



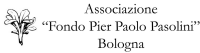
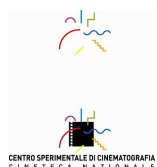
Production still of Pier Paolo Pasolini on the set of *The Gospel According to St. Matthew* 1964 | Image courtesy: Cineteca Nazionale, Rome

PIER PAOLO PASOLINI: WE ARE ALL IN DANGER
AUSTRALIAN CINÉMATHÈQUE
3 November – 1 December 2010

Admission: Free

The Australian Cinémathèque presents a major retrospective of Pier Paolo Pasolini, one of the most remarkable figures in European post-war cinema. Director, screenwriter, essayist, poet, critic and novelist, Pasolini built an extraordinary filmography, combining sacred and profane, reality and myth, Marxism and Catholicism, as well as the use of non-professional actors and on-location shooting. Pasolini rejected Italian bourgeois values, which he felt had destroyed the country's peasant culture. His critique of these materialist values, consumer capitalism, and the destructions wrought by bourgeois pragmatism, pointed to what he saw as a pervasive loss of identity. The program brings together Pasolini's celebrated feature films, documentaries, short films, and episodes from omnibus features, with responses to his life and work from other artists and directors. In the last interview that Pasolini gave on 1 November 1975, a few hours before he was killed, he expressed his ongoing sense of urgency and shared peril, stating 'Maybe I am mistaken, but I continue to say that we are all in danger'.

'Pier Paolo Pasolini: We Are All in Danger' is presented in collaboration with the Centro Sperimentale di Cinematografia - Cineteca Nazionale, the Cineteca di Bologna, Associazione Fondo Pier Paolo Pasolini, Cinecittà Holding and the Ministero degli Affari Esteri in Rome. The Australian Cinematheque would like to acknowledge the generous assistance of Enrico Magrelli and Laura Argento, Centro Sperimentale di Cinematografia - Cineteca Nazionale, Rome; Gian Luca Farinelli, Anna Di Martino and Andrea Meneghelli, Cineteca di Bologna, Bologna; Roberto Chiesi, Centro Studi - Archivio Pier Paolo Pasolini, Bologna; Luca Giuliani, Museo Nazionale del Cinema, Torino; Piero Colussi, Andrea Crozzoli, Riccardo Costantini, Cinemazero, Pordenone; Francesco Capecchi, Consolato d'Italia a Brisbane; Maria Adelaide Fiengo, Ministero degli Affari Esteri, Roma; Anne Demy-Geroe; and Giulia Saccogna.



http://gag.qld.gov.au/cinematheque/coming_soon/pasolini/

FILMS BY PIER PAOLO PASOLINI



Accattone 1961 Ages 15+

Sat 6 Nov 1.30pm / Cinema A

35MM (RESTORED), BLACK AND WHITE, MONO, 120 MINUTES (3188 M), ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / ASSISTANT DIRECTOR: BERNARDO BERTOLUCCI / ADDITIONAL DIALOGUE: SERGIO CITTI / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITOR: NINO BARAGLI / MUSIC: JOHANN SEBASTIAN BACH / PRODUCTION DESIGN: FLAVIO MOGHERINI / PRODUCTION CO: ARCO FILM, CINO DEL DUCA / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: MOVIE TIME

'Pier Paolo Pasolini's first film is set in the milieu of his early novels *Ragazzi di Vita* (1955) and *Una Vita Violenta* (1959) — the world of prostitutes, pimps, and layabouts living on the outskirts of Rome and existing outside of both bourgeois and proletarian morality. The film shares some qualities with neorealism, but Pasolini's unsentimental approach to the cruelty and craftiness of poverty's children makes Federico Fellini's *Vitelloni* 1953 look like the princes they are. No, this is a Dantean netherworld, and, like the central character, it is of interest to Pasolini, prized even, precisely for its refusal of redemption. The filmmaker graces it with his understated visual passion, at once lyrical and honest, not incongruously set to Bach. In the character of *Accattone* — a street nickname meaning pimp/scrounger — Pasolini introduced the first of his remarkable finds, Franco Citti, an actor whose rough-hewn beauty is like a slap in the face.' Pacific Film Archive



Mamma Roma 1962 M

Sun 7 Nov 2.00pm / Cinema A

35MM, BLACK AND WHITE, MONO, 106 MINUTES (2888 M), ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / ADDITIONAL DIALOGUE: SERGIO CITTI / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: FLAVIO MOGHERINI / MUSIC: ANTONIO VIVALDI / PRODUCTION CO: ARCO FILM / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: INTRAMOVIES

'One might say that Pier Paolo Pasolini's second film is his homage to neorealism, the films of Roberto Rossellini in particular, to whom it is dedicated. *Mamma Roma* also dovetails with a common theme among socially aware Italian films of the late 1950s and '60s, an attempt at economic betterment with a move to the city. But the film's profound anger at the soullessness of urban life in the wake of the economic boom, and the intensity of its devotional adoration for its mother figure heroine, stand alone in Italian cinema. Anna Magnani plays a more intensified variation of her already intense stage mother in Luchino Visconti's *Bellissima* 1951, a single mother who tries to flee from her life as a prostitute and make a better life for her son Ettore (Ettore Garofolo). She is dragged back into her former profession, a little at a time, by her old pimp Carmine (Franco Citti). For Pasolini, neither mother nor son have a chance against the spiritually depleting forces of economic expansion, and in the film's most eloquent sequences Magnani walks the circuit among her fellow prostitutes, soliloquizing about her life as she awaits her next pick-up. Neither Pasolini nor his grand star were happy with *Mamma Roma* — he felt that he was repeating what he'd already done with *Accattone* (and, perhaps, with his contributions to Federico Fellini's *Nights of Cabiria* 1957), and she felt that she had been short-changed by her young director. They were both wrong. It's a uniquely powerful experience.' Film Society of Lincoln Center

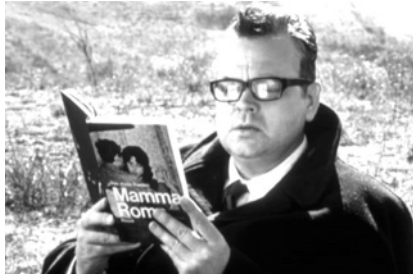


Il Padre Selvaggio (Wild Father) 1962 [test shoot] Ages 15+

Sat 6 Nov 3.30pm (with La Ricotta + Earth Seen from the Moon) / Cinema A

16MM, COLOUR, SILENT, 10 MINUTES, ITALY / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / PRODUCTION CO: ARCO FILM / PRINT SOURCE: CINETECA NAZIONALE, ROME

A rare chance to see test shots for a film which Pasolini never completed. Shot in a gypsy camp on the outskirts of Rome on 6 December 1962. Found at the Cineteca Nazionale, Rome and identified by cinematographer Tonino Delli Colli.



