

## Document Citation

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# PASOLINI

To coincide with the publication of a major biography of Pier Paolo Pasolini by Enzo Siciliano, we are screening three of the director's most important films: *The Gospel According to St Matthew*, *Theorem* and his disturbing testament *Salò, or the 120 Days of Sodom*. Pasolini's life, as a painter, poet, playwright, teacher, film-maker, homosexual and Marxist, was brief and dramatic: he was murdered in 1975. Writing in the NFT booklet in 1981, Gideon Bachmann described him as a 'disturber of sacrosanct equilibria, a derider of compromise. A man to many more useful in death.'

Pasolini by Enzo Siciliano is published this month by Bloomsbury.

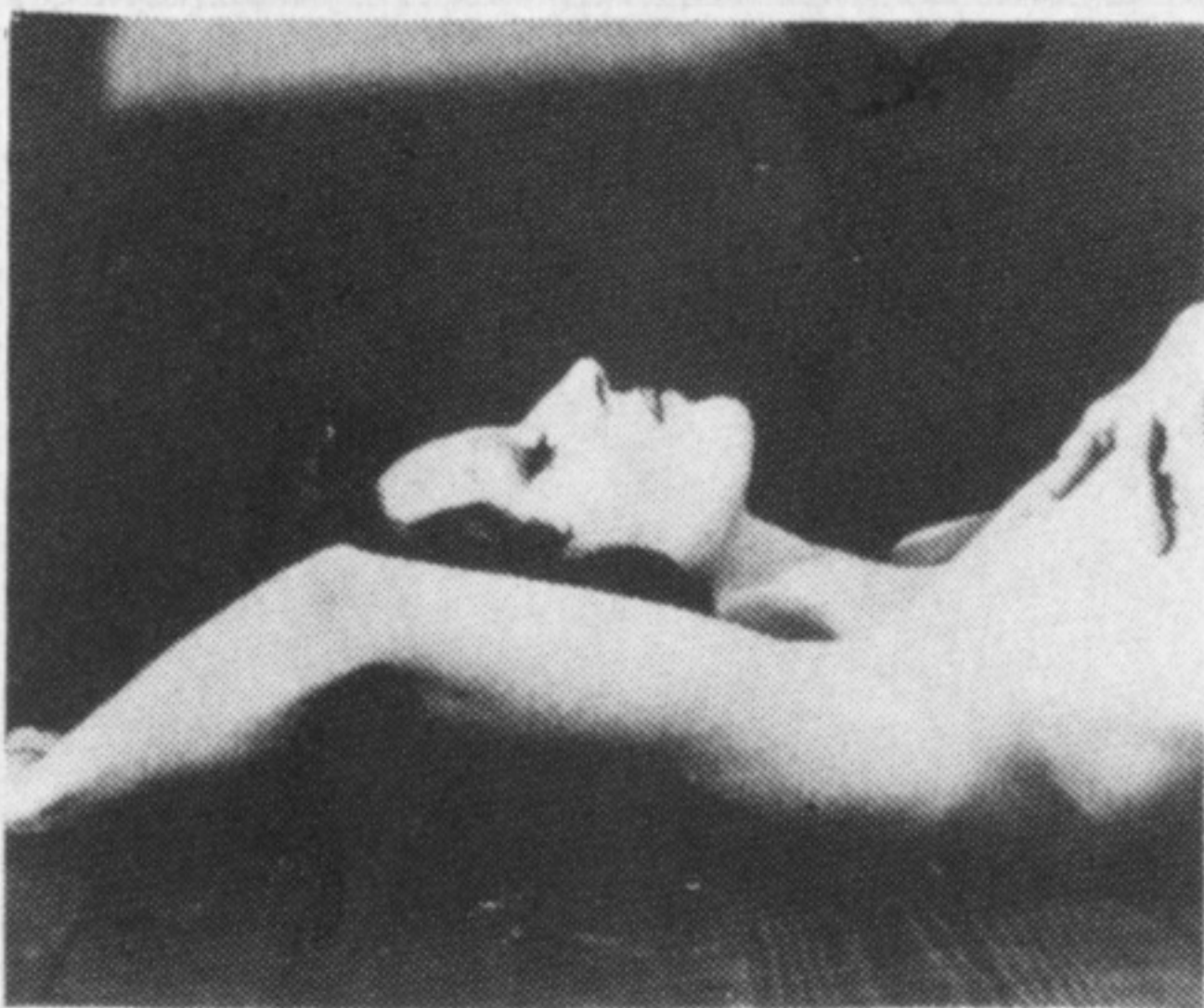


Fri 3 Jul  
6.15

## The Gospel According to St Matthew

(Il vangelo secondo Matteo)

Pasolini succeeds in making the story of Christ come alive by applying the methods of neo-realism: the 'Holy Land' is southern Italy, the actors are non-professional peasants, the photography is in black and white. Visually, it is most eloquent towards the end with a trial scene shot as *cinéma vérité* with the camera peering through the crowd and a Crucifixion set in a bleak, windy landscape which mixes brutality with compassion. *Italy-France 1964. 142 mins.*



Fri 3 Jul  
9.00

## Theorem

(Teorema)

*Theorem* remains one of Pasolini's most fascinating films. It stars Terence Stamp as a handsome, versatile young man who ingratiates himself into a well-off family and works his way through them all sexually, emotionally and spiritually. It's an odd movie, more mystical than Marxist, with the arrival of the god-like messenger irrevocably changing each member of the family. Partly pretentious, partly accessible, always marvellous to look at. *Italy 1968/With Silvana Mangano.*



Sat 4 Jul  
8.45

## Salò, or the 120 Days of Sodom

(Salò, o le centoventi giornate di Sodoma)

Pasolini's last film is a bleak testament. Transposing de Sade's original to Mussolini's short-lived Fascist republic of Salò in 1943, it has about it the smell of death – an ultimate, abstracted dirge for humanity in the last throes of degradation and despair. For the original's God, Pasolini has substituted power: a quartet of sado-masochists, bastions of society, systematically humiliate, abuse and torture a group of adolescent boys and girls. *Italy-France 1975. This film will upset those of a nervous disposition.*