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The South from elsewhere

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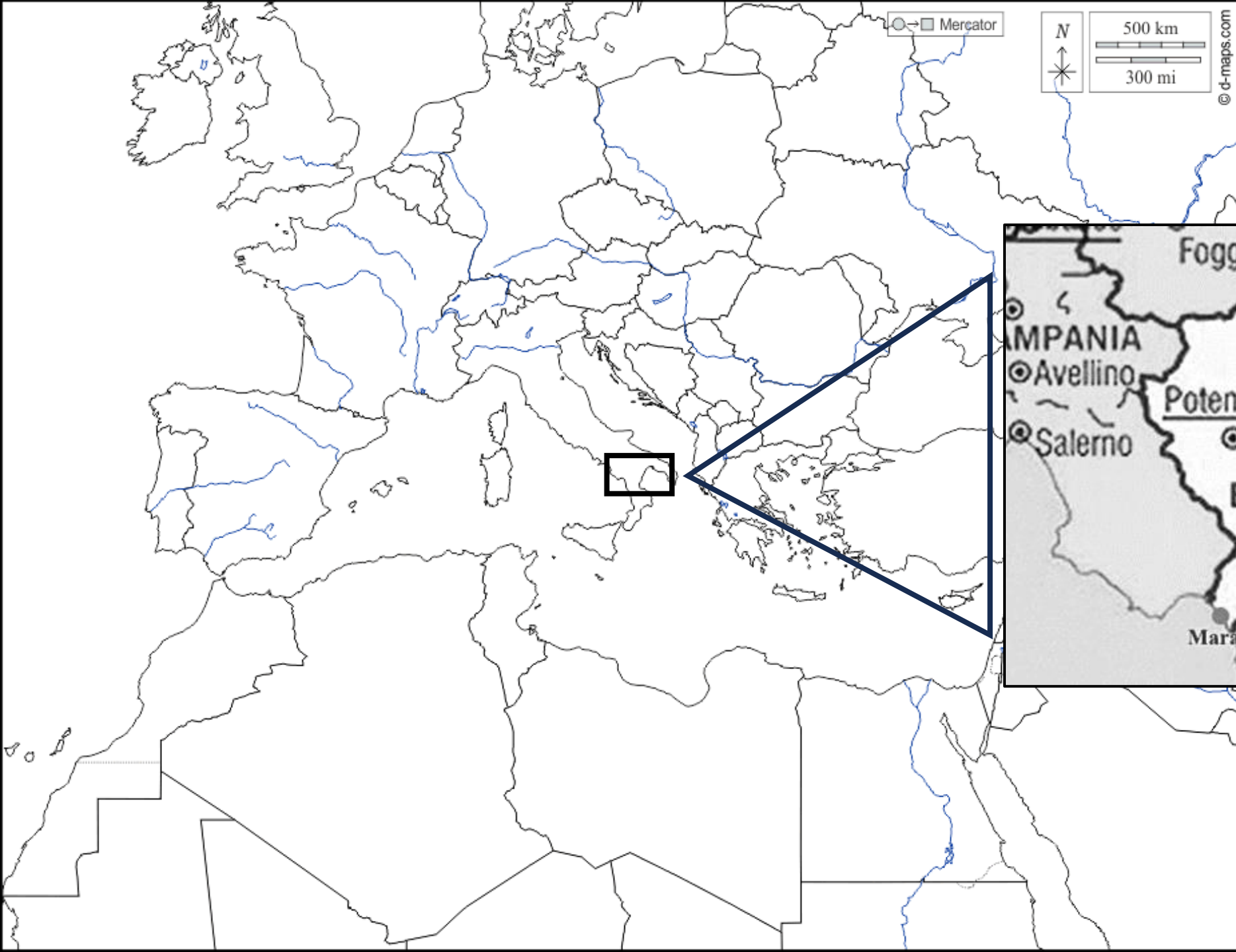
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10th MedNet workshop Crossing the divide: Exploring Mediterranean places across Mediterranean, European and Middle Eastern Anthropology

