



Training and work are historical themes that have always characterised societies and territories and are one of the keys to understanding the degree of civilisation and culture of a country.

This exhibition illustrates an arduous but fascinating journey, which in just over a hundred years has led Basilicata to become fully integrated into the social and economic fabric of Italy, despite the delays and deficits that must now turn into the impulse for further growth.

The exhibited photographs tell of ancient crafts that have never ceased to exist in our communities, but have been transformed and innovated, engaging in a substantial relationship with the modern and most popular ones, born with the advent of the digital era and globalization; they show us the infrastructural development of the region through the involvement of brilliant and visionary minds; they tell us of the desire of individuals to emancipate through learning and education. The exhibition shows, in fact, that education and vocational training have been deeply evolving towards playing a key role in the economic, social and cultural development. Not surprisingly, the "Europe 2020" strategy puts knowledge and innovation behind intelligent, sustainable, and inclusive growth goals. The role played by the European Social Fund (ESF), which was born in the new European context in 1957 with the Treaty of Rome, was of primary importance to the socio-economic development actions that accompanied Basilicata, and has far gone beyond its propulsive thrust nowadays. Through the exhibition, it is possible to observe how the European Social Fund will continue with the 2014-2020 programming, what the opportunities offered and what the project recipients are.

Basilicata across development and innovation. History recovered through photography

This exhibition traces an itinerary on the broad themes of development and, more specifically, on the history of work and education in Basilicata, in particular in relation to the European Social Fund, choosing to do so through photography. This is because, using Lello Mazzacane's words, Basilicata "*has been represented more than described*", too often through stereotypes designed to identify it as a primitive, agonizing land. While this was certainly a reality common to all the places of our country at some point in time, it is equally true that photography has been a tool to support an ideological representation designed to mark a specific idea in the collective imagination of Lucania, which still persists with great tenacity and comes from a precise historical process. Here, then, documenting the history of the development of Basilicata, in a period of great economic and social crisis like the present one, has the symbolic value of prompting the spectator to immediate thinking.

The exhibition is divided into four sections, each one opened by a short introduction, in order to interpret and read the shown images.



The first one, *Ancient Jobs?*, through a deliberately questioning title, intends to emphasise the continuity from a past that is not entirely extinct and a present which reconfirms that past in order to preserve it. The second section, *Basilicata under construction*, together with the part dedicated to Training, is the soul of the exhibition, and tries to offer a picture story that illustrates the challenging but steady development of a region. The third section, *From schools of craft to the European Social Fund*, reconstructs a path that, starting from the craft schools at the beginning of the twentieth century, moves towards the first entrepreneurial activities oriented mainly towards social issues, and reaches today a Basilicata which is more and more oriented towards Europe, where the creation of new knowledge, covering the most heterogeneous fields, from scientific research to fine craftsmanship, becomes essential for the economic and social resilience of the territory. Finally, the last section, *Contemporary gazes*, interprets the theme of work and training through the eyes of a Lucanian photographers' group. From their shots, the dichotomy of these times is fully highlighted, in which the sense of precariousness, linked to the uncertainty of the present, is alongside the desire to react through the development of new skills that, starting from past experiences, can be useful tools to guide us out of the crisis.