La Ricotta 1962 [episode from Ro.Go.Pa.G. 1963] Ages 15+

Sat 6 Nov 3.30pm (with Wild Father + Earth Seen from the Moon) / Cinema A

35MM (RESTORED), BLACK AND WHITE AND COLOUR, MONO, 40 MINUTES, ITALY/FRANCE, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: FLAVIO MOGHERINI / MUSIC: ALESSANDRO SCARLATTI, GIUSEPPE VERDI / PRODUCTION CO: ARCO FILM / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: MOVIE TIME

'For his contribution to the omnibus film *Ro.Go.Pa.G.* — comprised of episodes by himself, Roberto Rossellini, Jean-Luc Godard and Ugo Gregoretti — Pier Paolo Pasolini fashioned an ingenious fable that is both a satire on filmmaking and a tribute to Italian Mannerist painting. Although Orson Welles stars as a director filming the crucifixion, the real protagonist is an unassuming middle-aged man working as an extra to feed his family. The extraordinary meeting of three worlds — high art, moviemaking and all-too-real poverty — leads to a collision with tragicomic consequences, a "collage," as Pasolini called it, that allows him to effectively critique the distance between ethics and aesthetics.' Harvard Film Archive



La Rabbia (Rage) 1963 Ages 18+

Sun 7 Nov 4.00pm / Cinema A

35MM, BLACK AND WHITE, MONO, 53 MINUTES (2854 M), ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / COMMENTARY READ BY GIOGIO BASSANI (POETRY) AND RENATO GUTTUSO (PROSE) / EDITORS: NINO BARAGLI, PIER PAOLO PASOLINI / PRODUCTION CO: OPUS FILM / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: MINERVA PICTURES

'Pier Paolo Pasolini's poetic film essay was intended as a Marxist's angry denunciation of the times, and consists of a montage of newsreel footage in which images of key 20th Century political events are punctuated by scenes from the world of culture. The director's highly evocative commentary, half prose and half poetry, is read by painter Renato Guttuso and writer Giorgio Bassani. Released as the left-wing half of a two-part political film that had a right-wing half by Giovanni Guareschi, Pasolini's piece barely saw the light of day: less than a week into its Italian release, distributor Warner Bros, facing objections to the Guareschi segment, pulled the entire film and permanently shelved it.' Cinémathèque Ontario



Sopralluoghi in Palestina per il film "Il Vangelo Secondo Matteo" (Seeking Locations in Palestine for the film "The Gospel According to St Matthew") 1964 Ages 15+

Sat 13 Nov 1.00pm / Cinema A

35MM (NEW PRINT), BLACK AND WHITE, MONO, 52 MINUTES, ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHERS: OTELLO MARTELLI, ALDO PINELLI / EDITOR: ALFREDO BINI / PRODUCTION CO: ARCO FILM / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: RIPLEY'S FILM

'Pier Paolo Pasolini had originally planned to shoot *The Gospel According to St Matthew* in the approximate locations referred to in the Bible: Nazareth, Jerusalem, Bethlehem. With this in mind he visited the area — including other parts of Israel, Jordan and Syria — with a newsreel photographer, filming both the landscape and its inhabitants. Edited by *The Gospel's* producer for potential funders and distributors, Pasolini added a semi-improvised commentary as the only soundtrack to his footage, including his musings on Jesus and his teachings and on the difficulty of finding suitable locations for his project, while avoiding the subject of Israel and Palestine. An evocative behind-the-scenes glimpse into Pasolini's creative project, the film serves as testimony to his idiosyncratic views of Jesus as a historical figure and his distinctions between the ancient and modern worlds.' Harvard Film Archive



**Il Vangelo Secondo Matteo (The Gospel According to St Matthew)
1964 PG**

Sat 13 Nov 2.30pm / Cinema A

35MM (RESTORED), BLACK AND WHITE, MONO, 142 MINUTES (3749 M), ITALY/FRANCE, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / ADAPTED FROM THE GOSPEL OF MATTHEW / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: LUIGI SCACCIANOCE / MUSIC: JOHANN SEBASTIAN BACH, WOLFGANG AMADEUS MOZART, SERGEI PROKOFIEV, ANTON WEBERN, LUIS ENRÍQUEZ BACALOV / PRODUCTION CO: ARCO FILM, LUX COMPAGNIE CINÉMATOGRAPHIQUE DE FRANCE / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: MOVIE TIME

'Faithful to the Biblical text on which it is based, the starkly beautiful film nevertheless dwells on key Pasolinian themes: the plight of the oppressed; the struggle between rationalism and spirituality; the sacredness of the outcast. (And, much as Pasolini makes the story of Oedipus his own, he casts his own mother Susanna as the elderly mother of Christ.) Pasolini's flat, frontal images derive from both medieval icons and Renaissance paintings, and his audacious score, which received one of the film's three Oscar nominations, mixes Bach, Mozart and Webern with black spirituals and the Congolese "Missa Luba." Roger Ebert declared: "Pasolini's is one of the most effective films on a religious theme I have ever seen, perhaps because it was made by a nonbeliever who did not preach, glorify, underline, sentimentalize or romanticize his famous story, but tried his best to simply record it." Cinémathèque Ontario



Comizi d'Amore (Love Meetings) 1965 Ages 18+

Sun 14 Nov 1.30pm / Cinema A

35MM, BLACK AND WHITE, MONO, 90 MINUTES (2800 M), ITALY, ITALIAN (ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHERS: MARIO BERNARDO, TONINO DELLI COLLI / EDITOR: NINO BARAGLI / PRODUCTION CO: ARCO FILM / PRINT SOURCE: FONDO PIER PAOLO PASOLINI, BOLOGNA / RIGHTS: MOVIE TIME

'With portable camera and mic, Pasolini travelled throughout Italy for four months in 1963, from city to village, suburb to church, the industrial north to the agricultural south, asking his country's people about love, sex, divorce, homosexuality, marriage, prostitution. He interviewed intellectuals like Alberto Moravia and Oriana Fallaci, but focused mostly on everyday people—la gente della strada—and their opinions and insights are, moment to moment, sad, hilarious, alarming, appalling.' Cinémathèque Ontario

'The remarkable *Love Meetings* is nothing less than a cinema-vérité Kinsey Report – with occasional Godardian touches – on Italian sexual mores in the 1960s. Traveling across Italy, Pasolini and his camera interview people on the street, sunbathers at the beach and soccer players on the pitch about their attitudes towards marriage and divorce, homosexuality, prostitution, machismo and gender roles. While a notable consensus agrees that things are changing it remains less clear what, if anything, these changes mean. In one of his few essays on cinema, Michel Foucault wrote admiringly of the film's ability to capture the complex ambiguity of reactions to the so-called "sexual revolution.'" Harvard Film Archive



Uccellacci e Ucellini (Hawks and Sparrows) 1966 Ages 18+

Sun 14 Nov 3.15pm / Cinema A (with Totò at the Circus) / Cinema A
35MM (NEW PRINT), BLACK AND WHITE, MONO, 88 MINUTES (2700M), ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHERS: MARIO BERNARDO, TONINO DELLI COLLI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: LUIGI SCACCIAOCE / MUSIC: ENNIO MORRICONE / PRODUCTION CO: ARCO FILM / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: MOVIE TIME

'Pier Paolo Pasolini regarded *il Boom* – the massive economic and industrial development of postwar Italy and the wave of rapid social change that followed – as a tragic catastrophe, a sweeping away of Italy's last vestiges of pre-modern culture by replacing them with the depredations of consumer capitalism. Alternately caustic and gently comic, this melancholy film offers a parable of those changes, tracing the odyssey of a father and son through a landscape of degradation and exploitation as they follow a talking crow that delivers a Marxist critique of the situation. A homage to silent comedy, *Hawks and Sparrows* proved to be Pasolini's parting shot at contemporary Italy before he turned to his cycle of mythic films.' Harvard Film Archive



Totò al Circo (Totò at the Circus) 1966 All ages

Sun 14 Nov 3.15pm / Cinema A (with Hawks and Sparrows) / Cinema A
35MM, BLACK AND WHITE, 8 MINUTES, SILENT, ITALY, ITALIAN SUBTITLES (LIVE ELECTRONIC ENGLISH SUBTITLES)

In the final edited version of *Hawks and Sparrows* this 8-minute episode was removed. Pasolini could not find a good point in the film for the sequence, and removed it under pressure from the producers. In the episode the French tamer Monsieur Courneau (Totò) tries in vain to tame and "civilize" an eagle. In the end the tamer is tamed by the eagle and transforms into an eagle himself. The episode was found by the Fondo Pasolini and titled *Totò al Circo (Totò at the Circus)*.



