

RE— FORM MEDI TERRA NEAN ART PRIZE

CALL / DEADLINE 25 JUNE 2023

**Mediterranean
art prize / 3rd edition**

05 — 13 August 2023
Monteserico Castle
Genzano di Lucania — Italy
www.mediterraneanartprize.it



Porta Coeli
Foundation



Comune di
GENZANO DI LUCANIA



Porta Cœli Foundation

Mediterranean art prize / 3rd edition

re—form

ARTICLE 1.

Introduction and purpose

Mediterranean art prize is the biennial prize conceived by Porta Cœli Foundation with the aim of producing systematic solicitations in the art of the present time. **Map3** intends to set the context to build fruitful relationships with those territorial and social specificities that make Italy a place rich in those experientialities that are essential for contemporary artistic creation. For Porta Cœli Foundation, the prize is also a very important occasion of investigation and relationship with international artistic contexts, even among the most remote and unprecedented ones: each edition is a dizzying and irreplaceable enrichment of the possibilities of acting in the contemporary, both for the Foundation and the artists who participate in it, as well as for the territory and for the international partners involved.

Mediterranean art prize is proposed as the first international biennial event in Basilicata. It is itinerant in places of high value and declined in geographic contexts historically vocated to cultural integration, in a barycentric area in the Mediterranean where dominations, encounters and clashes between peoples have produced an extraordinary mixture that emerges and reveals itself in urban forms, in the lexicon, in gastronomy, until inside the social and symbolic structures employed by populations to produce a mental image of the world. The Mediterranean thus becomes the conceptual representation of a frontier that is not a line but a space, not the site of an affront between opposing voices but the site of a plural conversation, a space on which peoples look out in search of mutual osmotic relationships, of projection and aspiration. This is the image that inspires Mediterranean art prize.

The founding thought of the prize is thus the multicultural and syncretic conception of **Frederick II of Swabia**, who left numerous castles and territorial garrisons in Basilicata and who governed his empire from here through the promulgation of the *Constitutions of Melfi* (Potenza), the most significant of the law codes in the Middle Ages. Nicknamed *Stupor mundi* (Wonder of the World), the Emperor had intuited and promoted the concept of the universality of human knowledge, and was the

spiritual father of a different idea of Europe, with its center in the Mediterranean, which found high self-representation in an architecture capable of fusing the Arab and northern European worlds, Romanesque consistency with the dematerialization of Byzantine mosaics.

In accordance with the statutory provisions of Porta Coeli Foundation, the body that conceived, organized and curated the award, **the event is neither direct nor indirect profit-making**. The events of the prize are all free admission, and the Foundation promotes the widest dissemination and usability of the planned exhibitions, seminars, workshops and performances, with a view to the widest return to public enjoyment of the culture and architectural and landscape heritage involved.

ARTICLE 2.

Monteserico Castle and Alto Bradano region: the context of the third issue

In 2019 **Mediterranean art prize** chose as the programmatic context of its first edition a masterpiece of Frederician architecture: the Castle of Lagopesole (Potenza). For its second edition, in 2021, the prize moved to another castle of Norman-Swabian ancestry: the **Castle of Monteserico**, in the territory of **Genzano di Lucania** (Potenza — Italy), confirmed as the central location for the third edition of the prize, in a territorial context changed, however, by the strategic alliance of the municipalities of Genzano di Lucania, **Palazzo San Gervasio** and **Banzi** (in the geographical region of **Alto Bradano**, in Basilicata), which have formed a cultural district devoted to the contemporary thanks to the strategic networking of their cultural principals: places of residence, d'Errico Art Gallery, Civic Gallery in constitution and, indeed, Monteserico Castle devoted to actions of high symbolic value.

The manor of Monteserico stands a short distance from the battlefield where the Normans and Byzantines clashed, the focal point of an extraordinary parabola that from Robert Guiscard (buried in nearby Venosa, Potenza, in the vicinity of his grandiose unfinished temple) led to the conquest of Sicily and the creation of artistic languages that connected Byzantine mosaic art, Norman warlike might, Romanesque sense of the sacred, and Arab architectural technology and stylistic features (ogival arches, *muqarnas*, wind towers, etc.): a sampling of proto-engineering forms and solutions fundamental to the art of the whole of Europe over the next three or four centuries.

