

13/10

Pier Paolo Pasolini



**The most comprehensive retrospective ever held in the UK, featuring
Extended Runs of *The Gospel According to Matthew* and *Theorem*
March - April 2013 at BFI Southbank**

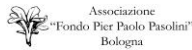
In March BFI Southbank, with Luce Cinecittà and Cineteca di Bologna, will launch the most comprehensive retrospective of films by **Pier Paolo Pasolini** ever mounted in the UK. This two-part season offers an unprecedented chance to revisit or learn more about Pasolini's seminal, daring and often controversial body of work. He remains one of the most formidable directors in European cinema; an intellectual force whose vision is still renowned and whose legacy has inspired and paved the way for filmmakers across the world, including Rainer Werner Fassbinder, Derek Jarman, Gus Van Sant and Martin Scorsese. During this season all 13 of Pasolini's features -including *Mamma Roma* (1962), *Medea* (1969) and *Salò* (1975) - and virtually all of his shorts, documentaries and collaborative works will also screen, alongside events and a study day. Many of these celebrated films will be shown in recently restored versions, and all are presented in newly struck prints, realised by Luce Cinecittà (unless otherwise noted).

Pasolini (1922-1975) was a director, novelist, poet, linguist, painter and journalist with an outspoken political agenda. Each of these aspects informed his filmmaking and the intellectual brawls that led him to frequent troubles with the courts. He was expelled from the Italian Communist Party as a young man and the clash between his non-aligned leftism and defiant homosexuality reverberates through many of his films. His interests in philosophy, psychoanalysis and anthropology led him to rethink some of the founding myths of European identity - both Christian and pagan - while his roots in the neo-realist movement displayed his delight in ignoring the 'rules' of conventional film grammar. Pasolini set himself a project to reinvent the language of cinema as a kind of poetry and

used tableau compositions inspired by Renaissance painting, revealing a latent romanticism.

The season begins with **Accattone** (aka *The Scrounger*, 1961), the story of a layabout-pimp in the slums of Rome, and **Mamma Roma** (1962), starring **Anna Magnani** as a former prostitute trying to climb the social ladder. In **Love Meetings** (*Comizi d'amore*, 1964) Pasolini travels across the country to investigate Italian attitudes towards sex and sexuality, and his documentary **In Search of Locations for The Gospel According to Matthew** (*Sopraluoghi in Palestina per Il Vangelo secondo Matteo*, 1964) is the companion piece to the Extended Run and national release of **The Gospel According to Matthew** (*Il Vangelo secondo Matteo*, 1964), where he visits Israel and Palestine on a location hunt.

After *The Gospel..*, Pasolini's 'Cinema of Poetry' grew more colourful both literally, when he began shooting in colour, and contextually. His agnostic adaptation of The Book of Matthew led Pasolini to consider other European myths, such as **Oedipus Rex** (*Edipo Re*, 1967) and **Medea** (1968), starring **Maria Callas**, and launched his project to create modern 'myths' of his own to analyse modern and bourgeois social ills. In **Theorem** (*Teorema*, 1968), also to be released in a new print, **Terence Stamp** plays a mysterious figure who enters the house of a middle-class, Milanese family and seduces each of them – and their maid – before abandoning them. Pasolini also turned to storytelling from the Middle Ages – Boccaccio's **Decameron** (*Il Decameron*, 1971), Chaucer's **Canterbury Tales** (*I racconti di Canterbury*, 1972) and the multi-authored **Arabian Nights** (*Il fiore delle Mille e Una Notte*, 1974). Just before his mysterious and brutal murder, he turned his focus to the cruel fantasies of De Sade in **Salò or the 120 Days of Sodom** (*Salò, o le 120 giornate di Sodoma*, 1975) the ultimate negation of humanity, set to Mussolini's dream of a fascist republic.



Co-produced with Luce Cinecittà, Rome and Cineteca di Bologna. Organised with Camilla Cormanni and Paola Ruggiero - Luce Cinecittà; Roberto Chiesi - Fondo Pier Paolo Pasolini at Cineteca di Bologna; and Graziella Chiarocci (Pasolini's sole heir). Supported by the Ministry of Culture of Italy in collaboration with the Italian Cultural Institute, London.

