PRIMA MATERIA 0.1

Dal **02 | 11** al **07 | 01**
Palazzo Sforza-Cesarini
Genzano

PRIMA MATERIA

Art has the ability to decode reality, to reinterpret it starting from its deepest and most constant roots and to infuse it with new meanings. Through a continuous process of analysis and synthesis of the circumstances that make up our daily life, of the stimuli that in different forms constantly solicit our spirit and intellect, the creative act has the ability to regenerate and put back into circulation the questions and torments that have always being shaking, more or less unconsciously, the human soul.

It is precisely this creative potential of artistic language that the first edition of the PRIMA MATERIA festival wants to put at the center of the discussion, taking myth as its starting point, understood as an active force that transmits human needs, beliefs and values beyond time.

1. Object

The Terre Latine Foundation promotes the first edition of the international call for PRIMA MATERIA, a project conceived and curated by Vanessa Mingozzi and Andrea Di Nezio, aimed at artists, designers, photographers and illustrators. The project, in collaboration with the Municipality of Genzano di Roma, is part of a dialogue already started by Palazzo Sforza Cesarini between history and contemporaneity through temporary exhibitions set up in the rooms of the palace. 30 works will be selected and displayed in an exhibition that can be visited in the aforementioned rooms from 02 November 2024 to 07 January 2025.

PRIMA MATERIA aims to relate to the extraordinary ability of Lake Nemi and the territories surrounding it to silently preserve the imprint of history and myth. A myth that is not just an imaginative narrative, but which contains food for thought that preserves the roots of the local culture and constitutes an invisible but tenacious web of suggestions within which we continue to move after centuries. PRIMA MATERIA aims, through the selection of artistic projects, not only to narrate but to reconstruct the links with the past, to bring out what has always been present, to try to explain those suggestions that remain suspended in time.

Artistic language, in all its forms, has the ability to create these bridges with history, to draw from the past to enrich the present with new meanings, to stimulate reflections and feelings. The primary objective of this event is to promote artists, create connections and bring citizens, and others, closer to rediscovering the territory through unusual interpretations.

The myth as the root

On the slopes of the crater, on the north side of the lake basin, there was one of the most important Sanctuaries of Diana, the goddess whose name, in the imagination, is automatically associated with the young girl with the crescent moon as a diadem, agile huntress, wearing a short tunic and carries a bow and arrows on his shoulder. She is thus portrayed in most cases where she is associated with the Greek Artemis. Diana is, in reality, an ancient Italian Goddess, lady of the forests and beasts, guardian of springs and streams, Goddess of Nature and agriculture, tutelary deity of women giving birth. In Nemi she was venerated as the goddess Trivia, triform in essence and representation: the simulacrum which was archaically kept and venerated within a sacred clearing was probably triple; the nature of a lunar goddess is necessarily triple and must return the three phases of the earthly satellite: waxing, full, waning. The light is part of her name, which contains the same root as dius "day" but is very different from the light of her brother Apollo, the sun. Diana's light is the silvery, evanescent light, the nocturnal light of bodies that shine with reflected light.

Diana is a light that coexists with the shadow, a controversy that is reflected in her characteristics and behaviors: the same deity, protector of life and of women giving birth, is also endowed with extraordinary cruelty towards those who hinder her path or her want.

Cruel, moreover, is the nature that she represents, governed by an incessant flow, by a complex cyclical nature where death and destruction alternate with life and rebirth.

And her main place of worship, the Nemi forest, at the same time conceals and sublimates this need for change inherent in nature, in a ritual as famous as it is bloody. Being the Rex Nemorensis, the king-priest of the Goddess Diana, meant having beaten and killed his predecessor in a duel, after having plucked the famous golden branch, a branch of mistletoe, from the tree sacred to the Goddess.

The fact that the first priest of the goddess is considered Virbio, a minor divinity celebrated in Nemi, reveals another nuance of the succession rite: Virbio is actually Hippolytus, a young man devoted to the Goddess who, having fallen into the wrath of Aphrodite, dies in escape from his hometown, Thebes. Diana saves him, brings him back to life, changing his appearance into that of an old man. The name of him, he who lived twice, remains the only testimony of his past life. Age associated with physical vigor is another theme that enters into the Rex duel: succession would have guaranteed that the king of the forest would cyclically be replaced by a younger and more vigorous one, in accordance with nature's renewal processes.
A duel that marks the moment of fracture between the past and the future; the fatal need for change and the tragedy that comes with it while waiting for the moment in which a new order can be re-established; the coexistence in the same figure of multiple identities, multiple stories, multiple lives: again the myth provides us with pretexts for reflection/dialogue on the present in a millenary network.