The Castle of Monteserico, in its simple and incisive form of a square-based keep surrounded by walls, is documented as early as Norman times. It dominates from a small rise an extraordinarily evocative landscape, gently and mysteriously undulating with fields of wheat and dotted with the traces of the **Agrarian Reform** that in the 1950s tried, unsuccessfully, to alter the magnetic and solitary vocation of the place with the irruption of modernity and the creation of housing settlements now abandoned. It consists of 36 thousand hectares of wheat-growing land, currently devoid of human presence for miles, on which insist the ruins of rural housing settlements that never really took root: an environment of looming and unexpected vacuity that vibrates toward the desert dimension, a kind of huge canvas of potential on which to still write unprecedented models of relationships based on art and culture.

The activities carried out by Porta Coeli Foundation in these difficult years have often ensured that the castle has been reconverted in an unprecedented way to the conviviality of the human through cultural events that returned the monument to a function and usability after its conservative restoration in 2012. They include, in addition to the second edition of the prize itself (2021), the major exhibitions *To the mountain of silk. Donato Linzalata and the Painters of Myth* (September 2022) and *Be-longing, Italy-Egypt Symposium* (October 2022, then exported to Cairo in the following month), all events conceived as pivot points of a cultural discourse focused on territories. The third edition of the prize (**Map3**) aims once again to be an operation that, thanks to the participation of artists and users, brings back to the center of attention and relations a place of unusual energy that has inexplicably ended up on the margins of civil and cultural life.

Basilicata is the vocational context for the prize: a land that from the archaeologists of the eighteenth century, to the travelers of the nineteenth century and throughout the twentieth century through the investigations of the greatest photographers, architects and anthropologists of modernity, has always been identified as a pocket of an otherness that, for the cultural elaboration at the present time, becomes even more useful and rare material, of radical importance for the construction of an artistic experience that grasps with responsibility and historical awareness an opportunity for reflection also on behalf of that part of society that, caged in the systems of production and consumption in the global context, often experiences an impoverishment of the quality of its intellectual and spiritual life.

ARTICLE 3.

Re—form: the theme of the third edition

The third edition of **Mediterranean art prize (Map3)** with the exhibition of the finalist works, in an effort to evoke the success and cultural reach of its first two editions, will take place **from Aug. 05 to 13, 2023.**

After the themes of the first edition (*Thinking Mediterranean*) and the third edition (*Common ground*), the third edition too is equipped in a motto, a trace, a polar point that offers the possibility of reading events through a shared filter without claiming to determine or direct them.

The theme of the third edition is **Re—form**: in a place such as the territory of Monteserico Castle, strongly connoted by emptiness rather than fullness, by absences rather than presences, by potentialities rather than acts, the insistence of the abandoned, prematurely obsolescent traces of the agrarian “Re—form” remind us how, in today’s times, it is no longer possible to decree and determine once and for all the forms of life and human relations and their relationship with territories from a predetermined image of them. Rather, inhabiting a place, as well as making art, is a complex, necessarily participatory and negotiated processuality, in which form is only the unstable and precarious, inherently impermanent result of a flux that it is possible and necessary to govern, but that it is counterproductive to predetermine or force. In this sense, theories of living at the turn of the twentieth century followed extraordinarily closely artistic theories that speak of performativity, of relationality, of open and indeterminate forms in place of an art of contemplation, whose essential end was the determination of a monumental form, as stable and imperturbable assertiveness.

Through the choice of this thematic track – in no way prescriptive of participation proposals, which are hoped instead to be as free and open as possible – **Map3** intends to pursue the suggestions of an ongoing discourse about and with territories, with their symbolic and metaphorical valences and their role in the necessary re-shaping of contemporary living. We believe that the fruitful indeterminacy of a place that questions us by its own powerful solitude that still vibrates because of the history that has passed through it is an unmissable experience for artists of the present time.

ARTICLE 4.

Modalities of participation

Application for **Mediterranean art prize** is open to all female and male artists, regardless of age, gender, nationality or other qualification. Indeed, it is the prime purpose of the prize to build a plural and inclusive event.

