

TESI EUROPEE SPERIMENTALI INTERUNIVERSITARIE

EUROPEAN INTERUNIVERSITY EXPERIMENTAL THESES

T.E.S.I. 2010/2011 - INGEGNERIA CIVILE E ARCHITETTURA - CIVIL ENGINEERING AND ARCHITECTURE

Il Palazzo delle Biblioteche: Teoria, Storia e Progetto. Ipotesi per il Campus Universitario di Bari
The Palace of Libraries: Theory, History and Project. Hypothesis for the Campus at Bari University

Lectio Magistralis

Mario Cresci

Gathering by the look Story of a navigation by sight around the seas of Photography

Regards from the Rector of the Polytechnic of Bari **Nicola Costantino**/ Introduction by **Francesco Moschini**

Politechnic of Bari – Conference Hall 'Attilio Alto' - Wednesday 20th october 2010 - 11.00 a.m.

The image itself is surface and stratification; as referred to my work "stratification" means relationship with memory, with places, with people and things guarding their history. Samplings are elaborated in different moments through photographic works related to a circular time: images selected by differentiated values, which may merge and compose themselves into new researches and experimentations. In the same way I think of the Library as a gathering of knowledge, settling as time goes by through the written word so that the memory of the path of Humanity shall not be lost. But even the function of the Library is now changing: it is the place of the great stream of knowledge where the heaviness of the printed word lives together with the lightness of an infinite pluniverse of connections in real time. In this sense in the Library sampling the written knowledge becomes, as for images on the net, an instrument for the renewal and for the evolution of languages. During the many years of my artistic activity, in gathering the world by the look I have always desired that for this way of navigating with the others the project could stand in telling through Photography, and not only, the journey of an entire life: a small contribution to the immense map of knowledge to be seeked in a place that may be still be called Library. (Mario Cresci)

With Mario Cresci the cycle of lectiones magistrales promoted at the Polytechnic of Bari in the framework of T.E.S.I. (European Interuniversity Experimental Theses) Project, continues. The T.E.S.I. Project aims at organizing and gathering around degree and Phd thesis a system of relations and matches among students and universities from different countries in the European Community. Setting periodically a common research task, it is aimed to link different educational approaches and experiences. In order to confer to the subject the highest achievable grade of scientific validity and completeness, debates, lectures, seminars, conferences, exhibitions and publications are planned. Mario Cresci's lecture will be held as a scientific support to the research theme "The Palace of Libraries: Theory, History and Project. Hypothesis for the Campus at Bari University", that has been also the subject of a recent work edited by Vincenzo D'Alba and Francesco Maggiore under the scientific supervision of Francesco Moschini, and published by Mario Adda Editore in collaboration with Formedi, Fondazione Gianfranco Dioguardi and Fondo Francesco Moschini.

With the same guiding lines, the entire cycle of Lectiones Magistrales focused on the theme Book/Library has been set. Started with Luciano Canfora's *Lectio* "For the History of Libraries" the cycle was continued by Franco Purini's "The words of Space", Gianfranco Dioguardi's "The pleasure of text", Ruggero Pierantoni's "What if books disappear?", Antonella Agnoli and Marco Muscogiuri's "Architecture + library", Massimiliano and Doriana Fuksas' "Sublime scribas of Chaos". Other relevant guests will prosecute the cycle, among which: Manlio Brusatin, Francesco De Gregori, Claudio Magris, Predrag Matvejevic, Salvatore Settis. Each subject of T.E.S.I. Project is conceived as a part of an on-going and heterogeneous collection of contributions gathered through thematic and encyclopedical criteria.

Mario Cresci was born in Chiavari (Genoa) in 1942. Since the end of the Sixties, he developed a complex work, experiencing drawing, photography, and installation. His work has always been referred to a continuous investigation on the nature of visual language, using the photographic mean as a pretext in opposition to the truthfulness of reality. Among the protagonists of his generation in Italy, through his eclectic work deep inside the photographic research, he is one of the firsts authors in the Seventies that put in relation the analysis on visual perception and on forms of artistic and phenomenal theory as conducted at the *Corso Superiore di Industrial Design* in Venice with the direct ethnic and anthropological on-field experience in the Italian Southern Regions. Since the end of the Seventies, he went into teaching, as a creative experience to be shared with others and as an integral part of his artistic work, being the artistic work itself a formal device that generates relations among people, or may be originated from a social process. In 1969, he realizes his first photographic installation in Europe at the *Diaframma* Gallery in Milan: in the relation between production and consuming, he exposed about a thousand of transparent cylinders containing as many transparent photographs which were fragments of the consumerism of that era, showing the dualism between wealth and poverty. In 1968 and in 1969, between Rome and Paris, he collaborates with *l'Attico* Gallery and he gets in contact with Pascali, Mattiacci, Patella and Kounellis, realizing several urban performances with two photographic rolls on social subjects close to the idea of street theatre. In 1974 some of his photographs have been acquired by *Moma*, New York. In 1975 he publishes his research *Cite Specific*: "Matera immagini e documenti" and in 1979 he publishes the book: "Misurazioni", as conclusion of a two yearlong workshop that he conceived for the Region Basilicata. Since the Nineties until now, after have been the director of the *Carra Academy of Fine Arts* in Bergamo from 1991 to 2000 and after have organized several cultural events (as *Arte e Impresa*, *Clorofilla* e *Accademie in Europa*) dedicated to young artists in collaboration with - among the others - V. Fagone and Gamec from Bergamo, he goes back to his authorial work by facing research and experimental themes as: sense shifting, variations, coincidences, art sites conceived as *cite specific* inside the cities. In 2004 his first anthological exhibition - "Le case della Fotografia", 1966-2003, curated by P. Castagnoli - was opened at the *Galleria d'Arte Moderna e Contemporanea* in Turin. He has exhibited his work in several occasions at the Venice Biennale di Venezia, as in 1993, in the exhibition: "Muri di carta, fotografia e paesaggio dopo le avanguardie". Recently some of his works have become part of collections as M. Minini in Brescia, N. Rusconi in Milan, Officina Italiana Design and Galleria Elleni in Bergamo. He is professor of Photography at the *Brera Accademy* in Milan. In 2009 he has curated for Sole 24 Ore Cultura, the volume "Future images", a wide research on young artists internationally involved in photography.

Progetto scientifico e culturale di Francesco Moschini

A cura di Vincenzo D'Alba, Francesco Maggiore

Collaborazione di Giovanni Laterza, Antonio Stefano Maino

Cultural and scientific project by Francesco Moschini

Edited by Vincenzo D'Alba, Francesco Maggiore

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Museo della Fotografia
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