

Pasolini

Pier Paolo Pasolini

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Pier Paolo Pasolini (Italian: [ˈpjːr ˈpaːolo pazoˈliːni]; 5 March 1922 – 2 November 1975) was an Italian poet, film director, writer, actor and playwright. He is considered one of the defining public intellectuals in 20th-century Italian history, influential both as an artist and a political figure. He is known for directing *The Gospel According to St. Matthew*, the films from *Trilogy of Life* (*The Decameron*, *The Canterbury Tales* and *Arabian Nights*) and *Salò, or the 120 Days of Sodom*.

A controversial personality due to his straightforward style, Pasolini's legacy remains contentious. Openly gay while also a vocal advocate for heritage language revival, cultural conservatism, and Christian values in his youth, Pasolini became an avowed Marxist shortly after the end of World War II. He began voicing extremely harsh criticism of Italian petty bourgeoisie and what he saw as the Americanization, cultural degeneration, and greed-driven consumerism taking over Italian culture. As a filmmaker, Pasolini often juxtaposed socio-political polemics with an extremely graphic and critical examination of taboo sexual matters. A prominent protagonist of the Roman intellectual scene during the post-war era, Pasolini became an established and major figure in European literature and cinema.

Pasolini's unsolved and extremely brutal abduction, torture, and murder at Ostia in November 1975 prompted an outcry in Italy, where it continues to be a matter of heated debate. Recent leads by Italian cold case investigators suggest a contract killing by the Banda della Magliana, a criminal organisation with close links to far-right terrorism, as the most likely cause.

Uberto Pasolini

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Uberto Pasolini Dall'Onda (born 1 May 1957 in Rome, Italy) is an Italian film producer, director, and former investment banker known for producing the 1997 film *The Full Monty* and directing and producing the 2008 film *Machan* and the 2013 film *Still Life*.

The Decameron (film)

directed by Pier Paolo Pasolini, based on the 14th-century collection of stories by Giovanni Boccaccio. It is the first film of Pasolini's Trilogy of Life,

The Decameron (Italian: *Il Decameron*) is a 1971 anthology film written and directed by Pier Paolo Pasolini, based on the 14th-century collection of stories by Giovanni Boccaccio. It is the first film of Pasolini's *Trilogy of Life*, the others being *The Canterbury Tales* and *Arabian Nights*. Each film was an adaptation of a different piece of classical literature focusing on ribald and often irreligious themes. The tales contain abundant nudity, sex, slapstick and scatological humour.

Pasolini's intention was not to faithfully recreate the world of Boccaccio's characters but to criticise the contemporary world through metaphorical use of the themes present in the stories. Stories are often changed to southern Italy and heavy use of the Neapolitan dialect is used to signify the mistreatment and economic exploitation of the poorer region by the richer northern parts of Italy.

The film was entered into the 21st Berlin International Film Festival, where it won the Silver Bear Extraordinary Jury Prize.

Salò, or the 120 Days of Sodom

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Salò, or the 120 Days of Sodom (Italian: Salò o le 120 giornate di Sodoma), billed on-screen as Pasolini's 120 Days of Sodom on English-language prints and commonly referred to as simply Salò (Italian: [sa'ʎ?]), is a 1975 political art horror film directed and co-written by Pier Paolo Pasolini. The film is a loose adaptation of the 1785 novel (first published in 1904) *The 120 Days of Sodom* by the Marquis de Sade, updating the story's setting to the World War II era. It was Pasolini's final film, released three weeks after his murder.

The film focuses on four wealthy, corrupt Italian libertines in the time of the fascist Republic of Salò (1943–1945). The libertines kidnap 18 teenagers and subject them to four months of extreme violence, sadism, genital torture and psychological torture. The film explores themes of political corruption, consumerism, authoritarianism, nihilism, morality, capitalism, totalitarianism, sadism, sexuality, and fascism. The story is in four segments, inspired by Dante's *Divine Comedy*: the Anteinferno, the Circle of Manias, the Circle of Shit, and the Circle of Blood. The film also contains frequent references to and several discussions of Friedrich Nietzsche's 1887 book *On the Genealogy of Morality*, Ezra Pound's poem *The Cantos*, and Marcel Proust's novel sequence *In Search of Lost Time*.

Premiering at the Paris Film Festival on 23 November 1975, the film had a brief theatrical run in Italy before being banned in January 1976, and was released in the United States the following year on 3 October 1977. Because it depicts youths subjected to graphic violence, torture, sexual abuse, and murder, the film was controversial upon its release and has remained banned in many countries.

The confluence of thematic content in the film—ranging from the political and socio-historical, to psychological and sexual—has led to much critical discussion. It has been both praised and decried by various film historians and critics and was named the 65th-scariest film ever made by the Chicago Film Critics Association in 2006.

