



FONDAZIONE PEANO

15th INTERNATIONAL LIVING SCULPTURE COMPETITION “ItalyaItali”

Cuneo – Italy 24 September – 2 October 2011



MINISTERO PER I BENI
E LE ATTIVITÀ CULTURALI



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 2011 edition of the competition is “ItalyaItali”, 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 **18th June 2011**.

Art. 4 The following items must be received before **9th July 2011** 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: 3000 Euro; 2nd place: 2000 Euro; 3rd place: 1000 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 24th September 2011 at 6 pm.

The first place winning sculpture of the International Living Sculpture Competition 2010 “Taste and Style” will be unveiled on 24th September 2011 at 5.00 pm.

“Beautiful Italy, those beloved shores” cried Vincenzo Monti at the beginning of the XIX century, the century of the Risorgimento: his cry marked the momentary enthusiasm for a new, anticipated liberator or, perhaps, it was simply a Petrarchian memory or a neoclassic elaboration. In any case, just a few years later, at the Vienna Convention, the Prince of Metternich was to announce the arrogant sentiment that ‘Italy’ was nothing but a geographical expression. And yet in just a few centuries the situation quickly came to a head and, in a complex game of political weights and counterweights, 1861 was the year that finally saw the union and independence of the Italian State. It is true that, at the time, Massimo D’Azeglio, one of the country’s founders, complained that the Italians were ‘still to be made’. This was the real problem: the land may have been united, under the control of a political and social élite, but the people were far from integrated. Giuseppe Cesare Abba, a Garibaldine supporter, was fully aware of this fact: despite the fact that twenty years had passed since the epic exploit of the Thousand, in which he had been a volunteer, he remembered, in his ‘Notes’, an enlightening exchange with a young Sicilian monk. The latter, somewhat perplexed, objected that “to unite Italy” is not to “make a great, united people” but make it “a united territory” and “as for the people, be they united or divided, if they suffer, they suffer”; not even the promises of freedom and education convinced him “because freedom is not bread, and neither is education”. To the Garibaldine’s question “so what do you need?”, Father Carmelo answered “War, not against the Bourbons, but by the oppressed against the oppressors, large and small”. With much simplicity and foresight he announced Gramsci’s thesis, identifying the social revolution that never happened as the Risorgimento original flaw.

What has been of Italy and the Italians in these last one hundred and fifty years? Many events and disturbances have changed this society of which we are a part. While we cannot hope to summarise in so few pages the various changes and their causes, we would like to try and identify, briefly, some lines of development of our history.

Post-union Italy immediately showed its disharmonies. Many saw an occupying power in the new State: for example, the repression of southern banditry took on the connotations of a real civil war, encouraged by the refusal of obligatory conscription which took men from the work force. A Parliament that was elected based on the census meant having governments that were more or less sensitive to the needs of the masses. But, at least in the North, hidden economic development encouraged the union and political organisation of the subordinate class - even if it was obtained with episodes of military intolerance approved by the Crown, such as the use of rifles ordered by General Bava Beccaris against the demonstrators of a popular procession in Milan. In the South, on the other hand, deliberately kept in the form of large estates and organised crime, a large part of the peasant population had no way of material survival and this is why, between the end of the XIX century and the beginning of the XX, the mass exodus towards the Americas and other emigration destinations obtained biblical proportions (a phenomenon which, moreover, also affected many Italians from the Centre and the North who lived in economically less fortunate areas).

The young state, the Umbertine “Third Italy”, through its international relationships and even the rather daring attempt to become one of the colonial powers, tried, between alternating fortunes, to have a role of medium-large status; but the surplus work force forced it to increment its emigration policy. In just a few decades, millions of Italians introduced themselves, in many cases settling permanently, to various parts of the world (especially in North and South America) attracting the attention of many peoples for whom ‘Italy’ had, up till then, provoked vague stereotypes. And so, while in our country there was not as yet a clear idea of “Italy” and “Italians”, many foreigners, upon seeing crowds of immigrants pouring in, searched for a definition of ‘Italy’, often limiting themselves to the clichés and creeping racism of superficial contact with the newcomers. By 1904 the phenomenon already had a poet in Giovanni Pascoli who, in epigraphic

form, declared his short poem "Italy" as "sacred to the wandering Italy". But the poet does not overlook the reversal of perspective when he stresses how alien the archaic peasant world of Garfagnana is for the young daughter of emigrants on holiday when visiting the land of her ancestors: someone dares, hesitatingly, to ask "Poor Molly" "You like this country...?", to which he receives the blunt and immediate reply "Oh no! Bad Italy! Bad Italy!". What idea were the Americans to have of Italy in the future? The homeland of gangsters and anarchists such as Sacco and Vanzetti, perhaps unfairly executed because of their origins? Or the fact that the La Guardias, the Cuomos, the Pelosis reached the very height of American society representing a community that often closes its doors to today's newcomers in subsequent waves of emigration?

The interpretation of the Great War as the first true 'melting pot' of the Italians is partly historical fact, and partly nationalistic rhetoric: undoubtedly in three years of everyday life and struggle, Italian men of military age and from varied backgrounds met in the trenches, getting to really know each other - virtues and faults all - more than in any other occasion. In some way they learnt how to cohabit, or at least to put up with each other, subsequently becoming, upon return to their respective provinces, ambassadors of acquired knowledge. This by no means meant a permanent harmonious blending of peoples with such different backgrounds and situations; but years of comradeship and, for the families, the tough price of so much pain was perhaps the first real glue of a united people. Not that the strains of history were over: in the after-war period some factors, such as social struggles, the discontent of the war veterans, the illusion of many of a stable and even great future, resulted in the authoritarian solution of Fascism. Approximately twenty years during which the ridiculous scenes of the New Roman Empire were not enough to hide, with the forcing of autarchy, that the background political and social problems were far from resolved. It is today's trend to evaluate many of the institutions set up by the regime: certainly some government interventions favoured the progress of civil life. But the rigid, Fascist organisation of Italian society was just an illusion; so much so that, after the first cracks, the artificial construction soon fell under the tragic blows of the Second World War, and the whole society fell into a state of confusion that often took the form of a real civil war.