The categories of the prize, in the 2023 edition, are three:

- **painting, illustration, chalcographic techniques**
- **sculpture, installation**
- **photography, video art, performance**

Each artist can participate in the selection phase by filling out the appropriate form prepared on the official website of the award **www.mediterraneanartprize.it**

Artists to participate in the selection must prepare:

- fully completed online **participation form**;
- high-resolution **images** (at least 2000 px on the long side, jpg format) of each artwork submitted for the prize. For three-dimensional artworks, the images must show the different sides of them. For videos, a link to the work published – even in protected mode – on an external hosting (Vimeo, Mega.nz, etc.) must be provided. If the work is a finalist, the artist must provide the file for the exhibition. Even for videos, however, it is necessary to provide three stills – admitted in lower resolution – or rather at least one scene photo.

The quality of the images must allow a sufficient preliminary examination of the artwork and its eventual publication. The files submitted should be named as follows: *surname_name_title_progress number image*.

Example: *Rossi_Maria_Composition_01.jpg*

- complete **caption** of each of candidate artworks to be filled in the fields provided with: full name of the author, eventually pseudonym, title, year, technique, size, courtesy, if any.

Example of a complete and comprehensive caption:

Maria Rossi, Composition 1, 2021, oil on canvas, cm 50 x 40 courtesy of Pietratagliata Civic Museum.

- a short updated **artistic curriculum** of the artist in textual and non-schematic form, including place and date of birth, country of origin, telephone number and website, if any, as well as mention of academic or artistic qualifications, the most

important participations in solo or group exhibitions, awards received and most essential publications. In the case of collectives, it is necessary first to indicate the group's responsible leader, the personal data of each of them, and group's curriculum. Maximum 1500 characters, including spaces;

— optionally, a short statement by the artist about the candidate's works and a small **portfolio** or both. For the statement, a maximum of 800 characters, including spaces. The material must be uploaded in pdf format with a file size of not 10 Mb for the portfolio. It must offer the possibility of directing the Jury's reading of the work in the most appropriate way;

— **copy of a valid identity document.** For collectives, a document of the lead partner responsible;

— **payment of the secretariat fee** – simultaneously as sending the application – by PayPal or by bank transfer. In article 10 of this call is specified the amounts and methods of payment.

By applying to the **Mediterranean art prize**, the artist agrees, without any further claim, to the archiving and publication of the material made available to the Porta Coeli Foundation by any media. The Foundation will use only for communication and dissemination of its activities beyond the prize dates, without prejudice to the intellectual and material property of the works, which remains with the artist.

The signing of this announcement and the simultaneous payment of the secretarial fee entitle only to participation in the selection procedures for the finalist works of **Mediterranean art prize 2023**. Exclusion does not entitle to reimbursement of the secretarial fees paid. Instead, all works selected as finalists will be part of the exhibition event that will open on August 5, 2023 at the Monteserico Castle and will be published in a special catalog accompanied by critical texts.

ARTICLE 5.

Awards and jury

Mediterranean art prize will be awarded to the work that, among the finalists that arrived at the exhibition, will be ranked as first overall regardless of the category of participation. Additional prizes will be awarded to the first runners-up in the other categories. The Jury may award mentions or *ex-æquo* prizes if resulting from equivalence in evaluation.

Award details

Mediterranean art prize 2023

Prize to the 1st place overall

— € 3,000.00;

— medal and certification of the Jury with the reason for awarding the prize.

Mediterranean art prize 2023

Prize to the 1st classified in each category.

— € 1,000.00;

— medal and certification of the Jury with the motivation for awarding the prize.

The prizes are not cumulative: in fact, winning the first absolute prize is to be considered intrinsically a category victory, which, by entitling the winner to the absolute prize, excludes the awarding of the category prize.

Mediterranean art prize 2023

Prize to the 2nd and 3rd place for each of the categories

— medal and certification by the Jury with the motivation for awarding the prize;

Mediterranean art prize 2023

Prize from the President of Porta Coeli Foundation

— medal and certification by the President with the motivation for awarding the prize.

In fact, the President of Porta Coeli Foundation has the authority to award a special mention to the artist who will have particularly distinguished himself/herself within the framework of the exhibition for effectiveness in expressing the theme "Re—form."

Mediterranean art prize

404 Award. Porta Coeli Foundation

Porta Coeli Foundation has the authority to identify one or more nominations for a group or solo exhibition to be included in its program for contemporary art called *404*. The awarding of the prize is subject to the identification of specific reasons for the relationship between the candidate works and the spatial issues addressed by Porta Coeli Foundation during the years 2023 and 2024. The exhibition is likely to be realized on the Lucanian territory and may possibly be exported to places of interest belonging to the foundation's network of international relations.

