Michelangelo Antonioni
Il maestro del cinema moderno

22.06 > 08.09.2013

Exhibition in collaboration with CINEMATEK
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Press Release
Michelangelo Antonioni. Il maestro del cinema moderno

In collaboration with CINEMATEK, the Centre for Fine Arts is organising a multidisciplinary exhibition on Michelangelo Antonioni. The Italian director, film critic, writer and painter was able to capture the spirit of his time in the most remarkable way. He shared a thoroughly modern approach with his fellow countryman Giorgio Morandi, to whom BOZAR also devotes a major retrospective this summer.

22.06 > 08.09.2013

The Centre for Fine Arts has chosen to devote its first major film exhibition to Michelangelo Antonioni (1912-2007), showcasing a selection of the 46,000 personal documents which are preserved at the Gallerie d’Arte Moderna e Contemporanea di Ferrara. An exceptional event, as this is the first time that these archives, which were bequeathed to the museum by the artist himself, will leave Italy.

Michelangelo Antonioni. Il maestro del cinema moderno features 220 personal documents, tracing an intimate portrait of this director who also was a painter, a film critic and a writer. The exhibition gives an overview of his key films and highlights various aspects of his artistic personality and the interaction between his work and the Fine Arts. The exhibition includes clips from his films, photos taken by Bruce Davidson (Magnum) and press articles, original hand-written scripts, awards, letters (from Giorgio Morandi, Jacques Ledoux, Alain Delon, Italo Calvino, Marcello Mastroianni, Jeanne Moreau, Roland Barthes, among others) and paintings by Antonioni. The show also sheds new light on the influence of major artists such as Di Chirico, Rothko or Pollock on Antonioni.

These documents which are closely related to Antonioni’s life and work reflect the amazingly complex personality of this highly educated film maker, who loved the arts and the visual arts, and architecture and photography in particular. His natural curiosity allowed him to create his own innovative cinematic universe. Long shots, continuous attention to detail and the presence of the architectural surroundings are typical features of the cinematic language he used to explore the alienation of man in the modern world as well as the communication problems and social issues of his era. His prodigious talent is mainly apparent in his remarkable talent for observation. Antonioni succeeded in capturing the spirit of his time and the omnipresence of fashion, pop culture and architecture, by constantly seeking the spectator’s attention, which earned him a reputation as an intellectual filmmaker.

Initially attracted by neorealism (1944>1952), Antonioni gradually honed his style, breaking through with his “existential” trilogy (L’avventura (1960), La notte (1961) and L’eclisse (1962)), with his favourite actress Monica Vitti. Blow up (1966), Zabriskie Point (1970) and The Passenger (1975) are some of his other masterpieces. He received several awards during his career, including the Golden Bear in Berlin in 1961 for La notte, the Special Jury Prize at the Cannes Film Festival and the Palme d’Or for Zabriskie Point in 1971.
Festival for L’avventura (1960) and for L’eclisse (1962), or the Golden Palm for Blow up (1967). His work was a source of inspiration for many filmmakers such as Godard, Scorsese or Tarkovski but also for contemporary artists such as Jeff Wall or Julian Schnabel.

Curator Dominique Païni

The multidisciplinary exhibition was designed by Dominique Païni, former director of the Cinémathèque française, former director of Centre Pompidou, founder of the Louvre’s audiovisual department and curator of various noteworthy exhibitions including Hitchcock et les arts, Voyage(s) en utopie by Jean-Luc Godard and ABC : Art Belge Contemporain.

