

# PASOLINI

# ROMA

EXHIBITION 2013-2014



CENTRE DE CULTURA CONTEMPORÀNIA  
DE BARCELONA

LA  
CINÉMATHEQUE  
FRANÇAISE



palazzo delle  
esposizioni

azienda speciale  
**PALAEPO**

Martin  
Gropius  
Bau



# PASOLINI ROMA

Curated by Jordi Balló, Gianni Borgna and Alain Bergala, the PASOLINI ROMA exhibition is the result of four institutions' immediate and shared enthusiasm for the multifaceted talent of Pier Paolo Pasolini and convinced by the current necessity of promoting his work and thought.

Conceived and produced by the Centre de Cultura Contemporània de Barcelona (CCCB), La Cinémathèque française (Paris), the Palazzo delle Esposizioni (Rome) and the Martin-Gropius-Bau (Berlin), this exhibition will be a major event in each of these cities, adding to the show itself, a complete film retrospective, lectures and workshops, the creation of a dedicated website, educational activities and special events.

This exhibition will be proposed on tour after the first partners venues.



Cover, Pier Paolo Pasolini, Rome, July 1960 © ArchiviFarabola.

1 Pier Paolo Pasolini playing the part of Giotto in his film, *Il Decamerone*, 1970-71 © Carlotta Films (France)

2 Pier Paolo Pasolini interviewing the writer Alberto Moravia and the psychoanalyst Cesare Musatti, in *Comizi d'amore*, 1964 © Société Nouvelle de Cinématographie (France)

3 Ninetto Davoli, in *La Sequenza del fiore di carta* (segment of the anthology film *Amore e Rabbia*), 1969, © DR

4 Renato Guttuso, *Tetti di Roma*, 1942, © ADAGP, Paris 2012

5 Pier Paolo Pasolini, *Autoritratto*, 1965.

6 Anna Magnani & Ettore Garofolo, in *Mamma Roma*, 1962, © DR



**PASOLINI ROMA.** One man, one city: both multifaceted and therefore linked by closely intertwined relationships, full of love and hatred, admiration and aversion, the inability to leave and desire to escape.

Born in Bologna in 1922, Pier Paolo Pasolini distinguished himself as a poet, philosopher, linguist, novelist, playwright, prolific filmmaker (23 short and long movies), virulent newspaper columnist, occasional actor, intimate painter and political figure. He demonstrated a unique cultural versatility, becoming the most controversial figure in the post-war Italian society, until his murder in Ostia in 1975.

The exhibition, divided into six time sequences, will be organized in a chronological order, following the evident dramaturgy of Pasolini's life. Each of these six sequences will be read through six leading themes: **ROME** / **WRITING AND POETRY** / **CINEMA** / **POLITICS** / **FRIENDS AND INTERLOCUTORS** / **LOVE AND SEXUALITY**. The first sequence will relate Pasolini's arrival at Rome's main train station, Roma Termini, in 1950. After being accused of homosexuality, losing his job and being expelled from the Communist Party, Pasolini left Friuli, going by train with his mother, as in a novel. He arrived in the Holy City, the year of Pius XII's Jubilee. The city immediately appeared dialectical to him: religious and pagan, **proletarian and intellectual**, full of secrets that he would later discover in the course of his wanderings.

All the sequences of the exhibition will include the 25 years Pasolini lived in the city. The principle is to advance step by step, following Pasolini's destiny as if perched on his shoulder. It will be an artistic, **existential and topographical journey**, arousing the visitor's involvement at each moment of its development.

In Rome, between the 1950s and the '70s, Pasolini formed friendships and built up creative collaborations with artists and writers such as Sandro Penna, Attilio Bertolucci, Elsa Morante and Alberto Moravia, as well as with young proletarians like Franco and Sergio Citti, relationships that would also prove valuable for the writing of his novels and, above all, the making of his films. The exhibition will reveal the importance of geography in Pasolini's personal relationship to the world. Experimenting with the tensions between the outskirts and the centre of Rome, he moved from the Jewish ghetto to the infamous *borgate* (the suburbs of Ponte Mammolo), then from the wealthy area of Monteverde to the modern and rationalist EUR, in an apartment he described as "the house of my sepulture".

Pasolini was inspired by the vivid **paradoxes of Rome in his poetry**, his diary, his novels (*Ragazzi di Vita* in 1955, *La Religione del mio tempo* in 1961), and in his major films. After having worked as a scriptwriter for Cinecittà (with Federico Fellini and Mauro Bolognini for instance), he directed his first movie, *Accattone* (1961), mainly shot outdoors in the working-class neighbourhoods of Testaccio and Pigneto (southern Rome). The humanistic *Accattone* portrayed the sub-proletariat in a poetic aesthetic, seeking the purity found in pre-industrial culture. Later, *Mamma Roma* (1962) and *Uccellacci e Uccellini* (1966) were also shot in Rome and environs, revealing to the audience the hidden architectural and **social transformations of the city**. Those films had in common the mix of themes such as family and violence, **religion and sex**.

Scandal was unavoidable: Pasolini was always an **outcast**.

Our intention is not to make a commemorative exhibition, looking back to the past. Its time is definitively the present.



The beauty and density of the original materials on exhibit will highlight Pasolini's testimony and creativity. Numerous and creative ways of showing items will be invented. The exhibition will bring together annotated scenarios, correspondence (with Alberto Moravia and Maria Callas), **drawings and paintings done by Pasolini** (portraits of Ninetto Davoli and self-portraits), private photographs of Pasolini, films and interview excerpts, moving images of Rome today in places belonging to his imagination... We will also show paintings by inspiring artists such as Renato Guttuso and Giuseppe Zigaina who were in the '60s, intellectually engaged in a new figurative art, focussing on the peripheral neighbourhoods of Rome.

Pier Paolo Pasolini always tried to understand the contemporary world, beyond the normative ideologies. His death did not put an end to this state of mind. The exhibition will explicitly raise the question of the **artist's heritage**.

Without him, Rome would not have been the same, and the Romans would not have known about this underworld that has finally vanished forever.





Pier Paolo Pasolini on the set of his film, *Appunti per un'Orestide Africana*, 1970 © Carlotta Films (France)

## CURATORS:

**Jordi Balló** is an essayist and lectures at the Pompeu Fabra University in Barcelona, where he directs the prestigious master's degree in Creative Documentary-making. He has been Head of Exhibitions at the CCCB for 12 years and has curated benchmark exhibitions in the field of the cinema.

**Gianni Borgna** is a musicologist, essayist, and Italian politician. He was a friend and collaborator of Pier Paolo Pasolini, on which he wrote important essays. He is also the author of books and documentaries on the cultural and artistic history of the Rome of the *Novecento*.

**Alain Bergala** was editor in chief and collection director at *Les Cahiers du Cinéma*. Author of many articles and publications on cinema, he was also professor at the Paris III University and FEMIS cinema school. He has produced several films for cinema and TV.

## EXHIBITION AGENDA:

- Spring 2013:  
Centre de Cultura Contemporània de Barcelona
- Autumn - Winter 2013 - 2014: La Cinémathèque française - Paris
- Spring 2014: Palazzo delle Esposizioni - Roma
- Autumn 2014:  
Martin-Gropius-Bau - Berlin

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CENTRE DE CULTURA CONTEMPORÀNIA DE BARCELONA



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