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## The South from elsewhere

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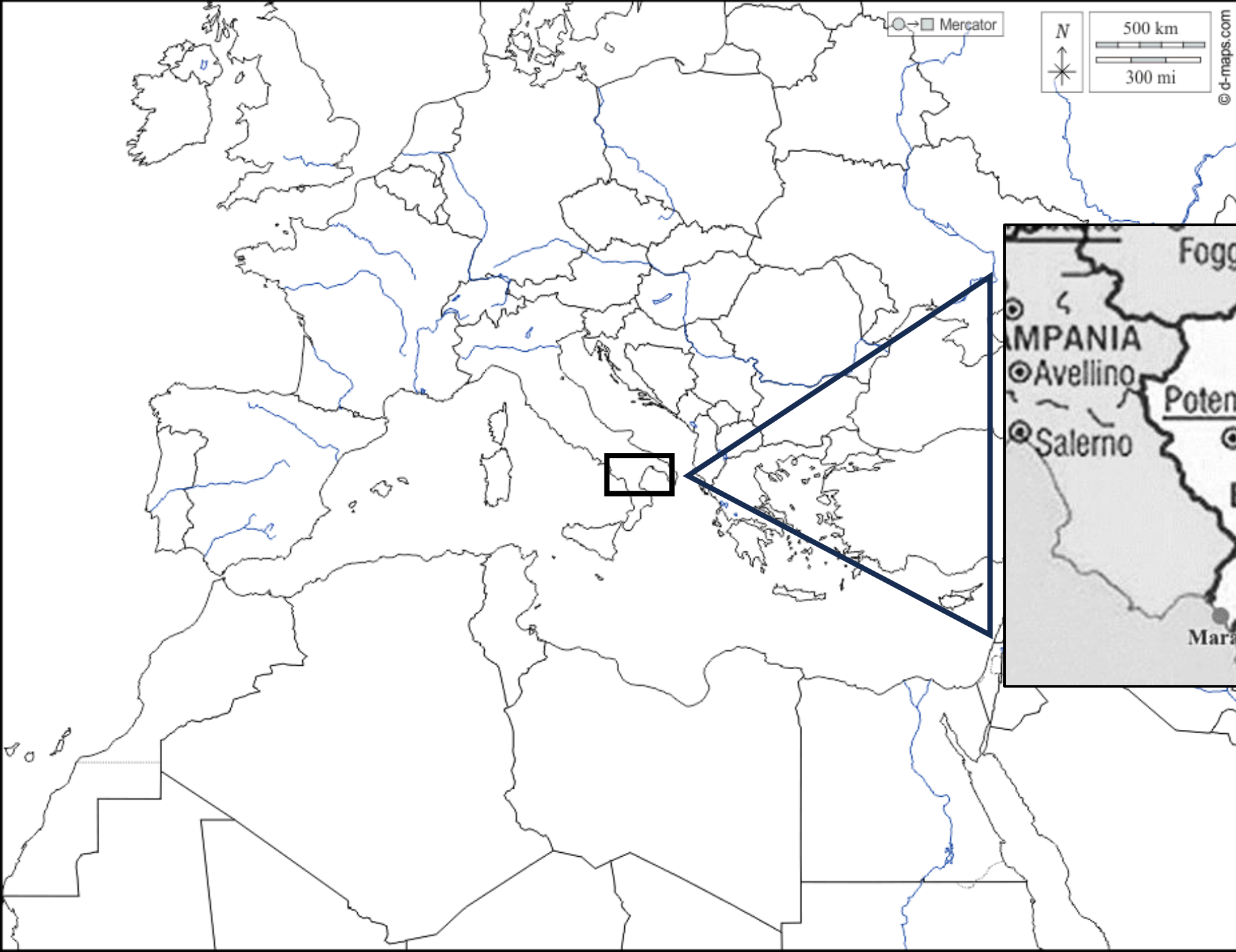
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**10th MedNet workshop Crossing the divide: Exploring Mediterranean  
places across Mediterranean, European and Middle Eastern Anthropology**

The South from elsewhere.  
Place-telling and narrative  
crossings in Matera, European  
Capital of Culture 2019