CINEMATEK

In the context of this exhibition CINEMATEK will organise

- A complete retrospective at CINEMATEK (Rue Baron Horta, 1000 Bxl) from 4 July to 30 August.
- A cycle in Studio 5 – Flagey in July and August
- Features in other cities (Mons/August and Liège/September)
- A lecture by Dominique Nasta in CINEMATEK on 8 July
- A screening of a restored version of Le amiche, introduced by Dominique Païni on 28 August (at the Centre for Fine Arts in collaboration with BOZAR CINEMA)

Giorgio Morandi

This summer the Centre for Fine Arts also hosts a major retrospective devoted to the modernist Italian master, Giorgio Morandi. Morandi and Antonioni, who originated from the same region, knew and appreciated each other’s work. Letters from Morandi were found in Antonioni’s archives and one of Morandi’s paintings is clearly featured in the film La notte. Both artists had a similar sense of aesthetics, composition, photography and architecture, which is evident in their work.

Michelangelo Antonioni. Filmstill.
Marcello Mastroianni in La notte, 1961
Michelangelo Antonioni was born in Ferrara in 1912. Along with Ingmar Bergman, Antonioni was the hero of what has since come to be referred to as “cinematic modernity”.

Assistant to Marcel Carné and scriptwriter to Federico Fellini, Antonioni contributed to a change in the vocation of cinema, moving from a realist form of representation to one with ambitions of a philosophical nature. A pioneering style allows him to sound out the human soul within his films. Without ever abandoning his powers of elegance and seduction, this filmmaker produces a veritable ‘X-Ray’ of the particular anxieties of the contemporary world.

The direction of the actors and the dialogue convey the weariness and ennui that have defeated a social class, as Antonioni describes their disengagement from the contingencies of reality. It is the films that are anchored in the Italy of the 60s that can be considered to constitute the pinnacle of his work: the trilogy of films – The Adventure, The Night, and Eclipse – that heralds the ideological and moral ruptures of the 70s. With Blow up and Zabriskie Point, the filmmaker reflects the evolutions of youth, fashion, and that which will come to be “contemporary art” at the outset of the 21st Century. He invented unforgettable female characters, with “divas” of modernity Lucia Bosé and Monica Vitti as his muses.

Drawing on his American and Chinese exiles, Antonioni, renaissant artist, returns to Italy at the start of the 80s with a new gaze that allows him to characterize and identify this nation. The route around the exhibition breaks free of chronology to open with the “trilogy of modernity” that made him known internationally; before evoking his departure from the Italy that he described as a red desert. The invigorating encounter with “Swinging London” precedes the fascination for deserts and the utopia of the void... The route moves towards a close with a double return: the return to his origins, and the return to his influences as a filmmaker that coincides with his exit from neorealism. The exhibition ends with the very last films that he shot in Ferrara in Italy.

Modernity as muse

The sixties see the realisation of the filmmaker’s “first maturity” thanks to the trilogy that consists of The Adventure (1960), The Night (1961) and Eclipse (1962), which offers a kind of thematic and aesthetic advent for the kind of cinema that is said to be “modern”. Metaphysical scenery that evokes De Chirico, the rigid architecture of post-war economic renewal, social cynicism and emotional cowardice, anxiety about nuclear catastrophe... The enigmatic disappearance of a woman in The Adventure, the erosion of amorous feelings in The Night, and the veiling of the sun in Eclipse bestow a silence on the cinema of Antonioni whose equivalent can be found in the still lifes of Giorgio Morandi.
The trilogy is marked by two major themes. Firstly, the danger to come of the petrification of the world, as symbolised by the rocky concretions of the Aeolian island Liscia Bianca in *The Adventure*, the big city blockages of car traffic in *The Night*, and the cold architecture of Fascism in the EUR district of Rome in *Eclipse*. Secondly, the fascination for insularity, a fascination that is not devoid of horror: the sense of threat that hovers over the island *par excellence* in *The Adventure*, and the isolation in the park in *The Night* that prefigures the setting for *Blow up*, and the confinement in the apartment of *Eclipse*, the prison for a defunct love.

The trilogy’s innovative style evoked intense reactions, from the public as well as from the press. During its first screening on the festival of Cannes in 1960 *The Adventure* was booed by the public which caused Monica Vitti to leave the movie theatre in tears. Nonetheless, the film was awarded the Special Jury Prize and a petition was started by directors and movie critics to defend its extraordinary importance.

