

FONDAZIONE PRADA RENAMES ITS CINEMA AFTER JEAN-LUC GODARD AND UNVEILS THE NEW SEASON IN SEPTEMBER WITH WERNER HERZOG AND REBECCA ZLOTOWSKI

Milan, 27 July 2023 – From September 2023, Fondazione Prada’s movie theater is being renamed Cinema Godard to pay tribute to one of the most experimental and innovative directors in world cinematography, whose work has influenced generations of cinephiles, artists and spectators. Cinema Godard is strengthening the link between the Franco-Swiss director and Fondazione Prada, for whom he conceived and realized “Le Studio d’Orphée” and “Accent-sœur”, his only permanent installations open to the public. From February to December 2023, Fondazione Prada devotes a retrospective to Godard, examining his vast and complex filmography.

As stated by Miuccia Prada, “Cinema is a laboratory for new ideas and a space of cultural education—for this reason, we have decided to name our movie theater after Jean-Luc Godard. His work’s experimental and visionary power is a constant inspiration to renew our foundation’s commitment to spread cinematographic and visual languages and explore emerging narrative forms by activating a place where people can understand the world and their lives.”

Fondazione Prada is the only international institution to have the privilege of hosting two permanent projects by Jean-Luc Godard (1930 – 2022). Both were specifically conceived for its Milan venue and personally supervised by the filmmaker during their installation in Fall 2019. For “Le Studio d’Orphée,” he relocated his atelier and recording and editing studio to Fondazione Prada’s Sud gallery, a living and working space that brings together the original technical equipment used for his last films from 2010 to 2019, as well as furniture, books, paintings, and other personal items from his studio-home in Rolle, Switzerland. Within “Le Studio d’Orphée” visitors have the unique opportunity of attending the screening of his latest feature film *Le Livre d’image* (2018), in the physical place where it was created. For Torre’s lift, Jean-Luc Godard also conceived “Accent-soeur”, an audio installation that combines the soundtrack of *Histoire(s) du cinema* (1988 – 1998), a video work that narrates the complex and mysterious history of the seventh art.

From 1 September, Fondazione Prada relaunches its film proposal that explores the present and past movie landscape like an open and ever-changing festival. Werner Herzog and Rebecca Zlotowski will participate in two of the meetings open to the public that will inaugurate the new film season. The September program of Cinema Godard, curated by Paolo Moretti, will explore Herzog and Zlotowski’s filmographies through a selection of their works.

On Saturday, 16 September, French director and screenwriter Rebecca Zlotowski will be the focus of a conversation on her entire work, from her debut film *Belle épine* (Dear Prudence, 2010), which revealed Léa Seydoux and was selected at La Semaine de la Critique in

Cannes, to the more recent *Les enfants des autres* (Other People's Children, 2022), which was presented in competition at the last Venice Film Festival. On Sunday, 17 September, German director and writer Werner Herzog will be the protagonist of a meeting with the public. On this occasion, he will present his latest film, *The Fire Within: a requiem for Katia and Maurice Krafft* (2022), dedicated to the well-known French volcanologists and filmmakers and distributed in Italian theaters by I Wonder Pictures, and the Italian premiere of *Theater of Thought* (2022), which explores the mystery of the human brain between neuroscientific and technological discoveries and their ethical and philosophical implications. In addition to Herzog's two unreleased films, a selection of his documentary works from the 2000s onward will be presented, many of which have never been released theatrically in Italy.

Over the past two decades, Fondazione Prada has supported several film-related activities creating unexpected connections between moving images, the visual arts, and technology. Since 2015, its cinema program has brought together a wide range of genres, productions, and periods, generating a dialogue with a diverse audience. With its new program, started in February 2023 and curated by Paolo Moretti, Fondazione Prada aimed at enhancing the broad spectrum of film creation, both contemporary and less recent, in all its richness and diversity, expanding and engaging its audience.