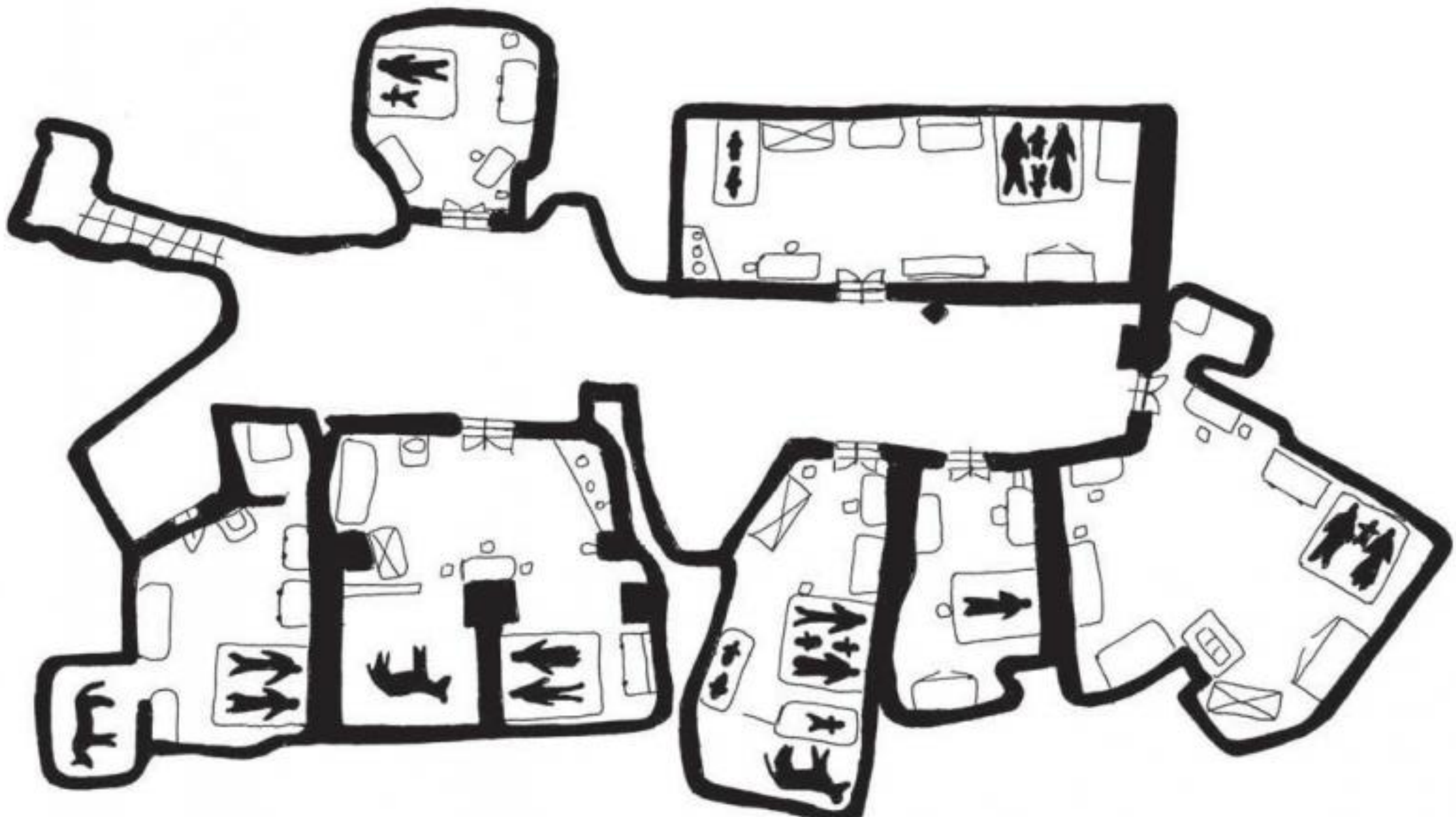
The South from elsewhere.
Place-telling and narrative
crossings in Matera, European
Capital of Culture 2019