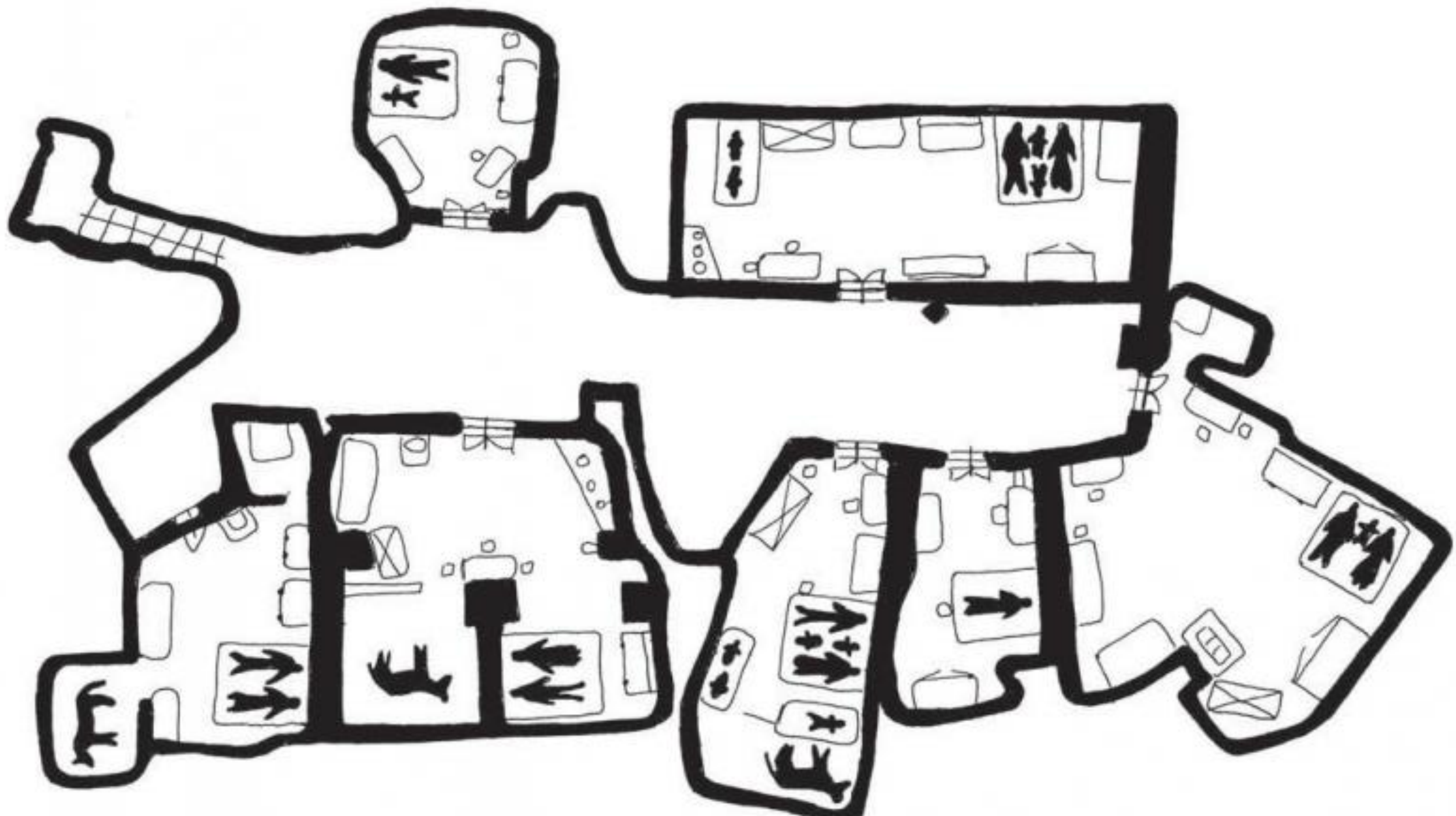
Maria Elena Buslacchi

MESOPOLHIS, UMR 7064 – Observatoire des publics et des pratiques de la culture











PIAZZA VITTURIO VENETO  
LA CITTÀ "NOVORINIZATA"

PROGETTO: architetto BRATTA ANTONIO ACITO  
collaboratori GIULIO INZEPPE, GIANNI  
INGENIERE PIETRIGRIGORIO PABUOLA

ALFABETICO: INZEO VITI

- A PROFILO DEL MESTIERO DELLA SA ANTONIATA
- B PROFILO DEL MESTIERO DI SANTA LUCIA
- C PROFILO DEL MESTIERO DI SAN DOMENICO
- D PROFILO DELLA CHIESA DELLA MATER DOMINI
- G PROFILO DELLA CHIESA DI SAN DOMENICO
- L PROFILO SANCTI MARCI
- M PROFILO PALAZZETTO APPIA-ACTIVONE
- N PROFILO PALAZZETTO TORINO

- 1 FONDACO DI MEZZO
- 2 VICINATO DI SANTO SPIRITO
- 3 VICINATO DI SAN DOMENICO
- 4 VICINATO DELLA TORRE
- 5 VICINATO SOTTO LA CHIESA DI SAN DOMENICO
- 6 VICINATO SOTTO IL CONVENTO DI SAN DOMENICO
- 7 CURIA DI SANTO SPIRITO
- 8 LA TORRE CON POSSATO
- 9 PALMABARO LINDO
- 10 PICCOLO PALANBARO
- 11 SEGNATORIO PUBBLICO
- 12 POZZO MORELLI
- 13 POZZO MALVEZZI
- 14 NEVIERA
- 15 ARCE DA RILEVARE
- 16 IL PONTICELLO





1



*Henri Cartier-Bresson*  
© Magnum  
1951-1973



*Carlo Levi* *Cristo si è fermato  
a Eboli*



*Einaudi*

Carlo Levi, *Cristo si è fermato a Eboli*,  
Einaudi, 1945.

