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MoMA AND LUCE CINECITTÀ CELEBRATE THE ENDURING INFLUENCE OF ITALIAN FILMMAKER PIER PAOLO PASOLINI WITH A COMPREHENSIVE RETROSPECTIVE OF HIS CINEMATIC WORKS

Accompanying Events include an Evening of Recital at MoMA; Programs of Performances and Film Installations at MoMA PS1; a Roundtable Discussion, Book Launch and Seminar, and Gallery Show in New York

Pier Paolo Pasolini

December 13, 2012–January 5, 2013
The Roy and Niuta Titus Theaters

NEW YORK, December 12, 2012—The Museum of Modern Art, Luce Cinecittà, and Fondo Pier Paolo Pasolini/Cineteca di Bologna present ***Pier Paolo Pasolini***, a full retrospective celebrating the filmmaker's cinematic output, from December 13, 2012 through January 5, 2013, in The Roy and Niuta Titus Theaters. Pasolini's film legacy is distinguished by an unerring eye for cinematic composition and tone, and a stylistic ease within a variety of genres—many of which he reworked to his own purposes, and all of which he invested with his distinctive touch. Yet, it is Pasolini's unique genius for creating images that evoke the inner truths of his own brief life that truly distinguish his films. This comprehensive retrospective presents Pasolini's celebrated films with newly struck prints by Luce Cinecittà after a careful work of two years, many shown in recently restored versions. The exhibition is organized by Jytte Jensen, Curator, Department of Film, The Museum of Modern Art, and by Camilla Cormanni and Paola Ruggiero, Luce Cinecittà; with Roberto Chiesi, Fondo Pier Paolo Pasolini/Cineteca di Bologna; and Graziella Chiarocci.

Pasolini's (b. Bologna, 1922-1975) cinematic works roughly correspond to four periods in the socially and politically committed artist's life. 'The National Popular Cinema' commenced with his debut, *Accattone* (1961), which immediately made a name for him as a filmmaker of prodigious talent. This was followed by *Mamma Roma* (1962) and a number of episodic comic films—including *Hawks and Sparrows* (1966); *The Earth as Seen from the Moon* (1966)—containing warm, honest portraits of people living on the fringes of society, and culminated in the masterful *The Gospel According to Matthew* (1964). Marking him as a provocative thinker and audacious artist with an uncompromising vision, Pasolini's middle period is frequently termed 'The Unpopular Cinema', in which his excoriating depictions of the bourgeoisie lent passionate immediacy to films like *Teorema* (1968), *Porcile* (1969), and a modern interpretation of *Medea* (1969).



DEC 13–JAN 20
PIER PAOLO PASOLINI

Co-organized by The Museum of Modern Art, Department of Film and Luce Cinecittà, Rome; with Cineteca di Bologna, and Fondo Pier Paolo Pasolini, Bologna.

Pasolini self portrait.
Courtesy Gabinetto Scientifico Letterario G.P. Vieusseux

'The Trilogy of Life'—*The Decameron* (1971), *The Canterbury Tales* (1972), and *Arabian Nights* (1973–74)— is a triumphant reinterpretation of classic tales and fables that retain their universality despite being interpreted by thoroughly modern means. As Pasolini himself noted, he focused on the past precisely because it reflects the present most profoundly. Often referred to as the 'Abjuration of the Trilogy of Life', the director's despairing final film, *Saló or the 120 Days of Sodom*, was held up for years due to censorship issues, and it remains a shockingly raw and profoundly disconcerting experience.

The film retrospective will be accompanied by a series of events that pay tribute to Pasolini's multifaceted career. On December 14, an evening of recitals by well-known Italian and American actors highlights Pasolini's accomplishments as an acclaimed essayist, beloved poet, and composer. On December 16, MoMA PS1 will host a program of performances by contemporary artists inspired by Pasolini. A roundtable discussion about his artistic legacy will take place on December 12 at Casa Zerilli-Marimò, New York University, and on December 13, The Italian Cultural Institute hosts a seminar titled *Pasolini: A Writer for the New Millennium*, with a panel of experts, moderated by Fabio Finotti, and a book launch of *Pier Paolo Pasolini My Cinema*, an anthology including interviews, stories, journal notes, preliminary texts, subjects, and screenplays from Pasolini's archives; edited by Pasolini's sole heir Graziella Chiarcossi, with the collaboration of Roberto Chiesi (Fondo Pasolini/Cineteca di Bologna) and published by Cineteca di Bologna and Luce Cinecittà.

