

**TWO CALLS FOR VAJONT
INTERNATIONAL CONTEMPORARY ART CONTEST
Complete Announcement REVISED
(deadline for submission extended until April 30th, 2015)**

TWOCALLS

The *Contest* takes place in the *Vajont* area, that on the 9th of October 1963 was marred by the *horrible Vajont Tragedy*. Nowadays, a new structure is active in this area, which aims to produce an innovative stimulus, through contemporary art and culture, to this still deeply injured territory. Said structure is the *Nuovo Spazio di Casso*, re-opened by *Dolomiti Contemporanee* as a centre for a contemporary culture of the mountain. An important task is therefore entrusted to the visual arts: to interact responsibly with the life and history of this critical location, generating a series of new images for it. These images have the function of sighting the past, allowing a present, admitting a future.

It is a double *Contest*, which involves two different planning sites: the *Vajont Dam*, with **a call for a line**, and the southern front of the *Nuovo Spazio di Casso*, with **a call for a wall**.

A call for a line is, therefore, the *Contest* that is going to concern the eastern side (the friulian one) of the *Vajont Dam*.

A call for a wall is the *Contest* that is going to concern the southern front of the *Nuovo Spazio di Casso*.

The *Contest* is launched on June 12th, 2014. The deadline of the first phase of the *Contest*, initially fixed on October 30th, has now been extended until April 30th, 2015.

The individuals that support the project are: *Ministry of Environment, Friuli Venezia Giulia Region, Veneto Region, Vajont Foundation, Province of Pordenone, Province of Belluno, Municipality of Erto and Casso, Municipality of Longarone, Municipality of Claut, Municipality of Cimolais, Municipality of Vajont, Municipality of Belluno, Dolomites Unesco Foundation, CNAPPC National Council of Architects, Confindustria (Confederation of Italian industries), Consortium Bim Piave, Bevilacqua La Masa Foundation, Mart Museum of Modern and Contemporary Art of Trento and Rovereto, Merz Foundation, CCC Strozziina.*

Enel, the company that owns the *Dam's* plant, supports the *Contest*, sharing its cultural perspective. *Acqua Dolomia* is the main sponsor of the *Dolomiti Contemporanee Special Awards*. *Neonlauro* will provide materials and manufacturing for a *call for a wall*.

The awards bestowed by the *Contest* will be four.

The **a call for a line Award** and the **a call for a wall Award**, will be given to the two winning artwork, which will be then actually realized.

The **Special Dolomiti Contemporanee Award (wall and line)** will be given, instead, to the best non-feasible artwork for each call (more information on the awards in PARTICIPATE, Awards paragraph).

General objective and meaning of the Contest

Consistently with *Dolomiti Contemporanee's* cultural policy, particularly considering its experience in Casso, where a cultural construction site designed to produce innovative images has been initiated starting from 2012, the double *Contest Two calls for Vajont* is announced.

The intention is to demonstrate through the *Contest* itself that, right in this place, that for decades has been identified and understood by public opinion exclusively as the place of the tragedy (*Vajont Tragedy, 1963*), is definitely possible, and rather necessary, to develop, through an intellectual and creative reflection, a propositional and propelling activity that will contribute to generate a new cultural perspective for this area, looking at the future responsibly.

The human being, as such, expresses itself, and can't avoid doing so.

No happening, as terrible as it could be, can be ultimately incommensurable, preventing the human to continue to act, through constructive actions of meaning, in the organic process of history.

The famous sallustian expression *faber est suae quisque fortunae*, that here, for 50 years, has echoed like a verdict and a warning, can at this point be true in a positive light as well, morphing from epitaph into new perspective.

The *Concorso* reclaims the primacy of the expression as constructive identity peculiar to the human being who acts its own spirit.

LINE

A call for a line. Contest concerning the eastern side (the Friulian one) of the Vajont Dam

The line that is being referred to is the one that, on the 9th of October 1963 marked the water's altitude inside the artificial basin, twenty meters below the current crowning. It is asked to the artists taking part in the *Contest* to create an artwork that highlights that altitude.

This artwork will be permanent.

