

FONDAZIONE MAGNANI-ROCCA

PARMA ITALIAN CAPITAL OF CULTURE 2021

PIER PAOLO PASOLINI

Photograms of painting

Mamiano di Traversetolo - Parma

11th September - 12th December 2021

Focus exhibition on occasion of the inauguration of Pasolini's centenary.

Just few months before the centenary of Pier Paolo Pasolini's birth (Bologna – March 5th), the focus exhibition to be held by the Fondazione Magnani-Rocca in the sumptuous Villa in Mamiano di Traversetolo (Parma) will run from from September 11th to December 12th 2021. It intends to highlight the poet-director's full openness to the dialogue between literature, cinema and the figurative arts in search of those "correspondences" that were also at the centre of the intellectual interest of Luigi Magnani, founder of Magnani-Rocca, who lived in Rome at the same time as Pasolini and who owned his publications. Emphasis will be placed on the artistic and aesthetic references in Pasolini's films.

The exhibition project - curated by Stefano Roffi and Mauro Carrera - entitled *Pier Paolo Pasolini. Photograms of painting*, originates from the fact that Pasolini, a painter himself throughout his life, always indicated pictorial models as references for his own cinematographic language, more in terms of style than iconography, often constructing his shots as painted scenes, without however making simply aesthetic quotations, but effectively expressing very complex contents, thus making them universally comprehensible. The framing imagined as a painting explains Pasolini's predilection for the fixed field: "as if I, in a painting - where, precisely, the figures can only be still - turned my gaze to better see the details"; thus painting is a congenial medium for a filmic language of "ahistorical" imprint. The artistic quotation is expressed through the posing, the long close-ups that emphasise the hieratic nature of the faces (of actors mostly taken from the street) and the reconstruction of real *tableaux vivants*.

Some sumptuous costumes made for the films are also on display, loaned by the CSAC in Parma, and worn by famous actresses as Silvana Mangano, as well original posters of the films, which back then were often considered scandalous and almost always banned to under age people, rare photographs of that period and a photo gallery of the works of art that Pasolini used as a reference, in combination with scenes from the movies.

In his first film *Accattone* (1961), the influence of the famous scholar and art critic Roberto Longhi, of whom Pasolini was a student Bologna University, emerges together with his lectures on the Romanesque, Masaccio and Caravaggio. On the choice of the protagonist for his second film *Mamma Roma* (1962), Pasolini explained: "I saw Ettore Garofolo while he was working as a waiter in a restaurant where I had gone to eat one evening, [...], exactly as I portrayed him in the film, with a tray of fruit on his hands like the figure in a Caravaggio painting"; the dramatic final image of the boy, shocked by the revelation of his mother's "job", dying and tied up in the prison infirmary, recalls Andrea Mantegna's *Dead Christ* (1483), in an obvious superimposition of Christ's sacrifice with the suffering of the wretched.

In *La ricotta*, an episode from *RoGoPaG* (1963), Pasolini, following the dictates of Orson Welles, in the role of his alter-ego director who directs a film on the Passion of Christ, reconstructs as a tableau vivant two works by Tuscan Mannerists: the monumental Deposition of Christ by Rosso Fiorentino (1521) and the equally imposing altarpiece, with a similar subject, by Pontorno (1526-1528). There are also numerous pictorial references in *Il Vangelo secondo Matteo* (1964) and *Teorema* (1968) - in particular Piero della Francesca and Francis Bacon - and then in *Il Decameron* (1971) with the director declaring his debt to Giotto and Velázquez. But great art is present in the aesthetic conception of all Pasolini's films, right up to the last one, the scandalous, lucid and prophetic *Salò o le 120 Giornate di Sodoma*.

The extreme *tableau vivant* is the director's Caravaggesque death in Ostia on 2 November 1975.

The exhibition is under the patronage and collaboration of the Pier Paolo Pasolini Study Centre in Casarsa della Delizia (PN) and the Pier Paolo Pasolini Study Centre - Archive at the Fondazione Cineteca di Bologna.

The collaboration with the Fondazione AAMOD will allow the documentary "Pasolini cultura e società" (1967) by Carlo Di Carlo to be shown at the exhibition.

The exhibition catalogue (Silvana editoriale) includes essays by Roberto Chiesi ("Il cinema di Pasolini"), Mauro Carrera ("Pasolini come personaggio e icona"), Stefano Roffi ("Pasolini mette in scena la pittura").

Pier Paolo Pasolini. Photograms of Painting

Fondazione Magnani-Rocca, via Fondazione Magnani-Rocca 4, Mamiano di Traversetolo (Parma).

From 11th September to 12th December 2021. Also open on all public holidays. Opening times: Tuesday to Friday 10am-6pm (ticket office closes at 5pm) - Saturday, Sunday and public holidays 10am-7pm (ticket office closes at 6pm). Also open 1st November and 8th December. Monday closed (open on Monday 1st November as a public holiday).

Admission: € 12,00 also valid for the permanent collections - € 10,00 for groups of at least fifteen people - € 5,00 for schools.

Information and bookings for groups: tel. 0521 848327 / 848148 info@magnanirocca.it www.magnanirocca.it

On Saturdays at 4 p.m. and Sundays and holidays at 11.30 a.m., 3.30 p.m., 4.30 p.m., visit to the exhibition 'Miró. The Colour of Dreams' and 'Pasolini' exhibitions with a specialist guide; bookings can be made at segreteria@magnanirocca.it or at the museum entrance subject to availability; cost € 17.00 (admission and guide).

Restaurant tel. 0521 1627509 whatsapp 393 7685543 email marco@bstro.it

See www.magnanirocca.it for safe visiting procedures.

Exhibition and Catalogue (Silvana Editoriale) edited by Stefano Roffi and Mauro Carrera, essays in the catalogue by Mauro Carrera, Roberto Chiesi, Stefano Roffi.

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The exhibition is realised thanks to the contribution of:

FONDAZIONE CARIPARMA, CRÉDIT AGRICOLE ITALIA.

Media partner: Gazzetta di Parma.

With the collaboration of: Angeli Cornici, Bstrò, Cavazzoni Associati, Società per la Mobilità e il Trasporto Pubblico.