MoMA PS1 presents *Saló or the 120 Days of Sodom*, *Teorema*, and *Medea* as continuous cinematic installations running throughout the film retrospective. Opening on December 15, *Location One* will host a gallery exhibition bringing together over 40 rarely exhibited drawings and paintings by Pasolini from the Fondo Pier Paolo Pasolini holdings in the Archivio Contemporaneo "Alessandro Bonsanti" at the Gabinetto Scientifico Letterario Vieusseux in Florence, Italy.

SPONSORSHIP:

Pier Paolo Pasolini is co-produced by The Museum of Modern Art, New York and Luce Cinecittà, Rome.

The exhibition is organized by Jytte Jensen, Curator, Department of Film, The Museum of Modern Art, and by Camilla Cormanni and Paola Ruggiero, Luce Cinecittà; with Roberto Chiesi, Cineteca di Bologna; Fondo Pier Paolo Pasolini, Bologna; and Graziella Chiarcossi. Presented in association with the Ministry of Culture of Italy. Special thanks to The Italian Cultural Institute, New York.

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**For downloadable high-resolution images, register at
MoMA.org/press.**

Public Information:

The Museum of Modern Art, 11 West 53 Street, New York, NY 10019, [\(212\) 708-9400](tel:2127089400), MoMA.org.

Hours: Wednesday through Monday, 10:30 a.m.–5:30 p.m. Friday, 10:30 a.m.–8:00 p.m. Closed Tuesday.

Museum Admission: \$25 adults; \$18 seniors, 65 years and over with I.D.; \$14 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs). **MoMA.org:** No service charge for tickets ordered on MoMA.org. Tickets purchased online may be printed out and presented at the Museum without waiting in line. (Includes admittance to Museum galleries and film programs).

Film and After Hours Program Admission: \$12 adults; \$10 seniors, 65 years and over with I.D.; \$8 full-time students with current I.D. The price of an After Hours Program Admission ticket may be applied toward the price of a Museum admission ticket or MoMA Membership within 30 days.

[MoMA/MoMA PS1 Blog](#), [MoMA on Facebook](#), [MoMA on Twitter](#), [MoMA on YouTube](#), [MoMA on Flickr](#)

Screening Schedule
Pier Paolo Pasolini
December 13, 2012–January 5, 2013

Thursday, December 13

7:00 **Medea.** 1969. 110 min. With Maria Callas, Laurent Terzieff, Giuseppe Gentile, Massimo Girotti. "*Medea* is the confrontation between the archaic, hieratic, clerical universe and the world of Jason, a world that is rational and pragmatic instead.. Jason is the modern hero (the *mens momentanea*) who not only has lost the metaphysical sense, but doesn't even ask himself such questions. [...] Confronted with the other civilization, the race of the spirit, a frightful tragedy takes place. The whole drama rests on this opposition of two cultures, on the mutual irreducibility of two civilizations." – Pier Paolo Pasolini. Restoration by S.N.C. World premiere of the film in its original 35mm format is made possible by Gucci. **Introduced by Ninetto Davoli.**

Friday, December 14

4:30 **Accattone (The Scrounger).** 1961. 117 min. With Franco Citti, Franca Pasut, Roberto Scaringella. "*Accattone* lacks many of the technical devices that are normally used in films. There are never any angles, close-up or otherwise, in which you see a character from the back or over the shoulder. There are no sequences in which a character enters and then exits from the same scene. The dolly, with its sinuous, impressionistic movement, is never used. There are rarely close-ups in profile, and when there are, they are in movement. And the same can be said of a host of other technical details like this. Well, there must be an explanation for all of this, but an explanation assumes an analytical basis, a linguistic emphasis. As far as I'm concerned, all the characteristics that I have hurriedly listed above are due to the fact that my cinematic taste does not derive from a cinematographic origin but from a figurative one. What I have in my head like a vision, like a visual field, are the frescoes by Masaccio and Giotto—the painters I like best, together with some of the mannerists (for instance, Pontormo). And I am unable to visualize images, landscapes, or figure compositions in any form other than through my initial passion for 14th-century painting, which has man at the center of every perspective." – Pier Paolo Pasolini. Restored by Istituto Luce and Movietime, new 35mm copy.

7:30 **RECITAL**
An Evening Dedicated to Pier Paolo Pasolini, the Poet
Highly acclaimed as an essayists and poet before he started making movies, Pasolini was also a respected composer. In a collage of live recitals—with and without music—well-known Italian and American artists/actors bring some of Pasolini's finest poems and essays to life, as his prophetic lyrics reflect on the contemporary human condition. The Italian and English languages complement and shade each

other, as the works are performed in both by the stellar cast of international artists. Supervised by Dante Ferretti.