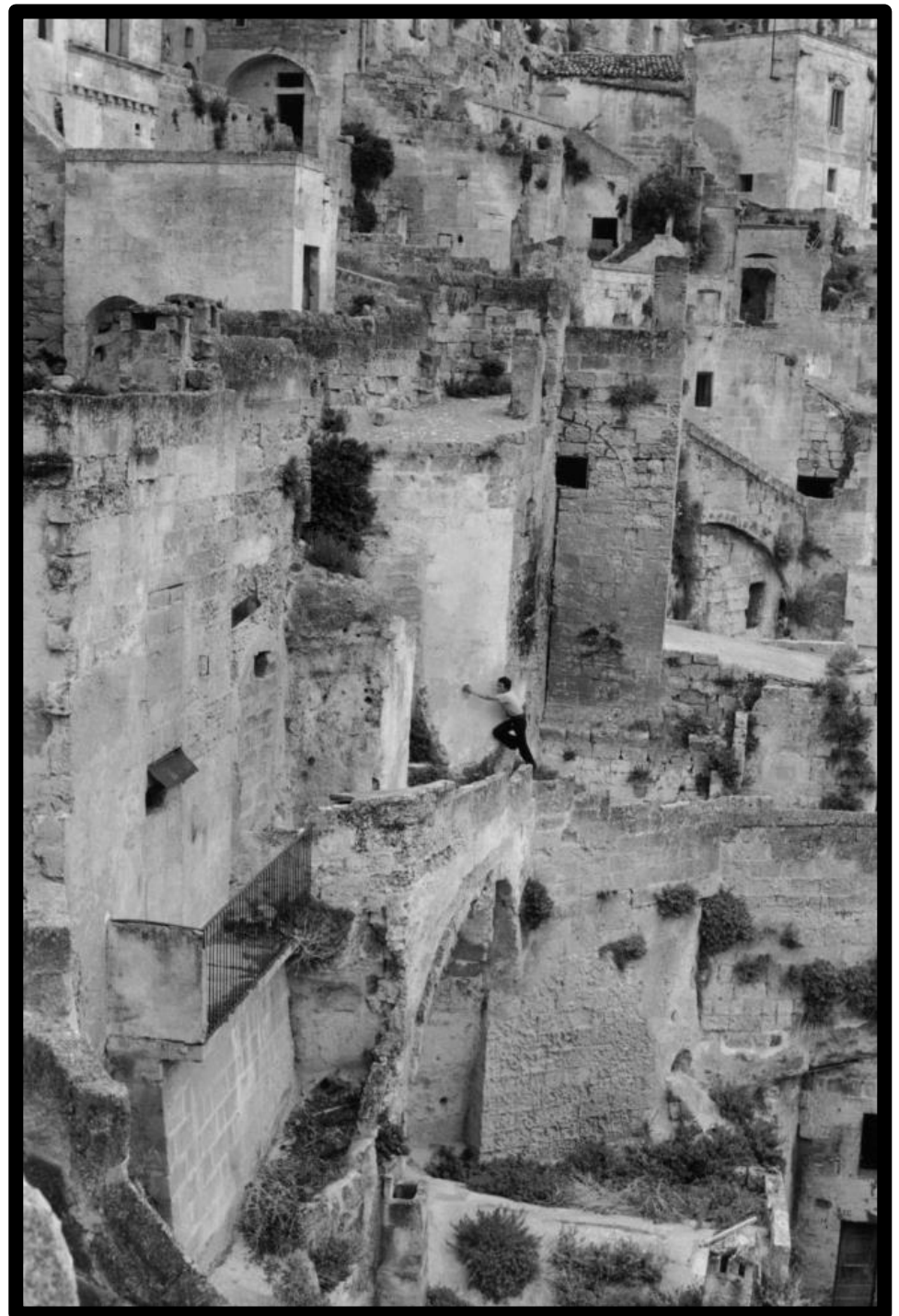
« As in a journey to the beginning of time,  
*Christ stopped at Eboli* recounts the  
discovery of a different civilisation. It is that  
of the peasants of the Mezzogiorno: outside  
History and progressive Reason, ancient  
wisdom and patient pain ».

