

PALACE CINEMAS



# --Italian cine---- -scapes

Urban space  
and  
architecture  
portrayed  
in 10 movies

apr ----  
-----dec  
2018



Palace Cinemas and the Istituto Italiano di Cultura Melbourne are excited to present a selection of classic and contemporary Italian movies that will take you on a cine-scape journey through a bygone and nowadays Italy.

An aperitivo and film introduction will precede the screening at Palace Cinema Como on one Sunday each month.

#### ADMISSION PRICES

Full \$18

Members \$14

(Palace Movie Club and IIC Membership)

#### LOCATION

Palace Cinema Como

Level 1, Como Centre,

Corner Toorak Rd and Chapel St, South Yarra

#### SESSION DETAILS

Join us for an aperitivo by Eat'aliano by Pino before the film (included in the ticket price).

6pm aperitivo

6.30pm introduction and film

This series was made possible thanks to the collaboration of Fondazione Cineteca di Bologna, Fandango, DEAR, Match Factory, Rai Cinema, and Madman.



## TO START THE JOURNEY

**APRIL 15**

### **Journey to Italy**

**Roberto Rossellini**

**[Viaggio in Italia, 1954, 85']**

Among the most influential films of the post-war era, Roberto Rossellini's *Journey to Italy* (Viaggio in Italia) charts the declining marriage of a couple from England (Ingrid Bergman and George Sanders) on a trip in the countryside near Naples. More than just the anatomy of a relationship, Rossellini's masterpiece is a heartrending work of emotion and spirituality. Considered a predecessor to the existentialist works of Michelangelo Antonioni and hailed as a ground-breaking modernist work by the legendary film journal *Cahiers du cinéma*, *Journey to Italy* is a breathtaking cinematic benchmark.

## ITINERARY N.1 --- NORTH/SOUTH

**MAY 6 Crime and Metropolis**

**6.30pm**

### **The Interval**

**Leonardo Di Costanzo**

**[L'intervallo, 2012, 90']**

17-year-old Salvatore, or Toto as he is nicknamed, spends his days selling lemon crushed-ice from a cart in a run-down area of Naples. When he sets out for work on what appears to be a regular day, he is forcefully enlisted by the local Camorra boss, Bernardino to guard 15-year-old wild child Veronica for the day in a dilapidated cavernous warehouse. Reflecting the omnipresent power of criminals that resides beneath the buff and shine of Silvio Berlusconi's Italy, *The Interval* received accolades worldwide, including Best Film at the 2012 Venice Film Festival.

**8.30pm**

### **Gomorra**

**Matteo Garrone**

**[Gomorra, 2008, 137']**

Matteo Garrone's *Gomorra* is a stark, shocking vision of contemporary gangsterdom, and one of cinema's most authentic depictions of organized crime. In this tour de force adaptation of undercover Italian reporter Roberto Saviano's best-selling exposé of Naples' Mafia underworld (known as the Camorra), Garrone links five disparate tales in which men and

children are caught up in a corrupt system that extends from the housing projects to the world of haute couture. Filmed with an exquisite detachment interrupted by bursts of violence, *Gomorra* is a shattering, socially engaged true-crime story from a then major new voice in Italian cinema.

**JUNE 3 Migrations**

### **Rocco and His Brothers**

**Luchino Visconti**

**[Rocco e i suoi fratelli, 1960, 180']**

Luchino Visconti's sweeping family saga is one of the central achievements of post-war Italian cinema and a major influence on the works of Italian-American filmmakers Martin Scorsese and Francis Coppola. It chronicles the migration of a widowed matriarch and her five sons from Italy's traditional, impoverished south to modern, more prosperous Milan, where they hope to establish a better life. The film is structured in five segments, one for each sibling, but the narrative spotlight falls squarely on two brothers: brutish boxer Simone and saintly, selfless Rocco. Their triangular romantic relationship with Nadia, a beautiful young prostitute, sets in motion a tragic chain of events.

