

Schengen Baroque Pasolini: an exhibition at Converso

Latin Baroque and Calvinist Baroque tell the values of contemporary society
by meeting in the narration of the film never made by Pasolini

BY EDITORIAL STAFF



MARTOS GALLERY

A dialogue around the hypothetical. A philosophical conversation on the relationship between space and time that unfolds all around the concept of Baroque. But above all an exhibition event that investigates and brings to the surface the value roots (distorted or not) of Western culture. The Church of San Paolo in Converso, in Piazza S. Eufemia Milan square, is transformed into the theater where the exhibition, created by Converso, *Schengen Baroque Pasolini*, will be staged curated by Pierre-Alexandre Mateos and Charles Teyssou. The exhibition, conceived as a free adaptation of the film on San Paolo never made by Pasolini, will be an opportunity to weave a dialogue around the theme of the Baroque. Latin Baroque and Calvinist Baroque, egotism and self-affirmation as sides of the same coin that tells contemporary man and his story.

In the background, the narration of the film on St. Paul never made by Pierpaolo Pasolini: a reinterpretation of the hagiography of the saint who, having become a French bourgeois after the Second World War, converts to communism on the way to Barcelona and then dies amidst impersonal concrete and inhuman of a New York of the 80s. A contrast that generates narrative energy released by contact and contrast.

The Schengen Baroque Pasolini exhibition, with works by Armature Global, Michel Auder, James Bridle, Lili Reynaud-Dewar, Paul-Alexandre Islas Ken Lum, Gianni Pettena, will remain open from 10 January to 16 February 2019