Pasolini (surname)

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Angelo Pasolini (1905–1959), Italian football player

Pier Paolo Pasolini (1922–1975), Italian film director and writer

Renzo Pasolini (1938–1973), Italian motorcycle road racer

Uberto Pasolini (born 1957), Italian film producer and director

Pasolini (film)

Pasolini is a 2014 English-language internationally co-produced drama film directed by Abel Ferrara and written by Maurizio Braucci about the final days

Pasolini is a 2014 English-language internationally co-produced drama film directed by Abel Ferrara and written by Maurizio Braucci about the final days of Italian film director Pier Paolo Pasolini (played by

Willem Dafoe). It was selected to compete for the Golden Lion at the 71st Venice International Film Festival. It was also screened in the Special Presentations section of the 2014 Toronto International Film Festival.

Teorema

1968 Italian psychological drama film written and directed by Pier Paolo Pasolini. The film centers on a middle-class Milanese family who are introduced

Teorema (English: "Theorem") is a 1968 Italian psychological drama film written and directed by Pier Paolo Pasolini. The film centers on a middle-class Milanese family who are introduced to, and then abandoned by, an otherworldly man with a mysterious divine force. Themes include the timelessness of divinity and the spiritual corruption of the bourgeoisie.

Pasolini's sixth film, it was the first time he had worked primarily with professional actors. British actor Terence Stamp stars as the mysterious Visitor, along with Silvana Mangano, Massimo Girotti, Anne Wiazemsky and Laura Betti. Other roles are played by Andrés José Cruz Soublette, Ninetto Davoli, Alfonso Gatto and Carlo De Mejo.

The film was nominated for the Golden Lion 29th Venice International Film Festival, while Laura Betti won the Volpi Cup for Best Actress for her performance.

Ninetto Davoli

Paolo Pasolini's films. Davoli was born in San Pietro a Maida, Calabria. He was discovered by poet, novelist and film director Pier Paolo Pasolini, then

Giovanni "Ninetto" Davoli (born 11 October 1948) is an Italian actor who appeared in several of Pier Paolo Pasolini's films.

Arabian Nights (1974 film)

Arabian Nights is a 1974 Italian film directed by Pier Paolo Pasolini. Its original Italian title is Il fiore delle mille e una notte, which means The

Arabian Nights is a 1974 Italian film directed by Pier Paolo Pasolini. Its original Italian title is Il fiore delle mille e una notte, which means The Flower of the One Thousand and One Nights.

The film is an adaptation of the ancient Arabic anthology One Thousand and One Nights, also known as The Arabian Nights. It is the last of Pasolini's "Trilogy of Life", which began with The Decameron and continued with The Canterbury Tales. The lead was played by young Franco Merli who was discovered for this film by Pasolini. The film is an adaptation of several stories within the original collection but they are presented out of order and without the Scheherazade, Dunyazad and King Shahriyar frame story.

The film contains abundant nudity, sex and slapstick humor. It preserves the eroticism and the story within a story structure of Arabian Nights and has been called "perhaps the best and certainly the most intelligent" of Arabian Nights film adaptations.

With this film, Pasolini intended to make a film of Arabian Nights based on his 'memory of it as a boy'. In preparation for the film, Pasolini re-read the 1001 Nights with a more critical lens and chose only the stories that he felt were the most 'beautiful'.

The Gospel According to St. Matthew (film)

is a 1964 epic biblical drama film, written and directed by Pier Paolo Pasolini. It is a cinematic rendition of the story of Jesus according to the Gospel

The Gospel According to St. Matthew (Italian: *Il Vangelo secondo Matteo*) is a 1964 epic biblical drama film, written and directed by Pier Paolo Pasolini. It is a cinematic rendition of the story of Jesus according to the Gospel of Matthew, from the Nativity through the Resurrection.

In the neorealist tradition, the film utilizes a cast of non-professional actors, and is filmed entirely on-location throughout Southern Italy. The dialogue is taken directly from the Gospel of Matthew, as Pasolini felt that "images could never reach the poetic heights of the text." He reportedly chose Matthew's Gospel over the others because he felt "John was too mystical, Mark too vulgar, and Luke too sentimental."

The Gospel According to St. Matthew premiered on 4 September 1964 at the 25th Venice International Film Festival, where it won the Grand Jury Prize and three Nastro d'Argento Awards, including Best Director. It was nominated for three Oscars—Best Art Direction, Best Costume Design and Best Score. In 2015, the Vatican City newspaper *L'Osservatore Romano* called it the best film on Christ ever made. The film is considered a classic of world cinema and the neorealist genre.

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