Saturday, December 15

8:00

La terra vista dalla luna (The Earth As Seen from the Moon). 1966. 30 min. Third episode of the omnibus film *Le streghe*. With Totò, Ninetto Davoli, Silvana Mangano, Laura Betti. "I felt as if I hadn't exhausted my comic vein with *Uccellacci e uccellini*. Perhaps ideology weighed a little heavy in that film, so I made another, more openly humorous and more poetically comic: *La terra vista dalla luna*. The main characters are the same but they are plunged into a very different environment—freer and more poetic, essentially lively and picaresque." – Pier Paolo Pasolini.

Che cosa sono le nuvole? (What Are the Clouds?).

1967. 22 min. Third episode of the omnibus film *Capriccio all'italiana* With Totò, Ninetto Davoli, Laura Betti. "For a long time I had been thinking about a full-length movie made up of episodes, some long, others short, but all humorous. It should have been called *Che cosa è il cinema?* (What Is the Cinema?) or maybe just *Smandolinata* (Serenade with Mandolin). De Laurentiis offered me the chance to make two of the episodes: first, *La terra vista dalla luna* and now *Che cosa sono le nuvole?* What ideology is behind these two farces? It's not very comical, to tell the truth. The basic ideology is picaresque, but, like most things where vitality is central, it masks a deeper ideology, that of death." – Pier Paolo Pasolini.

La sequenza del fiore di carta (The Paper Flower Sequence). 1968. 12 min. Third episode of the omnibus film *Amore e rabbia*. With Ninetto Davoli. "I'm not endowed with the faculty of accepting the idea of a religion that is metaphysical, revealed and confessional. One can live religiously even without believing in God. I feel to some extent that this is evident in the New Testament, which is open to many interpretations. A typical example is the cursed fig tree, which demonstrates all the inexplicable aspects of the New Testament, as well as its contradictions. Utterly inexplicable! And yet one senses that all the different interpretations of the New Testament are condensed in that simple fact. If I had to choose an example to illustrate its style and how Christ expressed himself, I would choose just those few lines, because they exemplify perfectly all its tremendous contradictions. Because the fig tree, in a metaphorical sense, has never denied itself, it doesn't bear a cross nor risk its life every day. The fig tree is innocent. But then comes the moment of intransigence when it's impossible to be ignorant and innocent any longer." – Pier Paolo Pasolini. New 35 mm copy. **Introduced by Ninetto Davoli.**

Sunday, December 16

2:00

La ricotta. 1962–63. 35 min. With Orson Welles, Mario Cipriani, Laura Betti. "The real meaning of *La ricotta* was not in the position Welles takes in relation to the fascist journalist—which is a secondary element in the film. The real subject is Stracci, a real witness of the other world, the world of the ruling classes, of culture in relation to the

subproletariat, for once not closed within himself as if the world did not exist. In other words, a cynical and aestheticizing relationship, which is in this case symbolized by the director who is, precisely, an educated man— aestheticizing and cynical.” – Pier Paolo Pasolini. Restored by Mediaset, new 35mm copy.

La rabbia di Pasolini (The Anger of Pasolini). 1963. Reconstruction by Giuseppe Bertolucci (2008). 81 min. Commentary in verse by Pasolini, spoken by Giorgio Bassani and Renato Guttuso. “*La rabbia* is an outspoken ideological essay on the events of the last 10 years. Its contents are drawn from newsreels and documentaries, edited chronologically and in a linear sense, and it stands as an act of protest against the unreality of the bourgeois world and its consequent irresponsibility in historical terms. To prove the existence of a world that, unlike the bourgeois world, possesses a deep reality: reality, or a true love for tradition that only revolution can give.”
– Pier Paolo Pasolini. Restored by Cineteca di Bologna, new 35mm copy.