MEDEA: Digitally restored by S.N.C. The vision of Medea in its original 35mm format is made possible by the generous support of Gucci

The Gospel According to Matthew trailer:

<http://www.youtube.com/watch?v=xEs4g9A9HGc&list=UUeNI1r79dB2jWzUAkAQScmA&index=5>

Pier Paolo Pasolini: Programme 1 March to 30 April 2013

EXTENDED RUNS:

The Gospel According to Matthew (*Il Vangelo secondo Matteo*, 1964)

1 – 14 March and 25 March – 2 April NEW PRINT

Italy-France 1964. Dir Pier Paolo Pasolini. With Enrique Irazoqui, Marguerita Caruso, Susanna Pasolini. 137min. EST. Digital. U. A BFI release

Non-believer Pasolini set out to film Matthew's gospel exactly as written, adding only a group of brilliantly chosen non-professional actors, a wonderfully eclectic score and locations in southern Italy chosen when he found that the reality of Palestine in the 1960s offered few traces of the historic Holy Land. Refusing special effects, he anticipates his later 'myth' films by discovering the spiritual and the epic in the everyday. His Christ (played by a Catalan student, dubbed by the same man who voiced Clint Eastwood in his Leone westerns) is a fiercely virile and political figure whose attacks on hypocrisy and social injustice guarantee him an early death. He may not have been the Messiah, but he was certainly a revolutionary. The Vatican loved it and gave it a prize, Italian leftists accused Pasolini of selling out to the church, and audiences everywhere found it a truly extraordinary experience.

Theorem (*Teorema*, 1968) 12 - 30 April NEW PRINT

Italy 1968. Dir Pier Paolo Pasolini. With Terence Stamp, Silvana Mangano, Massimo Girotti, Laura Betti. 105min. Digital. EST. A BFI release

Nobody had ever seen a film like *Theorem* when it arrived on European screens in 1968, and its huge success took Pasolini's cultural standing to a new level. From its fake-newsreel opening to a narrative which 'innocently' echoes the form of the Catholic mass, this is the film in which Pasolini let it all hang out: his scepticism about religious faith, his homosexuality, his hatred of 'bourgeois values' and his declining confidence in political solutions. Terence Stamp (at the peak of his beauty, fresh from facing the devil in Fellini's *Toby Dammit*) plays a mysterious visitor to an upper-middleclass family in Milan. What if, Pasolini asks, each member of the household – father, mother, son and daughter, not forgetting the maid – were to be seduced and then abandoned by the visitor? How would each of them react, and what would become of their lives?

MARCH

Season Introduction: Pasolini's Cinema of Poetry

Nearly four decades after his death, Pier Paolo Pasolini remains a figurehead of modern European cinema, as much for his vision of a 'cinema of poetry' as for his leftist provocations and his outlaw sexuality. Tony Rayns will introduce our two-month retrospective with an overview of Pasolini's films, using a wealth of film clips (some of them rare) to explore both Pasolini's evolution and his contexts.

Fri 8 Mar 18:10 NFT3 Tickets £5

Accattone aka The Scrounger

Italy 1961. With Franco Citti, Franca Pasut, Adriana Asti, Silvana Corsini. 117min. EST. 15

Pasolini didn't know one camera lens from another when he made this debut film, but the result announces his 'cinema of poetry' ambitions loud and clear. Accattone (regular-to-be Franco Citti) is a layabout-pimp in the slums of Rome, forced to rethink his survival strategies when his meal-ticket Maddalena is arrested. The vision of a reckless and criminal sub-proletariat in quasi-sacred terms was considered scandalous at the time.

