

**SOPHIA
ESTUDANTE**
4ª EDIÇÃO



2017
ACADEMIA
PORTUGUESA
DE
CINEMA

MASTERCLASS VITTORIO STORARO

December 7th, 2017 - Lisbon

Thank you, thank you very much. My will to show you this kind of assembly of my journey, was not only because not necessarily everybody saw some kind of movie that I did maybe several years ago, but in order to tell you something specific from my point of view. I think life is a kind of journey that we're doing and the journey is not necessarily made in a continuous rhythm. Personally I experienced there are several moments that you can focus in one specific concept. Practically a different part of all your life. I studied nine years between photography and cinematography and I was very lucky to since the beginning to start right away to be part of the professional world and I was pretty young when I made my first movie in 1968, "*Giovanezza, Giovanezza*", and while I was working on the first feature-length I thought that I was very well prepared, not only because my nine year *studium*, my seven years being a camera operator, I also worked into the photography studio, but because that's what they told me, that's what they teach me. Mainly it was teaching me technology. So I was using my own creativity mainly knowing how to do something, how to realize some kind of vision. But I, in several moments of doing this first projects that I did, I felt that my instinct, my emotion was leading me in another direction. And I was trying to do something without knowing why I was doing it. Practically I realize step by step that, and I was lucky that I did my

first movie in black and white, in a sense that... That was the key point in my first part of the journey, from darkness to light. Also because I was not educated in knowing the knowledge of color.

Still today, in my opinion, I do a lot of seminars in United States, in Italy, In France, Germany, in Portugal now, today, and I see that film schools not necessarily are teaching the symbology, the physiology, the dramaturgy of color. Which is something very, very, very, very important in my opinion. In that time I was totally ignorant. Very knowledgeable in technology, very ignorant in the different art. When you saw the project "*Caravaggio*", that happened to me many years afterwards, I had the experience, soon after finishing my first film, to go into a little church in Rome, near Piazza Navona, called the San Luigi dei Francesi, and I discover that painting. The painting of Caravaggio, the "*Calling of Saint Matthew*", really shocked me. In many years of study, several years of doing film, as camera operator, nobody told me about this kind of painting, this kind of names, Michael Angelo Merisi, that image shocked me. You show it to me that I was knowledgeable in some area, totally ignorant in another area. And I started to, step by step, by myself, start to fill the gap, started reading more books, listening more music, watch more paintings , try to understand more the reason why I was doing some kind of decision in different films, "*The Conformist*", "*Last Tango*", "*1900*", "*Apocalypse Now*". I was using color. But I didn't know the reason. I didn't know the meaning of them. "*The Conformist*" was a key point, probably on,

5 minutes

understand the beginning of something. When Bernardo Bertolucci mention to me, they were wishing to add, the first sequence that you just saw on this video, the sequence was, the main character meeting his old teacher in Paris, and remind to him the last lesson they did before leaving Italy. Italy at that time was under the fascist period. And Bernardo Bertolucci wanted use the Plato myth of the cave, symbolically, to mention about the way that italian cities were living at that time. Probably many of you remember this kind of myth. The myth is telling

there are several prisoners, since they were born into a cave, they were chained, they were forced to look in front to them, to the back wall of the cave.

What they looking what? They're looking at some some light coming from behind the cave, interrupted by people passing bit with some statues and flags, creating shadows on the screen on the back wall of the cave. If you're thinking for a moment the Plato myth of the cave is the symbolically metaphor of cinema. The prisoner of Plato is like the spectator, the cave is like the theater, the screening room, the back wall is like the screen, the focus is like projector, the people passing by is like the film in the sense of screening images. What that means? That in cinema do not exist reality. When we yearn about *cinema-verité*, or real cinema, doesn't mean anything. Cinema, like any art... "Art" in latin means ability. Is an ability in many different area. Practically is an interpretation of reality. The fact that we select from what we can tell reality watching in from to us almost 180 degrees, only one portion of it, only one area, is already interpretation. That selection into a specific space, creating visual art. Because into the space is depend the kind of composition - very important word - you're creating an art, an ability to express yourself in images. That myth of the cave, probably give it to me the chance to understand the kind of relationship between light and shadows. Which was mainly the main element of my first part in the creativity in cinema. I realized that the entire area of the story of the "Conformist" had to be told in a very separated world: darkness and light. The sequence in the "Conformist", at the beginning, practically has almost two elements that doesn't speak to each other: the consciousness and the unconscious, the leading character hiding within himself some kind of reality doesn't want to admit that's why I create this kind of separation between light and darkness. Only when he's moving in France, practically in France at that time, particularity for Spain and Italy, where the land of the people that was no, feeling happy to, living under the dictatorship, so they were moving in France like, to have the freedom to think and speak in a very free way. So practically for the first time the light and shadows some kind of reunion. Leonardo Da Vinci said the marriage between darkness and light created some children that we called it colors. I didn't know the meaning of colors at that time but I felt that we