La Terra Vista dalla Luna (Earth Seen from the Moon) 1966 [episode from Le Streghe (Witches) 1968] Ages 15+

Sat 6 Nov 3.30pm (with Wild Father + La Ricotta) / Cinema A
35MM, COLOUR, STEREO, 31 MINUTES, ITALY/FRANCE, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHER: GIUSEPPE ROTUNNO / EDITOR: NINO BARAGLI / ART DIRECTORS: MARIO GARBUGLIA, PIERO POLETTI / MUSIC: PIERO PICCIONI / PRODUCTION CO: DINO DE LAURENTIIS CINEMATOGRAFICA, LES PRODUCTIONS ARTISTES ASSOCIÉS / PRINT SOURCE & RIGHTS: HOLLYWOOD CLASSICS

'Ciancicato Miao and his son Basciù are mourning the loss of their wife and mother. In their search for a suitable replacement, they happen upon the deaf-mute Assurdina. In order to improve her poor financial situation, Assurdina pretends that she has decided to kill herself due to her impoverishment. While she threatens to hurl herself from the Coliseum walls, father and son collect money for the spectacle from the crowd of curious onlookers. Assurdina slips unexpectedly and plunges to her death, and the money collected must be used to purchase the gravestone. As father and son arrive home, unhappy, Assurdina — miraculously restored to life — comes to meet them and serves them their meal. "Living or dead – it amounts to the same thing", proclaims the closing title of the film, which echoes the comical world of the silent film and elements of folk and fairytale.' Bernhart Schwenk and Michael Semff



Edipo Re (Oedipus Rex) 1967 Ages 18+

Sat 20 Nov 3.00pm / Cinema A

35MM, COLOUR, MONO, 104 MINUTES (2849M), ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / ADAPTED FROM THE PLAYS 'OEDIPUS REX' AND 'OEDIPUS COLONUS' BY SOPHOCLES / CINEMATOGRAPHER: GIUSEPPE RUZZOLINI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: LUIGI SCACCIAOCE / MUSIC: WOLFGANG AMADEUS MOZART, AFRICAN, ROMANIAN, RUSSIAN AND JAPANESE FOLK SONGS / PRODUCTION CO: ARCO FILM, SOMAFIS / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: MOVIE TIME

'Pier Paolo Pasolini called the dream prologue to this riveting film "one of the best things I have ever done," and he wasn't wrong. Opulent and thrillingly confessional, filmed in the harsh, parched landscape of northern Morocco and festooned with eye-filling costumes and architecture, *Oedipus Rex* recasts the ancient Greek drama about the prince who kills his father, marries his mother, and blinds himself in contrition as a psychological "family romance" that owes as much to Freud as it does to Sophocles. Fascinating as a self-portrait - Pasolini acknowledged it as the most nakedly autobiographical of his films - *Oedipus Rex* stars Silvana Mangano, who employs her imperious beauty to terrifying effect as Jocasta, the mother, and the great Alida Valli, who all but equals Mangano as Oedipus' adoptive parent.' Cinémathèque Ontario



Che Cosa Sono le Nuvole? (What Are The Clouds?) 1968 [episode from Capriccio all'Italiana 1968] Ages 15+

Fri 19 Nov 6.00pm (with Theorem) / Cinema A

35MM, COLOUR, MONO, 22 MINUTES, ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITOR: NINO BARAGLI / PRODUCTION CO: DINO DE LAURENTIIS CINEMATOGRAFICA / PRINT SOURCE: CINETECA NAZIONALE, ROME

'Toto and Ninetto Davoli play two life-size marionettes that are designed to play in Shakespeare's *Othello*. Ninetto is to play the doomed Moor while Toto will be the evil Iago. The play unfolds behind the scenes, the puppets have a radically different awareness of their stage life, and live "in a dream within a dream". Before Desdemona's murder scene, the audience grows bored with the show and kill Iago and Othello. The garbage collector carries them off and throws them into the nearest dump. Here, for the first time, the two puppets see the sky, and astonished, discover the clouds.' UCLA Film and Television Archive



Appunti per un Film sull'India (Notes Towards a Film About India) 1968 Ages 15+

Sat 20 Nov 2.00pm / Cinema A

35MM, BLACK AND WHITE, MONO, 34 MINUTES, ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHER: ROBERTO NAPPA, FEDERICO ZANNI, PIER PAOLO PASOLINI / EDITOR: JENNER MENGHI / PRODUCTION CO: RAI RADIO TELEVISIONE ITALIANA / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: RAITRADE

'*Notes Towards a Film About India* is a film diary of a journey to India that shows Pasolini sketching and deliberating on a project to make a film based on an old Indian legend. The story of the film is of a Maharaja who sacrificed himself to save starving tiger cubs. As he tells us at the beginning of the film: "The basic themes of this film are those of the entire Third World, that is, religion and hunger". The film includes interviews with Indians of all castes on the question of whether they would sacrifice themselves to feed starving tigers.' Raitrade



Teorema (Theorem) 1968 Ages 18+

Fri 19 Nov 6.00pm (with What Are The Clouds) / Cinema A

35MM (RESTORED), BLACK AND WHITE AND COLOUR, MONO, 98 MINUTES (2868 M), ITALY, ITALIAN/ENGLISH (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR: PIER PAOLO PASOLINI / SCRIPT: PIER PAOLO PASOLINI / ADAPTED FROM THE NOVEL 'THEOREM' BY PIER PAOLO PASOLINI / CINEMATOGRAPHER: GIUSEPPE RUZZOLINI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: LUCIANO PUCCINI / MUSIC: ENNIO MORRICONE, WOLFGANG AMADEUS MOZART, TED CURSEN / PRODUCTION CO: AETOS PRODUZIONI CINEMATOGRAFICHE, EURO INTERNATIONAL FILM / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: MONDO TV

'One of the key films of Pier Paolo Pasolini's cinema in its fusion of sex and the sacred, *Teorema* stars a supernally sexy Terence Stamp as The Visitor, a god-like figure who suddenly appears in the unhappy home of a Milanese industrialist. (One critic claimed that the film is "basically a film about Terence Stamp's crotch," and the camera does seem to spend an inordinate amount of time focused there.) The Visitor serenely seduces each member of the household: mother, father, son, daughter, the maid. All are spiritually transformed by their sexual encounters with the blue-eyed stranger, and when he disappears just as mysteriously as he arrived, each develops strange ways to deal with the anguish of his absence. With the glorious Silvana Mangano at her most mask-like as the sexually yearning matriarch, Anne Wiazemsky insolently vulnerable as Odetta the daughter, and a stops-out Laura Betti as the crazed maid levitating in saintly ecstasy, *Teorema* illustrates, said Pasolini, "the vendetta of the sacred against bourgeois society." Cinémathèque Ontario



La Sequenza del Fiore di Carta (The Paper Flower Sequence) 1969

[epiisode from Amore e Rabbia (Love and Anger) 1969] Ages 15+

Fri 19 Nov 8.00pm (with Pier Paolo Pasolini – Cultura e Società) / Cinema A

35MM (NEW PRINT), COLOUR, MONO, 12 MINUTES, ITALY/France, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR: PIER PAOLO PASOLINI / SCRIPT: PIER PAOLO PASOLINI / ADAPTED FROM THE IDEA BY PUCCIO PUCCI AND PIERO BADALASSI / CINEMATOGRAPHER: GIUSEPPE RUZZOLINI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: MIMMO SCAVIA / MUSIC: JOHANN SEBASTIAN BACH, GIOVANNI FUSCO / PRODUCTION CO: CASTORO FILM, ITAL-NOLEGGIO CINEMATOGRAFICO / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: CINECITTA' LUCE