After less than a century the new Italy would be born from the partisan struggles, from the games played by the great powers, from the return to political life; but, to develop appropriately, a radical change of the institutions was needed: thus the Italian State was transformed into a Republic and the regulation miracle of our Constitution was drawn up. A Constituent Assembly which, even with the confrontation of opposing thought, was able to bring about a Reference Charter in which the entire Italian population could see itself reflected: the values expressed in the Constitution outlined a finally truly united Italy, in which differences of opinion and proposals were nothing if not part of a normal political debate. We would never entertain the naive conviction of a sudden and irenic brotherhood: the differences in views and interests, and the relative political and social struggles, certainly didn't disappear from the new Italy but, since then, entered a common frame of reference.

What can be said about the years between reconstruction and the present day? Many of us have lived through them, in full or in part, and are familiar with all of the rapid changes that Italian society has been through since the Second World War. First the economic boom determined internal emigration from South to North, and then the progressive impoverishment of the southern regions. Perhaps the most interesting phenomenon has been, in the Fifties and Sixties, the radical transformation of the urban fabric in many northern cities, turning them unrecognisable in very little time. The best example is Turin, previously a relatively quiet industrial city that, at the most, was able to absorb manpower from the Piedmont province: in just a few years it became the third largest northern city in Italy and, today, finding an original Piedmontese inhabitant is not easy. The absorption may have been quick, but it was certainly not painless: initially the reception suffered

from the differences and fears typical to this particular situation; and today, naturally, not everyone is happy with the development that has taken place.

A rather difficult period followed: the workers' and students' struggles, before, during and after the, by now, legendary year of '68, brought about other great changes, and not only in inter-generational relationships; unfortunately, though, they often gave way to violence in the attempt to change the social structure according to abstract – but not for this were they less dangerous – outlines. Another of today's trends is to disapprove of the events and consequences of 1968 and the surrounding years; we don't wish to judge, but it is safe to say that many radical innovations were produced by all these economic-social phenomena: from mass school attendance to fervent participation in political debate, from a sensitive reduction in the distance between city and countryside to the workers' conquests, from the large economic development of a nation that lacks prime materials to a certain wide-spread wellbeing in the less well-off classes; to end with the determined standardisation of the television distribution, a phenomenon that had been foreseen much earlier by Pier Paolo Pasolini.

And today? We do not intend to abandon ourselves to pessimism and pore over the details of the many disillusionments and crises that Italian society has suffered over the past two millenniums. In many aspects, however, the outlook is rather bleak: a country that is irreparably broken in half, in both the geographical and political senses; the programmatic disrespect for rules and the dangers for democracy; the increase in tax evasion and organised crime; the 'dislocation' of industrial activity and the impoverishment of our economy; the poverty and unemployment that especially threaten the young; a demographic situation of "zero growth", with a yearly increase in the percentage of the elderly; and, naturally, the unease, disorientation and lack of will-power of the new generations who often see escape overseas as their only hope - existential even more than economical. Is this how we see ourselves? Or are there the premises to disprove these depressing analyses and grim previsions? In a word, what does Italy mean for us?

And what is "Italy" for those watching from outside? Is ours still the "beautiful country that accommodates all", the destination of the "grand tours", the land of flowering lemon trees mourned by the Goethean Mignon? Or is it the dominion of *Mafiosos* and *Camorristas*, a place of greedy kidnappings, home to a population that little deserves the wonders that nature and history have given it?

What can we hope for? Perhaps the transformation of our country in another 'melting pot', enriched by the new blood of millions of foreigners who have made Italy their home these past years? The phenomenon repeats itself: the urban fabric of our cities, and our countryside, is once again transformed by the arrival of new Italians; and once again, there are those who strongly oppose a perhaps fatal passage of history. But in a couple of generations' time, everything will probably have settled down, benefiting from this cross-breeding: after all, hasn't this already happened over the centuries, both here and in many other parts of the world?

These are the questions that the participants of the Living Sculpture Competition 2011 are asked to answer through the intricate form of sculpture. It is not an easy task; but, as always, the young competitors will know how to deeply and sincerely search their souls and give art form to their sentiments and thoughts.



FONDAZIONE PEANO

15th INTERNATIONAL LIVING SCULPTURE COMPETITION

“ItalyaItali”

Cuneo, 24 september – 2 october 2011

APPLICATION FORM

TO BE RETURNED BY THE 18 JUNE 2011

STUDENT _____

PERSONAL DETAILS _____

ADDRESS _____

POST CODE _____ TOWN _____ TEL. _____ FAX _____

E-MAIL _____

SCHOOL _____

ADDRESS _____

POST CODE _____ TOWN _____ TEL. _____ FAX _____

E-MAIL _____

TUTOR _____

ADDRESS _____

POST CODE _____ TOWN _____ TEL. _____ FAX _____

E-MAIL _____

THE SIGNEES 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 _____

STUDENT'S SIGNATURE

TEACHER'S SIGNATURE

APPROVED BY THE SCHOOL PRINCIPAL

SCHOOL STAMP
