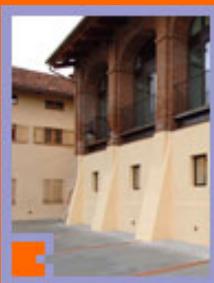


NEWS 2014



One of the aims of the **Fondazione Spinola Banna per l'Arte** is to stage a post-university training programme in the field of contemporary arts, with residencies **offered to artists under 35 working on the national territory**.

The programme foresees three intensive workshops per year, to be held in the months of April, May and June 2014, dealing with the key themes of the contemporary arts debate that emerged from the 2012/13 academic year: creative collaboration and art's interaction of with social and political factors.

In actual fact, 2014 marks the Fondazione Spinola Banna per l'Arte's ninth year of activity, and it has been decided best to **suspend the usual call for applications for the training of 16 new artists under 35** in order to undertake a process of reflection on the heritage acquired in terms of students, of which there have been over 150 since the start of the project.

The Fondazione Spinola will in fact try out a training approach different from that adopted over recent years: the usual workshops, featuring a tried-and-tested experience of comparison between an artist/the young artists or a curator/the young artists, will be substituted this year by the theoretical and methodological collaboration of both the key figures operating in the contemporary arts system: **the artist and the curator**.

The Spring 2014 workshops will be led by the Italian artists **Mario Airò** and **Liliana Moro**, who will compare their works in their double-edged role as artists, teachers and curators of specific projects over the past and present, and the international curator **Marta Kuzma** in comparison with the artist **Linus Elmes**.

The June 2014 workshop will be led by the artist **Alberto Garutti**, the very first master invited by the Foundation in November 2005, together with a curator, for a week of debate that promises to be dense with meaning.

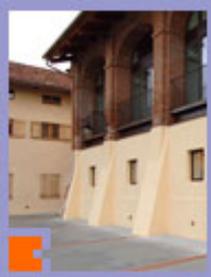
As for the students involved in the workshops, there will be a methodological change compared to previous years: 24 artists under 35 (eight per workshop) will be chosen by the board of the Fondazione Spinola from among those who have already taken part in the workshops at the Foundation. On the basis of a selection carried out in the light of their curricula, another chance for further training will be offered to them, focusing on the generation born in the '80s, for whom we believe it to be useful to examine artistic practices and their development, as well as analysing the complexity of a relationship underpinning any exhibition and which continues throughout an artist's career.

The usual call for applications will therefore be suspended for this year only.

For further information on the work of the Foundation, visit our website: www.fondazione-spinola-bannaperlarte.org or our Facebook and Twitter pages.

FONDAZIONE SPINOLA BANNA PER L'ARTE

NEWS 2014



Theoretical Guidelines

At the ninth year since the inauguration of the Fondazione Spinola Banna per l'Arte, nine years spent developing an ever broader number of projects and shows, and gathering documentation, the time has come to sum up the story so far and take a close look at what we really have managed to achieve.

The aim, however, is not to blow our own trumpet, but rather to compile an objective summary of the ground we have covered over time. In other words, to outline the pathway of ideas, learning from our own experiences to better face the way ahead of us, examining our own artists and the many masters that have been involved until now, as well as our own small yet extremely efficient operating framework.

The number of young artists hosted by the Foundation is now well over 100; there have been dozens of workshops and other events offering opportunities for study and comparison; almost as many masters who have made their skills available and offered their assistance; the very many *Quaderni di Banna* carefully documenting the work completed; and lastly, the countless exhibitions, as well as the special projects and works, created in situ and presented in the exhibition spaces of the estate or in structures with which we collaborate, both in Italy and abroad.

Over the last nine years we have created a thick network of collaboration and exchange projects, as much as with international foundations as with educational and training structures close to us, thus setting up a model of cooperation of extraordinary efficiency, boasting a prudent use of economic resources.

Our model has always been one of efficiency, and one of which the mainstay remains the quality and the respect for our shared intellectual heritage, without wasting precious funds, and constantly fed by the enthusiasm and willingness of all of our many travelling companions along the way.

Our project is thus based on a simple yet very powerful idea, supported by an intelligent form of sponsorship and by a genuine passion for educational contents and the clear aims of those cultural policies necessarily underlying them.

These have been years of hard work, but also of enormous satisfactions; years which have witnessed the consolidation of partnerships, friendships and complicity.

And it is on the basis of these shared results that we decided to celebrate this major milestone with an overview of what we have organised and achieved so far.

For this reason we have structured the 2014 season of the Fondazione Spinola Banna per l'Arte with a back-to-basics approach, drawing on all the elements we

have used over the years, both in terms of human resources and the theoretical material accumulated up to now.

For the very first time, we shall therefore turn our gaze to the recent past of the Foundation and not to its near future, choosing the participants to attend the various workshops planned from among those young artists already involved in other workshops and seminars, as well as calling back masters already encountered over the past few years.

This is a new way to gather our strength, without further applications or selection processes, but simply drawing on what we have already distilled over the last nine years. For all of us, this marks a return to the field, now with new experiences under our belt and a bit more history to tell, yet full of that same enthusiasm and a renewed faith in the project which has brought us together this far.

Among the very many young artists who, between these very ancient walls of the Banna estate, first set sail across the stormy seas of the arts, and among the many masters who have generously managed to carve out a little time from among their multiple commitments as working artists, we have put together a number of small groups, similar in terms of skills, vision and recent history, imagining a 2014 in which the many breakthroughs already made might serve as a springboard for new objectives, for further investigations and for the overall consolidation of what has already been obtained.

It's rather like as if we were to pick out the very best things that have happened over the years, the most relevant things over time, along with the theoretical / practical potential that we have managed to condense around our original resolutions.

That's why we decided to call back to the scene of the crime some of the masters who, over these first nine years of work, have turned out to be closest to us and who have become most involved in our little structure, slowly becoming regular voices, as well as endless sources of advice and enhancement of our ideals and our enduring dream of open collaboration between creative minds.

An opportunity for further investigation of our guiding spirit, dedicated to all those among our young artist friends who have best managed to put to good use the resources and guidance of the Foundation.

Hence, no new names, but rather a new call to arms for the best, in terms of artistic quality and creative energies, to have passed through our beautiful spaces in Poirino. This is also therefore an opportunity to draw a few conclusions, and to see whether from the many seeds cast, some more than others have managed to grow and blossom thanks to the input given to all.

And so, rather than a mere celebration of what has already been, we would like to think of 2014 as a platform from which to address all that which we have yet to complete, or to dream up, and so to plant in our nursery. Aware as we are that many of our young artists will someday be the master artists of the future, thereby creating a positive and dynamic intergenerational handover.

After all, this is what we had in mind when we sat down for the first time around our worktable, and what we still have in mind today, in the wake of so many changes, novelties and ideas, all carefully discussed and many gladly taken on. For our future is always nourished by and founded on our past.

Fondazione Spinola Banna per l'Arte

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