti, *Dark Journey* (United Kingdom, 1937) by Victor Saville, *Obsession* (*Ossessione* - Italy, 1943) by Luchino Visconti and *Titanic* (Germany, 1943) by Herbert Selpin and Werner Klingner.

Section "Soggettiva" opens with the films selected by artist Damien Hirst, who picked a series of full-length features essential to his personal and creative formation. The first part of his selection, including *Jason and the Argonauts* (United Kingdom/United States, 1963) by Don Chaffey, *Willy Wonka & the Chocolate Factory* (United States, 1971) by Mel Stuart, *The Exorcist - Director's Cut* (United States, 1973) by William Friedkin, *Eraserhead* (United States, 1977) by David Lynch, is to be presented in May and is scheduled to continue throughout the summer.

Section "Indagine" features two first releases in May, made possible thanks to the collaborations with Twentieth Century Fox and Europictures: *Isle of Dogs*, the latest film by Wes Anderson, winner of the Silver Bear for Best Director at the 2018 Berlin International Film Festival and *You Were Never Really Here* by Lynne Ramsay, which received the Best Screenplay and Best Actor (Joaquin Phoenix) awards at the 2017 Cannes Film Festival. The presentation of Wes Anderson's film will be accompanied by the screening of special contents documenting the different phases in the realization of the feature.

"Origine", the section devoted to classics, opens with the screening of the restored version of *Last Tango in Paris* (*Ultimo Tango a Parigi* - Italy/France, 1972) by Bernardo Bertolucci. The restoration, realized by the Centro Sperimentale di Cinematografia - Cineteca Nazionale, scheduled for release in Italy on 21 May, will premiere at Fondazione Prada's Cinema on Sunday 6 May at the presence of the director Bernardo Bertolucci and of the President of the Fondazione Centro Sperimentale di Cinematografia Felice Laudadio, thanks to the collaboration with CSC Production. The program will combine *Last Tango in Paris* with *Belle de jour* (1967) by Luis Buñuel in order to create an ideal dialogue between the two. Access to the two screenings of Bertolucci's film on 6 May are free, pending seats availability. This section is completed by two other Italian films, *The Working Class Goes to Heaven* (*La classe operaia va in paradiso* - Italy, 1971) and *Todo Modo* (Italy, 1976) by Elio Petri, both recently restored. The screening of *The Working Class Goes to Heaven*, scheduled for Sunday 20 May at 9pm, will be introduced by Elio Petri's wife, Paola Pegoraro Petri.

The program of the first releases at Fondazione Prada Cinema is realized thanks to the collaboration with Fabio Fefè, Director Area Programmazione Circuito Cinema. Fondazione

Prada would also like to thank AGIS Lombarda and the Italian Ministry of Cultural Heritage and Activities and Tourism for the collaboration.

The complete screenings calendar for May will be available shortly at Fondazione Prada's website: fondazioneprada.org

Information

Access to the screenings is ticketed.

Tickets can be purchased on Fondazione Prada's website or at Cinema's ticketing desk, open from one hour prior to the first screening of the day.

Standard: 9 € new releases / 7 € all other screenings

Concessions (except for new releases): 5 € students under 26, viewers over 65

Seats are numbered and assigned.

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