Maria Elena Buslacchi

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







PIAZZA VITTURIO VENETO
LA CITTÀ "NOVORINATA"

PROGETTO: architetto **BRATTA ANTONIO ACITO**
collaboratori **GIUSEPPE GRANDI**
ingegnere **PIERGIORGIO PABULA**

CLIEVO: **ENZO VITI**

- A PROFILO DEL MESTIERO DELLA SI ANFONDARA
- B PROFILO DEL MESTIERO DI SANTA LUCIA
- C PROFILO DEL MESTIERO DESAN DOMENICO
- D PROFILO DELLA CHIESA DELLA MATER DOMINI
- G PROFILO DELLA CHIESA DI SAN DOMENICO
- L PROFILO SANCTI MARCI
- M PROFILO PALAZZETTO APPOCAITTONE
- 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 PALUMBARO LINDO
- 10 PICCOLO PALUMBARO
- 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*



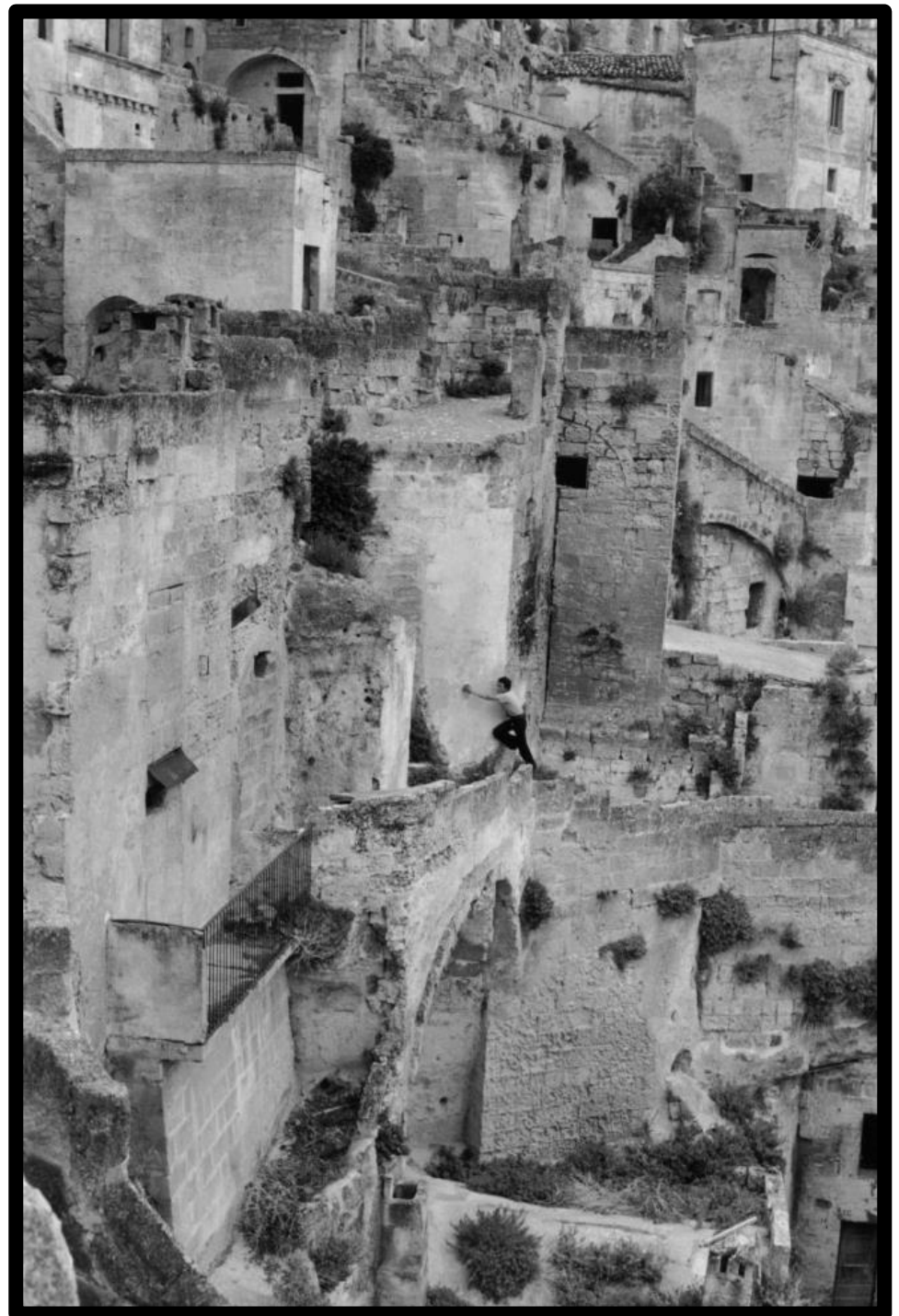
Einaudi

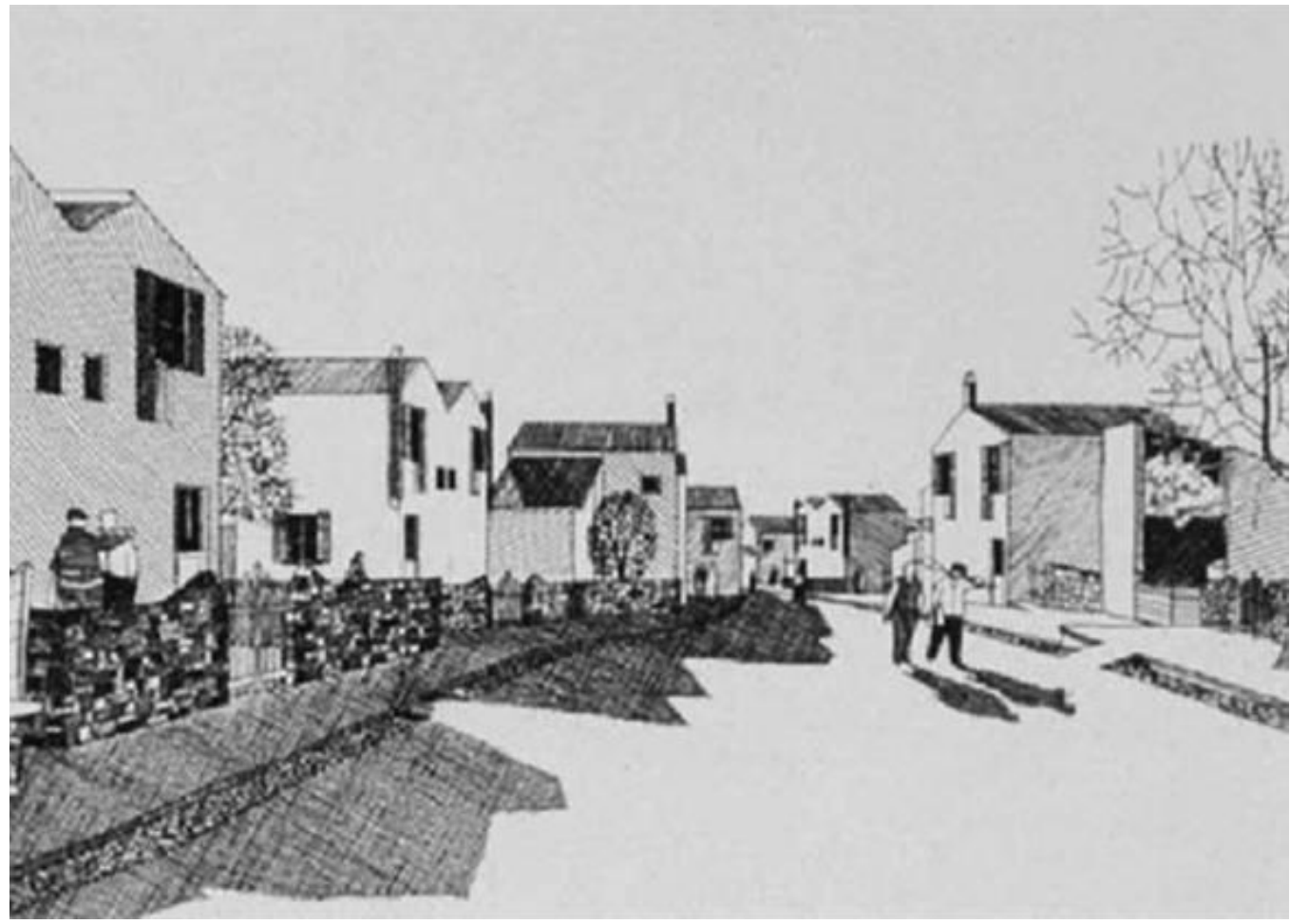
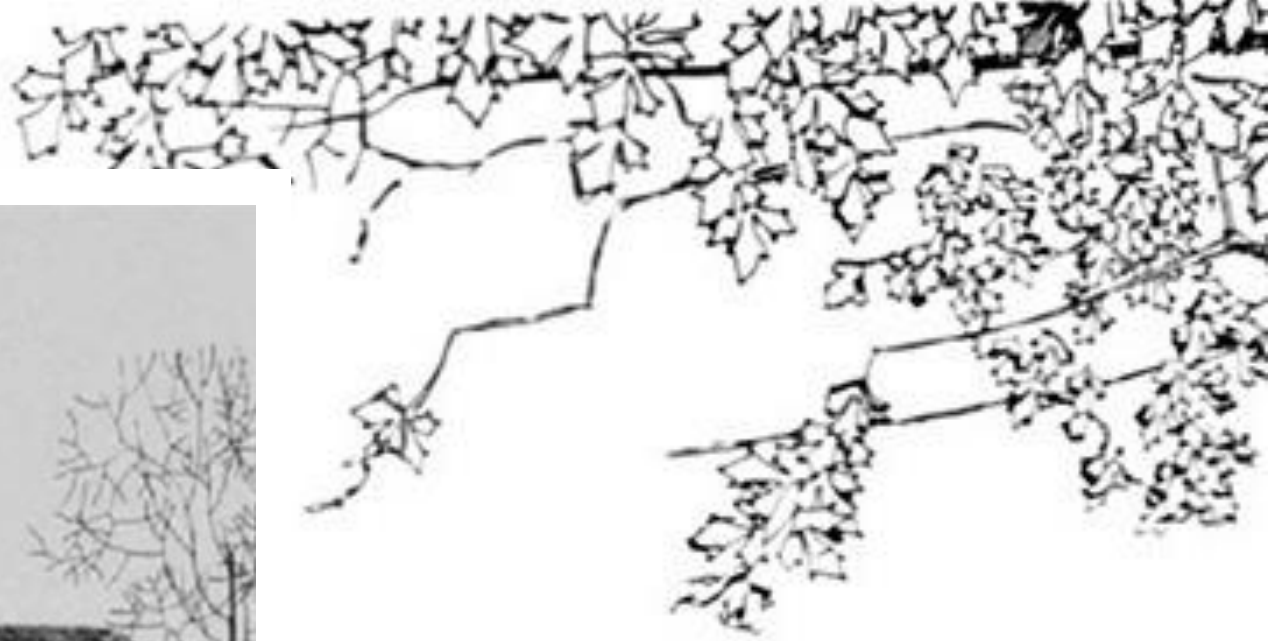
Carlo Levi, *Cristo si è fermato a Eboli*,
Einaudi, 1945.

« 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 ».

