

CITY CENTRE

Pasolini looked for authenticity of the city in sub-urban areas, but his extensive filmography also includes iconic locations of Rome such as the Colosseum, Lungotevere, other than the working-class districts Monti and Trastevere.

1 Colosseo

La Terra vista dalla Luna. Episode of the movie Le streghe (1967)

Because of his greed, Ciancicato Miao (Totò), in agreement with his son (Ninetto Davoli), persuades the new bride Assurdina (Silvana Mangano) to simulate a suicide attempt. The joke ends tragically with the death of Assurdina, who slips off a banana peel, and falls down from one of the arches of the Colosseum.

2 Via Nazionale

La sequenza del fiore di carta. Episode of the film Amore e rabbia (1969)

The young Riccetto (Ninetto Davoli) sets off from Piazza della Repubblica for a carefree walk through the busy streets of the old town of Rome and cheerfully walks along Via Nazionale, dancing and chatting with passers-by.

3 Via Baccina

Accattone (1961)

At that time Rione Monti was a working-class district and was surrounded by wonderful monumental areas. It was the set for the scene in which Vittorio Cataldi, nicknamed Accattone (Franco Citti), tried to redeem himself by looking for an honest job at “Casa della serranda”, in via Baccina. The video camera overlooks the Arco de’ Pantani, with a view on Roman Fora.

4 Piazza Santa Cecilia

Accattone (1961)

Pasolini preferred the working-class districts like Trastevere, also when shooting scenes in the old town of Rome. In via San Michele, with a view on Piazza di Santa Cecilia and on the portal of the church the protagonist and his friends attempt a heist but fail.

PASOLINI’S LOCATIONS

PIGNETO

Credits

Centro Sperimentale di Cinematografia
foto 1, 2, 4, 6, 9, 10, 13, 14, 15, 16, 17, 18
Nuovo Cinema Aquila foto 11
Saturno Ranucci foto 20, 21
Archivio Paolo di Paolo foto 12
Mario Dondero foto 19

CSC... Centro Sperimentale di Cinematografia

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ROMA

www.turismoroma.it



Graphic project
Grafica Internazionale

PIGNETO

Today a lively, young and multi-ethnic neighborhood, Pigneto was a proletarian area of the roman suburbs during the 60s. The proletarian environment attracted many masters of the Italian neorealism and here Pasolini decided to set most of the scenes of Accattone, a bond that still today is celebrated by several street art works dedicated to the artist, displayed by the streets of Pigneto.

9 Via Fanfulla da Lodi

Accattone (1961)

Accattone (Franco Citti) and his friends spend their days hanging around, sitting at the tables of the bar Necci (which was actually rebuilt in an old shop no too far away from the bar), in what Pasolini himself defined “a poor, humble unknown and deserted narrow street in a Rome that wasn’t Rome”

10 Via Ettore Giovenale

Accattone (1961)

This is the street where the house of Accattone (Franco Citti) is located. A humble shack typical of the working-class suburbs of the time.

11 Nuovo Cinema Aquila

This cinema, which not only broadcasts popular movies but also experimental films and various festivals, dedicated one of its halls to Pier Paolo Pasolini, where various projections and debates about art movies take place. www.cinemaquila.it

TESTACCIO

This vivid historic district rich of remains from the ancient world, industrial and monumental buildings as well as contemporary architecture, was chosen as set of the last dramatic scenes of the movie Accattone.

12 Via Giovan Battista Bodoni and Via Beniamino Franklin

Accattone (Franco Citti), Balilla (Mario Cipriani) and Cartagine (Roberto Scaringella) arrange a robbery of cured meat while the camera gives a glimpse of the iconic view “Monte de Cocci”

13 Ponte Testaccio

As Accattone (Franco Citti) runs away on a stolen motorcycle, chased by the police along Lungotevere, he tragically dies saying the fatal words “Mo’ sto bene!” - “I’m fine, now”.

QUADRARO AND CINECITTÀ

In the 60s, Quadraro district, located between via Appia Nuova and via Tuscolana, was a working-class area inhabited by displaced and poor people. In the same period a building speculation took place near-by and new big districts like Cinecittà and Don Bosco were built further south-east.

14 Largo Spartaco

Mamma Roma (1962)

Sora Roma (Anna Magnani) moves to the modern buildings of Ina-Casa, located in Quadraro district to change her life. She leaves behind her life as a prostitute so that she can give her son a better life. They both walk around the so called “Boomerang”, which symbolised the new residential building in that period. Sora Roma and Ettore move around the streets on a motorcycle.

15 Via Lucio Sestio

Mamma Roma (1962)

This is the place where Sora Roma opens a fruit and vegetable stand, a new job that allows her to escape from the plight of prostitution and to offer a better future to her son.

16 Parco dell’Appia Antica

La ricotta, episode of the movie Ro.Go.Pa.G. (1963)

The open spaces of the park, with several frames on the ruins of the medieval Torre Valca (Caffarella Park), are the background of the episode focused on the Passion of Christ.