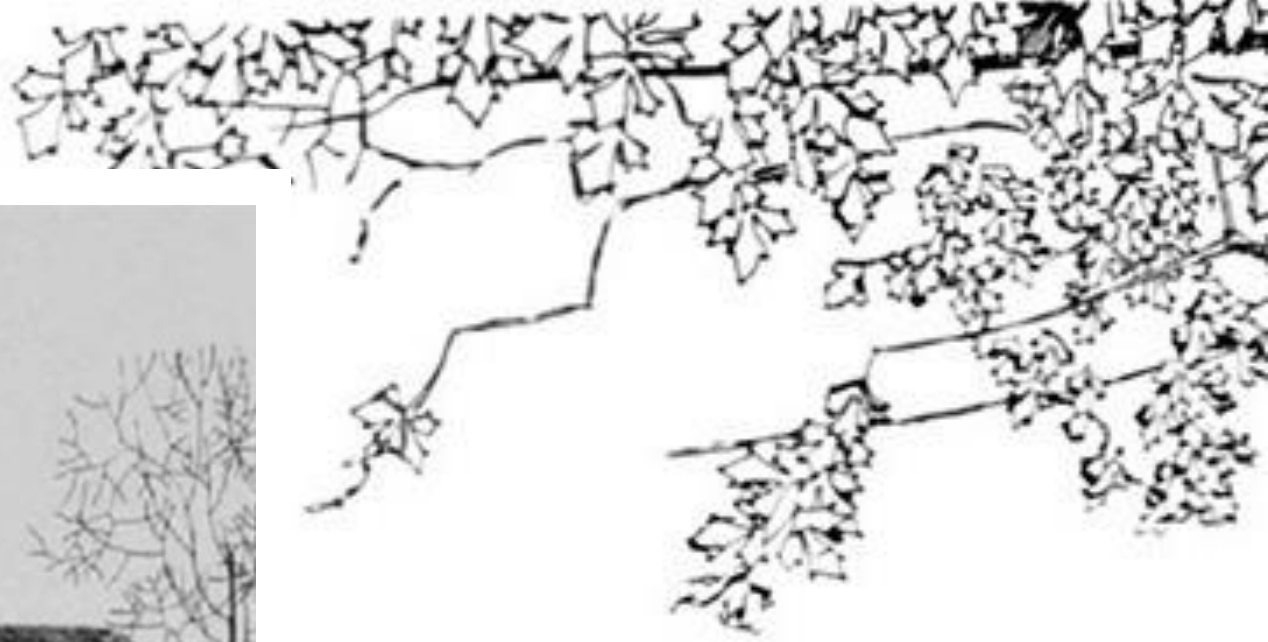






