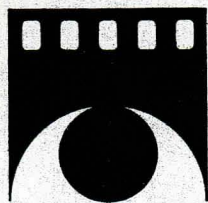


RAFAEL NAVARRO

Urb. Torres de S. Lamberto, 37-A-Teléfono (976) 34 2821
Telex 58245 APAK E
ZARAGOZA-11-ESPAÑA



A Rinaldo, Giuliana, Derek y Andreas:

La reunion de Locarno ha servido de origen de ideas para el proyecto de la Universidad de Monte Verità.

A unos dias de distancia las ideas aparecen mucho mas claras y hay la suficiente perspectiva para distinguir entre lo que es pura utopía y lo que es realmente factible.

El proyecto consistiria en crear una Universidad de Artes Visuales para Europa. De este proyecto nos concierne exclusivamente el sector fotográfico, aunque esto no excluya la conveniente colaboración con otras disciplinas. Los objetivos de esta Universiada serian:

- Educación
- Investigación
- Banco de Información
- Actividades especiales (Publicaciones, exposiciones, etc.)

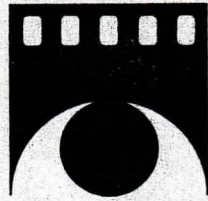
La Filosofia del departamento de fotografía deberia ser convertirse en un forum para la Fotografía Europea, de forma que fomente contactos entre diferentes miembros de la comunidad fotográfica y permita la discusión de toda clase de ideas en un clima absolutamente abierto y democrático. Esto implica que en el seno de esta Universidad tengan cabida el máximo de tendencias e individualidades. Pensamos que no deberia existir una idea preconcebida que se convierta en un corse rígido y obstaculice el desarrollo de nuevos horizontes.

Este departamento no deberia estar dirigido por ninguna élite ni aunque esta se disfrace de vanguardia (concepto que historicamente está desacreditado). Habria que fomentar la vanguardia que cada uno lleva dentro y buscar los logros de la actividad de este departamento en lo que expontaneamente se genere en su seno y que sin dura podria llegar a trascender el alcance de la misma Universidad.

Sin pretender revolucionar la pedagogía, hay que dotar a esta Universidad de un caracter flexible y de los mecanismos necesarios para evitar que su estructura se fosilice. Por ejemplo: Ni las temáticas de los cursos ni el staff de profesores deberian ser permanentes, sino
.../...

RAFAEL NAVARRO

Urb. Torres de S. Lamberto, 37-A-Teléfono (976) 34 28 21
Telex 58245 APAK E
ZARAGOZA-11-ESPAÑA



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en función de las demandas de la coyuntura fotográfica. También serían imprescindibles dos principios básicos:

1º) Lo importante no es proporcionar al estudiante una información aseptica sobre una materia concreta, sino enseñarle a reflexionar sobre el medio; mas que técnicos o eruditos interesa formar humanistas de la fotografía, personas que tengan una capacidad crítica.

2º) Para ello los cursos no deberían limitarse a lecciones magistrales, sino que deberían ser participativos, cuestionando el esquema tradicional profesor-alumno, tal como sucede en las Universidades mas progresistas.

Basandonos en estos criterios desearíamos planificar las actividades del próximo curso de verano de acuerdo con las posibilidades expuestas por Rinaldo y discutidas en las reuniones de Locarno de los días 15 y 16 de noviembre

Duración: 10 a 15 días

Fecha: a partir del festival de Arles

Difusión pública a efectos de conseguir apoyos oficiales y financieros.

En tanto que Universidad lo principal deberían ser los cursos impartidos, pero en base a los requisitos anteriores y como actividades secundarias y de difusión cabe organizar proyecciones, exposiciones y otras manifestaciones públicas. El programa decidido en Locarno (Seguir la formula de dedicar forzosamente cada noche a un país o grupo de países) no solo tiene ya el claro antecedente de Arles, sino que puede resultar monótono y de escaso atractivo y provecho. Por contra se podrían pensar otros conceptos a nuestro juicio mas idoneos:

Tiempo-fotografía

Desnudo

Fotoperiodismo

Retrato

Documentación social

Paisaje urbano

Metodos alternativos

etc.

Con respecto a los cursos consideramos que para que ofrezcan un máximo de visiones sobre un tema deberían organizarse de la forma siguiente: Que cada curso tuviese un coordinador que lo estructurase en detalle y fuese el responsable. Este coordinador podría solicitar la colaboración de otros profesores especialistas, pudiéndose dar el caso de que el coordinador no diese nin-

.../...