17 Via Appia Antica

Accattone (1961)

Stella, forced to prostitute herself, rejects her first client. Accattone, regretful, gives her confort in the dark scenery among the ancient monuments.

18 Cinecittà Studios

Medea (1969)

The unforgettable opera singer Maria Callas tests herself in a first and only cinematographic performance playing the part of Giasone’s bride. Some indoor scenes were shot at the Cinecittà Studios.

Salò o Le 120 giornate di Sodoma (1975)

Pasolini shot some of the violent scenes of the movie representing the aggression of power on bodies and on people’s consciousness, in Cinecittà’s studio 15.

ROMA’S COAST

19 Ostia

Comizi d’amore (1964)

Pasolini interviews the bathers on the beach of the roman coast, in order to investigate the value of sexuality in the society of that time.

20 Parco Pier Paolo Pasolini,

Via dell’Idroscalo, Ostia

His name was given to the place where his body was found and the area was turned into a park. Here is situated a memorial monument dedicated to Pier Paolo Pasolini, a work by Mario Rosati.

21 The Memory of Pier Paolo Pasolini at Ostia

Ostia remembers Pasolini with two more monuments: a stele in white marble by Gaetano Gizzi in Piazza Gasparri and a stele in light red marble in Piazza Anco Marzio created by Pietro Consagra for the twentieth anniversary of the killing of the artist.

22 The Memory of Pier Paolo Pasolini at Ostia

Pasolini and the street art between Pigneto and Tor Pignattara

Omaggio a Pasolini by Mr Klevra, 2014 – **via Fanfulla da Lodi 56**

The face of a young woman, which represents Maria in the movie *Il Vangelo secondo Matteo* is played by a very young actress Margherita Caruso.

L’occhio è l’unico che può accorgersi della bellezza by Mauro Pallotta aka Maupal, 2014 – **via Fanfulla da Lodi 41**

The title is based on Pasolini’s sentence and represents a big eye that overlooks the Pigneto district.

Io so i nomi by Omino 71, 2014 – **via Fanfulla da Lodi 49**

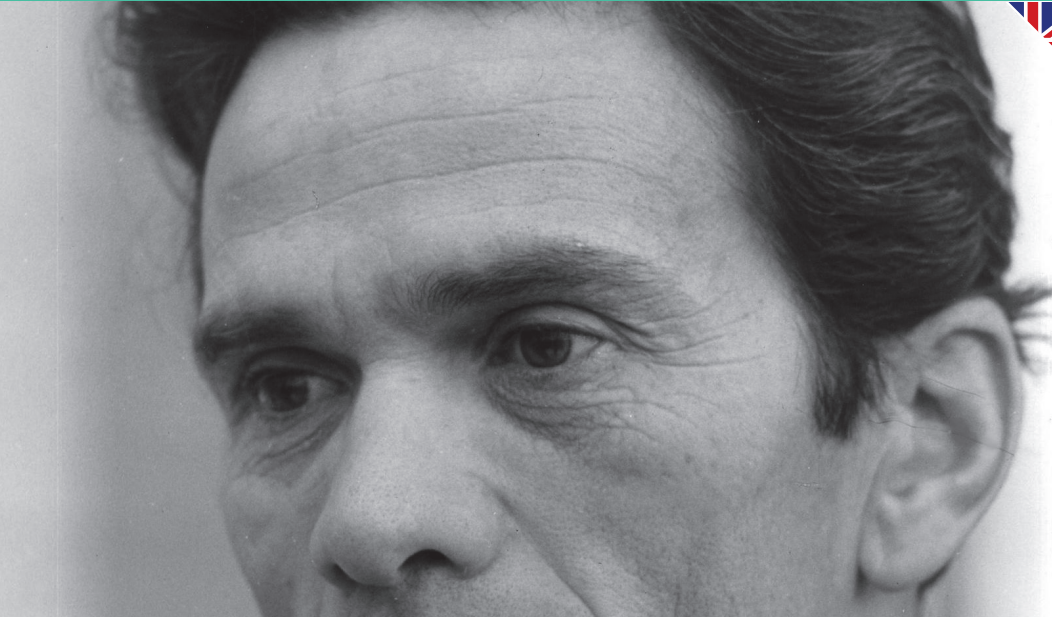
Pasolini’s face is represented with a super-hero mask, which symbolizes his bravery and courage. The title of this work is based on a famous article published on the daily newspaper “Corriere della sera” in 1974.

Hostia by Nicola Verlato, 2015 – **via Galeazzo Alessi 215**

It symbolically represents Pasolini’s death, brutally murdered in Ostia in 1975. This graffiti was renamed “The Sistine Chapel of Tor Pignattara” because of its massive dimension, its perspective illusion and the precision of the details.

Ritratto di Pierpaolo Pasolini by David Diavù Vecchiato - **ex Cinema Impero, via dell’Acqua Bullicante 122**

This work was made for a project with the idea of restoring the former cinema Impero and it is composed of four potraits, dedicated to: Pasolini, Monicelli, Anna Magnani and the brothers Sergio and Franco Citti.



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