supposed to be doing the "Conformist" with this kind of this relationship between artificial light and natural light, the two energies, they create in particular at one specific moment of the day, when there is a magic hour, of the dusk, that kind of feeling of blue. I didn't know at that time the meanin

10 minutes

of the color blue. It means freedom. It's the most important moment in our life. With a great concentration of the intelligence. I didn't know that. But I felt that it was appropriate.

And I said to Bernardo: "Bernardo I think that we should do the entire segment of Paris with this kind of color, not just one sequence, not one shot at dusk, no, otherwise is not symbolic any longer." And Bernardo told me: "Vittorio Ok. Do whatever you can. But we need to shoot for two weeks, because after we've the Christmas break, and we need to film it from nine o' clock in the morning to seven, six o' clock in the evening. That's it. If you can do it, do it". And I invented any possible thing to... Filter, gelatin on the window... Bernardo helped me in, in a way that he usually never does. Bernardo normally likes to have shot number 1, shot number 2, shot number 3, shot number 4. Because he says that each shot creating a energy that leads to a second shot, to a third shot, and so on. Which is a great way to shoot in a movie. Not necessarily most of the time we cant do that. for many reasons. But I said to him: "Bernardo let's do in another day, to fill, at least leave me the very wide angle, soon after lunch, when I can have, in Paris, in winter, I can have the kind of light that I can do it." And he said to me: "Ok, I will do all my best to create those kind of possibilities". And we were able to really realize all the entire segment of "The Conformist" in that way, creating this two duo. That's the most important thing was for me. The light and shadows didn't talk to each other, totally separated at the beginning, they were totally united, creating one color, between the relationship between the two different energies, artificial and natural, with the blue color. And that was my focus, I say, of that moment. When we did "Last Tango in Paris", I reverted the two position. And I was mesmerized when I arrived in, in, in... Once again in winter, because Marlon Brando was asking to us to waiting six months.

Originally "Last Tango in Paris" was supposed to be shot at the middle of August, but he asked for family reasons, he just finished "The Godfather", to waiting six months .

So And we started to film in January, and that was great to me, because once again I had the winter light, so I had the relationship between the two artificial light, very low, very grey, like normally is in north Italy, with a very bright artificial light that was open during everyday in Paris at that time. And so I saw that, now emphasizing the artificial light with a warm color, creating a kind of, I say, energy that was appropriated for the film, I didn't know the meaning of orange, I didn't know the meaning of the fact that change the metabolism, change the color pressure, in a way that you can feel passion, in a way you can feel the symbolic element of nativity, I didn't know anything about that. Like I did in "1900" that I tried to divided the four different part of the picture with the four seasons, there was a springtime, summer, winter, fall, and spring once again in order to create a entire symbolic journey of one year which was appropriate because it was symbolically was on our youth, when we are young, was the summertime, when we grew up, the fall, the winter time when the fascist guy, come and the spring again when the adult boyhood.

When Francis Coppola proposed to me Apocalypse Now, I was mention yesterday, that originally I refused the picture, because I didn't understand why I was supposed to do a war movie between America and Vietnam. When I was used to work with Luca Ronconi, Giuliano Montaldo, Bernardo Bertolucci, mainly, focusing on very subtle tonality, mainly connecting between these two elements of conscious and unconscious, the penumbra, mostly. Francis Coppola

15 minutes

said to me: "No Vittorio, this is not a war movie this is a movie about civilization. I want to say it through that when one nation, one culture put themselves on top to another culture, another nation, is going to do an act of violence, and that the great denounce I want to say". And I realized that it was a kind of universal concept.

