

archiviodietnografia

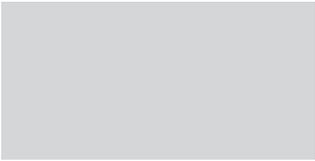
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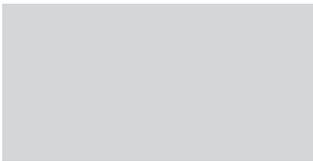
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Abstracts

Francesco Faeta

The British Museum contained in a Chestnut. Notes on Memory, Photographic Archives, Digitalization

Anthropologists, as is well known, have spent relatively little time in the archives, as they have been engaged for the most part in the synchronic investigation connected to the fieldwork and its theoretical and methodological requests. This does not mean, however, that anthropologists do not have full legitimacy to think about archives, as they are instruments of construction of contemporary representations, of cultural elaboration and of social practice. As memory stores, it remains an indispensable field of reflection and study within the broader interpretation of the behavior of human groups. On the connection between contemporary memory and the configuration of archives, this paper would like to reflect with particular attention to a type of archives, the photographic ones, which I believe possess specific features that are worth dwelling on. Memory, archives and images are today subjected to deep modifications induced by the processes of digitization, to which I wish to pay close attention in parallel.

Mario Turci

Exhibiting Ethnographies. On Ethnographic Exhibition as Museum Practice of Heritage Writing

The aim of the paper is to introduce and discuss some aspects related to the challenges of ethnographic exposition as a museum and writing practice. The paper deals with some aspects of the relationship between museum and heritage and the museum as a meeting place and relationship. It aims to illustrate some significant experiences, carried out at the Ettore Guatelli Museum in Ozzano Taro (Collecchio, Parma), that can be understood as expressions of an ethnographic writing. The latter in the museum can take the forms and the practice of the participated installation, on the one hand, and of dialogical practice of exhibiting on the other. The ethnographic museum can emancipate itself from the desires of “exhibition permanence” in order to prove the risks of the construction of precarious and dialogic exhibition forms, as a result of continuous negotiations with the world and the community. The dialogic substance of the ethnographic museum, where memory, things and space delineate the labyrinths and the paths of the encounter with the “complexity of the world”, can only direct the public to an experience not confined to mere looking, but charged with those educational and relational values that belong to traveling.

The experiences of ethnographic installation are, in this sense, travel experiences in which artists of contemporary art are often “traveling companions”.

Francesco Marano

Poetics of the Archives between Contemporary Art and Anthropology

The article describes the poetics of the archive currently active in the contemporary art, almost those bordering with the aims and interests of ethnography. The projects based on the archives explore the practices of collection, documentation and catalogation, but above all they are proposed to the audience through interactive modalities requiring participation and collaboration of people. Moreover such projects deconstruct the pretensions of objectivation, shifting the focus on the subjectivities and politics that produced them. The current “archive fever” has produced a wide range of art projects and anthropological researches in which it is difficult to find the main themes. Their fundamental characteristics, both from the side of art and from that of anthropology, are the deconstruction of exoticism and of pretensions of objectivity with which archives arose.

Nicola Scaldaferrì

Ethnographic Research in Basilicata and Artistic Creation: The Experiences of Steven Feld and Yuval Avital in Matera

The text aims to describe two experiences carried out in Matera during 2019 that presented points of connection between artistic practice and ethnographic research conducted in the Lucan area. The first concerns the sound installation *When the Trees Resound*, created in the wake of the *I-Dea* project, and which entailed the use of the soundscape composition by Steven Feld on the *Maggio di Accettura* celebration, with the presence of photographic materials of Lorenzo Ferrarini and Stefano Vaja. The second is the work *URLA*, by Yuval Avital, conceived for over 300 performers that represented the final event of the *Open Sound Festival*; *URLA* is structured on four parallel processions that moved in the *Sassi* through rigorously established routes; they included performers from authentic ritual and sound contexts of Basilicata, for whom the artist has planned specific actions that reinvented the roles, making them functional in a new creative framework.

Piero Cavallari

The Popular Memory from the Discoteca di Stato to the Istituto centrale per i beni sonori e audiovisivi

The *Discoteca di Stato* (State Record Library) was established in 1928, ten years after the end of the First World War, the celebration of the memory of the Great War was one of the constitutive reasons for this new institution. Evidently, the foundation of the *Discoteca* cannot be de-contextualized from the period in which this occurred, and yet the enhancement of “memory” – or rather of memories – has remained as a sort of imprinting of the institution. In 2004, thanks to the launch of the new “Code of cultural heritage” which finally provided for the protection for sound and audiovisual documentation too, a process of institutional transformation began for the *Discoteca*, which brought it shortly thereafter, in 2007, to be incorporated into the new *Istituto centrale per i beni sonori e audiovisivi*. This new institution inherited all the prerogatives of the *Discoteca di Stato* and

has been entrusted with further important tasks, first of all to carry out, “[...] on the whole national territory, documentation, enhancement, restoration, conservation, research and consultancy activities on sound and audiovisual documents belonging to the State and to other public Bodies [...] as well as to private non-profit legal entities”. From then on the activities of the ICBSA have gradually been articulated and perfected more and more. One of its main features is of being the archive that preserves in Italy the most important public collection of sound and audiovisual documentation.