'This film recounts an episode from the *Gospel of Matthew*, the parable of the innocent fig tree that provokes God's wrath because it does not bear any fruit. Holding a big red poppy in his hand, Ninetto Davoli (who seems to be playing himself) ambles light heartedly along the Via Nazionale in Rome. As he does so, topical and politically explosive images (the Vietnam War, the Cold War) go past like shadows. Completely unaffected by them, Ninetto continues to saunter along, even as the voice of God, "coming from the midst of the traffic", accuses him of ignorance. Finally, his thoughtlessness becomes his undoing, and he must die. As the filmmaker said: "There are moments in history when one cannot be innocent or unaware: not to be aware means to be guilty" Bernhart Schwenk and Michael Semff



Porcile (Pigsty) 1969

35MM, COLOUR, MONO, 99 MINUTES (2685M), ITALY/FRANCE, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHERS: TONINO DELLI COLLI, ARMANDO NANNUZZI, GIUSEPPE RUZZOLINI / EDITOR: NINO BARAGLI / MUSIC: BENEDETTO GHIGLIA / PRODUCTION CO: I FILM DELL'ORSO, INTERNAZIONALE NEMBO DISTRIBUZIONE IMPORTAZIONE ESPORTAZIONE FILM, IDI CINEMATOGRAFICA, C.A.P.A.C. / PRINT SOURCE: FONDO PIER PAOLO PASOLINI, BOLOGNA / RIGHTS: MOVIE TIME/GIANFRANCO BALDI

'With *Porcile*, Pier Paolo Pasolini continued what he'd started with *Teorema* (still unreleased in 1969 and awaiting an obscenity verdict in the courts) and later finished with *Salò*. Two contemporary icons of cinematic rebellion, Pierre Clémenti and Jean-Pierre Léaud, star in two intertwining narratives. In an indeterminate past, somewhere near the base of an unnamed volcano (this section of the movie was shot near Mt. Etna), Clémenti is a young cannibal who has killed his father and is sentenced to be thrown to a pack of wild beasts; and Léaud stars in a modern but no less outlandish story, as the strangely withdrawn Julian, the son of a German industrialist. His father's competitor, a former Nazi (Ugo Tognazzi), discovers that Julian is having sex with pigs - he will eventually lie down to be eaten by them. The obvious point - that all organized societies throw their offspring to the dogs (or the pigs) - is less engaging than the often comic force of the filmmaker's attack, politically and spiritually speaking (for Pasolini, they're the same thing). With Anne Wiazemsky as Julian's politicized fiancée, and director Marco Ferreri, himself a key player in the post-'68 spirit of provocation and transgression, as another industrialist.' Film Society of Lincoln Centre

Unfortunately it is currently impossible to obtain permission from the rights holders for a theatrical screening of this film.



Appunti per un'Orestide Africana (Notes for an African Oresteia) 1969 Ages 15+

Sun 21 Nov 1.30pm (with *The Walls of Sana'a*) / Cinema A

16MM TRANSFERRED TO 35MM (RESTORED), BLACK AND WHITE, MONO, 73 MINUTES, ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT/COMMENTARY: PIER PAOLO PASOLINI / CINEMATOGRAPHER: GIORGIO PELLONI / EDITOR: CLEOFE CONVERSI / MUSIC: GATO BARBIERI / PRODUCTION CO: I FILM DELL'ORSO, IDI CINEMATOGRAFICA, RADIOTELEVISIONE ITALIANA / PRINT SOURCE/RIGHTS: CINETECA DI BOLOGNA

'While shooting *Medea*, a film about the subjugation of the ancient world to an alienating modernity, Pier Paolo Pasolini developed the idea to make a companion piece about another Greek myth – the story of Orestes. This story would end more happily, with the archaic making way for a different kind of modernity, built not on exploitation but on communalism. Encouraged by emerging socialist governments in post-colonial Africa, Pasolini hoped to shoot his film there, and so he went to Uganda and Tanzania to scout for locations and actors. That footage became the basis for this film, with Pasolini explaining his ideas on the soundtrack. A perfect example of leftist intellectual auto-critique, the film climaxes with Pasolini discussing his plans with a group of African students in Rome. The discussion hovers somewhere between tragedy and farce as one by one, the students calmly and kindly offer numerous reasonable objections to Pasolini's idea, all of which he seems to take in stride. The Oresteia project was never made. Little-seen and little-discussed, the film is essential viewing for understanding Pasolini's political thinking and his attachment to myth.' Harvard Film Archive



Medea 1969 M

Sun 21 Nov 3.00pm / Cinema A

35MM, COLOUR, MONO, 118 MINUTES (3022 M), ITALY/FRANCE/WEST GERMANY, ITALIAN (ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / ADAPTED FROM THE TRAGEDY BY EURIPIDES / CINEMATOGRAPHER: ENNIO GUARNIERI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: DANTE FERRETTI / MUSIC: JAPANESE RELIGIOUS MUSIC, IRANIAN LOVE SONGS / PRODUCTION CO: SAN MARCO, LES FILMS NUMBER ONE, JANUS FILM UND FERNSEHEN / PRINT SOURCE: FONDO PIER PAOLO PASOLINI, BOLOGNA / RIGHTS: MINERVA PICTURES

'In the figure of Medea, the sorceress seduced and abandoned by the adventurer Jason, Pier Paolo Pasolini saw an allegorical emblem, both for the defeat of the irrational by the rational and for the colonization of the ancient world by an expansionist West. In a series of nearly wordless sequences, Pasolini brilliantly conjures the primal realm of magic and sacrifice which Medea naively leaves to follow Jason, only to realize that she has become a steppingstone for his worldly ambitions in a coldly rational milieu of political power plays. Pasolini drew his inspiration for his second adaptation of a Greek myth, not from the canonical theatrical dramatization of *Medea*, but from anthropological accounts of the history of religion. In her only dramatic onscreen appearance, the opera star Maria Callas is riveting in the title role.' Harvard Film Archive



Le Mura di Sana (The Walls of Sana'a) 1970 Ages 15+

Sun 21 Nov 1.30pm (with Notes for an African Oresteia) / Cinema A

35MM, COLOUR, MONO, 13 MINUTES, ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITOR: TATIANA CASINI MORIGI / PRODUCTION CO: RAI RADIO TELEVISIONE ITALIANA / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: MINERVA PICTURES

Le Mura di Sana (The Walls of Sana'a) 1970 screens with the unreleased footage:

Set di Sana'a (Set of Sana'a) 1970 Ages 15+

35MM, COLOUR, MONO, 4:56 MINUTES (135 M), ITALY, ITALIAN / PRINT SOURCE: CINETECA NAZIONALE, ROME

'While making *The Decameron*, Pier Paolo Pasolini became enamoured with the city of Sana'a, the capital of North Yemen, and decided to shoot a short documentary about the city. Described in his words, the city was like "a small, savage Venice perched not at the sea, but on the dirty dust of the desert between gardens of palm and grain". Within the film itself, Pasolini appeals to UNESCO to rescue Sana'a from the building speculation and greed that have ruined European cities. In this city, which dates back tens of thousands of years, Pasolini saw before him the living testimony of the evils of modern development and capitalism.' UCLA Film and Television Archive