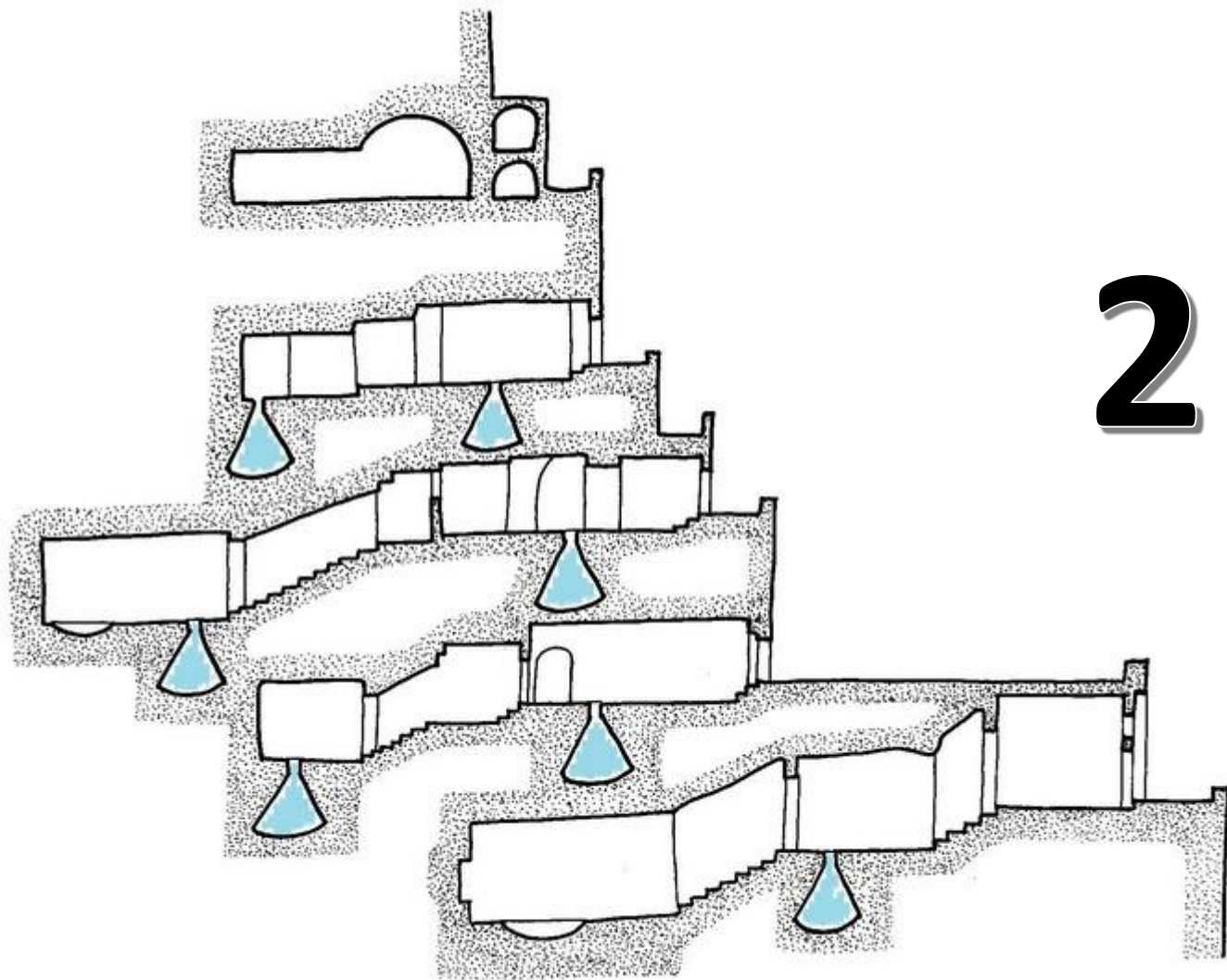












2



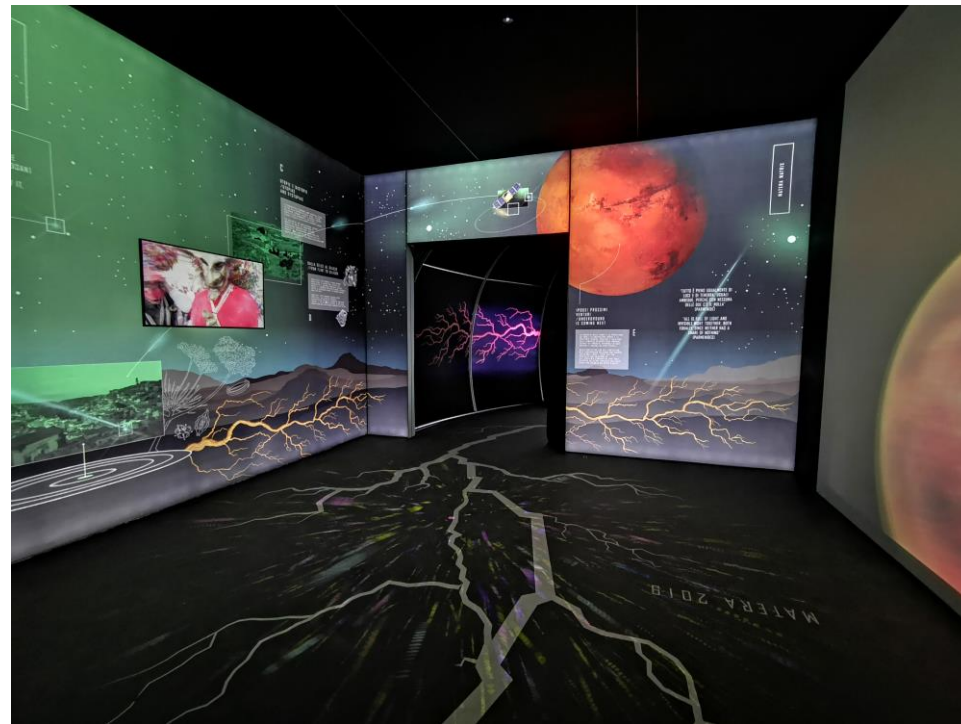