Monday, December 17

- 4:30 **Comizi d’amore (Love Meetings).** 1963–64. 90 min. “A battle against the ‘monsters.’ That is, the ignorance, the aberrations of reason, in a sector where moral and biological science have already explained many things, etc. Therapeutic help—or instituting this help for those who are suffering, directly or indirectly, from the burden of ignorance, of hypocritical inhibition or, in a wider sense, from the prejudices that regulate sexual relations. To sum up: a dialogue between those who know and those who do not know; a simple dialogue, unembellished and fraternal, in which what for the man of average culture is acquired and secure, also becomes the heritage of the average man, who is still lost in the most archaic, absurd, and dangerous ideas.” – Pier Paolo Pasolini. New 35 mm copy.
- 8:00 **Sopraluoghi in Palestina per il film «Il Vangelo secondo Matteo» (In Search for Locations for The Gospel According to Matthew).** 1964. 55 min. “During the Palestine trip I had left everything in the hands of [Otello] Martelli, a cameraman who had followed me and Father Andrea Carraro from Italy. I only gave him instructions, once in a while, to take some particular shots of the landscape and the local people, which might be useful later, while creating sets and costumes. Martelli was a cameraman for the “Settimana Incom” newsreel and was used to very precise rules and methods. Whenever he asked us to, Father Andrea and I acted out a mock discussion. This is the way the material for the documentary *Sopraluoghi in Palestina* was born.” – Pier Paolo Pasolini.
Appunti per un film sull’India (Notes for a Film about India). 1967–68. 32 min. “It is merely the embryo of an idea; an idea, of the ‘facts’ but more especially, of the ‘meaning’ which includes working methods, technique, style. To give an impression of what my ‘view’ of India may be, I could refer to a small book of mine, *L’odore dell’India* (The Scent of India). And for the probable technical and stylistic form of the film, I would refer to Flaherty’s *Man of Aran*. Above all, then, the film is intended as a documentary in

which the images are combined in a dramatic rhythm, blending into the story with the dual functions of justification and liberation." – Pier Paolo Pasolini. New 35 mm copy.

Wednesday, December 19

- 4:30 **Uccellacci e uccellini (Hawks and Sparrows).** 1965–66. 86 min. With Totò, Ninetto Davoli, Femi Benussi. "I chose Totò on account of his double nature, as it were. On the one hand he is Neapolitan subproletarian, and on the other a straightforward clown, a disjointed marionette, a man of jests and jeers. Put together, these two characteristics served me to form the character I needed. And that is the reason why I used him. In my film Totò does not appear as a petit bourgeois, but a subproletarian, i.e., a worker. And his unawareness is that of an innocent man. Not the unawareness of a petit bourgeois who does not want to see history because of petty personal and social interests." – Pier Paolo Pasolini. New 35mm copy.
- 8:00 **Il Vangelo secondo Matteo (The Gospel According to Matthew).** 1964. 137 min. With Enrique Irazoqui, Margherita Caruso, Susanna Pasolini. "Deep down there was something still more violent which was stirring me. It was the figure of Christ as Matthew sees him. Nothing seems to me more opposed to the modern world than that figure. That Christ, gentle at heart, but 'never' so in mind, who never gives up for a moment his own terrible freedom to continually test his own religion, to continually condemn contradiction and scandal. Following the 'stylistic accelerations' of Matthew to the letter, the barbaric-practical functionality of his story, the abolition of chronological time-frames, the elliptical jumps in the story containing the 'disproportions' of the didactic standstills (the stupendous, interminable Sermon on the Mount), the figure of Christ should have, at the end, the same violence of a resistance. Anything that radically contradicts life as it takes shape for the modern man." – Pier Paolo Pasolini. Restored by Mediaset, new 35mm copy.

Thursday, December 20

- 4:30 **Mamma Roma.** 1962. 111 min. With Anna Magnani, Ettore Garofolo, Franco Citti. "In a certain sense, *Mamma Roma* is much more like Tommaso Puzilli in *Una vita violenta (A Violent Life)* than *Accattone*. In fact, *Mamma Roma* has, in her own crude, primitive way, a certain moral consciousness which gradually develops. Actually she has this 'deadly anxiety' which she shares with *Accattone*, and this simple primitive joy (another similarity with *Accattone*)...but there is also something within her of the other world, our bourgeois world; in other words, a petit-bourgeois ideal. Indeed, when she takes her son and brings him to Rome, to her home, she already knows exactly what she wants. She already has an ideology; an obviously mistaken and confused one, deriving from the bourgeois world she has assimilated through the mass media we're all familiar with—television, romance magazines, and movies. And therefore she possesses something that *Accattone* doesn't have." – Pier Paolo Pasolini. Restored by Mediaset, new 35mm copy.

8:00 **Edipo Re (Oedipus Rex).** 1967. 104 min. With Franco Citti, Silvana Mangano, Alida Valli. "Edipo Re is different from my other films because it is definitely autobiographical while the others are not, or at least much less so, or, if they are, it is unconsciously and indirectly. In *Edipo Re* I told the story of my Oedipus complex. The boy in the prologue is myself and his father, the infantry officer, is my own father. The mother, a governess, is also my mother. I merely told the story of my life, mystified of course, and given an epic style through the Oedipus legend. But since it is the most autobiographical of my films, it is also the one I rightly look upon with the most detachment and objectivity." – Pier Paolo Pasolini. New 35mm copy.