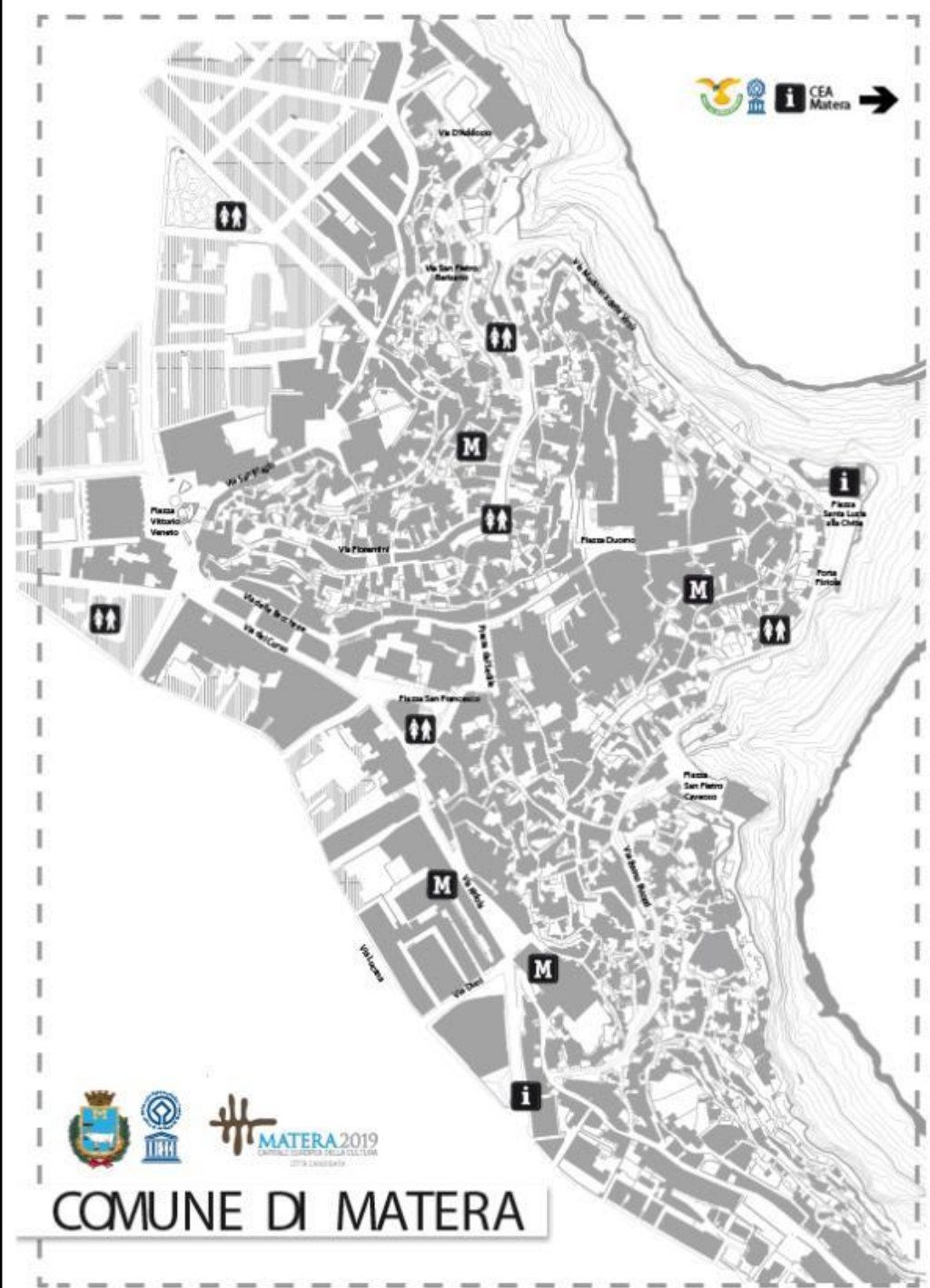
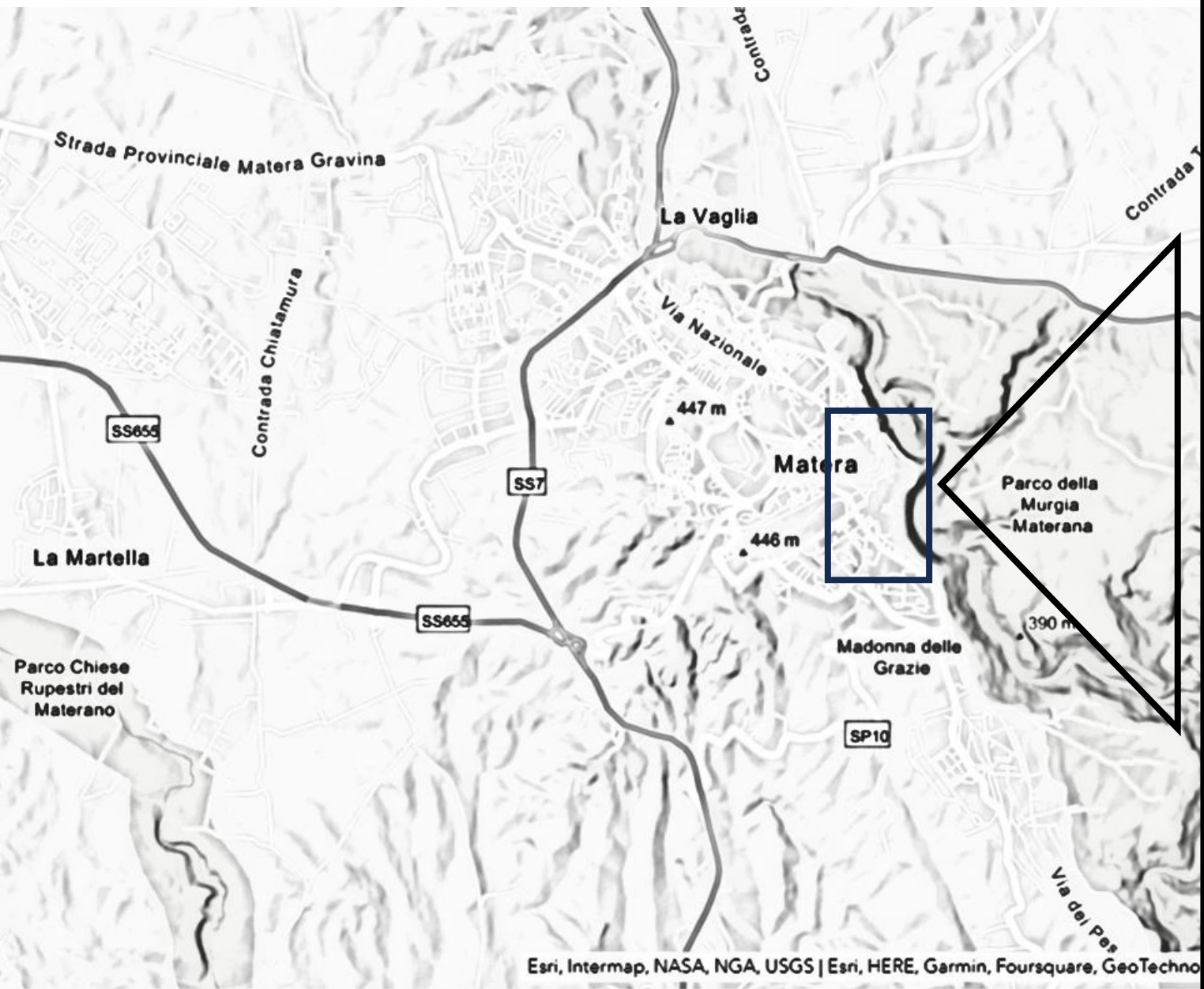