That I... Sounded, It was very appropriate for my mentality, for my knowledge, for my culture. So I said: "Well now I can use artificial light in conflict with the natural light, I can use artificial color in conflict with the color nature." I was using the symbolic way that American army was using to indicate to the helicopter, landing, waiting, fly, or whatever, they were using primary and complementary color, I was using those kind of smoke colors in order to create these kind of conflict. And that it was something that belonged to me.

When we arrive at the sequence of Kurtz. Since the beginning, I spoke with Francis when we met for the first time about "Apocalypse Now", that we have to create something that is not, I say, presenting this character like a normal human being. But when we arrived at the last period there was... Marlon Brando was kind of a problem to do the part. During "The Last Tango" in Paris he had the entire film to build in his own character he was present almost in everyday. So all the scenes and the dialog with Bernardo he was able to build his own character. "Apocalypse Now" you heard talking about Kurtz, but you never see him. It has been shown a black and white photograph with a silhouette, we hear very little voice on the loud speaker, that's all, So, his problem was how can I be believable in my behavior if we present myself like anyone of us. And I, and I said: "Francis remember I think that when you saw "The Conformist", that's why"... Francis called me to do "Apocalypse Now", he was in love with "The Conformist", that sequence about the Plato myth of the cave probably guess that was something that was in your mind appropriate for the sequence of Brando, the relationship between darkness and light, I honestly don't remember when we spoke about that specifically, about that symbolic meet. I don't even remember that I already knew Caravaggio, I already knew the relationship between light and darkness, I did, I remember only when I spoke with Francis it was some kind of irrational to present that idea, he accepted it, and when we were at that moment and I prepared the first shot while he was, for three days, discussing between, with Brando, in order to find a way. I said Francis: "Maybe if you show what we spoke six months ago to Marlon, exactly the way you want to do, maybe it can be more simple to understand to each other."

And when Marlon saw the possibilities, they can reveal himself step by step coming from the darkness, from the matter, and becoming like in a puzzle, in a different element, creating the face, the image of the horror of the war, he said: "That's perfect for me. My only problem Vittorio is when I stand up, sit down I'm not sure if I, because..." I said to him: "You have only a little beam of light over here, right here you're in darkness, here you're in light. If you go over the light will be on you." He said: "How I can specifically stop in the right position?" I said: "Marlon, don't worry, I'll be next to you with a black flag and I will make sun out, your face darken so and only will be seen a portion of light. From that moment you can feel on your eyes and you can play piece by piece the truth of what's happening in Vietnam at that time, symbolically. And it was fantastic. He did I that to him by himself. After that movie, and I was too young to receive an Academy Award, for my opinion.

20 minutes

Symbolically an Academy award, it was, meaning that's a lifetime achievement award. You reach a moment on your career, that was my first international picture. And I said to myself: "Apocalypse Now" is too much. It was the longest, the more expensive, the far away, the most difficult, the most dangerous ever done, but at the same time was the marvelous one. Why? Because I think that every experience that we have, in every profession, is a reflection; symbolically is part of our own life. During every movie that we do, there is not only that movie, we are on ourselves. Practically a movie with that kind of shape was representing the most important part of my own life. Definitely we changing as a human being during the journey of "Apocalypse Now," we last one and half years in the Philippines, and two years in editing. So it's taking a major part of my life. And I said to myself: "I need to stop." That's a great lesson that I said to myself. There's a moment when you arrive at one peak.