Friday, December 21

4:30 **Teorema (Theorem).** 1968. 105 min. With Silvana Mangano, Massimo Girotti, Terence Stamp, Anne Wiazemsky, Andrés José Cruz, Laura Betti. "The film (and also the novel) speaks about a religious experience. It deals with the arrival of a divine visitor in a bourgeois family. The visitation overturns everything that these bourgeois knew about themselves: that guest has come to destroy. Authenticity, to use an old word, destroys inauthenticity. The 'visitor' is handsome, sweet, but he also has something vulgar about him (it's no coincidence that he, too, is bourgeois). All the uncultivated bourgeois (because only culture can purify) are vulgar. And the visitor possesses as much vulgarity as he is allowed to have in order to descend among these bourgeois; and that is why he is ambiguous. What is authentic, rather, is the love that he provokes; because it is a love beyond compromises, beyond agreements with life, a scandalous love, a love that destroys, that changes the idea that the bourgeois has of himself: now the authentic is love, and the cause of this love is this ambiguous character." – Pier Paolo Pasolini. New 35mm copy.

8:00 **Porcile (Pigsty).** 1969. 98 min. With Pierre Clementi, Franco Citti, Jean-Pierre Léaud, Anne Wiazemsky. "The film consists of two stories. Usually this would entail two episodes, but in this case, the stories are told in alternating sequence: a scene from one and a scene from the other. The first tells the story of a cannibal in a mythical, mysterious desert. The era is unknown. (...) Of course, I speak of cannibalism with such a cold tone because it isn't a question of realism, but, obviously, of symbolism. In other words, a sort of violent, global protest taken to the extreme limits of a scandal, of people living outside society. Pierre Clementi represents the disobedient son in the most absolute, total, and scandalous way possible. (...) In conclusion, society has its sons devoured by animals—in other words, society itself devours its disobedient sons." – Pier Paolo Pasolini. Restored by Cineteca di Bologna and Movietime at L'Immagine Ritrovata laboratory, new 35mm copy.

Saturday, December 22

- 2:00 **Appunti per un'Orestiade africana (Notes for an African Oresteia).** 1970. 73 min. "I shot *Appunti per un'Orestiade africana* in the same period as *Medea*. In *Medea*, I described a civilization still prey to the Eumenides, obscure and mythical forces, opposed to the modern world of the neocapitalist type. In my *Appunti*, one passes from a barbarous world, still prey to Eumenides, to a world that is marching towards socialism. In *Medea*, I was an objective author, telling a story in an objective manner. In *Appunti*, I became subjective, I was in the film, I expressed my options, my support for an irrational Africa that was about to take the road of socialism." – Pier Paolo Pasolini. Restored by Cineteca di Bologna, new 35mm copy.
- Le mura di Sana'a (The Walls of Sana'a).** 1971–74. 13 min. "The documentary was to be an 'appeal to UNESCO.' It seems there is a branch of that organization concerned with urban landscapes in developing countries. Certainly in *Sana'a* there is as yet no intelligentsia. There is not even any public opinion. There are still newspapers or television. (...) During my long stay in that city, I never found anyone who fully understood my anxiety, no one to share it with. No Yemenite, it seems, is aware of the beauty of his city, or conscious of the fact that *Sana'a*, let's say, is on a par with Venice." – Pier Paolo Pasolini. New 35mm copy.
- 5:30 **Il Decameron (The Decameron).** 1971. 111 min. With Franco Citti, Ninetto Davoli, Silvana Mangano. "The sense of *Il Decameron* is the ontology of reality, whose naked symbol is sex. Indeed, Naples—where I shot most of this film—is the city of innocent reality. Nowadays reality has become problematic wherever you go. In all the social and individual realities that we see around us we find that the central moment is represented by the conflict between an old situation and a new one, between conservation and revolution, etc.... In Naples, on the other hand, there is none of conflict, unless it be forced. (...) I selected the Boccaccio stories I liked best, until I had 11 or, rather, 15—but I eventually had to sacrifice four of them for practical reasons." – Pier Paolo Pasolini. New 35mm copy.
- Introduced by Bilge Ebiri, film critic, *New York Magazine***