**Italy: a red desert**

The consequences of industrial development and our subjection to consumption – pollution, social discontent, and unhealthy forms of eroticism – are the subject of the aptly named *Red Desert* (1964). Monica Vitti’s character Giuliana combines renunciation, neurosis and despair. In the same period, the painting of Alberto Burri and Arte Povera are testimony to the destruction of the world due to human indifference.

Antonioni puts a materialist bias into effect, which leads him to apply paint to the walls of a town, or the grass of a wasteland. The pink-grey hues of the harrowing love scene, and the invasion of rust and chemical waste tinge the film in the colours of the contemporary world and in those of the emotions.

**Swinging London**

The explosion of pop and psychedelia take place in the middle of the 60s. Advertising and fashion have a more pronounced effect on the urban decor as well as on everyday life. Antonioni leaves Italy and its ecological and political ‘red desert’ behind. In *Blow up* he identifies with the bounding youthfulness of a “voyeur” – for which the celebrated English photographer David Bailey is the model.

Based on a short story by the Argentine writer Julio Cortazar, *Le Fils de la Vierge* (The Virgin’s son) Antonioni constructs a fiction that allows him to discover a renewed energy, the audacious images of “pop” London.
Blow up: the film’s title is doubly pertinent, evoking the photographer’s method in his quest for the truth, as much as the method to which the artist Antonioni resorts in his own pictorial production: Montagne incantate (Enchanted Mountains); miniature watercolours, photographed and then enlarged.

Blow up is a defining turning point in the work of Antonioni by dint of its ambition to analyse the power of images. It also contributes to a resurgence in world cinema that even extends as far as Hollywood (Brian de Palma, Martin Scorsese).

The experience of the void

The American desert of Zabriskie Point (1970), like the African desert of The Passenger (1974), rhymes with the harshness of the volcanic island of The Adventure, with the wastelands of The Night (1961), and with the concrete expanses of the modern urban peripheries of Eclipse (1962). This is an essential theme in the work of Antonioni: an erasure of the landmarks in reality conveys the dissolution of social and moral landmarks.

The desert features in Antonioni’s films as a paradoxical place; it is the space where schizophrenia can arise. The African exile of The Passenger is just as much a loss of self. The desert is also the place of extreme detachment, utopian and virgin, authorising the amorous weightlessness of the bodies in the dust of Zabriskie Point. Death Valley dissolves the ideological illusions of student revolts and confers the mere gaze of the heroine with an explosive force against the seductions of consumerism.

The American photographer Bruce Davidson produces a reportage of the shoot.

Zabriskie Point and The Passenger are the two films par excellence that embody the pictorial strength of the 20th century. The hieratic approach of Marc Rothko, the gesturality of Jackson Pollock, and the uneasy optimism of the Italian pop artist Mario Schifano all irrigate Antonioni’s fascination for the desert.

First loves

As with other filmmakers, for Antonioni, short documentary films constitute an apprenticeship reflecting the contradictions of social reality in his time. Impressed and influenced by the early work of Luchino Visconti, he fixes the sombre existence of peasant farmers in the Pô valley in the very places where the director of The Earth Trembles shoots an erotic and murderous passion Obsession (1943). The Dustmen (1948), Superstitions (1949), and The Cry (1957) offer the urban and rural peasant decors of neorealism. The first two already represent experiences of space: the monumental labyrinth of Rome and the initial routes around the villages of the Italian heartland.
The first half of the fifties is dominated by one of the most beautiful faces in the history of cinema, that of Lucia Bosé. “She was nineteen years old, she was marvellous, it was impossible not to fall in love (…) I had never seen a woman so beautiful and fascinating. I had never subordinated the work to my personal affairs, but for Story of a Love Affair, I immediately thought of her. In the test pieces she had displayed a fierce and disconcerting air that was perfect; and when (…) we started to dress her with the styles of high fashion and real jewellery, from the little girl that she was, she became a splendour”. (Michelangelo Antonioni)

The films of this period are particularly marked by an image of black and white contrasts that are a measure for the fierceness of the critical analysis directed at the idle and nihilist mundanity of the bourgeoisie after the war (The Vanquished, Love in the City, The Girl Friends).