2. Registration and participation

The Call is aimed at artists and/or collectives of any age and nationality who are able to relate their works to the themes proposed in the call through a personal interpretation of the myth linked to Diana and Rex Nemorensis. In the specific case of artists' collectives, it is necessary that a contact person is appointed and that the names of all members are also communicated.
Artists interested in the selection can register by sending the requested material listed below to primamateria2024@gmail.com, no later than September 30, 2024.

- MEMBERSHIP FORM completed and signed in all its parts (attached to this regulation);
- RELEASE FOR THE PUBLICATION OF IMAGES AND BIOGRAPHICAL DATA completed and signed in all its parts (attached to this regulation);
- CURRICULUM VITAE in DOC format (of all members in case of collectives);
- BRIEF BIOGRAPHY (max 500 characters spaces included);
- PICTURES OF THE ARTWORK in HD

- DESCRIPTION OF THE ARTWORK
- CAPTION OF THE ARTWORK including: author, title, year of realization, technique and materials, dimensions.

3. Selection and prizes

The 30 works will be selected by a jury made up of experts from the art world and the organizers of this call.
The decisions of the jury are final and unquestionable and must be accepted by all without reservations.

The jury is composed by:

- Raffaella Lupi - Galleria Sinopia
- Chiara Capodici – Curator and book designer, founder of the library Leporello
- Riccardo Venturi – Contemporary art historian and critic, École des Arts de la Sorbonne

The 30 selected works will be communicated by 6 October 2024.

The same jury will also have the task of awarding a prize of €600 for the best relevance and interpretation of the proposed theme and two honorable mentions of €200 each.

4. Type and size of artworks admitted

There are no limitations relating to the types of work that can be submitted (for example, paintings, sculptures, photographs, video installations, illustrations, etc.) will be accepted.
The works to be displayed on the wall cannot exceed 200x200 cm and must be delivered ready for display, under penalty of failure to display.
Three-dimensional works (for example sculptures, design objects, etc.) cannot exceed 200x200x200 cm and must be delivered ready for display, under penalty of failure to display.

5. Delivery and collection of artworks

All works selected for the PRIMA MATERIA call must arrive at the address that will be communicated to the selected artists on 26 October 2024. Transport costs for sending and collecting the works are the sole responsibility of the artist. The selected works can only be collected at the end of the exhibition, starting from 7 January 2025 and by 12 January 2025. In the event that the artist cannot personally collect the work, the organizers of the event are available to return only the works accompanied by adequate packaging and transport costs prepaid by the artist, always within the time limits specified in this point 5.

6. Responsibility and copyright

The organisation, while ensuring the utmost care and custody of the works received, declines all responsibility for any theft, fire or damage of any kind to the works that may occur during any phase of the event. The artists will be free to take out any insurance of the works at their own expense.

The Author (or authors in the case of a collective) guarantees, pursuant to the Law on the Protection of Copyright (22 April 1941, n. 633), to be the sole author of the Work, which has an original character and that its use will not be likely to violate the rights of third parties, committing in any case to indemnify the organizers of this call from any burden, damage and expense, direct or indirect, that may arise as a consequence of claims, demands or initiatives of third parties. In the event that the Work is multimedia or in any case contains or incorporates works or inventions of third parties, the Author (or authors in the case of a collective) expressly guarantees the existence, validity and effectiveness of the necessary licenses on the work and/or on the inventions contained or incorporated in the Work, and undertakes to indemnify the organizers of this call from any claim and/or demand coming from third parties holding intellectual property rights on the aforementioned incorporated work or invention.

7. Acceptance

The organizers of the competition will have the right to make the final decision on anything not specified in these regulations and reserve the right to make changes to the same if the need arises. Signing the membership and participation form implies unconditional acceptance of all the articles of this regulation.

8. Catalog

On the occasion of the opening of the exhibition, a catalog will be created (in paper and digital version), with descriptive texts and photos of all the works. Each participating artist will receive a paper copy of the publication.