Sunday, December 23

- 2:30 **I racconti di Canterbury (The Canterbury Tales).** 1972. 123 min. With Pier Paolo Pasolini, Hugh Griffith, Josephine Chaplin, Laura Betti. "When making a film of the text which marks the beginning of English literature, Chaucer's *The Canterbury Tales*, I didn't want to make a simple illustration of the work. I wanted to create the autonomous work of a separate author. Though as such, my work would also, of course, be a critical reading of this inspiring text. Therefore it contains in itself all the motives, and elements, and 'interpreted' elements. So I would be wrong to lay everything at Chaucer's door, postulating the innocence of my would-be 'illustration' of the text. But it would be also wrong to consider the umbilical cord linking my text to its matrix as irrevocably cut." – Pier Paolo Pasolini. New 35mm

copy. **Introduced by Simon Abrams, freelance film critic.**

- 5:30 **Il Fiore delle Mille e una notte (Arabian Nights).** 1973–74. 129 min. With Franco Merli, Ines Pellegrini, Ninetto Davoli, Franco Citti. "The journeys of *One Thousand and One Nights* are always the outcome of an initial anomaly of destiny. Everything is normal, destiny is normality. And then the unexpected happens; destiny suddenly 'manifests' itself in an abnormal manner. We are here concerned with a partially deconsecrated and, jokingly, hierophant form. Normality is thus interrupted by the intervention of God (or of Destiny, which is His mechanism), and with the appearance of the first anomaly, another one immediately follows and a whole chain comes into being, and arranges itself, in a narrative form, according to the outline of a journey." – Pier Paolo Pasolini. New 35mm copy. **Followed by a discussion of "The Trilogy of Life" with Simon Abrams, Bilge Ebiri, and Richard Peña, moderated by Jytte Jensen.**

Wednesday, December 26

- 4:30 **La ricotta.** 1962–63. 35 min. With Orson Welles, Mario Cipriani, Laura Betti. Restored by Mediaset, new 35mm copy.
La rabbia di Pasolini (The Anger of Pasolini). 1963. 81 min. First part of a two-part film. Commentary in verse by Pasolini, spoken by Giorgio Bassani and Renato Guttuso. Reconstruction by Giuseppe Bertolucci (2008). Restored by Cineteca di Bologna, new 35mm copy. (See Sunday, December 16, 2:00). **Introduced by Antonio Monda, author and Professor, New York University.**
- 8:00 **Comizi d'amore (Love Meetings).** 1963–64. 90 min. New 35 mm copy. (See Monday, December 17, 4:30)

Thursday, December 27

- 4:30 **Accattone (The Scrounger).** 1961. 117 min. With Franco Citti, Franca Pasut, Roberto Scaringella. Restored by Istituto Luce and Movietime, new 35mm copy. (See Friday, December 14, 4:30)
- 8:00 **Salò o le 120 giornate di Sodoma (Salò or the 120 Days of Sodom).** 1975. 114 min. With Paolo Bonacelli, Giorgio Cataldi, Uberto Paolo Quintavalle. "With *Salò*, I am speaking to everyone in general, to another me, and to all those who, like myself, detest Power for what it does to the human body: the body's reduction to a thing, the annihilation of man's personality. And so it is also opposed to the anarchy of Power, because there is nothing more anarchic than power. Power does whatever it likes. Driven by its economic needs which elude common logic, it is completely arbitrary. Everyone hates the power to which he is subjected—thus I hate, with particular vehemence, the power to which I am subjected: the power of 1975. It is a power which manipulates human beings in a horrible way which has nothing to envy in Hitler's manipulation: it

manipulates them, transforming their consciousness—that is to say, in the worst way—establishing new, false and alienating values, the values of consumerism, giving rise to what Marx defines as the genocide of living, real, and previous cultures.” – Pier Paolo Pasolini. New 35mm copy.

Friday, December 28

4:30 **Uccellacci e ucellini (Hawks and Sparrows).** 1965–66. 89 min. With Totò, Ninetto Davoli, Femi Benussi. New 35mm copy. (See Wednesday, December 19, 4:30)

8:00 **Mamma Roma.** 1962. 111 min. With Anna Magnani, Ettore Garofolo, Franco Citti. Restored by Mediaset, new 35mm copy. (See Thursday, December 20, 4:30).

Saturday, December 29

5:00 **La terra vista dalla luna (The Earth As Seen from the Moon).** 1966. 30 min. Third episode of the omnibus film *Le streghe*. With Totò, Ninetto Davoli, Silvana Mangano, Laura Betti.

Che cosa sono le nuvole? (What Are the Clouds?). 1967. 22 min. Third episode of the omnibus film *Capriccio all'italiana* With Totò, Ninetto Davoli, Laura Betti.