You have to realize that if you don't find a new aspect of yourself, you

probably be making a copy of yourself. If is one moment in graduating, making knowledge after knowledge, reaching one specific point, if you don't renew yourself you will making only copy. And I remember day after "Apocalypse Now" somebody invited me to be in Paris, to do a movie that was called "Utopia". And I said Fantastic, I mean, "Utopia" is perfect possibility, to be totally opposite to the... Paris is totally opposite to the jungle. Maybe is the better movie to do for me. I done the first day of location and I presented the director and I presented to the director something that was obvious. And at the end of the day my wife that came with me: "Vittorio why are you sad? Paris is fantastic city, the director is very nice person, I understand that you have, you can have nice time, did you have any some idea". I say: "No Antonia, any idea that I presented was old idea". I did not have new idea. So It's better I don't do the movie". That's what I said to Woody Allen recently: "If I don't read the script, if I don't follow the fact that I have, this story is part of my own path, if I don't have any new idea to do in that movie, why I do this movie?" So I said to the director: "I'm sorry I cannot do the movie." I stopped in my house. And I start to understand what is inside light.

Why Leonardo Da Vinci mentioned the children between the marriage between darkness and light are called color. What really saw Isaac Newton with his own prism that divided the white light in different color. So for one year I stopped into my house go back to study again, and again, and again, not only old books, but tried to find out several different books, till that I realized that now my way to express myself is more enlarged. I don't have only black, gray and white. But I do also have red, orange, yellow, green, blue, indigo and violet, each one of them, practically can be a different character, a different moment in a story, can represent symbolically a different aspect. So what I was doing really, I divided darkness with light, and now I opened the light in different, what Isaac Newton by eye, I realized that was different color, different energy, different vibration, different emotion.

And I was able to start with Bernardo Bertolucci "La Luna",

25 minutes

to the theory of the symbology of color. What symbology means? It's something very personal, the symbology. Practically any experience that we do, since that we are in our mothers womb, since we are born, any kind of element that we experience in front to us. Very simple episode: if we see our mother or our father, they are in harmony, and they embrace, and live very in harmony between them and maybe my mother have an orange suit, or whatever, for us we making a kind of connection between harmony and orange, or maybe we experienced a fight between the mother and the father, or between our daughter, our sister and or our brothers, whatever, our family. And maybe some of this two persons dress with a scarf or something, or maybe there is a sunset, making a warm, feeling of orange, well those two experiences, symbolically one, the same color, harmony, the other one means conflict. So... Plato said some very interesting, that the vision practically is the, he called focus, coming from our eyes, the energy practically, they go in front and meet the simulacrum, coming, the image coming from many objects, from reality, and the meeting between theses two energies, creating a kind of vibration, creating a vision. It's not correct scientifically, but symbolically yes. Practically according to our experience, our creativity, our sensitivity we see in different ways. So I tried to use, now, according to the different characters in "La Luna". Using color in relation to those kind of symbols of different character, of different possibility, When I did "One From the Heart", I went to Las Vegas and I realized that LasVegas create a incredible world made of energy with different vibration in the desert. Why? Human being is always been used to raise with the sun rise, and thru the sun journey, until they, male human being mostly is connected symbolically with the journey of the sun. Feel their physical energy the activity, and the moment of sun setting and the moon rise feel the chance to relax to meditating, to reflect, to have something more spiritual life. Las Vegas is built with this theory, physiology of color. Physiology was studied originally from Hippocrates, in the greek time, he was the father of medicine of that time, considered, of that time he was tried experimented to see the reaction of human body in relation to different elements earth, fire, water, air.

Energy, visual energy is light, so according to the energy running to us, strong in contrast with darkness or vibrating in relation with color red, or color green or color blue, our metabolism is changing, going up or down our blood pressure is changing, our brain is changing, this is something scientifically proven. What that means? That we change our emotion in front to a reality, in front to a painting, in front of a screen. So I said to myself: "Practically living in Las Vegas I can use the symbol of this theory, the physiology in a way that female character is acting and the male character act in a complementary way, you feel as a different nature . When I arrived to "Last Emperor" I said to myself: "Well this man is forced to do a journey within in himself, practically doing a self analysis". How I can underline a different moment of our life?

