



14th INTERNATIONAL LIVING SCULPTURE COMPETITION

“Taste and style”

Cuneo – Italy 18 - 26 September 2010

GENERAL REGULATIONS

Art. 1 The international living sculpture competition is open to **Italian and foreign students of Academies of the Fine Arts. Participation is free.**

Art. 2 The theme of the 2010 edition of the competition is “**Taste and style**”, which can be explored through the various languages of sculpture, in order to submit projects appropriate for outdoor exhibition.

Art. 3 The application form for the competition must be sent to: fax number (0039) 0171.603649, posted to: Fondazione Peano – Corso Francia, 47 – 12100 Cuneo, Italy or e-mailed to: segreteria@fondazionepeano.it – before **20th June 2010**.

Art. 4 The following items must be received before **15th July 2010** otherwise the artwork will be excluded from the competition. Items must be sent to: Fondazione Peano – Corso Francia, 47 – 12100 Cuneo, Italy.

– **n° 1 three dimensional model created with a freestyle technique;**

– **n° 2 digital colour photographs of the model on a CD, which should include the title of the artwork, the name of the Academy, the name of the tutor and the personal details of the model’s creator (name, surname, postal address, telephone number and e-mail address);**

– **written description of the model: 1x A4 paper copy and 1x copy saved in Word format on a CD, which should include the title of the artwork, the name of the Academy, the name of the tutor and the personal details of the model’s creator (name, surname, postal address, telephone number and e-mail address).**

As well as the information regarding the conception of the artwork, the written description must also contain information regarding its realisation and actual dimensions.

Art. 5 The artwork will be posted at the participant’s expense. Any damaged models will neither be judged nor displayed.

Art. 6 Participation in the competition automatically gives the Peano Foundation the authorisation to display and/or publish the artwork. The foundation’s only obligation is to cite the artists’ names.

All the artwork submitted will be added to the catalogue and displayed in the exhibition.

Art. 7 The winning models will remain the property of the Peano Foundation, which reserves the right to display them at its main office or during exhibitions.

Art. 8 Non prize-winning models which are not collected before 30th November 2010 will remain the property of the Peano Foundation, which reserves the right to display them.

Art. 9 The Jury will award **study grants** to the artists of the three winning artworks. The prizes are as follows:

1st place: 3.000 euro;

2nd place: 2.000 euro;

3rd place: 1.000 euro

The first place winning artwork (according to the jury) must be created within eight months of winning the competition, using non-perishable materials which are not dangerous for the users of open spaces and must be at least 5m³ in dimension.

The Peano Foundation will contribute 5.000 euros towards the cost of the creation of the artwork and will remain the owner of the artwork. The Foundation will indicate a green area of the town of Cuneo in which to place the artwork.

Art. 10 The jury will consist of three personalities from the art world, a representative of Cuneo’s council and the president of the Peano Foundation.

The jury will choose three of the participating artworks and will explain their reasons for giving first prize to the best.

Art. 11 The artists of the winning artworks, along with their tutors, will be informed in advance and invited to the prize-giving ceremony. Accommodation will be provided by the Foundation.

The exhibition will be opened on 18th September 2010 at 6.00 pm.

The first place winning sculpture of the International Living Sculpture Competition 2009 “Nature or Sustainability?” will be unveiled on 18th September 2010 at 5.00 pm.



Taste and style

The theme selected by the Peano foundation for the 2010 competition entitled 'Living Sculpture' is, on the surface, rather abstract and confined to the ideal world of aesthetics, regardless of all passionate debate about its content. 'What is taste?' participants will ask themselves, 'What is style? And how are the two linked?' The etymological origin of the word taste is linked to the subjective sphere of sensory perception; its first academic entry meant 'a taste' or 'a try', and later it was given the meaning to perceive and distinguish flavours by means of the tongue and palate. Furthermore, the term often refers to the taste itself or to the pleasure one feels when eating and drinking. Later in the term's semantic history, the perception of taste was raised up a level to mean an almost sensual pleasure provoked by the fruition of artwork. A gradual process of intellectualisation then led to the meaning of perception of beauty, fundamentally identifying the term with 'good' taste, which, at least for the classicists of all eras, responds to convenience and measure which for Melchiorre Cesarotti are 'the two ministries'. But, taste is also the collection of tendencies which characterise an epoch or a circle of people. In fact, Giovan Battista Marino, against all regulations, claimed that "the real rule is knowing how to break the rules at the right time and in the right place, following the current customs and taste of the century". Later on, the romantic vision prompted Francesco De Sanctis to contrast 'the measure of good taste' with 'the impulse of genius', the key factor which is at the basis of poetry. Finally, Giuseppe Mazzini stated that "Taste, founded by immutable abstraction, is the result of the process of education and represents the civil status of a population". However, in the era of mass communication in which we now live, the process of defining taste seems to be controlled by pre-constituted interests who, whilst giving it to manipulators of propaganda, use it for their own aims. If, in the past the general idea of taste shared by many could be the result of individual discovery, today, the expansive influence of fashion in society, through various forms, represents a means of homogenisation and subservience of the concept of taste. This ultimately jeopardises the individual's freedom of choice.