La sequenza del fiore di carta (The Paper Flower Sequence). 1968–69. 12 min. Third episode of the omnibus film *Amore e rabbia*. New 35 mm copy. (See Thursday, December 15, 8:00)

8:00 **Medea.** 1969. 110 min. With Maria Callas, Laurent Terzieff, Giuseppe Gentile, Massimo Girotti. Restoration by S.N.C. World premiere of the film in its original 35mm format is made possible by Gucci. (See Thursday, December 13, 7:00)

Sunday, December 30

2:30 **Sopraluoghi in Palestina per il Film «Il Vangelo secondo Matteo» (In Search for Locations for The Gospel According to Matthew).** 1964. 55 min.
Appunti per un film sull'India (Notes for a Film about India). 1967–68. 32 min. New 35 mm copy. (See Monday, December 17, 8:00)

5:30 **Appunti per un'Orestide africana (Notes for an African Oresteia).** 1970. 73 min. Restored by Cineteca di Bologna, new 35mm copy.
Le mura di Sana'a (The Walls of Sana'a). 1971–74. 13 min. New 35mm copy. (See Saturday, December 22, 2:00)

Monday, December 31

4:30 **Il Vangelo secondo Matteo (The Gospel According to Matthew).** 1964. 137 min. With Enrique Irazoqui,

Margherita Caruso, Susanna Pasolini. Restored by Mediaset, new 35mm copy. (See Wednesday, December 19, 8:00)

Wednesday, January 2

- 4:30 **Edipo Re (Oedipus Rex)**. 1967. 104 min. With Franco Citti, Silvana Mangano, Alida Valli. New 35mm copy. (See Thursday, December 20, 8:00)
- 8:00 **Salò o le 120 giornate di Sodoma (Salò or the 120 Days of Sodom)**. 1975. 114 min. With Paolo Bonacelli, Giorgio Cataldi, Uberto Paolo Quintavalle. New 35mm copy. (See Thursday, December 27, 8:00)

Thursday, January 3

- 4:30 **Porcile (Pigsty)**. 1969. 98 min. With Pierre Clementi, Franco Citti, Jean-Pierre Léaud, Anne Wiazemsky. New 35mm copy. (See Friday, December 21, 8:00).
- 8:00 **Teorema (Theorem)**. 1968. 105 min. With Silvana Mangano, Massimo Girotti, Terence Stamp, Anne Wiazemsky, Andrés José Cruz, Laura Betti. New 35mm copy. **Introduced by Ara Merjian, Assistant Professor, New York University.** (See Friday, December 21, 4:30)

Friday, January 4

- 4:30 **Il Decameron (The Decameron)**. 1971. 111 min. With Franco Citti, Ninetto Davoli, Silvana Mangano. New 35mm copy. **Introduced by Bilge Ebiri, film critic, New York Magazine.** (See Saturday, December 22, 5:30)
- 8:00 **I racconti di Canterbury (The Canterbury Tales)**. 1972. 123 min. With Pier Paolo Pasolini, Hugh Griffith, Josephine Chaplin, Laura Betti. New 35mm copy. **Introduced by Simon Abrams, freelance film critic.** (See Sunday, December 23, 2:30)

Saturday, January 5

- 5:00 **Il Fiore delle Mille e una notte (Arabian Nights)**. 1973-74. 148 min. With Franco Merli, Ines Pellegrini, Ninetto Davoli, Franco Citti. New 35mm copy. (See Sunday, December 23, 5:30)
The closing screening is immediately followed by a discussion of 'The Trilogy of Life' by critics and curators: Simon Abrams; Bilge Ebiri; and Richard Peña, moderated by Jytte Jensen.

EVENTS AT MOMA PS1

INSTALLATIONS:

Pier Paolo Pasolini: *Teorema, Salò, and Medea*

Through January 7, 2013

MoMA PS1 presents *Salò or the 120 Days of Sodom, Teorema, and Medea* as continuous cinematic installations throughout the exhibition's entirety, during regular MoMA PS1 museum hours. The masterful, original imagery of Pasolini's films, powerfully exemplified by these three works, has proven the virtuosity of the director not just as a filmmaker but also as a visionary. Exhibiting the films as immersive installations celebrates Pasolini's vital contributions to postwar artistic practice, and brings the works to a larger, intergenerational audience. Ephemera surrounding Pasolini and his films, including theatrical posters, is on view as well. Organized by Klaus Biesenbach, Director, MoMA PS1, and Chief Curator at Large, The Museum of Modern Art.

PERFORMANCE

Pier Paolo Pasolini: *Intellettuale*

Sunday, December 16, noon-6:00 p.m.

Pasolini's legacy extends far beyond his work as a filmmaker. During his lifetime he took an active part in public discourse through poetry, fierce newspaper editorials, public appearances, and political activism. Both admired and disputed by his contemporaries, Pasolini was a highly visible, controversial figure, embedded in the collective consciousness of postwar Italy.