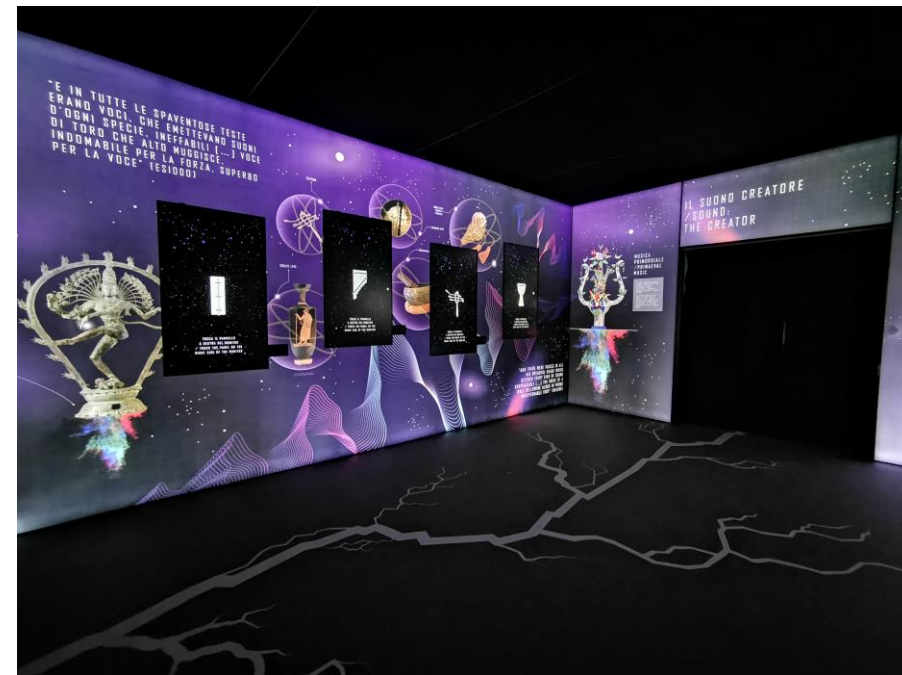






Ars excavandi exhibition

“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”