From February to June 2023, the Fondazione's film program featured an extensive series of meetings with directors and artists like Yuri Ancarani, Jaume Balagueró, Lamberto Bava, Jonas Carpignano, Flatfarm, Joanna Hogg, Elena López Riera, Pietro Marcello, Diego Marcon, Lucrecia Martel, Sergio Martino, Gianfranco Rosi, Céline Sciamma, Erige Sehiri, and Albert Serra, who participated in person in captivating discussions and debates with the audience. Many partnerships were also established with institutions, festivals, and film publications such as CSC – Centro Sperimentale di Cinematografia in Rome, FESCAAAL – Festival of African, Asian and Latin American Cinema in Milan, MiX International Festival of LGBTQ+ Cinema and Queer Culture in Milan, Filmmaker Festival and the magazine Nocturno.

Starting in September, Cinema Godard will offer a broad program of films that will include themed screenings, retrospectives, previews, restored movies, and focuses on current practices, as well as meetings with directors, actors, and critics. Each monthly program will be organized in different strands, identified through tags that help spectators go through the program.

#JLG is a retrospective program devoted to the work of Jean-Luc Godard that traces the French-Swiss director's career. #Soggettiva investigates the whole work of contemporary filmmakers. #Classici presents restored versions of films that have had an enduring influence on cinema history and have nurtured the collective imagination. #Studio explores unprecedented contaminations between cinema and the visual arts, while #Supernova spotlights young film talents emerging in the current panorama. #Nocturna explores the

multifaceted universe of genre cinema, and #Queerelle provides a monthly look at contemporary queer cinema. #Sonic unveils the various possibilities of combining music and moving images, while #Selezione presents some of the most relevant films of the season. Lastly, #Playtime gathers movies to address very young viewers.

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Fondazione Prada and cinema (2003 – 2023)

From 2003 to 2005, Fondazione Prada partnered with the Tribeca Film Festival in New York, founded by Robert De Niro, Jane Rosenthal, and Craig Hatkoff, presenting the preview of a film selection in New York and Milan. From 2004 to 2006, in collaboration with the Venice Biennale, it launched a film recovery and restoration program, which represented an unprecedented turning point for a cultural institution. It has involved a selection of forgotten or misunderstood Italian genre films shot between the 1950s and the 1970s, Chinese works distributed before the 1949 Revolution, rare films belonging to Japanese popular production and Soviet musical comedy films from the 1930s to the 1970s. The three programs that came out from this project— “The Secret History of Italian Cinema: Italian Kings of the B’s,” “The Secret History of Asian Cinema,” and “The Secret History of Russian Cinema,” were screened in three editions of the Venice Film Festival and later in Milan, Tokyo, Melbourne, London, and New York.

In 2004, Francesco Vezzoli presented “Trilogia della Morte” in Venice and Milan, a project inspired by two works by Pier Paolo Pasolini, *Comizi d’amore* (Love Meetings, 1965) and *Salò o le 120 giornate di Sodoma* (Salò, or the 120 Days of Sodom, 1975). The two video installations included in his exhibition caused a short-circuit between the 1960s and the 1970s *cinéma vérité* and contemporary television languages. Between 2005 and 2007, two exhibitions—such as Steve McQueen’s first Italian solo show and Tobias Rehberger’s “On Otto,” deconstructed the mechanisms of vision and the process of film production involving international figures such as Charlotte Rampling, Kim Basinger, and Willem Dafoe.

In 2009, at the Prada Transformer designed by OMA in Seoul, Alejandro González Iñárritu, in collaboration with critic Elvis Mitchell, presented “Flesh, Mind and Spirit,” featuring a selection of films that profoundly marked the director’s education and artistic vision. The series of movie selections called “Soggettiva” came from this first experimentation and has been proposed since 2018 at the Fondazione Prada’s Cinema in Milan. This project has involved filmmakers such as Pedro Almodóvar, Danny Boyle, Alexander Kluge, Nicolas Winding Refn, Hans-Jürgen Syberberg and Ava DuVernay and artists such as John Baldessari, Peter Fischli, Simon Fujiwara, Theaster Gates, Damien Hirst, Goshka Macuga, Betye Saar, Luc Tuymans, and Elmgreen & Dragset.