As anybody knows, the *Dam*, even more than the former school of Casso's front, is the monument that represents in an emblematic manner the tragic history of the *Vajont*.

This artefact, mighty bastion made of cement, the only true survivor of the *Disaster* of 1963, owns a huge symbolic power.

Its significance, its identity, are completely determined by that fact.

Thousands of people, every year, come to visit it. To those who participate in this silent pilgrimage, the *Vajont Dam* is a gigantic cement tombstone. The *Dam* and the line of detachment of *Mount Toc's* landslide are the two enormous signs, horrified and mute witnesses, which remain as a perpetual reminder of what happened then.

Wanting to intervene directly on this artefact means having complete understanding of its meaning.

The basic belief, that is the foundation of the *Contest*, is that these locations (the *Vajont* area) shouldn't, for all eternity, embody and represent exclusively the history of that tragedy and that is instead necessary, precisely here, to responsibly decide to say something else, to bring, precisely here, other meaningful words and

images.

It is our belief that the ideas, the intellectual and creative motivations, the productive impulses, are the foremost meaning of the human life, and thus, as long as the human being will have the strength to elaborate creatively the meaning of the facts that make up its own history, terrible happenings included, this history will continue to be generated by the human being itself. No fact, of any kind, will be able to exclude it from this vital process, that the human owns, making it, indeed, human.

This is why the *Memory* of the fact must be in itself a productive moment. It is clear that we are talking, in this instance, of the public *Memory*, and not of the private one: the *Tragedy of the Vajont* is a public happening, that concerns the whole of *Humanity*, and this is the dimension that concerns the *Contest*.

The public *Memory* doesn't have to become, or continue to be, a passive field that guards and preserves, through commemoration, a still image stuck in the past, suspending it. *Memory* has to, instead, be able to live as well, constituting a continuative occasion of creative processing, that is to say, in turn, of history intended as inevitable living destiny of the mankind. *Memory* can't prevent history: it has to help the human, instead, to understand itself, and its destiny, which doesn't lay in the past, but moves within the future.

Working directly and physically on the artefact of the *Dam* means, therefore, to responsibly be willing to take on and be proactive, in this location (to this day blocked), for a construction site of productive *Memory* and of cultural processing that, through the deployment of vital energies, will see over the history, commensurating to it.

Art is one of the methods that the human has to climb the meaning of things, earthly and celestial alike, clambering up among them.

Art is a tremendous instrument that links soul and wit, and produces alive images, while it doesn't ever accept to remain closed. Art is enthusiasm and openness: that is why art is now coming to the *Dam*, to *open it*.

This sign will constitute a *projective elaboration* of a *Memory in action*.

We therefore believe this to be a great occasion to demonstrate the responsibly proactive value of public art, that has nothing to do with a decorative practice.

In the aftermath of the *Remembrance of the 50th anniversary of the Tragedy* (2013), some questions are in order: what will the *Vajont* be from now on? Is there space, will, capacity, to produce a new series of images here? Images of meaning and sensibility, analytic and critic and poetic, which would accompany the ones already known, providing their own contribution to the history and life of this place?

With this *Contest*, the reply is given in a positive light: there is this space, and now it is its time.

A call for line. Technical specifications for the realisation of the projects

In the making of the projects, the artists will be required to take into account the width of the *Dam* that, at the altitude taken into consideration, is of 180 meters (line), the characteristics of the artefact, the accessibility and the logistics of the construction site that will have to be set to realize the artwork. Some pictures are available and downloadable from the attachment *line_images*.

The artwork will not necessarily have to consist of a line, nor to cover its entire length.

There are no directions on the media or techniques to employ. The artists will have to clarify the technical procedures of realization and the expected cost of the artwork, and to state them in the *project file*.

Generally speaking, the artwork will have to display feasibility. It will be necessary to take into account the specific situation, and the peculiarity of the construction site. It is most likely that it will be possible to install the artwork thanks to a *safely suspended construction platform*, although that will depend on the characteristics of the individual projects. It will therefore be useful to take into consideration weight, dislocation, logistics and all the characteristics concerning the materials to be employed. It'll be possible to fabricate the *safely suspended construction platform* out of ropes or cables, with the assistance of qualified personnel.