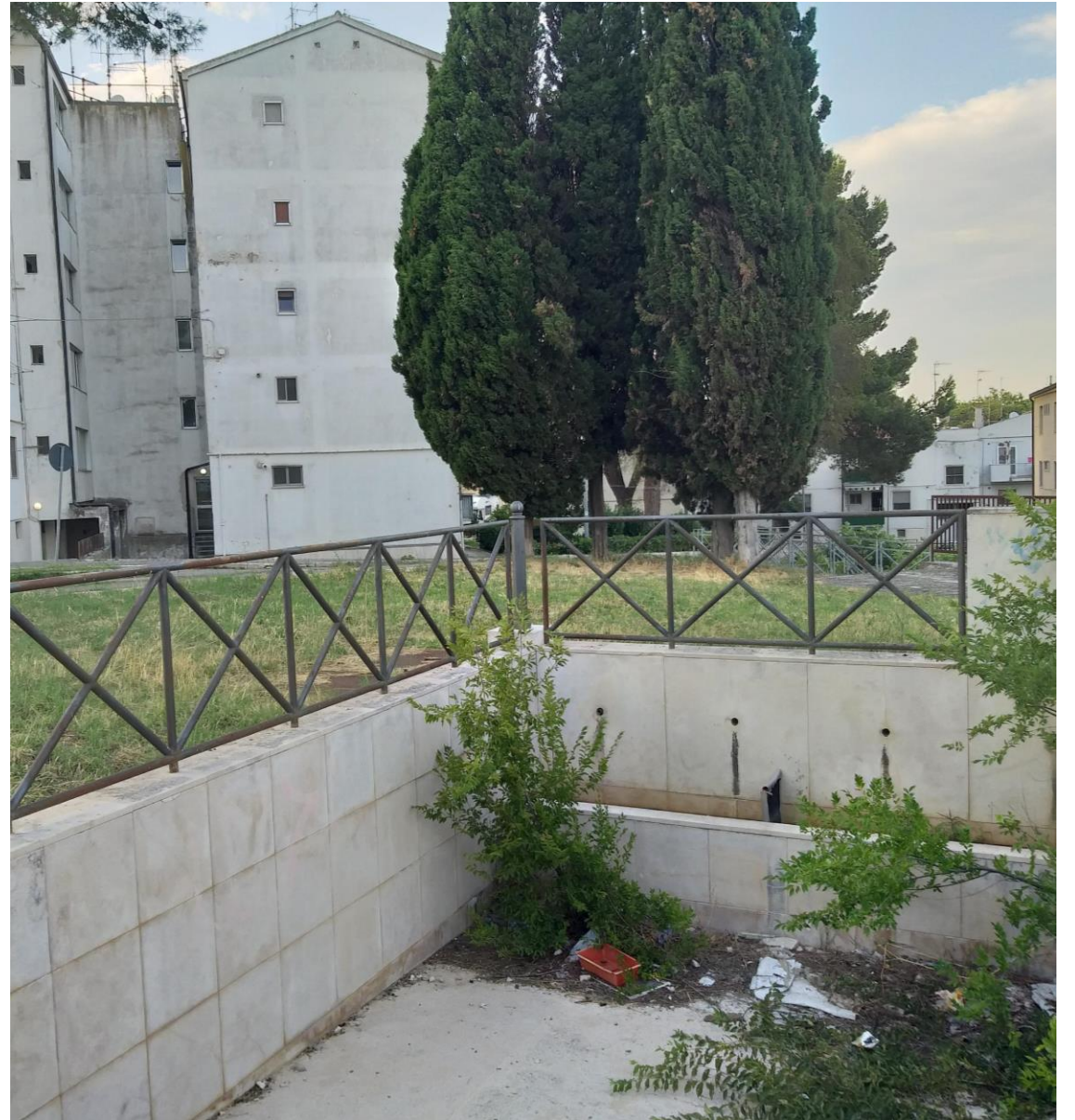




MATERA 2019 OPEN FUTURE















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!

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