“La Cina é vicina” (China is near)

“The political neutrality of Antonioni, a visitor officially invited by Zhou Enlai (Minister for Foreign Affairs) to a country that in 1972 was in the process of suffering the murderous summersaults of the Cultural Revolution, sparked scandal, and not only among those leading internecine warfare within China. The ‘Gang of Four’ in fact condemns Chung Khuo as reactionary: it is only in 2004 that the documentary is seen projected publicly for the first time in Peking.

Unlike Carlo Lizzani, Joris Ivens, Simone de Beauvoir, Alberto Moravia, Roland Barthes and other notable Western intellectuals, who only report from their ‘official trips’ that which they had dreamt of seeing there, Antonioni (voluntarily or not? the debate will never end?) records without embellishing, judging, or explaining.” (Lorenzo Codelli, Positif, May 2009)

The gaze of Michelangelo

According to Antonioni, “fare un film è per me vivere” (to make a film is to live). His œuvre in fact presents an exemplary parallel to his life: having left Ferrara behind, the filmmaker goes back there “across the clouds” at the end of his career.

On various titles, he attempts to make returns to past moments of his œuvre, not through melancholy or regret. Like Jean Cocteau, from whom he adapts The Eagle with Two Heads, Antonioni is a filmmaker who is touched by the orphic gesture: he returns. He returns to the island of The Adventure, too. He also confronts the gaze of the other Michel-the-Angel through the Mosaic of the tomb of Jules II, in his short film self-portrait, The Gaze of Michelangelo.

Identification of a Woman is the film of his return to Italy. The identification in question is just as much that of a woman as the search for the identity of a nation, this Italy found once again in the mists of the valley of Pô, after the vistas of the United States, Africa and China.

Up until his final breath, the filmmaker who captured Palmes, Lions and Oscars receives tributes from his heirs-become-peers, Tarkovsky, Scorsese, Kurosawa, Schlondorff, and the admiration of the intellectuals and artists of his age, Umberto Eco, Emilio Vedova, Roland Barthes, Pietro Citati… He influences schools of cinematography in far-flung corners: Wong Kar-Wai (In the Mood for Love), Hou Hsiao-Hsien (Café Lumière), Nobuhiro Suwa (Un Couple Parfait), Tsai Ming-Liang (Vive l’Amour), and Jia Zhang-Ke (Still Life). But contemporary art, too, has also seized on the kinds of video and digital technology that borrow from the style of these images.
Montagne Incantate (Enchanted Mountains)

At the start of the sixties, Antonioni starts to paint a number of watercolours representing mountain landscapes. These first pictorial experimentations herald the more important series of Enchanted Mountains, which the filmmaker is to develop during the latter half of the seventies.

The Enchanted Mountains series presents two different aspects: on the one hand, the series of paintings, watercolours and collages, produced in a number of changing, and above all, reduced formats (the first measures 21 x 30 cm); on the other, the photographic enlargement of one part from this first series, 'blown-up' into dimensions that considerably exceed the size of the original created with a paintbrush.

For the critic, there are two ways to explore the Enchanted Mountains: on the one hand, by highlighting Antonioni’s relationship with the history of painting, in the light of the illustrious predecessors who inspired him (Mark Rothko, Jean Dubuffet, Turner). On the other hand, the Mountains can be analysed by making formal links with his filmic œuvre. We think of course of Blow-Up, because of the enlargement of the photographic snaps taken by Thomas (David Hemmings) in the London park; and we also think of the sandy geography of Zabriskie Point, some of whose desert shots recall the stippled surface of the natural world painted by Antonioni.