Il Decameron (The Decameron) 1971 R18+

Fri 26 Nov 6.00pm / Cinema A

35MM, COLOUR, MONO, 107 MINUTES (3028 M), ITALY/FRANCE/WEST GERMANY, ITALIAN (ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / BASED ON THE BOOK BY GIOVANNI BOCCACCIO / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITORS: NINO BARAGLI, TATIANA CASINI MORIGI / PRODUCTION DESIGN: DANTE FERRETTI / MUSIC: ENNIO MORRICONE / PRODUCTION CO: PRODUZIONI EUROPEE ASSOCIATI, LES PRODUCTIONS ARTISTES ASSOCIÉS, ARTEMIS FILM / PRINT SOURCE / RIGHTS: CHAPEL DISTRIBUTION

'Visually spectacular and juicily sacrilegious, *The Decameron* was transported by Pier Paolo Pasolini from its original setting of Florence to Naples, all the better to luxuriate in sun-baked sensuality. Reflecting the director's desire to celebrate a world that is "vivid, cheerful, full of the joy of living, of making love," the film turns Boccaccio's blasphemous tales about lusty nuns, reprobate priests and thieving sacristans into a glorious celebration of fleshly pleasure. Pasolini himself narrates the film as a skull-capped artist of the people, a disciple of Giotto who presents the tales as part of a vast fresco of medieval life. "Why create a work of art when dreaming about it is so much sweeter?" he asks, and then offers us a work whose every sumptuous image turns dream and screen into one and the same. "As close to being uninhibited and joyful as anything [Pasolini's] ever done... One of the most beautiful, turbulent and uproarious panoramas of early Renaissance life ever put on film.' Cinémathèque Ontario



I Racconti di Canterbury (The Canterbury Tales) 1972 Ages 18+

Sat 27 Nov 3.00pm / Cinema A

35MM, COLOUR, MONO, 111 MINUTES (3396 M), ITALY/FRANCE, ITALIAN/ENGLISH (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PIER PAOLO PASOLINI / ADAPTED FROM 'THE CANTERBURY TALES' BY GEOFFREY CHAUCER / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITOR: NINO BARAGLI / PRODUCTION DESIGN: DANTE FERRETTI / MUSIC: ENNIO MORRICONE / PRODUCTION CO: LES PRODUCTIONS ARTISTES ASSOCIÉS, PRODUZIONI EUROPEE ASSOCIATI / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: HOLLYWOOD CLASSICS

'Pier Paolo Pasolini plays Chaucer in this wild refashioning of the famous medieval text. All rutting, ribaldry and roistering, the film was banned in Italy despite having won the top prize at the Berlin Film Festival. Though the costumes by Danilo Donati are a delight, Pasolini takes every opportunity to have his actors doff them and throw themselves into some gross variation on Chaucer's tales of mendacity. (As several critics have pointed out, in Pasolini's England there doesn't seem to be a window from which a bare butt does not protrude.) Kitted out with copious codpieces, copulation and scatology, the film features a scarily imperious Laura Betti as the Wife of Bath, and Hugh Griffith, madly working his overgrown eyebrows and slaving lips, as the most lascivious of merchants. The film proceeds from an Edenic celebration of sexuality to a dark (but hilarious) Boschian vision of hell, in which Satan loudly excretes a passel of priests. Made in English and shot in authentic locations, *The Canterbury Tales* returns to its source with heady vengeance.' Cinémathèque Ontario



Il Fiore delle Mille e una Notte (Arabian Nights) 1974 Ages 18+

Sun 28 Nov 2.00pm / Cinema A

35MM, COLOUR, MONO, 125 MINUTES (4050 M), ITALY/FRANCE, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR: PIER PAOLO PASOLINI / SCRIPT: PIER PAOLO PASOLINI, DACIA MARAINI / BASED ON 'ALF LAYLAH WA-LAYLAH' ['THOUSAND AND ONE NIGHTS']/ CINEMATOGRAPHER: GIUSEPPE RUZZOLINI / EDITORS: NINO BARAGLI, TATIANA CASINI MORIGI / PRODUCTION DESIGN: DANTE FERRETTI / MUSIC: ENNIO MORRICONE / PRODUCTION CO: PRODUZIONI EUROPEE ASSOCIATI, LES PRODUCTIONS ARTISTES ASSOCIÉS / PRINT SOURCE: CINETECA NAZIONALE, ROME / RIGHTS: HOLLYWOOD CLASSICS

Il Fiore delle Mille e una Notte (Arabian Nights) 1974 screens with two unreleased episodes from the production of *Arabian Nights*:

***Nur-ed-din* 1974 Ages 18+**

35MM, COLOUR, MONO, 6:13 MINUTES (170 M) / PRINT SOURCE: CINETECA NAZIONALE, ROME

***Tagi e Dunya* 1974 Ages 18+**

35MM, COLOUR, MONO, 14:54 MINUTES (408 M) / PRINT SOURCE: CINETECA NAZIONALE, ROME

'Drunk on its own visual splendour and sensuality, *Arabian Nights* illustrates Pier Paolo Pasolini's belief that "to the pure, all things are pure," especially sex. Shot in the mirrored palaces, labyrinthine streets, hubbub bazaars and water-cooled cloisters of Yemen, Nepal, Iran and Ethiopia, *Arabian Nights* employs Scheherazade's stories to explore the "idyllic sexuality" Pasolini sought in countries unsullied by European culture. Intoxicating in its eroticism — the film fairly gleams with bronzed flesh — *The Arabian Nights* was to be the director's final elegiac tribute to a force he then considered, along with the redeeming power of art, to be a vital civilizing presence in the modern world.' Cinémathèque Ontario



Salò o le 120 giornate di Sodoma (Salò, or the 120 days of Sodom) 1975

35MM, COLOUR, MONO, 116 MINUTES, ITALY/FRANCE, ITALIAN/FRENCH/GERMAN (ENGLISH SUBTITLES) / DIRECTOR: PIER PAOLO PASOLINI / SCRIPT: PIER PAOLO PASOLINI WITH SERGIO CITTI / BASED ON THE NOVEL 'LES CENT-VINGT JOURNÉES DE SODOME OU L'ÉCOLE DU LIBERTINGAGE' BY DONATIEN-ALPHONSE-FRANÇOIS MARQUIS DE SADE / CINEMATOGRAPHER: TONINO DELLI COLLI / EDITOR: NINO BRAGLI, TATIANA CASINI MORIGI, ENZO OCONE / PRODUCTION DESIGN: DANTE FERRETTI / MUSIC: FRÉDÉRIC CHOPIN, CARL ORFF, ENNIO MIRRICONE / PRODUCTION CO: PRODUZIONI EUROPEE ASSOCIATI, LES PRODUCTIONS ARTISTES ASSOCIÉS

Pier Paolo Pasolini's final film is under review for theatrical release in Australia. In May 2010 a DVD edition of the film with 176 minutes of contextual information was passed by the Office of Film and Literature Classification. It may now be possible to apply to screen the film together with all of the extras in a single session.

