



# SOME GRIEF SHOWS MUCH OF LOVE

A STORY OF CONTRASTS

**May 7th - June 7th**  
**Tuesday-Sunday, 10am - 6pm**

When it was proposed that Istituto Lorenzo de' Medici host the 2021-2022 edition of the Master "Museums and the Public: Objects and Audience" we were flattered but also a little scared. We are aware that conceiving an exhibition of a film is a particularly complicated matter, given that the film itself is an object exhibited. So, before everything else, the framing and the goals of the exhibition should be identified.

For example, when the MOMA in New York announces an Exhibition of films, it refers to a pure review of films, not accompanied by other materials. Other curators carry out a search on the sources of the film that is the object of the exhibition, and in this case, they often confront hypotheses that are difficult to demonstrate: what the author wanted to say, what inspired him, what are the references and implications that can be traced in the film. Still others choose the path of memory, and exhibit memorabilia, objects and mementos that have served for the realization of the film.

Our first task was to illustrate to the students the content of the Archive of Franco Zeffirelli, which is rich with collected materials, used and created by the Master during his long career as a set designer, costume designer, screenwriter and director of theater and cinema. So, we presented various possible exhibition keys to the authors of this Exhibition, who decided to focus on the cinematographic version of *Romeo and Juliet*, and in dealing with this film, they preferred an exquisitely emotional approach. This approach was significant because it showed how Zeffirelli's work on the Shakespearean tragedy is still eloquent after two generations and still manages to move an audience of young people.

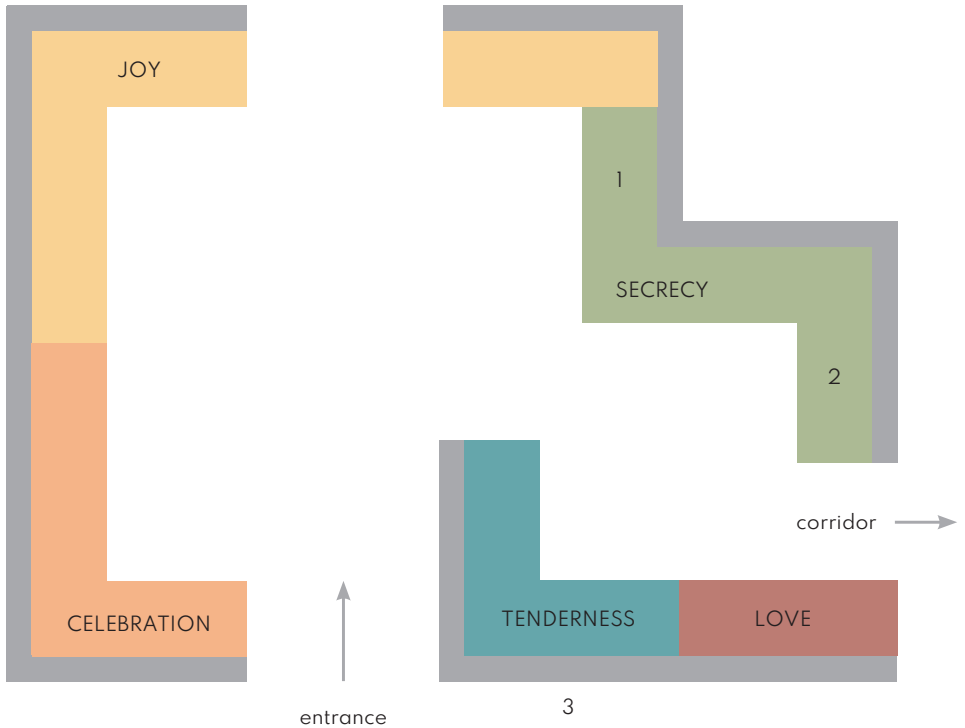
- Caterina d'Amico, Director of Franco Zeffirelli Foundation Museum

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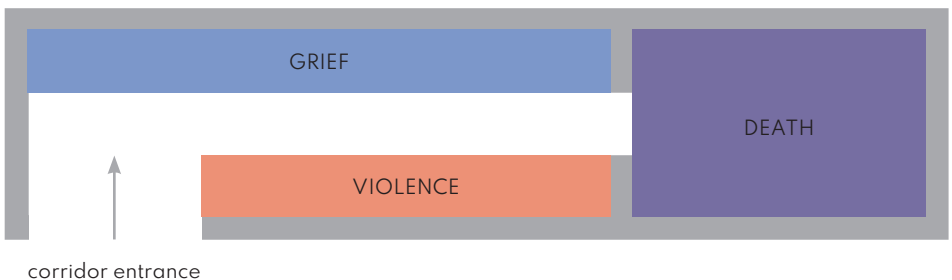
Zeffirelli's 1968 rendition of *Romeo and Juliet* bristles with contrasts. Love and hate, passion and violence, light and dark duel against one another. In this homage to his great work, two contrasting spaces, a courtyard and a corridor, offer the opportunity to delve into the polarities of Zeffirelli's film. In the courtyard, life is captured through themes of celebration, joy, secrecy, tenderness, and love. In the corridor we journey through the epic themes of violence, grief, and death.