30 minutes

Practically he is doing a self analyses from the moment he was born as an emperor. The moment they are taking this little kid away from the mother. Symbolically is like when they, when the baby is born, when they cut the umbilical cord. And I said to Bernardo: "It would be great to do this scene at night. Because this was the moment when he was born. And we can underline with the first color of the color spectrum, the beginning of life - red". In fact everything start when he, as an adult, he's been taking in prison and he cut he owns veins and he see the red. Watching the red almost he remind, in the memory, the moment when he's removed from the mother arm. Red is the symbol of birth. When he was in the forbidden city, from the three or five years old, it's orange, that's moment when we need the warm of the family, the relationship with the mother in the house. The family was three thousand eunuchs, not anymore the mother and the father Where was the family? The house was not just a normal house, it was the forbidden city. What was the house? Those were the kind of feelings this little kid had. Yellow is the moment when we, in twelve, thirteen, years old we define our sexuality, so we decide the kind of act that we can add with our body into the world. It's the color that they dress the emperor when he's been crowned, so it's a kind, becomes the conciseness.

Green, our twenty years old, we start to have knowledge arriving to us. The english tutor arriving to the forbidden city, explaining to him what's happening outside the forbidden city, the emperor didn't know, is coming in a green car, is giving a green bicycle to him, and so on, so on. Practically the green is the color of knowledge. And blue, when they, kind of lord of war the arrive in the forbidden city and they throw him out the forbidden city, practically they liberate him, he was not able to go outside the forbidden city, even when the mother died, they closed the door, he starts screaming all the time "open the door, open the door", he not able to see his own mother, he was a prisoner into the forbidden city. now he was throw him out, but he was liberated. So blue is the color when he's going out in the forbidden city and he's living as a playboy into the english palace. It's a feeling of freedom. Indigo, is the color of our fifties, seventies years old, when have the chance to rule, the chance to really to use our knowledge, our grow up, our experience and rule. He wants to come back to be an emperor again. He make an agreement with the japanese country to rule the Manchukuo, what was Manchuria. Violet, is the last moment of our journey, the one that I'm living now, in my experience, over seventies years old, is the moment when we try to transfer all our knowledge to a new generation, we have to, like when the people running the *estafeta*, giving the testimony to somebody else, that's what I'm doing now.

In "TheLast Emperor" we decided to show they reach through different experiences, to go back to his own different ages, to remember every different sentiment , emotion, symbolize by different color, they reach maturity when they give to him the diploma, we put with Bernardo the white snow on the floor, white was the symbol of maturity. To reunite all different vibrations. With those simple concepts I made "The Last Emperor". That was something very specific for me to express

35 minutes

my concepts into that kind of story. After "The Last Emperor" once again I had the feeling again that I have to stop. I started to divide the light from shadows, I open the light in different colors. Why that I was dividing?

Well unconsciously, I didn't know at that time why I was doing like that, but I had the feeling that I need to separate one element from another, in order to respect and at the same time to knowing better, to study, to research better one single element. Why I'm different from my wife? Why I'm different during the day time in relation to what I'm dreaming at night? Why the sun is different from the moon? Why is my unconscious is something totally opposite of my consciousness Going back to Plato, into the cave, or to Caravaggio, was always this duality, If I made a journey between darkness to light, and between black to white, now I need to do another different journey, I need to reunite, unite any different element to understand myself. Why? Because I think that any profession that we do. Practically we try to understand who we are. We try to understand can we make it? Can we add something personal? Can I do one step forward? Can I add one more knowledge? Practically we try to give answer to our own questions. Everyday. In an unconscious way. We are trying to understand the meaning of our life. Suddenly I realize to my profession, the meaning of my life is try to find balance between these two: consciousness, unconsciousness, darkness and light. And I realize that it could be this: find balance. The way I understand it, the meaning of my life is trying to find balance between opposite elements. And I realized that when I stopped once again and started to study the primary elements of life on the greek philosophers. And after when we did "Little Buddha", I said to Bernardo: "Well it's fantastic that, In one way or another, if we love something, if we believe in something, if we search with a great will. So now we are sending energy outside, somehow it comeback to us, appropriate." We have the... I was studying the period of color, and they proposed to me to do the "Peter the Great", in the movie the "Peter the Great", made for the american television, there was a episode of Peter the first going in England and meet Isaac Newton to study how the light react when cross a different element made like a prism and becomes colors. That was what I was studying at that moment and I made precisely that movie. And now I study the chance to realize the different relationship between different elements, we do "Little Buddha", the Swayambu is in Katmandu, is the Buddha's place is made in a square place, is the symbol of earth, there's a kind of dome on top , which is a symbol of water, and there a kind a face on top, is symbol,of fire, the will,

and on top there's a triangle element is the symbol of air, and all together, symbolically, when the four basic element are in harmony, creating energy. So now my journey is going from matter to energy, and I realize that somebody called Albert Einstein wrote an incredible, I say poetry, which is a mathematic formula E is equal mc square, energy is nothing else

