

2020

They will stop
you shining.
But you shine.

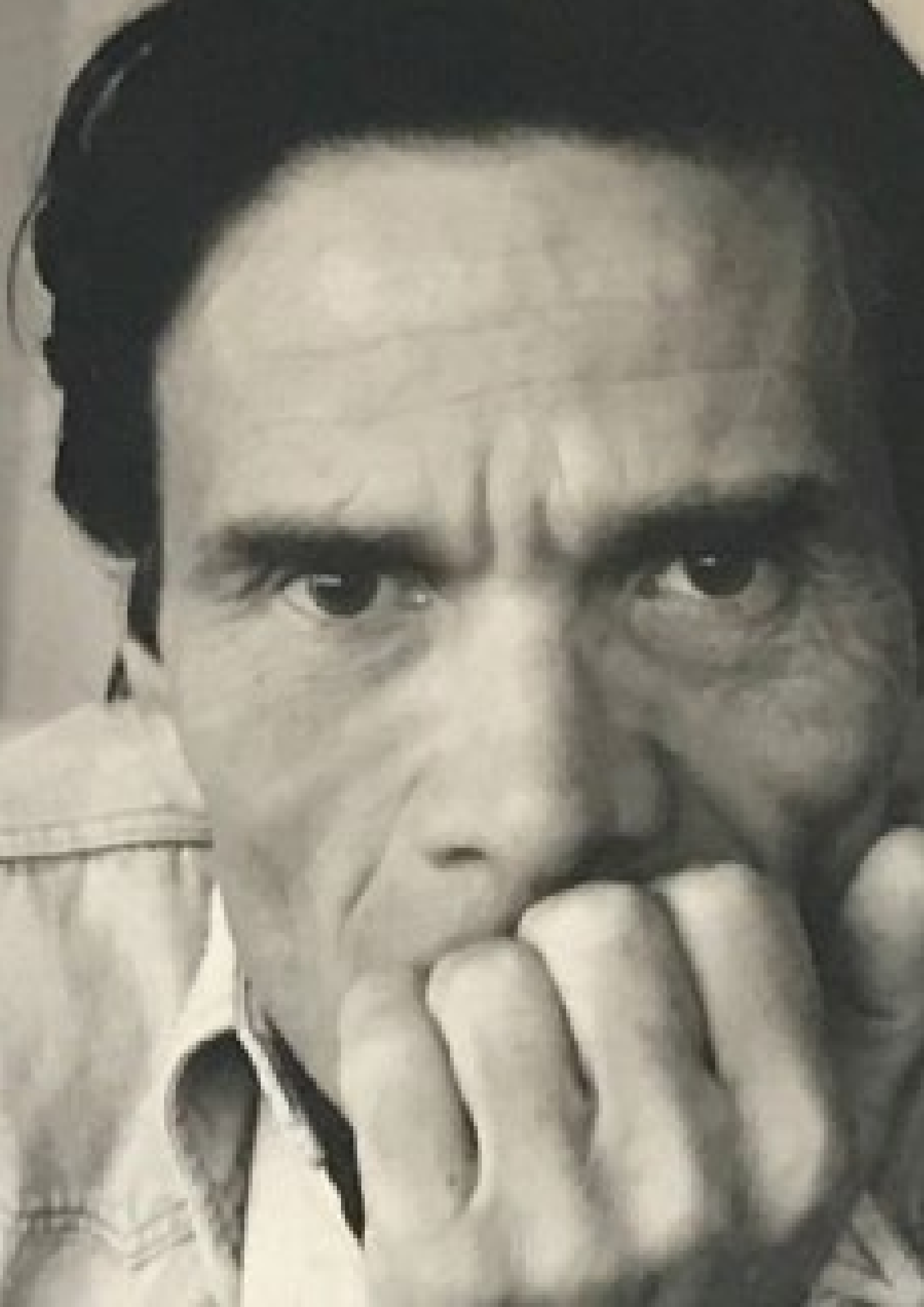
PIER PAOLO PASOLINI

In the photos of Dino Pedriali

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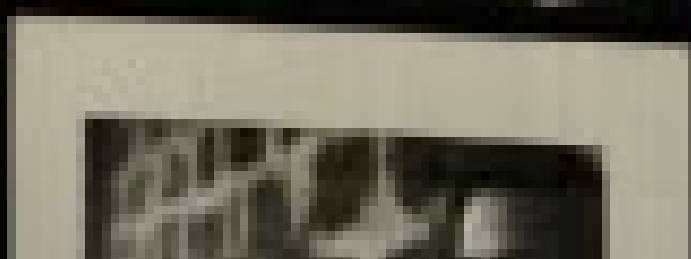
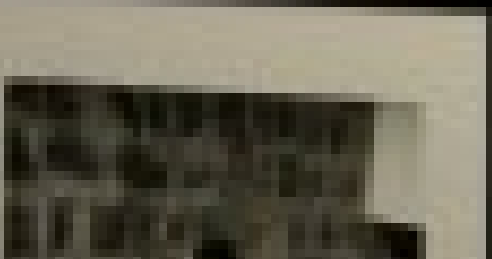
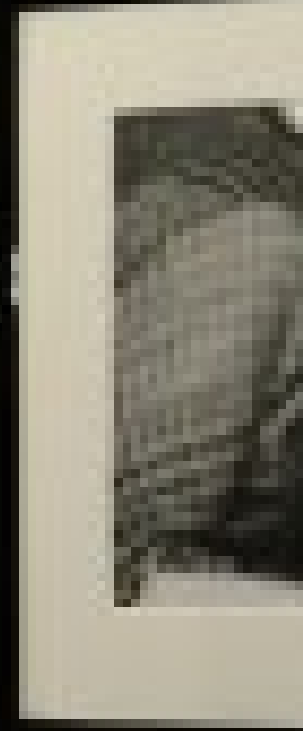
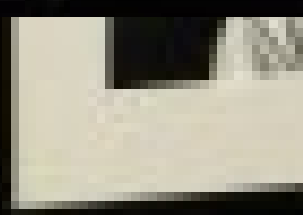
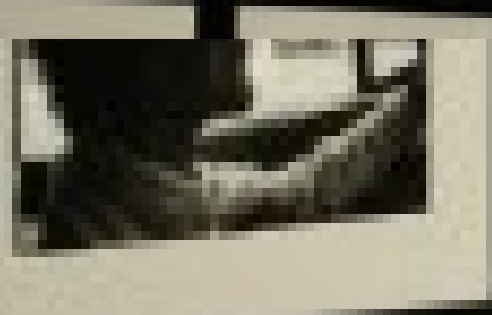
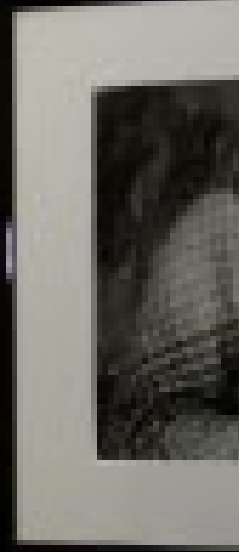
Rome 6 june - 20 september 2020



The one hundred and ten photos of Pier Paolo Pasolini taken by Dino Pedriali in the days just before his murder are among the most important pieces in my collection. Pasolini's name is perhaps too little remembered now, in the leaden, aseptic, subtly variegated atmosphere of an Italy that surrenders to and participates in an epidemic and unresolved disaffection.

We would all like Pasolini to still be with us as the virile and incandescent castigator of a people that no longer has opportunities for renewal, afflicted by an endemic "no return".

Alda Fendi



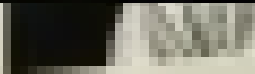
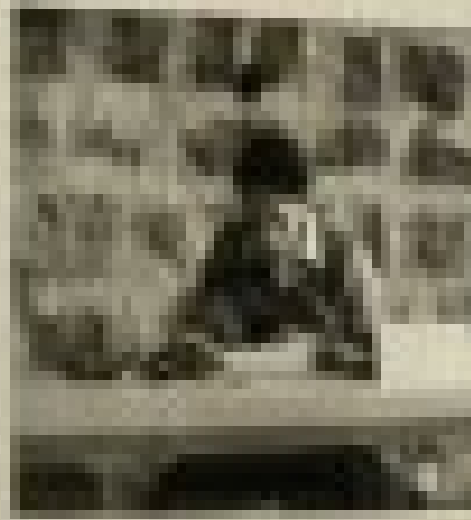
E TU SPLENDI INVECE

**Ti impediranno di splendere.
E tu splendi invece.**

This sentence by Pier Paolo Pasolini has now become so celebrated that it is even cited by the very young.

A homage to Pier Paolo Pasolini, with 110 photos taken by Dino Pedriali, who portrayed him in his homes in Sabaudia and in Chia, near Viterbo. This "testament of the body" offers precious testimony of the life and work of the great intellectual and poet, who is seen here immersed in his writing, in the creation of his works, with, alongside him, the manuscript of the *Luteran Letters* (after which the exhibition is named), but also naked in a group of fifteen previously unshown images. Also in the show is a reproduction of the page from the *Corriere della Sera*