International Jury

The International Jury is composed of referenced personalities from the academic and museum world as well as critics and art historians. The Jury may award special prizes offered by the

partners. During the group exhibition, the works will be evaluated by the International Jury who will designate the winners for each of the categories. The decision of the International Jury will be final and unappealable.

ARTICLE 6.

Conditions for selection and admission

The prize is open to any artist, regardless of age, gender, nationality or any other qualification. It is also possible to submit collective applications, indicating a responsible leader. The artist may also participate in more than one category and is required to respect every indication set out in article 4 of the present call. Materials received by other means than the one indicated or after the deadline will not be accepted. The prize secretariat is entitled to ask for additions or clarifications to complete non-compliant applications.

The artist whose artwork is selected as a finalist will receive an e-mail by 10 July 2021 with all the instructions for delivering the artworks and any additional documentation and fulfilment to be produced. In this case, the artist should not pay any further participation fee. It is not possible to obtain a refund of the secretariat fee, except in the event of incorrect payment and, in any case, not after the closing date for entries.

The artistic director of the Porta Cœli Foundation, the Foundation's scientific committee and accredited selectors, with a specific mandate from the President of the Foundation, will oversee the selection phase. The members of the scientific committee and the selectors are identified under specific academic requirements and of several years of proven experience in the creative sector.

The selection will be made by examining the digital images of the works and by considering the material sent with the application form. The selection process will consider each artwork individually and not the entire subscription by an artist. Therefore, the selectors can declare one or more of the artworks submitted as finalists. The selection will evaluate the digital images received. The prize organisation staff may contact the artist in case further details are needed. The contact shall be attempted only at the phone number or e-mail address provided with the application form.

ARTICLE 7.

Guest country

Porta Cœli Foundation, with the third edition of **Mediterranean art prize**, establishes an additional relationship tool useful for the purposes of the prize. Each edition of the prize will in fact see a specific focus on a Mediterranean country with the identification of a **guest country**. Once an international referent partner has been identified, it will be in charge of selecting the works of 10 artists representative of that country's scene. The works will compete with the others for the award of the prize and may be part of the exhibition in an integrated manner or in a separate section. In this regard, Porta Cœli Foundation will be the guarantor of the impartiality of the judging committee and the absence of conflicts of interest.

This initiative is necessary in order to further substantiate the connotation of the prize with targeted facilitated participations that allow a representation of the artistic phenomenon on the Mediterranean basin, with all the resulting benefits in terms of contributions to the debate and life of the artistic community convened at the finalists' exhibition.

The country identified for **Map3** is **Egypt**, already the protagonist in the past months of the Italy-Egypt symposium that culminated in the *Be—longing* exhibition that took place at Monteserico Castle and later at Nile Gallery, Cairo. The designation of Egypt as the host country gives effect to the Porta Cœli Foundation's intention to strengthen artistic relations between the Italian and Egyptian art communities for the creation of opportunities that will benefit all prize participants. The Egyptian delegations have in the past few months carried out a journey of artistic commonality around the role of artists in generating forms of dwelling: the New Cairo that is currently under construction just a few kilometers from the historic city is to some extent the application of a series of modern urban planning discoveries that have seen important stages of elaboration in the Mediterranean art prize venues: the aforementioned Agrarian reform, the international workshop around the elaboration of the new city after the displacement of the Sassi of Matera, and the *Matera Charter* in which Pietro Consagra calls for the involvement of artists in the design of the city to prevent it from being understood as a mere technical fact.

ARTICLE 8.

Exhibition spaces and dates

The finalist works of **Mediterranean art prize** will be exhibited in the prestigious Monteserico Castle (Municipality of Genzano di Lucania, province of Potenza — Italy). The castle is an absolutely fascinating and energetic place, far from the homogeneity and neutrality of a common exhibition space. It has very ample square footage and a range of extremely varied settings useful to best contextualize the works according to their characteristics and to guarantee each of them adequate space for fruition and adequate opportunity to tap into the energy of the place. This is undoubtedly a place capable of enhancing the experience of art.

Visitors' exploration of the castle – a rare opportunity for a monument that is not normally usable – will therefore naturally be accompanied by the exhibition layout curated in a calibrated way work by work, without clear category distinctions but rather seeking assonances and congruencies in the integrated itinerary. The castle, aiming to become the center of a temporary cultural community, will also be the site of a wide range of events and visiting opportunities for the public, who will be able to experience the place at different times of the day and for several days in a row, with the possibility of meeting and dialoguing with the artists present.