Fri 1 Mar 21:10 NFT1, Sat 2 Mar 18:20 NFT1, Sun 10 Mar 18:00 NFT2

Mamma Roma

Italy 1962. With Anna Magnani, Ettore Garofolo, Franco Citti, Silvana Corsini. 111min. EST. 15

Pasolini's neo-realist roots show in his vehicle for the indomitable Anna Magnani, who plays a former prostitute trying to move up the social ladder. Mamma Roma reclaims her son Ettore and resettles in Rome, working as a vendor of fruit'n'veg – only to be thwarted by the reappearance of her old lover-pimp Carmine (Franco Citti again), whose manipulations help to provoke a near-operatic tragedy.

Sat 2 Mar 20:45 NFT1, Sat 9 Mar 20:50 NFT1, Mon 11 Mar 18:00 NFT1

The Anger of Pasolini La rabbia di Pasolini

Italy 1963/2008. 81min. EST

Producer Gastone Ferranti invited Pasolini to make this compilation of archive newsreel footage, reflecting on 'modern Italy' – but then cut half of Pasolini's work and asked the right-wing Giovanni Guareschi (author of the *Don Camillo* books) to add a 'balancing' episode. Pasolini disowned the result, apart from his closing tribute to Marilyn Monroe. This reconstruction restores his original intentions. Plus Pasolini's *RoGoPaG* episode *La Ricotta* (1962, 37min), in which Orson Welles plays a director filming the crucifixion.

Sun 3 Mar 18:10 NFT3, Tue 5 Mar 20:40 NFT3, Fri 8 Mar 20:30 NFT3

Love Meetings Comizi d'amore

Italy 1964. With Pier Paolo Pasolini, Alberto Moravia, Oriana Fallaci, Antonella Lualdi. 92min. EST

Comizi d'amore is Pasolini's ciné-vérité investigation of Italian attitudes to sex and sexuality in 1964. Spot-sampling different areas of the country, Pasolini himself appears as an interviewer, asking subjects to discuss their freedoms, repressions and prejudices. Plus Pasolini's surrealist contribution to the Silvana Mangano omnibus *The Witches: The Earth Seen from the Moon* (1966, 33min) reunites the stars of *Hawks and Sparrows* in a joyful fable.

Sun 3 Mar 20:30 NFT3, Sun 10 Mar 20:30 NFT1, Thu 14 Mar 20:30 NFT2

In Search of Locations for The Gospel According to Matthew

Sopraluoghi in Palestina per Il Vangelo secondo Matteo Italy 1964. 55min. EST

Together with his advisor Don Carraro (an idealistic Don Quixote to his own pragmatic Sancho Panza), Pasolini visited Israel and Palestine in the summer of 1963, expecting to find locations for his *Gospel*. His narration, improvised over this documentary record of the trip, explains why he abandoned the idea. Plus *The Walls of Sana'a* (1971/74, 14min), Pasolini's plea to UNESCO to save the ancient Yemeni city from its 'modernisation'.

Thu 7 Mar 20:40 NFT3, Sat 9 Mar 18:20 NFT2

Hawks and Sparrows Uccellacci e Uccellini

Italy 1966. With Totò, Ninetto Davoli, Femi Benussi, Rossana Di Rocco. 89min. EST. PG

From the sung credits (Ennio Morricone making his Pasolini debut), this ideological comedy departs from neo-realist traditions – although it does reference Rossellini in an episode about Franciscan friars preaching love. It stars the great comedian Totò and Ninetto Davoli as a querulous father and son. Plus shorts *Totò at the Circus* (1966, 5min) and *Where Are the Clouds?* (1968, 23min), with Totò and Davoli as living puppets struggling with *Othello*.

Sat 9 Mar 18:30 NFT1, Tue 12 Mar 20:40 NFT1, Wed 13 Mar 20:40 NFT1

APRIL

Oedipus Rex Edipo Re

Italy 1967. With Franco Citti, Silvana Mangano, Alida Valli, Julian Beck. 104min. EST. 15

Sophocles meets Freud in Pasolini's astonishing reading of the Oedipus myth. Franco Citti plays Pasolini-as- Oedipus in an 'ethnographic' telling of the ancient tale of a man fated to solve the riddle of the sphinx, kill his own father and marry his own mother. The approach is anything but purist (Moroccan locations, a world music score), while an autobiographical prologue and epilogue bring it all back home to the author.