As harrowing a work of art as was ever produced—we cannot caution audiences too strongly about its unflinching depictions of humiliation and torture—*Salò* was the last film of Pier Paolo Pasolini. (Several critics have seen it as a foreshadowing of or preparation for his own violent end, an interpretation vehemently rejected by others.) Updating the Marquis de Sade's *120 Days of Sodom* to the fascist republic of Salò in 1944, the film focuses on four powerful men (a banker, duke, judge and a monsignor), who retire to a chateau to "satisfy their penchants for lust, cruelty and power" by assembling sixteen young victims and reducing them to "things" in rituals of degradation. Pasolini incorporates the Sadean tale in a structure derived from Dante, a sort of mystery play presided over by four "bitch narrators." At the time of the film's release, Roland Barthes wrote that *Salò* "prevents us from redeeming ourselves," but the horrors which have occurred around the world since the film's making only confirm its continuing importance as a visionary testament. While some call it "unspeakable" (Vincent Canby, *The New York Times*), most would agree with Jonathan Rosenbaum's more balanced appraisal: "It's certainly the film in which Pasolini's protest against the modern world finds its most extreme and anguished expression. Very hard to take, but in its own way an essential work." Cinémathèque Ontario

'In *Salò*, his last and most controversial film, Pasolini explores the relationship between Fascism and sadism: "The whole film," he wrote, "with its monstrous, almost unspeakable atrocities, is offered as a huge Sadean metaphor for the Nazi/Fascists' 'detachment' in their 'crimes against humanity.'" Pasolini transposed de Sade's novel *120 Days of Sodom* from the eighteenth century to 1944, when a short-lived Fascist puppet government was set up in Salò, in Northern Italy. Four Fascists—a duke, the president, a magistrate, and a bishop—bring to a remote villa a crew of handsome soldiers and a number of beautiful adolescent boys and girls kidnapped from the town. They proceed to act out their sexual perversions on the young captives. Pasolini portrays these scenes in stark detail, maintaining a kind of distance, a false or emotionless quality that may be the most unbearable thing about the film.' Pacific Film Archive

HOMMAGE TO PASOLINI

Carlo Di Carlo



Pier Paolo Pasolini – Cultura e Società 1967 Ages 18+

Fri 19 Nov 8.00pm (with The Paper Flower Sequence) / Cinema A

35MM (RESTORED), 20 MINUTES, ITALY, ITALIAN (LIVE ELECTRONIC ENGLISH SUBTITLES) / DIRECTOR: CARLO DI CARLO / PRINT SOURCE/RIGHTS: CINETECA DI BOLOGNA.

Starting and ending with panning shots - counterpointed by jazz riffs – which show the atavistic poverty of the suburbs which spread from the archeological remains of Imperial Roman, the documentary consists of an uninterrupted flow of Pasolini's words, sometimes interspersed with production stills of the protagonists of *Accattone*, *Mamma Roma*, *La Ricotta*, *The Gospel According to St. Matthew* and *Hawks and Sparrows*. The story of Pasolini as an intellectual coincides with that of his writings, and from these points of departure he begins to tell his own story. Restored by Cineteca di Bologna and the Archivio Audiovisivo del Movimento Operaio e Democratico.

Philo Bregstein



Wie de Waarheid Zegt Moet Dood (Whoever Says the Truth Shall Die) 1981 Ages 18+

Wed 10 Nov 6.00pm / Cinema A

16MM TRANSFERRED TO BETACAM, COLOUR, MONO, 60 MINUTES, THE NETHERLANDS, ENGLISH/FRENCH/ITALIAN (ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: PHILO BREGSTEIN / EDITOR: MARIO STEENBERGER / PRODUCTION CO: FRANK DIAMAND / PRINT SOURCE: DOC AND FILM / RIGHTS: DOC AND FILM

'Using interviews, still photos, news footage and movie excerpts, this introduction to Pasolini's life traces his childhood with a fascist father and a communist mother, his early education and literary endeavours, the film career and the criminal prosecutions (on charges including homosexual corruption of minors, obscenity, and blasphemy) that plagued Pasolini throughout his life. Special attention is given to the theory that Pasolini's brutal murder, officially explained as a sexual encounter gone wrong, was actually the result of an assassination plot' Facets

Ivo Barnabò Micheli



A Futura Memoria: Pier Paolo Pasolini (In Remembrance: Pier Paolo Pasolini) 1986 Ages 18+

Wed 3 Nov 7.00pm / Cinema B

DIGITAL VIDEO, COLOUR, STEREO, 115 MINUTES, ITALY, ITALIAN (ENGLISH SUBTITLES) / DIRECTOR: IVO BARNABÒ MICHELI / PRODUCTION CO: 23 GIUGNO / PRINT SOURCE/RIGHTS: RIPLEY'S FILM

"Twenty years after Pier Paolo Pasolini's death, this documentary film offers the opportunity to go over his life and works, his films and writings, the role he played in Italian society from the 1950's to the 1970's and his ongoing influence on the public and the critics. [...] From the blinding and solar immediacy of *Accattone* to the terribly sombre *Salò o le 120 giornate di Sodoma*, Pasolini's cinema takes off from a situation we could call 'sunniness' (including all the appropriate shadows) and arrives at a situation of 'darkness'. This trajectory is the basic theme of our film-document, *Pier Paolo Pasolini*, an invitation not to commemorate him, but to study him (as Franco Fortini once said)." (Ivo Barnabò Micheli, Gianni Rondolino)

Julian Cole



Ostia 1991 Ages 18+

Wed 1 Dec 7.00pm (with Pasolini: Ostia Remix + The Ashes of Pasolini) / Cinema A

16MM TRANSFERRED TO BETACAM, COLOUR, STEREO, 25 MINUTES, UK, ENGLISH / DIRECTOR: JULIAN COLE / PRINT SOURCE / RIGHTS: JULIAN COLE

'Julian Cole's rarely seen graduation film *Ostia* is an imagined reconstruction of the events leading to the murder of Pier Paolo Pasolini (played here by filmmaker Derek Jarman), the inevitability of which he himself had perhaps foreseen.' British Council

Marco Tullio Giordana



Pasolini, un Delitto Italiano (Pasolini, an Italian Crime) 1995 Ages 18+

Wed 24 Nov 7.30pm / Cinema A

35MM, COLOUR, 100 MINUTES, STEREO, ITALY, ITALIAN (ENGLISH SUBTITLES) / DIRECTOR: MARCO TULLIO GIORDANA / SCRIPT: MARCO TULLIO GIORDANA, SANDRO PETRAGLIA / CINEMATOGRAPHER: FRANCO LECCA / EDITOR: CECILIA ZANUSO / PRODUCTION CO: CECCHI GORI GROUP / PRINT SOURCE: ROXIE RELEASING / RIGHTS: CINEMA COMMUNICATION

'This convincing mixture of fact, dramatic re-creation and conjecture appropriately combines fictional techniques, simulated newsreels, real footage and photographs of Pier Paolo Pasolini at work and in death, as well as stylistically alluding to the neorealism of his early films and the nightmarish cool of his notorious last film *Salò or 120 days of Sodom* 1975. Giordana creates an underworld of deadly corruption that perfectly captures the poeticism and realism of his subject and points out that Pasolini's death came at a time when his efforts to fight fascism became the focus of his life and work.' San Francisco Chronicle

Adam Chodzko



Reunion; Salò 1998 Ages 18+

Wed 1 Dec 6.00pm (with Pasolini Next to Us + Villa Feltrinelli) / Cinema A

DIGITAL VIDEO, COLOUR, STEREO, 8:10 MINUTES, UK, ENGLISH / DIRECTOR: ADAM CHODZKO / PRINT SOURCE/COURTESY: THE ARTIST

'I searched for the 16 murdered adolescents from Pier Paolo Pasolini's film *Salò or 120 days of Sodom* 1975. I was going to stage a reunion party for them and expected to find maybe a third of the original actors. After three months I had only found one of them and decided to stage the reunion with her as guest of honour and all the others replaced with doubles. I asked her how she was 'murdered' and she replied that she had asked Pasolini if she could avoid this act and he had respected her wishes. The one person who had reappeared in the present had eluded her fictional death.' Adam Chodzko

Ming Wong



Trailer for *Devo Partire. Domani 2010*

Wed 17 Nov 7.00pm (with *You'll Never Walk Alone* + *Timecode* + *We All Died Painfully* + *Comizi di Non Amore*) / Cinema A

DIGITAL VIDEO, COLOUR, STEREO, 5 MINUTES, DIRECTOR: MING WONG COURTESY: THE ARTIST

Inspired by *Teorema*, Ming Wong proposed a re-interpretation of the film for his solo presentation at the Singapore Pavilion in the 53rd Venice Biennale 2009. Titled *Devo partire. Domani*, the submission was rejected, however, by the authorities in Singapore who anticipated that the work might still stir controversy in Italy. It was replaced by *Life of Imitation* (based on Douglas Sirk's classic melodrama *Imitation of Life*) which subsequently won Ming Wong a Special Mention from the Biennale jury. Unable to give up on his original proposal, Ming Wong found his kismet luck in Renato Quaglia, director of the Napoli Teatro Festival Italia, and his colleague Mascia Pavon, who were visiting Singapore just before the Venice Biennale commenced and instantly perceived the criticality of inviting a cultural 'stranger' like Ming Wong to tackle a sacred cow of Italian cinema: Pasolini's *Teorema*.