The group exhibition of **Mediterranean art prize** finalists works will open on August 05, 2023 and close on August 13, 2023, unless extended. Each artist whose work will be declared a finalist will receive well in advance the detailed program of events with the appropriate logistical references and will possibly be accompanied in the different stages of planning their travel and stay.

The organization of **Mediterranean art prize** will provide any advice that will allow the participants and attendees to easily find accommodation in accordance with their expectations and has already developed agreements with public and private transportation services to set up shuttles to and from Genzano di Lucania, headquarters and reference place for overnight stays. A central element for the success of the prize is the attention paid to the creation of a community atmosphere among the attending artists, members of the jury, insiders and insiders, and local residents, with the provision of numerous moments of aggregation - to be weighed in relation to the progress of the pandemic situation - including seminars, concerts, guided tours of local villages and museums, and widespread moments of conviviality.

Timelines for the prize

— by **June 25, 2023**

preparation, regularization, and submission of the application in the manner outlined in Article 4;

— by **June 30, 2023** notification of the results of the selection of finalist works;

— by **July 20, 2023** arrival of the works at the logistics center indicated to each artist whose work was a finalist;

— **August 05, 2023** opening of the exhibition of the finalist works and installation of the Jury;

— **August 13, 2023** closing of the prize events and award ceremony.

ARTICLE 9.

Categories and techniques

The art categories provided for the 2023 edition of **Mediterranean art prize** are:

— **painting, illustration, chalcographic techniques**

The category includes works of a mainly two-dimensional nature using techniques such as, for example, oil, tempera, acrylic, pencil, charcoal, graphite, pastel, sanguine, drypoint, aquatint, etching, woodcut, assemblages, collage, mixed media. For illustrations, prints (e.g., screen printing, printing from monotypes, etc.), graphic design works (e.g., posters, typographic installations, etc., digital or analog), works resulting from totally or partially digital synthesis or calligraphic works, whether analog or digital, printed or screen, or artist's books are allowed as long as they are in limited editions or one copy only. Media of any nature such as, for example, board, canvas, panel, paper, cardboard or two-dimensional objects of other nature are allowed. Polyptychs are allowed as a single work only if they collectively meet the maximum dimensions indicated and are evidently composed of complementary parts. It is the artist's right to provide specific technical tools of fruition (tables, specific supports, music stands, tablets, smartphones, etc.) that are essential to the proper fruition of the work by agreeing this with the organization and/or the curator.

The maximum measurements allowed for the works, beyond the apparatus, are 150 cm base and 150 cm height.

— **sculpture and installation**

The category includes works of a primarily three-dimensional or environmental nature that employ any technique and any material that allows them spatial articulation. They may possibly make use of sound, light, video, and mechanical or electrical movements, as long as the artist provides with the work each element necessary for its proper usability and functionality beyond what merely competes with the exhibition space. In the case of installations it is necessary to provide detailed and precise indications for their installation, which will be scrupulously observed within the limits of the possibilities offered by the space and the curatorial requirements of contextualization operated in the interest of the work and the artist. It is possible to agree on the direct intervention of the artist as long as it is in accordance with the technical and logistical conditions of the installation and under the supervision of the curator. The maximum measurements allowed are: for works to be set up in uncovered spaces (terraces, courtyards, walkways on walls, etc.), base m 3, depth m 3, height m 3; for works to be set up in covered spaces, base m 1, depth m 1, height m 2.

— **photography, video art, performance**

The category includes works that, by their very nature, are the result of filming operations, retrieval, data transfer, documentation, or are otherwise produced by photographic or video, analog or digital instruments. Photographs may be printed on any medium (e.g., paper, cardboard, photo paper, cotton paper, aluminum, expanded polystyrene, etc.) and properly fitted with a hanger, with or without a passepartout, with or without a frame, as long as they are in suitable conditions of exposure, enjoyment, and preservation. Videos, within the limits of available technical and spatial conditions, may be projected in the room or shown on a special screen. Performances are allowed essentially in their form of photo or audiovisual documentation. It is the artist's right to provide specific technical tools for fruition (for example: cathode ray tube televisions, projectors or specific projection screens, tablets and installation components, etc.) agreeing this with the organization and/or the curator. The maximum dimensions allowed are 150 cm base and 150 cm height.