In an interview, Antonioni says that he does not metamorphose into a painter when he tackles the Enchanted Mountains. He takes care to point out that he ‘mixes’ his experience as a filmmaker with that of an amateur painter: or to put it another way, that there is no separation between his two artistic practices, despite the difference in the media, and Antonioni remains a filmmaker even when he is bringing sweeps of colour to life with his paintbrush.
Catalogue
Michelangelo Antonioni. Il maestro del cinema moderno

In conjunction with the exhibition, an extensive catalogue is being published.

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Biography – Carlo di Carlo

Filmography

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**Visitor information**

*Michelangelo Antonioni. Il maestro del cinema moderno*

**Address**
Centre for Fine Arts  
23, rue Ravenstein  
1000 Brussels

**Dates**
22.06 > 08.09.2013

**Opening hours**
From Tuesday to Sunday 10 a.m. > 6 p.m.  
Thursday, 10 a.m. > 9 p.m. (> 6 p.m. from 21 July to 15 August)  
Closed on Monday

**Tickets**
€ 6  
€ 4: BOZARfriends

**Combination tickets**
€ 15: Morandi + Antonioni + bob Van Reeth (€14 pour BOZARfriends)  
€ 11: Morandi + Antonioni

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**BOZAR information & tickets**
0032 2 507 82 00 – info@bozar.be – www.bozar.be

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*In collaboration with: CINEMATEK Support: Regione Emilia-Romagna | Istituto Italiano di Cultura*

*Concept by: Fondazione Ferrara Arte & Gallerie d’Arte Moderna e Contemporanea-Museo*

*Mikihelangelo Antonioni, in collaboration with Fondazione Cineteca di Bologna.*

*Partners: Gallerie d’Arte Moderna e Contemporanea di Ferrara | Fondazione Ferrara Arte | Commune di Ferrara | Provincia di Ferrara | Cineteca di Bologna | La Médiathèque*

*The exhibition at the Centre for Fine Arts is directly inspired by the exhibition in March in Ferrara, The look of Michelangelo. Antonioni and the arts (10.03 > 09.06.2013).*
Activities within the framework of Michelangelo Antonioni

PROJECTIONS

In conjunction with the exhibition “Michelangelo Antonioni, il maestro del cinema moderno”, organized by BOZAR EXPO in collaboration with CINEMATEK (22.06 > 08.09), CINEMATEK presents (with the support of the Cineteca di Bologna):

1. Full-scale retrospective Antonioni @ CINEMATEK
04.07 > 30.08

04.07 19:00 / 06.07 17:00
Cronaca di un amore
Michelangelo Antonioni
Italy 1950 / Lucia Bose, Massimo Girotti, Ferdinando Sarmi / BW / 102'
SUB: French

Lucia Bosé in Cronaca di un amore, 1950.
Gallerie d’Arte Moderna e Contemporaneo

05.07 17:00
I vinti
Michelangelo Antonioni
Italy 1952 / Jean-Pierre Mocky, Anna Maria Ferrero, Eduardo Ciannelli / 107'
SUB: French – Dutch

07.07 19:15 / 12.07 17:00
La signora senza camelie
Michelangelo Antonioni
Italy 1953 / Lucia Bose, Gino Cervi, Alain Cuny / BW / 102'
SUB: French – Dutch

08.07 21:00 / 16.07 21:00
L’avventura
Michelangelo Antonioni
Italy, Frankrijk 1960 / Monica Vitti, Lea Massari, Gabriele Ferzetti / BW / 138'
SUB: French – Dutch