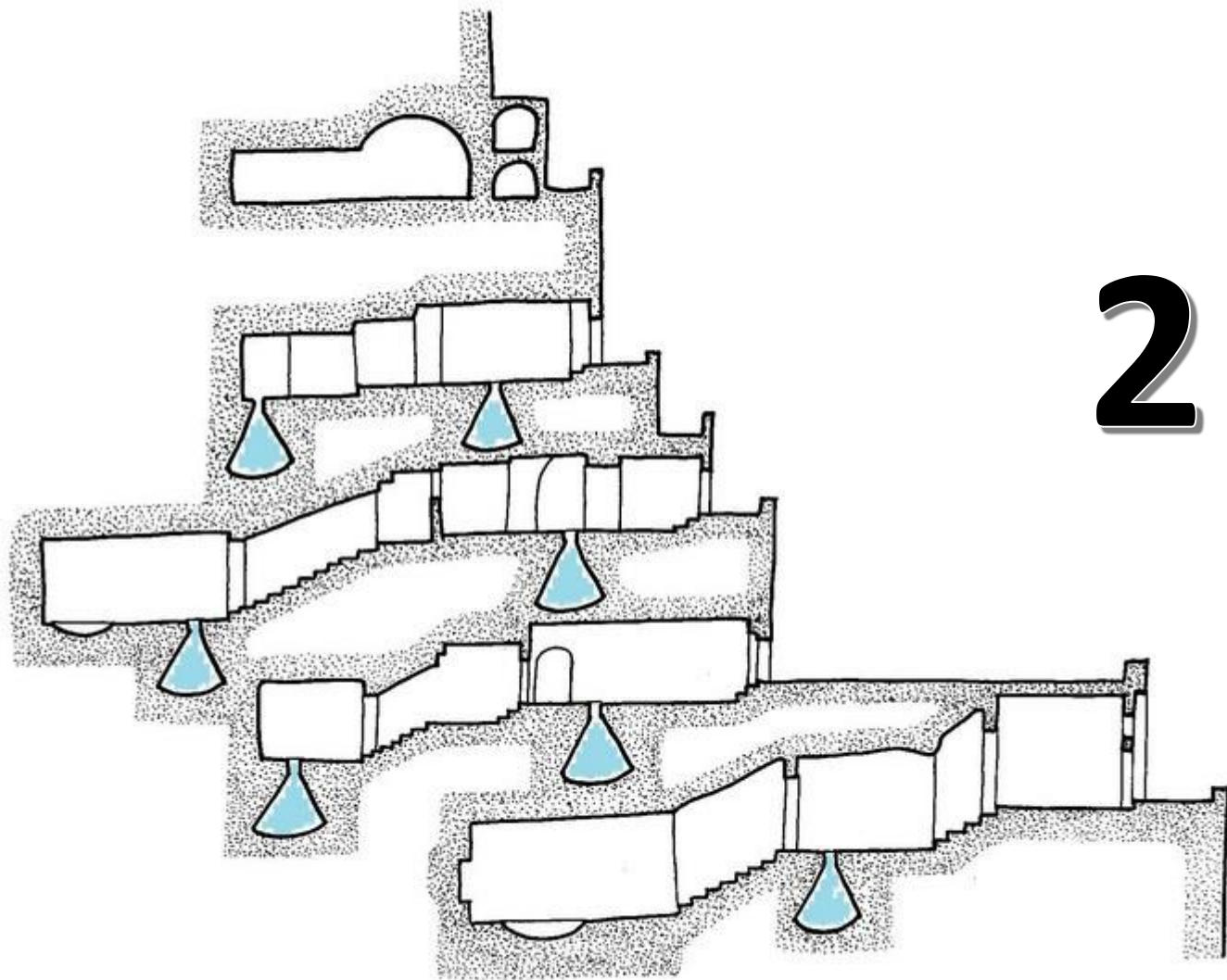




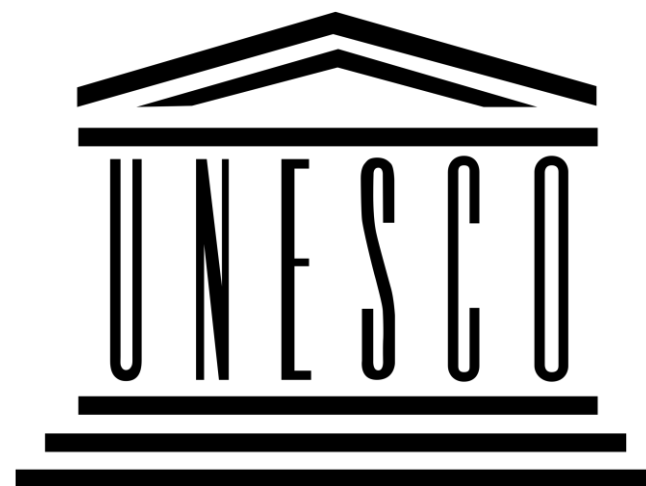








2













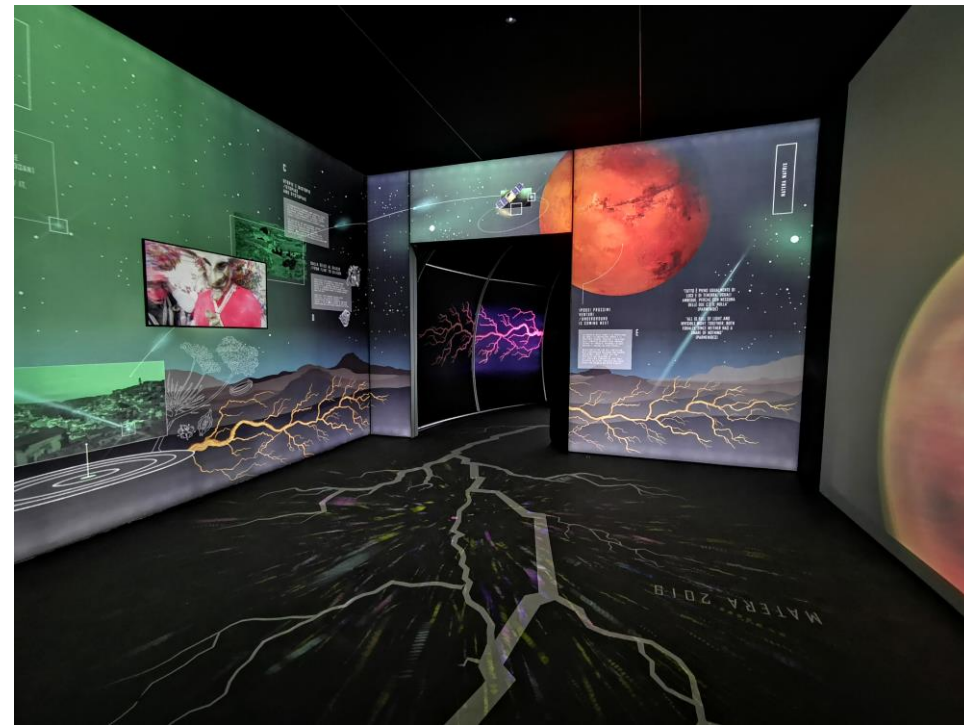






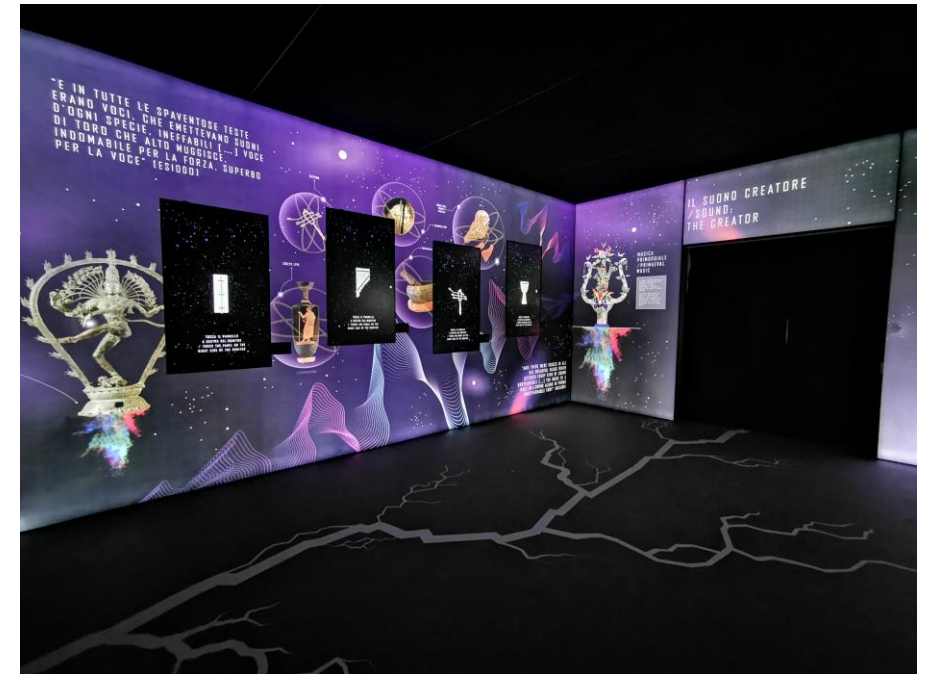






## Ars excavandi exhibition

*“Can a thousand-year-old hypogeal environment provide us with information on how to build the cities of the future, or even how to face life on another planet? A journey of initiation disseminated amongst the cave dwellings, the international exhibition ranges from the Palaeolithic to present day, investigating for the first time the art and the excavation practices that gave rise to hypogeal landscapes, architectures and civilisations over the centuries. From the city of Matera to the most important rock ecosystems in the world and from the first excavation to the model for the bio-architecture of the future. Like in a space-time (...), visitors will discover the secrets of the underground world thanks to multimedia tables and experiences in an augmented and multi-sensory reality that will allow us to build a link between past and present”*