In 2015, the Fondazione opened its permanent premises in Milan, which includes, amongst other features, a projection room and a café inspired by the film world. Designed by the American film director Wes Anderson, Bar Luce recreates the atmosphere of a typical Milanese café by freely referring to two masterpieces of Italian Neorealism: *Miracolo a Milano* (Miracle in Milan, 1951) by Vittorio De Sica and *Rocco e i suoi fratelli* (Rocco and His Brothers, 1960) by Luchino Visconti. The architectural and decorative elements of Bar Luce are reminiscent of Italian popular culture and aesthetics from the 1950s and 1960s, echoing artistic decisions Anderson made for his short film *Castello Cavalcanti* (2013), produced by Prada. In 2019, two other permanent additions conceived by an international filmmaker were made: “Le Studio d’Orphée” and “Accent-sœur” by Jean-Luc Godard.

In 2016, Fondazione Prada hosted “Belligerent Eyes” in Venice, an experimental film school involving intellectuals, artists, and actors such as John Palmesino, Ann-Sofi Rönnskog, Trevor Paglen, Mauricio Gris, Vittorio Gallese, and Stacy Martin. In addition to the workshops held by these personalities and addressed to young students, the project was open to the public with meetings and initiatives such as “Japan 1984 – 7 Betacam Tapes,” the screening of seven videos shot by Michelangelo Antonioni in Japan in the 1980s.

In 2017, Fondazione Prada presented three hybrid projects that tested new ways of fruition and challenged traditional exhibition forms by contaminating cinema with visual arts, television and immersive and digital technologies. The virtual reality installation “CARNE y ARENA,” conceived by director Alejandro González Iñárritu, triggered an intense experience of osmotic exchange between vision and experience. Included in the Official Selection of the 70th Cannes Film Festival, “CARNE y ARENA” received a Special Award – an Oscar® statuette – by the Board of Governors of the Academy of Motion Picture Arts and Sciences. It was presented in Milan and many other international cities. In the same year, the exhibition “The Boat is Leaking. The Captain Lied” in Venice resulted from a discussion between the filmmaker and writer Alexander Kluge, photographer Thomas Demand and set designer Anne Viebrock. The project pushed visitors to create their independent narratives by moving physically and conceptually through the visual imagery of the three authors. “TV 70” by Francesco Vezzoli translated the artist’s perspective into an exhibition that critically explored the Italian television production of the 1970s.

In 2018 Fondazione Prada launched a regular screening program in the Cinema in its Milan venue. Classics, experimental works, previews, avant-garde works, television films, rare and restored movies are all presented in a complex, ambitious selection without predefined hierarchies. Fondazione Prada's Cinema enables a diverse public of ordinary moviegoers, film enthusiasts, the curious, experts, and students to freely explore a continuous variety of geographies, stories, and genres of cinema, while also holding public meetings with established and emerging figures on the international film scene, such as Ali Abbasi, Wes Anderson, Marco Bellocchio, Bernardo Bertolucci, Bertrand Bonello, James Crump, Spike Lee, Steve McQueen, Gaspar Noè, Dee Rees, Caroline Poggi, Jonathan Vinel, Hans-Jürgen Syberberg, and Agnès Varda.

In 2020, Fondazione Prada experimented with a new condition of film fruition in collaboration with the curated streaming service MUBI. The online project "Perfect Failures" included box office flops, critical disappointments, films ahead of (or behind) their time, and the missteps of prominent directors such as Charlie Chaplin, Billy Wilder, Kelly Reichardt, Chantal Akerman, and Paul Verhoeven.

In February 2023 Fondazione Prada's Cinema program, curated by Paolo Moretti, strengthened its cultural significance and increased the number of weekly screenings. In the same month, as part of the "Anatomical Waxes" exhibition, an unreleased short film by David Cronenberg was presented in Milan. Titled *Four Unloved Women, Adrift on a Purposeless Sea, Experience the Ecstasy of Dissection* (2023), it was shoot by the Canadian director in Florence's La Specola, one of Europe's oldest science museums. In September, the Fondazione's projection theater will officially be renamed Cinema Godard in tribute to the French-Swiss director's cultural and creative legacy.