Devo partire. Domani takes the form of a 5-channel installation occupying five rooms, each presenting a character. Overlapping sounds and music connect the chambers, and Ming Wong's voice, portraying different characters and speaking in approximate Italian, resonates in the space. In Ming Wong's re-interpretation, there is critical empathy toward the characters' predicaments and will. Each character arrives at a new ending where there is a measure of freedom arising from individual agency, in spite of the prevailing landscape and social forces. Fraught with ambivalence, the characters' passage to hope must be interpreted by the viewer: is it apocalyptic or redemptive?

The installation, curated by Tang Fu Kuen, premiered in June 2010 at Palazzo delle Arti Napoli in association with the Napoli Teatro Festival Italia, and will be featured in the Singapore Biennale 2011. See the trailer!

Elisabetta Benassi



You'll Never Walk Alone 2000

Wed 17 Nov 7.00pm (with *Timecode* + *We All Died Painfully*) / Cinema A

VIDEOTAPE BETA SP PAL TRANSFERRED TO DVD, COLOUR, STEREO, 3:40 MINUTES, ITALY, ITALIAN DIALOGUES FROM *HAWKS AND SPARROWS* BY PIER PAOLO PASOLINI / DIRECTOR/EDITOR: ELISABETTA BENASSI / CINEMATOGRAPHY: JACQUELINE ZÜND / PRINT SOURCE: MAGAZZINO D'ARTE MODERNA, ROME / COURTESY: THE ARTIST, MAGAZZINO D'ARTE MODERNA, ROME

'In *You'll never walk alone* and *Timecode* I imagined a football game and a trip by motorbike with my alter ego, Bettagol, and a young man extraordinarily similar to Pier Paolo Pasolini. In parallel, as a comment or soundtracks, images appear of the old Totò and the young Ninetto, protagonists of *Hawks and the Sparrows* in which Pasolini transposes poetically the theme of the end of ideology. The crow is the only presence the speaker, seems to question the characters about the meaning of their destiny. Pasolini seen with my eyes, without nostalgia, and with the intensity of a real experiment, reported here, at my present, and with his past. Everything is in recognizing, in belief against all reason.' Elisabetta Benassi

Elisabetta Benassi



Timecode 2000

Wed 17 Nov 7.00pm (with You'll Never Walk Alone + We All Died Painfully) / Cinema A

VIDEOTAPE BETA VIDEO SP PAL TRANSFERRED TO DVD, COLOUR, STEREO, 3:37 MINUTES, ITALY, ITALIAN DIALOGUES FROM HAWKS AND SPARROWS BY PIER PAOLO PASOLINI / DIRECTOR: ELISABETTA BENASSI / CINEMATOGRAPHY: JACQUELINE ZÜND / PRINT SOURCE: MAGAZZINO D'ARTE MODERNA, ROME / COURTESY: THE ARTIST; MAGAZZINO D'ARTE MODERNA, ROME

Bettagol, the artist's alter ego, and a Pier Paolo Pasolini look-alike ride through the outskirts of Rome on a motorcycle. The soundtrack consists of fragments from *Uccellacci e Uccellini*. Benassi's work is rich in literary, cinematographic, psychoanalytical, and political references. The main characters of her videos are disturbing masks - twins or doubles, like the one of Pier Paolo Pasolini who seems to accompany the artist in an exploration of today's decadence and disengagement - or hybrids, like the anonymous beings, half motorcycles and half men, waiting for their destiny in her recent video "*We All Died Painfully*". On the background of these works always emerges a question about the current condition and identity, their relationships with the historical past, and a stimulus to reconsider the latter one, to look askance at it, or in detail, trying to understand how come the utopian moments of modern culture have either not reached the present, or have been realised in deviant, inverted and scattered ways.

Elisabetta Benassi



Tutti Morimmo a Stento (We All Died Painfully) 2003

Wed 17 Nov 7.00pm (with You'll Never Walk Alone + Timecode) / Cinema A

VIDEOTAPE DV-CAM PAL TRANSFERRED ON DVD, 13:51 MINUTES, ITALY, DIRECTOR: ELISABETTA BENASSI / PRINT SOURCE: MAGAZZINO D'ARTE MODERNA, ROME / COURTESY: THE ARTIST; MAGAZZINO D'ARTE MODERNA, ROME

Tutti morimmo a stento — like a parable — invites viewers to reflect on the consequences and risks of a technological civilisation. In a junkyard at an indeterminate time, the protagonists emerge as hybrid creatures, half man and half machine. Their bodies fused with the machinery of special prosthetics, these "motomen" enact their prophetic tragedy and accompany the artist in an exploration of banal decadence and disengagement.

Cerith Wyn Evans



Pasolini Ostia Remix 2003

Wed 1 Dec 7.30pm (with Ostia + The Ashes of Pasolini) / Cinema A

16MM TRANSFERRED TO DVD, COLOUR, STEREO, 15 MINUTES, UK, NO DIALOGUE, DIRECTOR: CERITH WYN EVANS / PRINT SOURCE: WHITE CUBE GALLERY / COURTESY: THE ARTIST; WHITE CUBE GALLERY

'*Pasolini Ostia Remix* is set on the beach of Ostia where Pier Paolo Pasolini was found murdered in 1975. A group of people are installing a handcrafted wooden structure holding a text composed of fire devices. The sentence that can be read says "on the banks of the livenza silvery willows are growing in wild profusion their boughs dipping into drifting waters", a line taken from *Oedipus Rex* 1967, the most autobiographical of Pasolini's films.' Cerith Wyn Evans

Ayreen Anastas



Pasolini Pa* Palestine 2005

Wed 17 Nov 6.00pm / Cinema A

DIGITAL VIDEO, COLOUR, STEREO, 51 MINUTES, USA/PALESTINE, ARABIC (ENGLISH SUBTITLES) / DIRECTOR/CINEMATOGRAPHY/EDITOR: AYREEN ANASTAS / PRINT SOURCE/COURTESY: THE ARTIST

'*Pasolini Pa* Palestine* is an attempt to repeat Pasolini's trip to Palestine in his film, *Seeking Locations in Palestine for "The Gospel According to Matthew"* (1963). It adapts his script into a route map superimposed on the current landscape, creating contradictions and breaks between the visual and the audible, the expected and the real. The video explores the question of repetition. For Heidegger *Wiederholung* 'repetition, retrieval' is one of the terms he uses for the appropriate attitude toward the past. "By the repetition of a basic problem we understand the disclosure of its original, so far hidden possibilities." The project ventures a conversation and a dialogue with Pasolini, especially his *Poem for the Third World*. *Discutere 'to smash to pieces'* is the Latin source of dialogue, discussion. The piece does not criticize Pasolini, but reveals unnoticed possibilities in his thought and works back to the 'experiences' that inspired it.' Ayreen Anastas