**JULY 1 South**

### **Lost and Beautiful**

**Pietro Marcello**

**[Bella e perduta, 2015, 86']**

*Lost and Beautiful* begins as a gently unfolding documentary about Tommaso Cestroni, a farmer in Italy's southern Campania region who dedicated his own money and time to caring for an abandoned and derelict 18th-century Bourbon palace. When his subject suddenly dies, director Pietro Marcello introduces a mythical new character: the *commedia dell'arte* masked figure Pulcinella, who wanders the Italian countryside in search of a home for the buffalo calf that belonged to Cestroni. At times neorealist, at others transporting fantasy, *Lost and Beautiful* is a moving contemporary example of cinema as pure poetry.

## ITINERARY N.2 --- CITY CENTRE/SUBURBS

### AUGUST 5 *The Edge of the Metropolis*

#### **Don't Be Bad**

Claudio Caligari

[**Non essere cattivo, 2015, 100'**]

Italy's entry for the Best Foreign Language Academy Award in 2015, *Don't Be Bad* is a Pasolini-esque look at life in Ostia, on the outskirts of Rome during the 1990s. Best friends Cesare and Vittorio are petty drug dealers whose favourite pastimes are getting high and drinking themselves into oblivion. But when Vittorio endeavours to turn his life around, the self-destructive Cesare spirals further downward. *Don't Be Bad* evocatively captures the neon-nightclub highs and the grim, morning-after lows of life in the fast lane, and evolves into a clever and deep exploration of friendship, hope and life in the outskirts of Rome.

### SEPTEMBER 2 *Urban/prison microcosms*

#### **Caesar Must Die**

Paolo and Vittorio Taviani

[**Cesare deve morire, 2012, 72'**]

Winner of the Golden Bear the 2012 Berlin Film Festival, *Caesar Must Die* follows the inmates of the high-security Rebibbia prison as they rehearse a performance of Shakespeare's 'Julius Caesar'. A fascinating encounter between theatre and reality, Shakespeare's scenes play out in the prison cells and courtyard, as inmates let the rehearsals infiltrate their day-to-day lives. Tensions rumble to the surface as the play unearths suppressed feelings. Performed by convicted criminals, *Caesar Must Die* finds the common ground between Shakespeare's play and cell life: corruption, collusion and betrayal. But above all, a film of genuine humanity and compassion is exquisitely revealed.

## ITINERARY N.3 --- METROPOLIS/TOWNS

### OCTOBER 14 *Waiting for the big chance:*

#### **I Knew Her Well**

Antonio Pietrangeli

[**Io la conoscevo bene, 1965, 115'**]

Following the gorgeous, seemingly liberated Adriana (Stefania Sandrelli) as she chases her dreams in the Rome of *La Dolce Vita*, the film is at once a delightful immersion in the popular music and style of Italy in the sixties and a biting critique of its sexual politics and the culture of celebrity. Over a series of intimate

episodes, just about every one featuring a new man, a new hairstyle, and an outfit to match, the Italian master Antonio Pietrangeli composes a deft, comedic character study that never strays from its complicated central figure. A thrilling rediscovery, by turns funny, tragic, and altogether jaw-dropping.

### NOVEMBER 4 *Neo-flânerie*

#### **Dear Diary**

Nanni Moretti

[**Caro Diario, 1993, 100'**]

Winner of Best Director at the 1994 Cannes Film Festival, *Dear Diary* is a confessional journey into selfhood by the Italian director Nanni Moretti, the gentle court jester of Italian film-making who's been a repeated pest in Berlusconi's side. Not only does Moretti star as a version of himself, but documentary footage of his treatment for lymphoma weaves its way into the film's final section. Up close and personal doesn't really do it justice. The film is divided into three chapters: "On my Vespa", "Islands" and "Doctors" as Moretti wanders through Rome encountering the delightful and the terrifying in more or less the same spirit.

### DECEMBER 2 *Town's secrets*

#### **The Birds, the Bees and the Italians**

Pietro Germi

[**Signore e signori, 1966, 120'**]

Winner of the 1966 Palme d'Or at the Cannes Film Festival, Pietro Germi (*Divorce, Italian Style*) brilliantly draws on his neorealist influences and blends them with his instincts as a satirist to create an unexpectedly subtle observation about village life. His comedy of morals draws both on the sketch film genre and the political conscience of the era. Across three episodes in the town of Treviso, the film mercilessly and hilariously skewers the hypocrisy and extramarital prowling of a group of Venetian sophisticates posing as community pillars. Closing this year's programme with a classic *Commedia all'italiana*, this masterpiece has retained its place in the history of Italian cinema.