40 minutes

that matter that moves at light speed square. Which means in all our body, matter raises a lot of energy, and any energy that we emit there is some part of matter. Thinking at the great idea that they had in the Byzantine time, to do the mosaic with the *aura*, visualize the *aura* around the head of some spiritual people like Apostles, Maria Jesus, and so on,

But is true, we emit energy. Our energy, not only we receive it , but also we emit energy, and that's and incredible intuition that they had at that time. So I think that matter belongs... Is like color, every single color means a singularity, only white light means unity. Matter means symbolically a different ,a single element, a single concept, only energy can symbolize the unity. So my chance to play visually was not only black and white , was not only red, orange, green till violet and so on, the four basic elements. So my chance to transfer those symbolic elements into visual expression was much more enlarged. I'm sure that you noted how big the difference it is between light, color elements, which symbolically I give it to the name director because I mostly realized, understood and made movie with that director in that part of my journey, in that specific part, and now to the muses, with Carlos Saura, the first scene we see Flamenco is completely different from any images that was before. And I, during the process with Carlos, he said: "Vittorio I don't like to shoot in the real place, in the *cuevas*, or whatever, I don't like to shoot in the kind of place were they make Flamenco, I would like to create in some symbolic element, in silk screen that we can organize as we wish, that creating some kind of space, that they act."

I only add, not only light and darkness, like Carlos was used to use, but also color, and creating a completely different mood, and I was say, Plato mention any kind of art, of area of expression can be called with a specific name as a

muses, in a sense each one has an inspiration, from dancing, from music, from literature from any kind of art that was known at that time, and I said to, what can be exactly when we have an idea, that we are freezing, that we are writing and I we don't know how to continue, and suddenly we have an idea, we continue we found the proper word, the proper adjective, the proper way to express a concept, what's happen when you do the music and suddenly you have an idea, or you do in lighting, or you direct, or you acting, whatever is the profession. Aurobindo is a great philosopher in India, said that we live normally in a kind of level of consciousness, now once in a while we have a chance to go over the consciousness and we looking at the over-consciousness for a while after we come back down into the consciousness, and I think it's a great metaphor, practically the chance to have an idea, the chance to have, suddenly we realize, what we, we wake up in four o'clock in the morning, suddenly we realize how to solve something that was unsolved before, or during the, the moment we doing any kind of profession, I think it's fantastic this chance that we go over the normal line of reality, And I said let me study what means Calliope,

45 minutes

Melpomene, Terpsichore, Clio, Urania and so on... Why each one, the greek philosopher, give it any name, but means any art can be connected with a kind of vibration, with a kind of frequency, with a kind of color. And that's what I did. And after that part I said to myself: "How are the people who see beyond?" Normally we live in a daytime, a present time, we are living, not even thinking too much, but being aware, what can be done tomorrow, after tomorrow, ten years from now, whatever. But there are people that can, all of us has this kind of property, that they have the chance to prevision something, to predict, to see beyond, they are, practically who are the visionary people? And now I started to study from the original haruspices, or priest, the genti, or scientist, artists are visionary. And once again the moment that I concentrated in one area that I start to understand, I started to study, start to research, they proposed me a movie about Caravaggio, about Goya, about Zapata, about Mozart, somehow something happens if you send out the will. When do you wanna go. that's why