In 1975, just months before the director's mysterious death, the Italian artist Fabio Mauri (1926–2009) created a work about Pasolini's double role as artist and public personality. For *Intellettuale*, Mauri projected Pasolini's *The Gospel According to Matthew* (1964) onto the director's torso, turning him into a public screen. Using Mauri's work as a starting point, MoMA PS1 invites contemporary artists and cultural figures—including Paul Chan, Ninetto Davoli, Barbara Hammer, Alfredo Jaar, and others—to present, perform, screen, and read material that reflects on Pasolini as an artist and intellectual who was deeply committed to social and political change.

For more information visit MoMAPS1.org/calendar/sundaysessions.

Pier Paolo Pasolini: Intellettuale is part of MoMA PS1's *Sunday Sessions* program, organized by Jenny Schlenzka, Associate Curator, MoMA PS1. *Sunday Sessions* is made possible by MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation.

MoMA PS1

22-25 Jackson Ave, Long Island City, NY 11101

Hours Thursday-Monday, 12:00 to 6:00 p.m. Closed Tuesdays and Wednesdays

Admission is suggested: \$10 for adults; \$5.00 for students and senior citizens; free for MoMA members, MoMA Corporate Members, MoMA admission ticket holders, Long Island City Residents, NYC public school students, Members of the Press, & other Museum Staff with valid ID. MoMA tickets must be presented at MoMA PS1 within thirty days of the date on the ticket and is not valid during Warm Up and some MoMA PS1 events or benefits.

RELATED CITY-WIDE EVENTS

ROUNDTABLE DISCUSSION

Pier Paolo Pasolini: Words, Verses and Images

Wednesday, December 12, 6pm

Casa Zerilli-Marimò, New York University

24 West 12 Street

Admission is free. Seating is limited.

A conversation on the different aspects of the extraordinary and controversial personality of a true artist. The polemicist, the novelist, the poet, and the filmmaker.

Participants: Roberto Chisi, Responsible, Centro Studi-Archivio Pier Paolo Pasolini; Ara Merjian, Associate Professor, New York University; and Antonio Monda, author and Professor, New York University. Further participants will be announced on MoMA.org.

Organized by Ara Merjian and Antonio Monda.

EXHIBITION

Pier Paolo Pasolini: Portraits and Self-Portraits

Location One, 26 Greene Street, Manhattan

location 1.org

December 15, 2012–January 5, 2013, 12:00–6:00, Tue–Sat; closed on December 25 and January 1

Admission is free

This exhibition brings together over 40 drawings and paintings by Pasolini, including portraits of Maria Callas; Ninetto Davoli, interpreter of many of his films; Roberto Longhi, professor of art at the University of Bologna, whose passionate lectures deeply influenced Pasolini as a student; and figures from everyday life. The selection includes a rarely seen self-portrait in oil and hardboard and a drawing. Newly restored by Luce Cinecittà, on public view for the first time. Selected works are from the Fondo Pier Paolo Pasolini holdings in the Archivio Contemporaneo "Alessandro Bonsanti" at the Gabinetto Scientifico Letterario Viesseux in Florence, Italy. Exhibition is co-presented by Luce Cinecittà and Gucci. Artistic consultant Solares Fondazione delle Arti.

SEMINAR AND BOOK LAUNCH

Pasolini: A Writer for the New Millennium

Thursday, December 13, 3:00

Italian Cultural Institute, 686 Park Avenue, Manhattan; FREE

Moderated by Fabio Finotti, University of Pennsylvania. With Armando Maggi and Alessia Ricciardi, University of Chicago; Colleen Ryan, Indiana University; and Francesco Casetti, Yale University. Hosted by The Italian Cultural Institute of New York, directed by Riccardo Viale.

With the launch of a new book: ***Pier Paolo Pasolini, My Own Cinema***

This anthology includes interviews, stories, journal notes, preliminary texts, subjects, and screenplays from Pasolini and Laura Betti's archives. The wide-ranging collection of texts allows the reader to enter the creative laboratory of a great poet-director, following his own words and remarks about the 22 films (shorts and features) that he created in a mere 14 years (1961–75).

The 250-page book is richly illustrated with pictures by some of the greatest Italian cinematographers (Angelo Pennoni, Angelo Novi, Mario Tursi, Mario Dondero, Mimmo Cattarinich, Deborah Beer, Bruno Bruni, and Roberto Villa). It is introduced by Dante Ferretti, who began his career as Pasolini's Production Designer for *Medea*. The book is edited by Graziella Chiarocci, Pasolini's sole heir, under the supervision of Roberto Chiesi (Centro Studi Pier Paolo Pasolini – Cineteca di Bologna), and is published by Edizioni Cineteca di Bologna-Luce Cinecittà.