The etymon of the word 'style' clearly shows its literary origin, and links its main meaning to the idea of a precise choice of written forms which best suit a writer's inner thoughts. From 'stilus', which in the classical era was considered as the actual 'writing instrument', the term then referred to the very act of 'expressing oneself in written forms', and eventually to the 'way of writing'. Furthermore, in the plastic-figurative arts, architecture, music, and in the applied arts, 'style' is defined as the collection of formal elements which characterise an artist's work, an artistic school,



or the unique expressive forms of an era, place or a civilisation. Obviously, even as far as the semantic development of this term is concerned, there is a clash of two opposite visions: the normative aspect of classical and medieval rhetoric used to impose obedience to prefixed stylistic rules; starting from mannerism and baroque, style was instead a conscious choice of means expressing an artist's own *Weltanschauung*, which then became the search for novelty and originality during the romantic period. In 1752, when the French Cartesian naturalist Buffon proclaimed 'style c'est l'homme' (style is man) at the Academy of France, he simply wanted to confirm the norms of classical poetry as a guarantee of order and clarity, man's own qualities. However, Buffon's famous words were later adopted, to mean the opposite, an expression of the individual and original aspect of artistic creation. Then, between the end of the 19th century and the beginning of the 20th century, such a view led to the creation of a new science, stylistics, seen as an instrument defining only an author's style, and not its use or norms (according to Leo Spitzer's research).

Today, however, the term 'stylist' is often used to refer to the person who designs the line and form of a new industrial product, and therefore represents a further development of the use of the term 'style' in a period which Walter Benjamin describes as that of technical reproductions of works of art. It is clear from these observations that the problem of defining taste and style has grown dramatically, not only because of the socio-economic implications described earlier, but also because of the evolution the theoretical discussion and the resulting practical activities have undergone. Nevertheless, the need for a detailed formal harmony and for a structural functionality usually affects the criterion adopted for a particular style. The contrast of the aims and the obedience to external purposes implicitly involved in the choice of a particular style is clearly demonstrated in the building features used in 20th century Italian architecture in order to celebrate the Fascist regime.

The complex topic of this year's competition not only suggests that the young sculptors should elaborate upon the observations described above, but more importantly, search for their own individual responses to an essential problem of their creative profession. The participants' task is to find a style through which to express their own taste, or at least to interpret, using their own insight, the details of the topic at hand whose meanings range from the most substantial of feelings to the most elaborate intellectual abstractions.



FONDAZIONE PEANO

14th INTERNATIONAL LIVING SCULPTURE COMPETITION

“Taste and style”

Cuneo, 18 – 26 september 2010

APPLICATION FORM
TO BE RETURNED BY THE 20 JUNE 2010

PUPIL

PERSONAL DETAILS

ADDRESS

POSTCODE..... TOWN TEL..... FAX.....

E-MAIL

SCHOOL

ADDRESS

POSTCODE..... TOWN TEL..... FAX.....

E-MAIL

SUBJECT TEACHER

ADDRESS

POSTCODE..... TOWN TEL..... FAX.....

E-MAIL

THE SIGNED OF THE PRESENT, HAVING READ THE COMPETITION NOTICE, HEREBY AUTHORIZE THE ENTRY OF THEIR PERSONAL DETAILS IN THE DATA BANK OF THE PEANO FOUNDATION, THESE PERSONAL DETAILS WILL BE USED SOLELY IN RELATION TO ACTIVITIES PERTAINING TO THE FOUNDATION. THIS AUTHORIZATION MAY BE MODIFIED OR CANCELLED AT ANY TIME (ART. 13 L.D 196/2003 PRIVACY CODE)

DATE

PUPIL'S SIGNATURE

TEACHER'S SIGNATURE

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APPROVED BY THE SCHOOL PRINCIPAL

SCHOOL STAMP

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