In collaboration with Comune di Genzano di Roma

Promoted by Fondazione Terre Latine

- Graphic design by Wider View -

primamateria2024@gmail.com

Andrea Di Nezio

Sansepolcro 06/08/1991. Exhibition projects office – Department of Architecture and contemporary Design, MAXXI, the National Museum of 21st Century Arts

In 2019 he obtained a II level master's degree in Comunicación Arquitectónica at the Universidad Politécnica de Madrid (UPM), within which he worked on curatorial, editorial and audiovisual projects, organizing exhibitions in various cultural centers in Madrid (Centro de Arte 2 de Mayo, Centro Cultural Daoíz y Velarde, Matadero Madrid). Returning to Rome in the same year he began to collaborate with the Department of Architecture and contemporary Design of the MAXXI Museum, working both on the coordination and in the curation and research team of major exhibitions such as “Aalto - Aino, Alvar, Elissa. The human dimension of design”, “Technoscape. The architecture of engineers”, “Good News. Women in architecture”, “Aldo Rossi. The architect and the cities", also drafting texts for the related catalogues.
After completing his studies at the University of Rome Tor Vergata, where he obtained a degree in Architecture and Building Engineering in 2016, he worked at the b720 Fermín Vázquez Arquitectos architecture studio in Madrid. Then, in 2018, he won the Generazione Cultura tender, promoted by Lottomatica and LUISS Business School, which led him to attend an advanced training course in marketing and management of cultural heritage followed by an internship at La Biennale di Venezia.

Vanessa Mingozzi

Roma 14/01/1991. Architect PhD and researcher. Faculty of Architecture, Fay Jones School of Architecture | University of Arkansas Rome Program

He obtained his PhD from the University of Rome Tor Vergata in 2022 with a thesis on the concept of site-specificity in contemporary art and architecture. She is a professor and researcher at the Fay Jones School of Architecture | University in Arkansas Rome Program where she

teaches courses in architectural design and urban analysis. In the Spring 2024 semester she was a visiting professor and leader of the Site-extended and A site-specific approach courses at the headquarters of the Fay Jones School of Architecture in Fayetteville, Arkansas (USA). As a designer in collaboration with the Melaranci studio, she mainly deals with redevelopment and refunctionalization projects of the historical and landscape heritage, on public and private commissions. Recently she coordinated the project team for the restoration and consolidation of Palazzo Savelli in Albano Laziale for the arrangement of the ancient Roman cisterns into exhibition spaces as part of the PNRR program and for the regeneration of three parks in the Municipality XII of Rome. After graduating from the University of Rome Tor Vergata in 2016 she worked in national and international architecture firms: GA Architecture (Paris), Studio Fuksas (Rome), GaS Studio (Milan) and EMBT Miralles Tagliabue (Barcelona) with which she participated in the project of setting up the Voglia D'Italia exhibition at the Gallerie Sacconi del Vittoriano and Palazzo Venezia and of Weaving Architecture at the Venice Biennale.

Fondazione Terre Latine

The Terre Latine Foundation is a non-profit organization that is committed to promoting culture, food and wine and the social development of the Castelli Romani area. The objective of enhancing the cultural, historical and naturalistic richness of the area is pursued through the promotion of artistic events, conferences, training courses and publications. Among the projects organized to be mentioned: the event tribute to the art of the Petali di Primavera garden, the courses on the design and protection of the Paradeisos landscape, the series of publications Quaderni di Terre Latine and Talenti in Luce, the conference Tommaso Frasconi: political life, the human story, the urban planning vision.

PRIMA MATERIA

PARTICIPATION FORM

NAME AND SURNAME .....

ADDRESS .....

CAP.....

CITY .....

PROVINCE .....

NATION .....

EMAIL .....

TELEPHON.....

WEBSITE / SOCIAL NETWORKS .....

TITLE OF THE ARTWORK .....

DIMENSIONS OF THE ARTWORK.....

MATERIALS OF THE ARTWORK.....

YEAR OF REALIZATION .....

I declare that I have read the announcement and accept it in all its parts and I ask to participate in the selection for the 1st edition of the Prima Materia festival, a contemporary art exhibition which will take place from 02 November 2024 to 06 January 2025 at Palazzo Sforza Cesarini in Genzano di Roma.

By signing this form, the undersigned agrees and authorizes the organizers, pursuant to and for the purposes of the art. 7 et seq. of Regulation (EU) 2016/679, to the processing of personal data in the manner and for the purposes referred to in this notice, including those considered as special categories of data.

Date Sign

PRIMA MATERIA

RELEASE FOR THE PUBLICATION OF IMAGES AND BIOGRAPHICAL DATA

I THE UNDERSIGNED .....

BORN IN ..... ON .....

RESIDENT IN ..... AT THE ADDRESS.....

TELEPHON .....

E-MAIL .....

I declare that I am aware of the contents of the announcement and that I release the organization and any other body involved in the management of the exhibition spaces from any damage, theft and in any case from any liability relating to the works on display.

I authorize the organization to photographic or editorial reproduction of my work, citing the author, without demanding anything.

I also declare that I authorize, in accordance with Legislative Decree no. 169/03, the processing of my personal and biographical data.

Date Sign