Giuseppe Bertolucci



Pasolini Prossimo Nostro (Pasolini Next to Us) 2006 Ages 18+

Wed 1 Dec 6.00pm (with Reunion: *Salò + Villa Feltrinelli*) / Cinema A

HD VIDEO TRANSFERRED TO 35MM, BLACK AND WHITE, DOLBY SR, 63 MINUTES, ITALY/FRANCE, ITALIAN (ENGLISH SUBTITLES) / DIRECTOR: GIUSEPPE BERTOLUCCI / SCRIPT: TBC / CINEMATOGRAPHER: TBC / EDITOR: FEDERICA LANG / PRODUCTION CO: CINEMAZERO / PRINT SOURCE/RIGHTS: RIPLEY'S FILM

'A voice, calm and unmistakably emerges from the noise of a hardworking, disciplined film set. It is the voice of Pier Paolo Pasolini, working to complete his latest, hotly contested (and posthumously) film: *Salò or the 120 Days of Sodom*. Despite the huge controversy stirred by the prior film, Pasolini, quiet, almost joyful, leaves the set followed by a small crew headed by journalist Gideon Bachmann, who involves him in a long, extraordinary interviewed conversation. Initially perplexed, Pasolini transforms the interview in a clear and violent attack on society, a cry of alarm along with pictures of the set creates a striking overlap between film and reality to reveal Pasolini's metaphorical staging of modernity. Pasolini is a new, dramatically and doubled in his desperate not to give / have a future, a possibility, although mentioned in the cathartic and liberating the first film's ending, deleted from the film and photographic reconstruction here.' Ripley's Film

Daoud Aoulad-Syad



En Attendant Pasolini (Waiting for Pasolini) 2007 Ages 15+

Wed 24 Nov 6.00pm / Cinema A

35MM, COLOUR, STEREO, 90 MINUTES, MOROCCAN DIALECT, ARABIC (ENGLISH SUBTITLES) / DIRECTOR: DAOUD AOULAD-SYAD / PRODUCTION CO: FILMS DU SUD / PRINT SOURCE/RIGHTS: CECILE RUBRECHT (LES FILMS DU SUD)

'This distinctly Moroccan comedy reveals how a village in Ouarzazate is turned upside down when it is announced that an Italian film crew will be arriving to shoot. Forty years earlier, Thami, a current satellite dish salesman, had befriended Italian director Pier Paolo Pasolini. Upon hearing that an Italian crew will descend upon the village again, Thami is certain that his old friend will be coming as well. His excitement for the imminent production is infectious and creeps into nearly every aspect of village life. When Thami realizes that Pasolini has been dead for years, he is faced with a nerve-racking dilemma in revealing this detail to his friends and neighbours.' Raioo

Giuseppe Bertolucci, Pier Paolo Pasolini



La Rabbia di Pasolini (Pasolini's Rage) 2008

Wed 10 Nov 7.00pm / Cinema A

35MM (RESTORED), BLACK AND WHITE AND COLOUR, STEREO, 83 MINUTES, ITALY, ITALIAN (ENGLISH SUBTITLES) / DIRECTORS: GIUSEPPE BERTOLUCCI, PIER PAOLO PASOLINI / COMMENTARY: PIER PAOLO PASOLINI / EDITORS: FABIO BIANCHINI, PIER PAOLO PASOLINI / PRODUCTION CO: ISTITUTO LUCE, CINETECA DI BOLOGNA / PRINT SOURCE: CINETECA DI BOLOGNA / RIGHTS: MINERVA PICTURES

'In 1962, Pier Paolo Pasolini was invited by an Italian newsreel producer to create a feature-length film essay from his company's library of footage. Inspired by diverse wealth of imagery, Pasolini set out to make a film as "a show of indignation against the unreality of the bourgeois world." Assembling images from the Soviet bloc and various anti-colonial movements as complement and contrast to the newsreel footage, Pasolini crafted a remarkable tour de force of politically trenchant commentary on the modern world, climaxing in a moving meditation on the death of Marilyn Monroe. Fearing controversy and box-office failure, the producer ordered Pasolini to cut the original version to less than an hour and then promptly added a right-wing counterpart by the filmmaker Giovanni Guareschi, packaging the two parts as one film. [This] ambitious reconstruction was recently completed by Giuseppe Bertolucci and the Cineteca di Bologna using the shot list and a dialogue transcript from the first version, as well as Pasolini's notes on music for the film.' Harvard Film Archive

Andree Korpys & Markus Loffler



Villa Feltrinelli 2008

Wed 1 Dec 6.00pm (with Reunion: Salò + Pasolini Next to Us) / Cinema A

BETACAM, COLOUR, STEREO, 15 MINUTES, ITALY/GERMANY / DIRECTORS: ANDREE KORPYS & MARKUS LOFFLER / COURTESY: THE ARTISTS AND MEYER RIEGGER, GERMANY

'Villa Feltrinelli, described by Benito Mussolini as a 'gloomy hole', served as headquarters for the German-controlled Italian Social Republic in 1943–1945. After the Feltrinelli family regained possession of the villa in 1946, Giangiacomo Feltrinelli used it as a communist camp and hideout, becoming increasingly involved in the militant underground until his mysterious death in 1972. In Pier Paolo Pasolini's last film, *Salò, or the 120 Days of Sodom* 1975, four libertines use the villa as the site for their orgiastic pact. In an unsettling connection, all three Italian notables were bodily disfigured in death: Mussolini in the Piazzale Loreto in Milan, Feltrinelli by the power lines in Segrate, Pasolini at the Idroscalo in Ostia. Today, the villa where all three spent time near the end of their lives is a five-star hotel, offering "the highest possible hotel service for the discerning traveller in search of beauty, graciousness and peace.'" Manifesta7

Alfredo Jaar



Le Ceneri di Pasolini (The Ashes of Pasolini) 2009

Wed 1 Dec 7.30pm (with Pasolini: Ostia Remix + Ostia) / Cinema A

DIGITAL VIDEO, BLACK AND WHITE AND COLOUR, STEREO, 38 MINUTES, ITALY, ITALIAN (ENGLISH SUBTITLES) / DIRECTOR/SCRIPT: ALFREDO JAAR / EDITOR: ALFREDO JAAR, MAURICIO ARANGO / PRODUCTION CO: ANGOLA 72 FILMS / PRINT SOURCE/COURTESY: THE ARTIST

'*The Ashes of Pasolini* is a modest film about the death of an extraordinary intellectual. It is mostly based on documentary material discovered after 1975, the year of his death, and before. Pasolini was the complete intellectual: a filmmaker, a poet, a writer, a journalist, a critic, a polemicist. He was totally involved in the cultural and political life of his time. As an artist he took risks, broke the rules, he created his own rules. Pasolini wrote one of the most beautiful poems of the 20th century titled *The Ashes of Gramsci* (2005), a eulogy to another great Italian thinker, Antonio Gramsci. The title of my film is based on this poem by Pasolini but I chose it to write a eulogy to Pasolini himself. In these dark times in which Italy finds itself, Pasolini's voice is sorely missed.' Alfredo Jaar

Why a tribute to Pasolini in 2009? At the Venice Biennale? In the middle of the Berlusconi era? The answer is in Pasolini words, in his voice. It's such a contemporary voice that we can hardly believe that these words were pronounced almost half-century ago. We are surprised when we realize how his words are directly pertinent, not just to Berlusconi's Italy but to our current condition. [...] My short film *The Ashes of Pasolini* it's a montage of excerpts of his films and interviews, as well as RAI news footage. Also, I have included images shot in Casarsa, the small village where he was buried. My main aim was to revive his voice in the XXIst century, where it belongs.' Alfredo Jaar