that I say that sometimes in life can be much more important to say no to one project, to one director, to one producer if you don't feel appropriate, if you don't feel comfortable, You tell everybody you don't want to go over there or over there, you want to go in this direction. People feel somehow. One simple example - 2010, a friend of mine asked to do a very small movie in Algeria about the women condition in the Islamic world. I was quite busy coming from Carlos Saura "Flamenco, Flamenco", I was doing, preparing "Rigoletto" And I said: " Rachid, please, I cant, I cant I'm too busy. I don't think I have the energy to do it." "So Vittorio, please help me, something small, bla, bla." And such a wonderful man, and they, the concept was good. "Ok I'm coming." But I said: "I don't know anything about Islam. Because in Italy we are educated in Christian religion, they never teaching us in Buddhism or in Islamic or any other religion, this a mistake in my opinion. So I pick up two little books about the history of Islam and the history Mohamed, and every afternoon when I was coming back home in a nice little hotel were I have a little garden in front of me I was sitting with... Having a little aliment just before dinner, with a *Rosé* wine , a very good wine in Algeria, I was reading the story of Mohamed. Well I was really surprised how much the history of Mohamed was similar to Jesus story. Incredible. many, many episodes. Very similar. Because I was preparing years before a major project about the history of Jesus made a long research in painting about the history of Jesus and so on, but unfortunately it was stopped in 2008, because the... Because the money crisis in America and so on. I started to think to myself It can be fantastic to visualize the history of Mohamed, I finish this little book i went inside my room in the hotel I put the book in a little desk, I started to go outside, I heard ding, an email arriving, this is the history, I went back, I opened the computer and email, an agent from Los Angeles was ask me if I was willing to accept the proposal from Majid Majidi from Iran for doing a movie about the life of Mohamed. This happened to me.

50 minutes

Practically what I'm trying to say - Don't wait that what you love coming to you. You have to first to going out. Try do everything you can to present

yourself. To tell that your dream, to tell what you love. In any way possible. People feel what you, what you said. They can return it to you. And the fact that, several years ago I started the "Life of Confucius", unfortunately Giuliano Montaldo, we didn't materialize that project, but I did "Little Buddha" with Bertolucci, and I did this long pre-production with the "The Life of Jesus" , and I realized the "Life of Mohammed", apart from "Dune", which is life of the one Messiah, as well, now I started to try complete my journey, more in a conscious way, try to study all these possibilities to visualize the life of the great spiritual leaders, the prophets. It's incredible, like there is a kind of journey, because the only way, particularly in doing Mohamed. Mohamed the movie I did was a story of the first part of Mohammed life, from birth to twelve years old. And I was presenting idea to the director I would like to understand through the kind... When you do something historical project... Of course if you do "Dick Tracy" or "One from the Heart" in Las Vegas is totally fantasy, you can do any color you want. But when you do something connected with the reality or the history of classic period you have to be careful to realize the use of the color it can be believable, otherwise become phoney. So I said to myself, well I can use the sunset, the dawn. The different, you know. Usually in the script is written day or night. But day is made by aurora, dawn, morning, day, afternoon, sunset, dusk, so you have a different *pallet*, if you like, not only in white tonality, also in color tonality. And So I said I would like an help from the costume department and the production designer having a different period of of this child, the grown up, they will go to a second episode, third episode, till he become a prophet in different color tonality. And Majid told me: "No Vittorio, Mohamed do not become a prophet, is a prophet from birth." Which was completely different philosophy from the way that I was raised. But I realized that was Majid and the entire Islamic world believe, so I have to follow that concept. And that gave me the concept: the only way that you can represent visually Divinity is thru energy. So once again is Albert Einstein, Caravaggio, practically the difference between humanity and Divinity is the light. White light, visual energy can be the chance that we can represent Divinity, compared to us. This is another incredible messages that each one of us can be symbolically connected with one specific color, I also said like I said every age of us can change the color, and I decided

to put this color today because I need the energy to speak with you, yesterday I was dressing in black, black is like when the mother is plenty of energy inside but not deliver yet any birth, but after soon the color black is been excised any different color is coming.

Gray means the chance to, moment searching for balance between black and white, is not something still, but is a stillness that can be a reflection to give you ready

55 minutes

for any different journey, so every single element can help you to be more specific in yourself. Specifically in different color and in different matter. But energy; white light means that we are all together, and this is a great message. If today we are called Vittorio, Mario, Ernesto, bla. bla; each one has is personal thinking, tomorrow, I don't know when exactly, we be all together, in probably a new light. Thank you very much.