



The Scandal of Self-Contradiction: Pasolini's Multistable Subjectivities, Geographies, Traditions, ed. by Luca Di Blasi, Manuele Gragnolati, and Christoph F. E. Holzhey, *Cultural Inquiry*, 6 (Vienna: Turia + Kant, 2012), pp. 303–05

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mythisnow — pasoliniandeuropetoday

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ABSTRACT: mythisnow and pasoliniandeuropetoday are not collages. They are multistabilities of 'nows' which share the common aspect of eternity. mythisnow is focused on manifestations of ancestral terror and shows its equivalences in the Ancient Greek myths, in Pasolini's work, and in Greek riots.

MYTHISNOW–PASOLINIANDEUROPETODAY

Joulia Strauss

mythisnow [left] and *pasoliniandeuropetoday* [right] are not collages. They are multistabilities of ‘nows’ which share the common aspect of eternity. *mythisnow* is focused on manifestations of ancestral terror and shows its equivalences in the Ancient Greek myths, in Pasolini’s work, and in Greek riots. From left to the right, ‘One of Cassandra’s magic gestures’ (*Appunti per un’Orestiade africana*, 7:06) is sampled with another gesture: a protester holds a head of a pig against the shield of a policeman, a reference to the tradition of protests: in the 1960s policemen were addressed as cops, pigs, murderers (μπάτσοι γουρούνια δολοφόνοι). The roof of Parliament, Syntagma Square, Athens, is burning, a ghost-like man wearing a gas mask – daily attribute of the riots – shares fog with the palace inflamed by Medea (*Medea*, 1:44:13), whom one can recognize, surrounded by fire (*Medea*, 1:44:07), next to a student who also burns on the University Street, right in front of Apollon Temple, which nowadays – thanks to street art – suggests resistance. A human sacrifice scene in Pasolini’s *Medea* (16:35) corresponds to the *homo sacer* of today’s Europe manifested on Sappho Street in Athens. He appears to be one of the Wagogo dancers (*Appunti per un’Orestiade africana*, 1:03:53) used as a metaphor of transformation of the Furies into Eumenides. In the middle of this scenario, accompanied by shared Datura plants, the fence of the former mansion of Heinrich Schliemann, the so-called Villa Iliou Melathron – now the Numismatic Museum – serves as a foothold for the black block member destroying the surveillance camera, the main tool of total control.

pasoliniandeuropetoday contains elements of the Greek and artistic versions of an image war: a beautiful boy offers a white flower to police, echoing the tragic sacrificial moment of the youth and beauty of the teenager Alexandros Gregoropoulos shot by police, which ignited rioting. Slightly comic situations of rather dramatic circumstances dominate this part of the diptych, even if the mythical violence still manifests itself: a thrown stone pleases with its perfect fit in a hand; a new citizen of Europe, who is a victim of the Western economy, is forced to social death and is being arrested, but his back is beautiful and the representa-



tive of authority carefully guides him ... wearing a snow white protection glove Tear gas slowly diffuses in the divine blue background. Here it is, the archaic smile, αρχαϊκό μειδίαμα: Pier Paolo Pasolini transposed from Africa in the 1960s to Athens in the 2010s as the Other he admired, but could never be. The surrounding carnivalesque chronicles of protest, such as nude young bodies posing on the stairs of the main police station, are intertwined with scenes of happiness: civil Medea with her director enjoys a boat trip, while the young Nuredin from *Arabian Nights* experiences a triple kiss from beauties who have just started to enjoy their free and healthy sexuality. The historical heart of Europe, the Acropolis, narrates: ‘Peoples of Europe, rise up’. A mathematical blue flower is blended into the gorgeous magnolia tree next to the unforgettable Villa Vigoni. The sun (hosted by the first 3-D computer water, Softimage, 1999) is rising.