09.07 20:00 / 14.07 18:00
Michelangelo Antonioni storia di un autore
Gianfranco Mingozzi
Italy, Canada 1965 / BW / 58'
SUB: French
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<th>Date</th>
<th>Time</th>
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<th>Director</th>
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<td>1953</td>
<td>Italy</td>
<td>Rita Josa, Rosanna Carta, Enrico Pelliccia</td>
<td>BW / 109'</td>
<td>French – Dutch</td>
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<td>13.07</td>
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<td>Valentina Cortese, Yvonne Furneaux, Eleonora Rossi Drago</td>
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<td>Italy</td>
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<td>UK</td>
<td>David Hemmings, Vanessa Redgrave, Jane Birkin, Sarah Miles</td>
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<td>USA, 1969-1970</td>
<td>Mark Frechette, Daria Halprin, Rod Taylor</td>
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<td>01.08</td>
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<td>Michelangelo Antonioni, Giuseppe Bertolucci, Bernardo Bertolucci, Mauro Bolognini, Alberto Lattuada, Carlo Lizzani, Mario Monicelli, Ermanno Olmi, Gillo Pontecorvo, Francesco Rosi, Mario Soldati, Lina Wertmüller, Franco Zeffirelli</td>
<td>Italy, 1989</td>
<td>Colour</td>
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<td>Italy, France, Germany, 1995</td>
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<td>French</td>
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Michelangelo Antonioni, *Zabriskie Point*, 1970 © CINEMATEK
Short films of Michelangelo Antonioni

Tentato suicido
Michelangelo Antonioni
Italy 1953 / 18'
SUB: French – Dutch

Superstizione
Michelangelo Antonioni
Italy 1949 / BW / 9'
V: IT / SUB: ~

Nettezza urbana
Michelangelo Antonioni
1948 / 9'
/ SUB: ~

L’amorosa menzogna
Michelangelo Antonioni
Italy 1949 / BW / 12'
V: IT / SUB: ~

Gente del po
Michelangelo Antonioni
Italy 1942-1947 / BW / 11'
V: IT / SUB: ~

Noto, Mandorli, Vulcano, Stromboli, carnevale
Enrica Antonioni
Italy 1993 / Enrica Antonioni, Michelangelo Antonioni / colour / 8'
V: IT / SUB: ~

Kumbha Mela
Michelangelo Antonioni
India 1989 / colour / 18'
No dialogue

N.U.
Michelangelo Antonioni
Italy 1948 / BW / 9'
V: IT / SUB: ~

Bomarzo (AKA La villa dei mostri)
Michelangelo Antonioni
Italy 1949 / BW / 10'
V: IT / SUB: ~

Ragazze in bianco
Michelangelo Antonioni
Italy 1949 / BW
V: IT / SUB: ~

La funivia del Faloria (AKA Vertigine) - segment
Michelangelo Antonioni
Italy 1950 / BW / 5'
V: IT / SUB: ~
17.08  21:00 / 30.08  17:00

**Eros**
Michelangelo Antonioni, Steven Soderbergh, Kar Wai Wong
USA, Italy, Hongkong, France 2004 / Li Gong, Chen Chang, Robert Downey Jr., Alan Arkin, Christopher Buchholz, Regina Nemni / colour / 106'
SUB: French – Dutch

**PRACTICAL INFORMATION**

**Where**
CINEMATEK,
Baron Hortastraat 9,
1000 Brussels

**Info:** [www.cinematek.be](http://www.cinematek.be)
2. Cycle Antonioni @ Flagey – Studio 5
01.07 > 30.08

01.07  17:30 > 13.07  17:30
La notte
Michelangelo Antonioni
Italy, France 1961 / Marcello Mastroianni, Jeanne Moreau, Monica Vitti / BW / 121’
SUB: French – Dutch

02.07  17:30 > 28.07  20:00
Professione reporter
Michelangelo Antonioni
Italy, France, Spain 1975 / Jack Nicholson, Maria Schneider, Jenny Runacre / colour / 125’
SUB: French – Dutch

05.07  19:30 > 18.07  17:30
Blow up
Michelangelo Antonioni
UK 1966 / David Hemmings, Vanessa Redgrave, Jane Birkin, Sarah Miles / colour/ 111’
SUB: French – Dutch

25.07  19:30 > 04.08  19:30
L’avventura
Michelangelo Antonioni
Italy, France 1960 / Monica Vitti, Lea Massari, Gabriele Ferzetti / BW / 138’
SUB: French – Dutch