To Rinaldo, Giuliana, Derek and Andreas:

The meeting at Locarno has served as a source of ideas for the project of the University of Monte Verità.-

At some days' distance away, the ideas in question appear to be much clearer and there is sufficient perspective for being able to distinguish between - what is purely utopian and that which is really practical and feasible.-

The project would consist of creating a University of Visual Arts for Europe. With regard to this project, we are exclusively concerned with the photographic sector, although this does not exclude a convenient collaboration with - other subjects. The aims and objectives of such a University would be:

Education

Investigation

Information Bank

Special activities (Publications, exhibitions, etc.)

The Philosophy of the photography department should be that of transforming - itself into a forum for European Photography, in order to ferment contacts between and among different members of the photographic community, and to allow - for the discussion of ideas of all kinds in an absolutely open and democratic atmosphere. This implies that, within the framework of this University, there will be room for the maximum of tendencies and individualities. We believe that there should not exist any preconceived idea which would convert itself into a rigid armature, representing an obstacle for the development of new horizons.-

This department should not be run by any kind of élite, even though disguised as avant-garde (a concept which is historically discredited). It would be necessary to encourage the avant-gardeism which each one possesses interiorly and to - look for the achievements of the activity of this department in that which is - spontaneously generated in itself and which doubtless could arrive at transcending the range of the University itself.-

Without attempting to revolutionize the pedagogical aspect, it is necessary to - provide this University with a flexible character and with such mechanisms that are necessary for avoiding the fossilization of its structure. For example: that neither the subjects or themes of the courses nor the teaching staff should be permanent but in accordance with the demands of the photographic situation. A - couple of basic principles would also be absolutely necessary:

1) The important thing is not to give the student or provide him with aseptic - information about some definite subject but to teach him to reflect on the medium; far more than technicians or erudites, it is of interest to train humanists of photography, persons having a capacity for criticism.-

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2) For this purpose, the courses should not be confined to magisterial lectures but should be of a participant character, questioning the traditional teacher-pupil schema, such as happens at the most progressive Universities.-

Basing ourselves on these criteria, we should wish to plan the activities of the coming Summer course in accordance with the possibilities explained by Rinaldi and discussed at the meetings at Locarno on the 15th and 16th of November.-

Duration: 10 to 15 days.-

Date: as from the Arles festival.-

Public diffusion with a view to obtaining official and financial support.-

As far as the University is concerned and as such, the chief thing should be the courses given, but on the basis of the foregoing requisites, and as secondary activities and for diffusion purposes, it is possible to organize projections, exhibitions and other public showings. The programme decided upon at Locarno (To follow the formula of obligatorily devoting each night to a country or group of countries) not only already has an obvious precedent of Arles but could also end up as being monotonous and scarce in attractiveness and of little benefit. On the contrary, other concepts, better suited in our opinion, might be thought about:

Time-photography

Nude

Photo-journalism

Portraiture

Social documentation

Cityscape

Alternative methods

etc.-

With regard to the courses, we consider that, for offering a maximum of visions about a theme or subject, they should be organized in the following way: That each course had a coordinator who would organize it in detail and who would be responsible for the same. This coordinator could request the co-operation of other specialist teachers and it could be that the coordinator does not give any classes, gives some or gives them all. No one coordinator could be in charge of the coordination of more than one course. From the economic budget of the course, a previously determined portion would be destined for the coordinator, and the remainder would be distributed proportionally to the classes given. We understand that this formula might be rather difficult at the start but that there should exist the tendency to apply it as far as possible. With respect to the number of courses, in principle it would be convenient that they do not exceed 8, although we have interesting subjects on file but such could always be postponed for future occasions.-

Possible courses and coordinators:

1. Codes and iconography of photography: Umberto Eco
2. Photography as a creative means of personal expression: Rafael Navarro
3. The aesthetic methods of photography: Andreas Müller-Pohle
4. Photography in the future: Derek Bennett
5. Colonialism and influences in European photography: Bill Messer
6. The language of photography: Claudio Fontana
7. The influence of photography on art/art on photography: Giuliana Scimé
8. Historical methods: alternatives: Angelo Schearz
9. The criteria of photographic criticism: Christian Cajolle
10. The influence of publications/galleries/museums on photography: Allan Porter/Sue Davis/J.C.Lemagny
11. Ideology and photography: Joan Fontcuberta
12. Philosophy and photography: Jacques Lacan
13. Author photography: Klaus Honneft
14. Photography and technology (subconscious): Franco Vaccari
15. Sociological approach to philosophy and photography: Abraham Moles
16. Photography and Anthropology: Ciro Bruni

Paris, 22nd of November, 1980.-

NOTE: In Paris we have received information that in Arles they are preparing an important work session for 1981 on EDUCATION, so it would seem to be advisable not to deal with the same subject at Locarno.

Joan Fontcuberta
Rafael Navarro