Mon 25 Mar 20:45 NFT1, Sat 30 Mar 18:30 NFT1, Mon 1 Apr 15:50 NFT3

Pigsty Porcile

Italy-France 1969. With Pierre Clémenti, Jean-Pierre Léaud, Ugo Tognazzi 98min EST 15

Pasolini's most stinging satire, set on Etna's lava and in a very Germanic Italian villa, cross-cuts between two stories: one the tale of an unrepentant cannibal in the distant past, the other sketching the fate of a neurotic pig-lover in the present day. Pasolini mocks himself no less savagely than he parodies Godard. Plus *The Paper Flower Sequence*, Pasolini's episode from *Love and Anger* (Amore e rabbia, 1969, 11min): Ninetto Davoli learns that ignorance is no excuse.

Tue 26 Mar 20:45 NFT1, Sun 31 Mar 20:45 NFT1, Sun 7 Apr 18:30 NFT1

Medea

Italy-France-W Germany 1969. With Maria Callas, Giuseppe Gentile, Laurent Terzieff 110min EST 12A

A rethinking of Euripides' tragedy as a clash between old values (embodied by the wronged Medea, who takes a terrible revenge on her unfaithful husband Jason) and the new godless pragmatism (embodied by Jason himself). Pasolini gives both mythic and rational explanations for everything that happens, mediated by commentary from a centaur. Maria Callas is transfixing in her only significant film role.

Mon 1 Apr 20:30 NFT3, Sun 7 Apr 20:45 NFT1, Mon 8 Apr 18:30 NFT1

Notes for an African Oresteia Appunti per un'Orestide africana

Italy-France 1970. With Pier Paolo Pasolini, Gato Barbieri. 65min. EST.

Pasolini films in Uganda and Tanzania, mulling over possible parallels between Aeschylus' Orestes trilogy (in essence a cycle of revenge murders, sparked by Agamemnon's sacrifice of his daughter) and African politics in the 1970s. It includes debate with African students in Rome, and performance by Gato Barbieri. Plus *Notes for a Film about India* (Appunti per un film sull'India, 1968, 34min): scouting 'poetic' faces and bodies for a film on hunger and food.

Fri 5 Apr 20:40 NFT2, Sat 6 Apr 16:00 NFT2, Tue 9 Apr 18:20 NFT2

The Decameron Il Decameron

Italy-France-W Germany 1971. With Franco Citti, Ninetto Davoli, Pier Paolo Pasolini. 112min. EST. 18

Boccaccio is merely the pretext for the first panel in the 'Trilogy of Life'. Pasolini axes all the stuff about nobles and the storytelling framework, moves the stories from Florence to Naples, and plunges into ten tales of the lives and loves of the common people. Censor-baiting nudity and bawdy humour are rife, but so is an innocent delight in dreaming a pre-industrial, pre-ideological age.

Wed 10 Apr 20:45 NFT1, Fri 19 Apr 18:30 NFT1*, Sat 20 Apr 18:30 NFT1, Sun 21 Apr 16:15 NFT1 * Ninetto Davoli in person on April 19

The Canterbury Tales I racconti di Canterbury

Italy-France 1972. With Laura Betti, Hugh Griffith, Jenny Runacre, Pier Paolo Pasolini. 122min. EST. 15
Hard to credit that Pasolini could recapture the spirit of The Decameron in the England of 1971, but he absolutely did, in a movie which tells tales 'for the joy of telling them'. He casts himself as Chaucer, mixes his regulars (Citti, Davoli) with great British character actors, and focuses on stories about confronting death. The presiding spirit is silent comedy: there's an elaborate homage to Charlie Chaplin.