18.07  21:30 > 26.07  19:30
Éros
Michelangelo Antonioni, Steven Soderbergh, Kar Wai Wong
USA, Italy, Hongkong, France 2004 / Li Gong, , Chen Chang, Robert Downey Jr., Alan Arkin, Christopher Buchholz, Regina Nemni / colour / 106’
SUB: French – Dutch

01.08  19:30 > 20.08 17:30
Zabriskie Point
Michelangelo Antonioni
USA 1969-1970 / Mark Frechette, Daria Halprin, Rod Taylor / colour / 110’
SUB: French – Dutch

10.08  17:30 > 23.08 21:30
Il deserto rosso
Michelangelo Antonioni
Italy, France 1964 / Monica Vitti, Richard Harris, Carlo Chionetti / colour / 116’
SUB: French – Dutch

15.08  21:30 > 30.08 19:30
L’eclisse
Michelangelo Antonioni
Italy, France 1962 / Alain Delon, Monica Vitti, Francisco Rabal / BW / 124’
SUB: French – Dutch
PRACTICAL INFORMATION

Dates
01.07 > 30.08

Where
Flagey – Studio 5
Heilig-Kruisplein
1050 Brussels
3. A program on location – “Antonioni on tour”

The cycle, presented in Flagey (cfr. supra), is also to be seen in

07.08 > 30.09 @ Cinéma Plaza, Mons
01.09 > 30.09 @ Cinéma Churchill, Liège
01.09 > 31.10 @ Cinema Zuid, Antwerp

4. Special Screening: Le amiche of Michelangelo Antonioni

Thursday 29.08.2013 – 20:00 > 22:30
Centre for Fine Arts – Hall M

A special screening of Le amiche (restored version), with an introduction by Dominique Païni, supervising director of the exhibition.

Femmes entre elles
Le amiche
Michelangelo Antonioni, Italy - 1955
Valentina Cortese, Yvonne Furneaux, Eleonora Rossi Drago / BW / 104’ / SUB: FR

(organisation BOZAR CINEMA / CINEMATEK)

PRACTICAL INFORMATION

Where
Centre for Fine Arts
Rue Ravenstein 23,
1000 Brussels

Languages
OV: Italian | French
Subtitles: Dutch

Price
€ 10,00: standard rate
€ 8,00: discount rate (18 > 26 y, +65 y, groups, ...)

Info & tickets: www.bozar.be
EXHIBITION

CELESTE E VERDE, an exhibition of Michel Lorand
22.06.2013 > 08.09.2013

In conjunction with the exhibition *Michelangelo Antonioni, il maestro del cinema moderno*, organized by BOZAR EXPO in collaboration with CINEMATEK, CINEMATEK presents CELESTE E VERDE.

CELESTE E VERDE (blue and green) is the initial heading chosen by Michelangelo Antionioni in 1964 for his first film in colour: *Deserto Rosso*.

PRACTICAL INFORMATION

Where
CINEMATEK
Rue Baron Horta 9,
1000 Bruxelles

22.06.2013 > 08.09.2013
Monday, Tuesday : 18h30 – 23h
Wednesday, Thursday : 14h30 – 23h
Friday, Saterday : 16h30 – 23h

Price : Free entrance
Special evening : two films of Michel Lorand : *Epilogue* (8’50-2005) and *Twilight* (30’00-2008) at CINEMATEK Plateau, on 06.09.2013 at 20h, Introduction : Paul Willemsen
CONFERENCE

Conference by Dominique Païni
« Antonioni à l’actif présent. Enjeux d’une exposition de cinéma »
Wednesday 16.09.2013 – 18:30

In conjunction with the exhibition, Dominique Païni gives a lecture entitled *Antonioni à l’actif présent. Enjeux d’une exposition de cinéma*. The lecture will take place in *PointCulture* in the centre of Brussels.

PRACTICAL INFORMATION

In collaboration with BOZAR
Free entrance, reservation desirable

You can find more information here:
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