Shakespeare's classic tale of star-crossed lovers is about hate as much as it is about desire. Zeffirelli masterfully juxtaposes these dynamic emotional drives as he exposes the complicated interplay of love and fate. *Some Grief Shows Much of Love* presents poignant photographs from the set and scenes from the film itself to take you deep into the emotional creation of the historic production of one of the best-loved stories of all time.

## COURTYARD



## CORRIDOR



(1) SECRECY, "Under love's heavy burden do I sink."  
William Shakespeare, *Romeo and Juliet*, Act 1, Sc. 5

(2) SECRECY, "My only love sprung from my only hate!"  
William Shakespeare, *Romeo and Juliet*, Act 1, Sc. 4

(3) "A combination of Italian feelings applied to a masterpiece of the classical English theatre ..." - Franco Zeffirelli, *The Old Vic Playbill*

# GUIDE TO *SOME GRIEF SHOWS MUCH OF LOVE: A STORY OF CONTRASTS*

## ● CELEBRATION

The Capulets' masquerade ball is where Juliet and Romeo first meet. Their attraction is so strong that they remove their masks to reveal their faces to one another, ensconced in a private moment together amidst the noise and crowds of the party.

## ● JOY

Through the excitement of the Capulet masquerade, joy springs forth. The young lovers are exhilarated by their first encounter with each other. Their bliss shines through, even in the behind-the-scenes images of the cast.

## ● SECRECY

Romeo listens as Juliet laments their newfound forbidden love. Her Romeo is perfect in every way, except for his name. Zeffirelli guides the young actors to an unforgettable performance that has become one of the most iconic film scenes of all time.

## ● TENDERNESS

Their lives in sudden chaos, Juliet and Romeo seek guidance from their elders. Amidst this uncertainty, it is the quiet assurance of familial love which guides them. Likewise, the young actors look towards Zeffirelli's calming confidence to help them navigate such turbulent scenes.

## ● LOVE

Zeffirelli tenderly composes scenes depicting the intimate moments between the lovers. These fleeting instances of passion between Romeo and Juliet are the pinnacle of their love story. Their magnetism is undeniable as they contemplate the weight and meaning of true love.

## ● GRIEF

Sorrow overwhelms love as tensions erupt and lives, tragically, are lost. Zeffirelli skillfully plumbs the depths of despair to showcase both its darkness and its tragic beauty, and handles these crushing emotions with a deft touch.

## ● VIOLENCE

This furious confrontation is the inevitable outcome of reckless energy that has accumulated in a world consumed by honor and pride. The fatal fight between Romeo and Tybalt – both absorbed by their own passions, one in love and the other in hate – ends in devastating violence.

## ● DEATH

Zeffirelli meticulously controls every element of this scene. Romeo and Juliet are surrounded by darkness, dimly lit by burning candles in the crypt. The young star-crossed lovers have been forced to grow up too quickly and will die in anguish, having rejected the hatred and revenge of their families. In death, they instead choose devotion and love.

Franco Zeffirelli's 1968 film of *Romeo and Juliet* was the most successful film adaptation of a Shakespeare play to date. The film won Academy Awards for Best Cinematography and Best Costume Design and was nominated for Best Director and Best Picture during the 1969 Academy Awards season. The images displayed in this exhibition are stills from the movie and behind-the-scenes shots showing the prolific director in action. The production took place in five different beautiful locations that fulfilled Zeffirelli's vision.

## **CELEBRATION**

G.B. Poletto (Pienza)

## **JOY**

G.B. Poletto (Pienza and Tuscania); Larry Ellis (Pienza, Rome, and Tuscania)

## **SECRECY**

G.B. Poletto (Pienza and Aterno); Gianni Tatti (Aterno)

## **TENDERNESS**

G.B. Poletto (Tuscania, Pienza); Emilio Lari (Tuscania); Henry Grossman (Pienza); Giancarlo Botti (Tuscania)

## **LOVE**

G.B. Poletto (Pienza)

## **GRIEF**

G.B. Poletto (Cinecittà, Pienza, Aterno, Tuscania)

## **VIOLENCE**

G.B. Poletto (Gubbio, Cinecittà)

## **DEATH**

G.B. Poletto (Tuscania)

# **CREDITS:**

## **Promoted and organized by**

Istituto Lorenzo de' Medici – Marist Italy – Fondazione Franco Zeffirelli

## **Exhibition curated by students of the Master of Arts in Museum Studies, within the course of Museums and the Public II**

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Marisa Garreffa

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Alexander Marco Salazar

## **Audio Production**

Andrea Pasqualetti, Audio Ambiences



in honor of Franco Zeffirelli

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