General Conditions

All works must be usefully prepared for installation. Otherwise the technical staff, with the supervision of the curator, will adapt the work with the greatest possible respect for its integrity or, in cases of particular incompatibility, its exclusion. Without prejudice to the practicability of any ground of confrontation with the artist

useful for the identification of the conditions of best usability, this is necessary to safeguard the integrity of the exhibition route as a guarantee for all the artists in the exhibition.

The works must have been created within the 5 years preceding the application. The selection process will be closed by June 30, 2023, unless an extraordinary extension is established by the Porta Cœli Foundation Board of Directors.

Also eligible to compete in each category are all those works that, starting from the cultural discourse proper to the specific field, trespass in argued unforeseen and experimental directions. For example: sculpture may trespass into sound installations, environmental art, etc.; video art may include autonomous and accomplished works that are the result of documenting happenings, performances, etc. The selection committee, at the request of the artist and if specific conditions are met, will consider exceptions to the maximum sizes indicated.

ARTICLE 10.

Secretariat fee

The **Mediterranean contemporary art prize** is promoted by the Porta Cœli Foundation, a non-profit organisation and sole developer and implementer of all processes, which assumes, on its own and exclusively, all the responsibilities and the burdens related to the initiative. The Porta Cœli Foundation will collect the secretariat fee (intended as a partial refund of secretariat expenses) for each artwork submitted for participation to cover the overall costs partially.

Any income from contributions to secretariat fee and the collection of sponsorships will be used to realise the event and make it freely accessible and widely attended. It will, therefore, not constitute in any way direct or indirect profit for the Foundation, the staff employed staff or partners involved.

The secretariat fee varies according to the number of works entered and is set as follows:

- € 50,00 for the first artwork
- € 25,00 for the second artwork;
- € 15,00 for each artwork after the second.

For art students who can prove that they are currently studying in an institution of art education through a certificate of enrolment, the secretariat fee is as follows:

- € 25,00 for the first artwork;
- € 10,00 for each artwork after the first.

The secretariat fee must be paid at the same time as the application. When filling in the online form, the artist shall choose whether to make the payment via PayPal or by paying the amount by bank transfer to the Porta Cœli Foundation according to the instructions received by e-mail.

In case of payment by bank transfer, the Foundation's bank details are:

holder	Porta Cœli Foundation largo Dinardo, 1 — 85029 Venosa — Potenza — Italy
bank	Banca Popolare di Bari
iban	IT 88 I 05424 41970 000001015505
bic/swift	BPBAIT3BXXX

The total secretariat fee (intended as secretariat expenses) is automatically calculated by the system and determined according to the above rules.

Example #1

Non-student artist, 4 works submitted in any category.

first artwork	€ 50 +
second artwork	€ 25 +
artwork after the second one	€ 15 +
artwork beyond the second one	€ 15 =
	€ 105,00

Example #2

Student artist, 3 works submitted in any category.

first artwork	€ 25 +
artwork after the first one	€ 10 +
artwork beyond the first one	€ 10 =
	€ 45,00

The secretariat fee to participate in the selection process allows the finalist artist to have the following services during the exhibition event of the Mediterranean contemporary art prize 2021:

- exhibition space for the finalist works;
- organisational secretariat available at all stages of the prize;
- storage, unpacking, setting up and dismantling of the finalist artworks;
- security service and cleaning of the set-up spaces;
- civil liability insurance on the artist;
- free copy of the catalogue;
- certificate of participation;
- press review in digital format;
- preferential rates with hotels and restaurants reserved for participating artists and reserved for participating artists and their families and/or accompanying persons;
- photographic and video documentation of the event.

ARTICLE 11.

Sponsor

Mediterranean contemporary art prize welcomes sponsorship initiatives aimed at enabling groups of artists to participate in the prize with the financial support of third parties to cover part or all of the entry costs. The artist will look for possible sponsors independently.

In the case of participations with sponsors, the artist shall communicate the relevant details promptly. By policy, the Porta Cœli Foundation doesn't accept sponsorships coming from companies or subjects active in producing and selling weapons or products and services of dubious ethics. The name of each sponsor will be listed in the official prize catalogue. Therefore, sponsored artists must provide the necessary details of the sponsor (company name and website) to the secretariat of the prize.

ARTICLE 12.