Camillo Brezzi

Memories of Common People. The Archivio dei diari of Pieve Santo Steafano

The paper aims to describe the historical path of the Diaristic Archive of Pieve Santo Stefano (Arezzo), starting from its foundation, promoted by Saverio Tutino, with the aim to create a place to preserve the memories written by the “common people”, and arriving to its constantly growing “nursery” that collects diaries, letters, e-mails. Some of the preserved documents have become representative of the Archive, like the Bed Sheet of Clelia, in which the story of her life is embroidered; the notebooks of Vincenzo Rabito, an autobiography written in an oral language mixed with “Sicilianisms” and capable of drawing a portrait of his Sicily; the notes written by Orlando Posti, an 18-year-old boy who took part in the Resistance. This work of conservation and care of these “stories in history” leads the Diaristic Archive to take on new opportunities to enhance these memories by digitizing the documents preserved with the aim of networking them and setting up a Digital Autobiographical Archive.

Véronique Ginouvès

Building an “Ethnological Monument” in Matera: Sound Archives as a Common Good of Knowledge

The article revisits two surveys considered to be the first ones to found a memory on the territory of Matera carried out in the 1950s, that of Friedrich Georg Friedmann (1912-2008) and Adriano Olivetti (1901-1960), and that of Ernesto de Martino (1908-1965) and Diego Carpitella (1924-1990). Based on a review of their production context and archiving, the author tries to understand why, 70 years later, it is still impossible to access the voices or songs of these inhabitants. It emphasizes the need for comprehensive and well-documented archival research materials recorded in the field, questioning legal and ethical issues and accurately describing the contexts in which these archives are produced in a fair manner – i.e. taking into account both investigators and witnesses – so that the voices of all can be heard and transmitted as a “common good of knowledge”.

Jean-François Bert

Archives and Practices of Knowledge

This article investigates some of the current issues surrounding the use of archives, both scholarly and non-academic: the constant stability of preservation institutions; the strengthening of accessibility laws; and the selection process for documents management. These questions push users, but also archivists, to make choices, defend approaches, and develop different ethics of work in/on archives.

Mélanie Dulong de Rosnay

The Importance of the Public Domain for Cultural Collections and Metadata

This article is addressed to cultural, educational, research and memory institutions which constitute, manage, and distribute heritage collections of works and data. It advocates that they should be as freely available and reusable as possible, close to the public domain. The public domain, in the strict copyright definition, is the state of cultural, scientific and literary works and data when they can be freely accessed and reused without asking for permission, or paying any remuneration. The article provides practical guidelines to support the successive copyright-related tasks leading to the creation of an online archive without unnecessary copyright limitations for access and reuse.

Chiara Siravo

I-DEA: Archive of Archives. Project Report

I-DEA – pillar project of the Matera Basilicata 2019 Foundation – is a project space devoted to the investigation and representation of the rich cultural, artistic and anthropological history of the Basilicata region through exhibitions, performances, workshops and an online digital platform. The source and vehicle behind every aspect of the project space is the archive, in all its dimensions. Conceived by Joseph Grima and Managed by Rossella Tarantino, I-DEA consisted of five exhibitions, a book series and much more. The focus of this essay is to summarize the various steps of the project, its objectives, theoretical and methodological frameworks as well as its preliminary results.

Vita Santoro

Memories, Archives and Oral Testimonies. The Contribution of Anthropological Research to the I-DEA Project

The essay offers a brief report about the research activities carried out by the DiCEM Department of the University of Basilicata in the framework of the I-DEA Project for Matera European Capital of Culture 2019. This is a project that focused on the archives of anthropological interest in Basilicata and their use through artistic, performative and aesthetic modalities. Considering the theoretical and methodological assumptions of an ongoing field research in the city of Matera the author tries to reflect, on the one hand, on the contribution that anthropological research has made to the overall project since 2017; on the other hand, she presents some reflections on the topics under investigation, and a description of the ethnographic practices applied for the collection, cataloguing and digitization of the memories and oral testimonies of the former inhabitants of the Sassi districts.