

PUBLIC SELECTION BASED ON QUALIFICATIONS AND INTERVIEW FOR THE AWARDING OF NO. 1 EXPERIENCED GRANT LASTING 24 MONTHS FOR CONDUCTING RESEARCH PURSUANT TO ART. 22 OF LAW NO. 240/2010 AT THE CENTRE *CISALPINO INSTITUTE FOR COMPARATIVE STUDIES IN EUROPE* - CCSE A.R.F. 10/B1 - ART HISTORY - A.D. L-ART/03 - HISTORY OF CONTEMPORARY ART - CUP: F12I14000290001 - TYPE B - PICA CODE 20AR028

announced with decree of the Chancellor Rep. no. 619/2020 of 03.12.2020 and posted on the official registry of the University on 09.12.2020

RESEARCH PROJECT

"Material aspects in Giacomo Manzù's artistic production"

Research structure: Centre CISAlpino Institute for comparative studies in Europe – CCSE

Duration of the grant: 24 months

Scientific Area: 10 - Antiquities, philology, literary studies, art history

Academic recruitment field: 10/B1 – Art history

Academic discipline: L-ART/03 – History of contemporary art

Scientific Director: Doc. Sara Damiani

The research fellow's activity is part of the Max Planck Project, entitled "Material culture, science and technology", with specific reference to the L-ART/03 sector, therefore in relation to the specific part of the project where it is specified that: "Our societies and forms of life are dominated by technology, but they are not determined only by material culture. The distinction between structure and ideological superstructure does not represent the complexity of the situation, as scientific culture comes into play, design and direct level, in the real economy of our societies. This inseparable link between material culture, technique and scientific culture must therefore be studied not only from the perspective of the history of science or epistemology, but also in its anthropological, sociological, legal, economic, engineering, industrial, academic, as well as ethicalphilosophical, artistic, psychological, and educational aspects". The capability of matter to be transformed into an artwork is closely related to the artist's knowledge of its essence and properties. This is particularly true for sculpture, as it requires an approach that allows, technically and aesthetically, the coexistence of the material's resistance with the possibilities to model its structure, in order to generate a shape. The knowledge of the material is therefore a fundamental starting point for any sculptor who wants to exploit the many creative possibilities offered by it. The attention given by Giacomo Manzù, one of the most influent Italian sculptors of the twentieth century, to the various materials he used for his works of art constitutes a key perspective to understand his production and his profile as an artist. This project aims to study the relationship between sculptor and material, with particular attention to metal. The analysis of Manzù's lifelong work from this perspective allows to highlight less investigated aspects of his production and offers an evaluation of the sculptural object that starts from the material and considers its complexity.