



The performativity of the painted portrait in Pier Paolo Pasolini's *Teorema*

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Abstract: This article focuses on the portrait of the beloved that Pietro seeks to paint in Pasolini's *Theorem* (1968). While testifying to a genealogy of performance art, the young man's experiments restore an anthropology of sacred images. By observing the portrait painted in the light of Christian theology, I seek to show that the renunciation of imitation and the use of bodily fluids by Pietro aim, through the incarnation, to bring into presence the Christ figure.

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