featuring the famous piece entitled "*The vacuum of power*", also known as "the firefly article", in which Pasolini uses the poetic image of the disappearance of fireflies to create an analogy with the lack of development of democracy in Italy. Visitors are greeted at the entrance by the sound of the opening titles of Pasolini's film *Oedipus Rex* and are accompanied throughout the show by the voice of Pier Paolo Pasolini. Screening of *Oedipus Rex* by Pier Paolo Pasolini, 1967 (with Silvana Mangano, Alida Valli, Franco Citti, Carmelo Bene, Julian Beck, Ninetto Davoli) and of *Teche Rai* documentaries about his life and murder.



Madame Blavatsky articulated the first rudimentary philosophy of psychic evolution to appear in the modern world, in the same years in which Freud, Pavlov and James were beginning to theorize mental thought. Instinct of theosophy and of the extra-sensorial and scientificness of psychoanalysis. Pasolini, starting from the eternal paradigms of Greek tragedy, senses the sensorial and almost spiritualistic variations, realizing a separate philosophy where the "sense of guilt" becomes the schema for a point of encounter between Einstein and Tao, the philosophy of masses and Heisenberg, the Buddha and the Gospel According to Saint Matthew. These acutely observant photos of Pasolini, taken by Dino Pedriali the night before the most mysterious and enigmatic political murder of the last century spring to mind whenever one speaks about the awkward poet, the awkward politician, the awkward scandal.

But E TU SPLENDI INVECE also aims to recall an episode of Pasolini as journalist, when, in the Corriere della Sera on 1 February 1975, he compared the disappearance of fireflies to the intellectual emptying out of the contemporary political set up in Italy.

I would however like to think with this exhibition of the simple childhood joy of seeing fireflies flitting around in fields of wheat ready for harvest. A "Greek lyrical" Pasolini. An Italian poet who, like all true artists, takes risks, becoming a metaphor between history and its gambles.

Raffaele Curi

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