# MATERA 2019 OPEN FUTURE

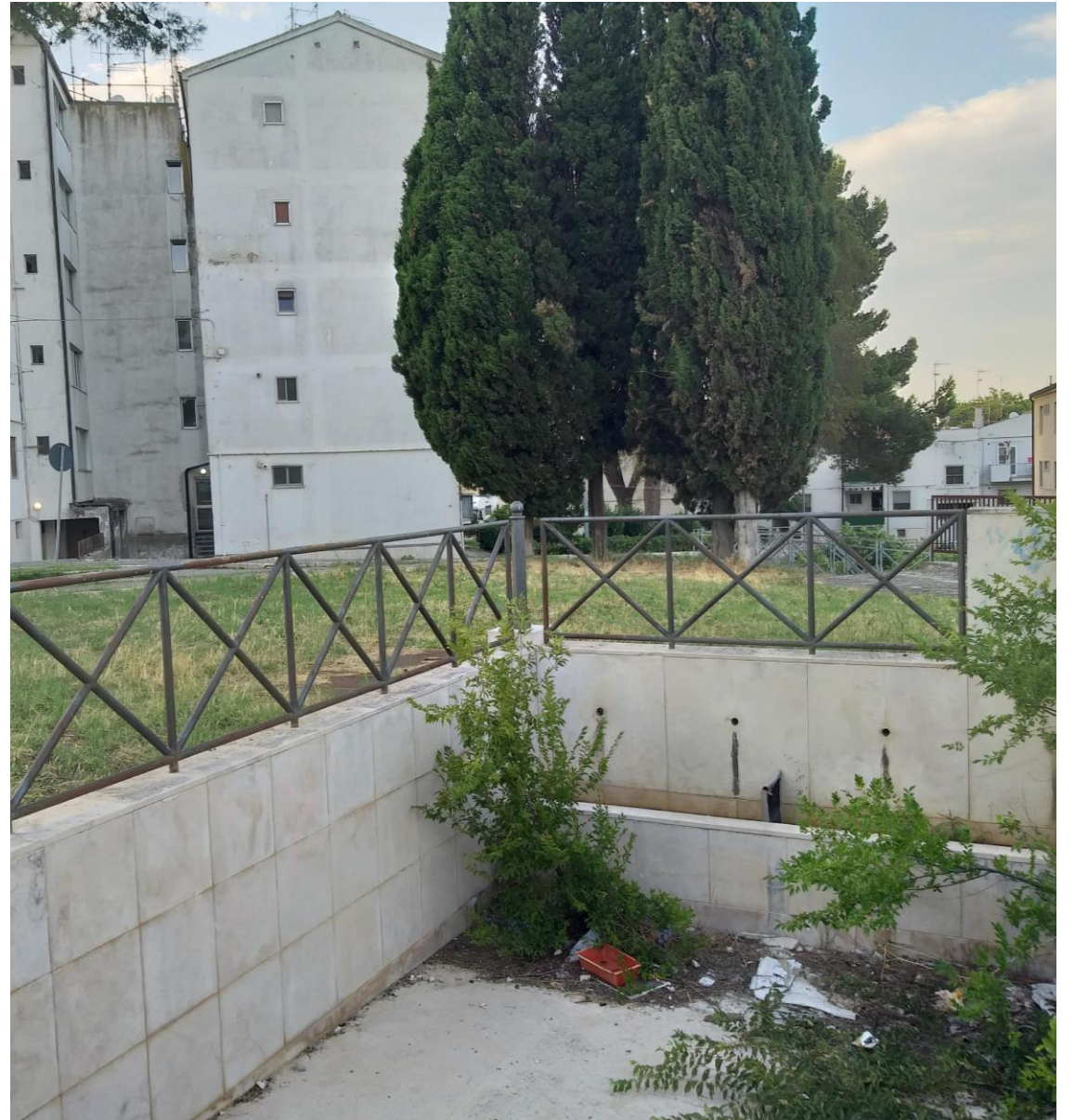




























WHAT  
ABOUT  
SHAME AND  
ARCHITECTURE

# Conclusions

What can classical anthropological categories like *honour* and *shame* can tell us about these symbolic productions?

How did local communities appropriate them at the interface with their territorial identities?

How do they modify and provoke an evolution in what is considered as an acceptable way of life or place for living in such moments of crossing and transformation?

How do they negotiate the meaning of these words from an emic point of view, compared to an external universalistic gaze?

Thank you!