Delivery of works

The finalists' artworks must be received by the deadline set out in Article 7 at the following address:

Porta Cœli Foundation / Centro ricezione opere
c/o Associazione Pro Loco
viale I Maggio snc
Filiano — Potenza — IT
85020

It is up to the artist to have the works delivered or handed in directly to the address indicated. Any delays to the deadline may cause problems in the planned installation. In this respect, the Porta Cœli Foundation will not assume any responsibility. All artworks received or handed at the collection and storage centre by the deadline of 20 August 2021 will be transferred to the exhibition spaces and set up by the prize staff. Where technically possible, artworks that have been selected but not received at the mentioned address may be handled by the artists or their delegates directly to the exhibition venue in agreement with the organisers. The costs of delivery and return, as well as any customs charges, shall be borne exclusively by the artist or by any sponsor who intervenes in support of the artist.

ARTICLE 13.

Dismantling

At the end of the exhibition, the Porta Cœli Foundation staff will dismantle the exhibition. Within 24 hours from the closure of the exhibition, each artist, either directly or through a logistics operator, collect their works. After the expiry of the 24 hours, the unclaimed artworks will be kept by the Foundation and made available for collection for an additional ten days. Artworks not collected within this period, upon specific indication of the artist, may be acquired by the Porta Cœli Foundation as a liberal legacy.

ARTICLE 14.

Responsibility

The Porta Cœli Foundation, promoter of the **Mediterranean contemporary art prize**, will not be responsible for any damage that may arise, directly or indirectly, from actions carried out by one or more artists participating in the prize or non-compliance with the regulations. In particular, the Porta Cœli Foundation disclaims all responsibility for any damage to the artworks during shipment to the collection centre or in the case of damage resulting from improper packaging. Each artist is responsible for his or her artwork and behaviour during the exhibition. More specifically, the artists release the Porta Cœli Foundation from any responsibility problems that may arise about the authenticity, origin and value of the artworks exhibited and from any obligation of commercial, administrative and/or fiscal obligations. The security service will be guaranteed in the exhibition venues; however, the Porta Cœli Foundation will not be responsible for any theft or damage that may occur. Each artist is responsible for his or her work and behaviour during the exhibition.

ARTICLE 15.

Photographs and reproduction

The Porta Cœli Foundation shall be entitled to acquire, directly or through authorised third parties, images and videos of the exhibited artworks. The pictures received may be used for promotion and/or information through the media and social networks.

ARTICLE 16.

Warnings

Artists are forbidden to remove the works and take them off the venues during the exhibition. It is also forbidden to start dismantling operations before the exhibition closes. The prize organisation must authorise any such requirements. Any withdrawal of the work during the exhibition shall be tantamount to the artist's withdrawal from the prize. The stay in the exhibition spaces of the artists, which is highly appreciated, will be allowed only within the opening hours of the exhibition spaces.



Porta Coeli
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ARTICLE 17.

Acceptance of terms and conditions and general provisions

This call constitutes the rules and the agreement between the participant and the Porta Coeli Foundation, the prize's organiser. By submitting his/her application, the artist accepts the conditions set out in this document. However, the Porta Coeli Foundation has the right to introduce modifications or new provisions derogating from the present call if necessary to improve the initiative.

The Porta Coeli Foundation is entitled to exclude any artwork containing implicit or explicit messages damaging the Foundation's image. The exclusion will happen if the artwork is harmful to the universal principles of equality, respect of minorities and religious sensibilities and individuals' fundamental rights in general. In case of non-compliance with the indicated regulations, Porta Coeli Foundation will be free to cancel this agreement with the artist. Porta Coeli Foundation's right to cancellation includes artists' behaviours against European/Italian laws or ethics.

The Porta Coeli Foundation is entitled to modify the date and/or time and/or the exhibition spaces due to force majeure. In case the kermis cancelled due to force majeure, artists will have the right to fee refund without interests. Moreover, deposited participation fees will not be refunded by The Porta Coeli Foundation if the exhibition is closed ahead of time or temporarily interrupted due to unpredictable events or force majeure.

ARTICLE 18.

Controversies

This call is written in Italian and translated into English. Any dispute deriving from a different interpretation of this document shall be resolved referring to the original Italian version of the same and exclusively submitted to the competent Court in Potenza — Italy.

ARTICLE 19.

Contact

Porta Coeli Foundation
Segreteria organizzativa / Organising secretariat
Mediterranean art prize
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