Sat 13 Apr 20:45 NFT1, Mon 15 Apr 20:45 NFT1, Thu 25 Apr 18:30 NFT1

Arabian Nights Il fiore delle Mille e una Notte

Italy-France 1974. With Ninetto Davoli, Ines Pellegrina, Franco Citti, Franco Merli. 130min. EST. 18
The most beautiful panel of the 'Trilogy of Life' is also the most dreamlike. No author-figure this time, just a multiplicity of interlocking tales of sexual desire, gender masquerade, vaulting ambition and cruel punishment. In place of theology, there's magic (including a homage to The Thief of Bagdad) – plus a range of exquisite settings from the Middle East across to Nepal and a fantastically lovely cast

Sat 20 Apr 20:45 NFT1, Tue 23 Apr 18:30 NFT1*, Sun 28 Apr 18:30 NFT1

***Ninetto Davoli in person on April 23**

Salò, or the 120 Days of Sodom Salò, o le 120 giornate di Sodoma

Italy-France 1975. With Paolo Bonacelli, Giorgio Cataldi, Hélène Surgère. 117min. EST. 18
Disgusted by the flood of crass exploitation movies which filled the space opened up by his 'Trilogy of Life', Pasolini turned to the most nihilistic thinker in European history for what became his final film. His version of De Sade's 120 Days of Sodom, amplified with motifs from Dante's Inferno, confronts the ultimate implications of fascism in a series of sexual and moral atrocities.

Thu 25 Apr 20:45 NFT1, Tue 30 Apr 18:30 NFT1

PASOLINI EVENTS

Key Scholars in Film Studies: David Forgacs on Dirt and Order in Pasolini

The latest in this lecture series promises to provide a fascinating perspective on Pasolini's oeuvre, perfectly timed to complement our season here at BFI Southbank. David Forgacs (Professor of Contemporary Italian Studies at NYU, author of the BFI Film Classic on Rome, Open City) seeks to unravel two opposing yet entwined impulses in Pasolini's work: towards mess, pollution and humiliation on the one hand, and towards symmetry, system, and structure on the other.

Tue 26 Mar 18:10 NFT3 In association with King's College London

Pasolini Study Day

Join us for a stimulating and engaging programme of talks, discussions and screenings (hosted in collaboration with the University of Sussex's Centre for Visual Fields and School of English) exploring the work and thought of Pasolini, one of the greatest filmmakers of his generation and a fiercely original – and controversial – public figure. A prestigious line-up of speakers includes Adam Chodzko, Rosalind Galt, Robert Gordon, Matilde Nardelli, Geoffrey Nowell-Smith, Tony Rayns, John David Rhodes, Filippo Trentin and his favourite actor: Ninetto Davoli.

Sat 20 Apr 12:00-17:00 NFT3

Poets on Pasolini: A New Decameron

Pasolini has been hailed as one of the 20th Century's greatest poets, and it was perhaps the art-form closest to his heart. For this unique event, Simon Barraclough has assembled ten acclaimed poets to perform specially written pieces in response to ten Pasolini films. These readings will be illustrated by film clips and accompanied by readings of Pasolini's own passionate, nuanced and complex poetry, both in translation and in the original Friulan.

Sat 27 Apr 18:00-20:00 Blue Room

Projections: A Psychoanalytic Interpretation of Pasolini's Theorem

Pier Paolo Pasolini's Theorem is a fascinating tale about a mysterious stranger, played by Terence Stamp, who passionately seduces then abandons each member of a wealthy Milanese family and in doing so transforms the vacuous nature of their existence. In her Projections lecture, Mary Wild offers a Freudian psychoanalytic reading of Theorem, inviting the audience to collectively interpret the film's

rich symbolism relating to divinity and political ideology. Comparisons will also be made with Luca Guadagnino's **I Am Love** (2009).

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Luce - Cinecittà Luce Cinecittà is the public service branch of the Italian Ministry of Heritage and Culture with the aim of promoting classic and contemporary Italian cinema worldwide.

It holds one of the richest and largest archive of documentaries and photos of Europe and a film library dedicated to Italian masters of cinema, subtitled in different languages available for more than 90 international institutions every year. www.cinecitta.com

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Tickets for FREE screenings and events must be booked in advance by calling the Box Office to avoid disappointment

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***** PICTURE DESK *****

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