The anchoring to the surface of the *Dam* won't have to endanger the static equilibrium of the structure, its

typology and its sizing have to be made clear. Excessively invasive hooking systems will have to be avoided. Solutions involving anchoring to the crowning of the *Dam* will be preferred.

It is possible to carry out an inspection on the crowning of the *Dam*, to be arranged with the organization, to get a first hand impression on the situation (check the *NEWS* section on www.twocalls.net to be updated on the next visits).

A predetermined *budget* for the realization of the artwork won't be set. The costs concerning the realization of the artwork will be taken care of by *Dolomiti Contemporanee*, with the collaboration of *Enel* and the *pool* of partners that support the project.

In regards to this, a clarification seems necessary.

The innovative working system that *Dolomiti Contemporanee* has developed, ever since the birth of the project in 2011, particularly in finding the necessary resources to finance the most demanding construction sites, comes into play in the context of *Twocalls* as well. The financing of the activities and the artworks only marginally benefits from preventive *budgets*. *Dolomiti Contemporanee* isn't an institutional artistic enterprise, but an experimental and innovative project, even in the ways it has found and employed to gather the resources needed to sustain its activities. The financing system consists mainly in identifying partners who offer materials, support in the manufacturing, technologies, logistics, thus making it possible to cover the actual costs essential for the realization of the artworks. To this day, the partners that have collaborated or still collaborate with *Dolomiti Contemporanee* are over 200.

While working on their projects, the artists will be able to specify the kind of materials and service suppliers necessary for their making: it will be a concern of the organization to find these materials for the winning projects.

For some complex projects, the working site of a *call for a line* could be found to be particularly demanding from a logistical and material-stocking standpoint.

We have therefore faith in this well-tested working system, and in the network of partners that supports us. We are, moreover, more than certain of the value of the artistic and cultural effort built by the *Two calls for Vajont Contest*, and we believe, considering the media spotlight it will receive as well, that we will be able to gather the necessary resources to realize the winning artwork. The *Contest* will unravel itself as a process of gaining awareness relative to the action in the making, and this kind of raising awareness will favour its growth, on every level.

We ask the artists, however, to keep in mind a parameter of saving, when indicating the foreseen budget, together with materials and necessary techniques, in the *project file*.

These indications won't have to be given by those artists who, in the context of the *a call for a line Contest*, are only interested in the *Special Dolomiti Contemporanee Award* (see *PARTICIPATE* section, *Awards* paragraph).

WALL

A call for a wall. Contest concerning the southern front of the Nuovo Spazio di Casso

The *Contest a call for a wall* will concern the southern front wall of the *Nuovo Spazio di Casso* (*New Venue of Casso*, in English).

This wall constitutes in itself the planning space and theme. It physically represents a fundamental relationship: the one between past and present; between what has been yesterday and what is proposed and planned today.

The *Nuovo Spazio di Casso* is situated in an exceptional position. Only from this spot, in fact, and particularly

from the narrow square opposite the southern front of the former school's building, and from the cantilever footbridge placed on the upper level, it is possible to fully comprehend the *Vajont Tragedy*, to have a full picture of its actual extent.

The *Nuovo Spazio* stands exactly in front of the scar left by the huge landslide that, in 1963, detached from *Mount Toc*, causing the *Disaster*, less than 1.000 meters away as the crow flies from that enormous sign, whose length is of almost two kilometres.

The front itself bears to this day the marks of the happening: the 200 meters tall wave caused by the landslide, reached Casso, and hit the building that, at the time, housed the elementary school, damaging it heavily.

The building was reopened by *Dolomiti Contemporanee* in September 2012, becoming the *Nuovo Spazio di Casso*, and thus going back to the carrying out of a public function, after half a century of disuse.

The southern front of the *Spazio di Casso*, now active in this territory as an artistic and cultural engine, is therefore the exact point where the tragic history of these locations comes in contact with a new ability to plan, which proposes a new model of cultural openness. Through this model, that finds expression in the *Contest*, the contemporary person asserts the meaning and the worth of his own presence here.

This wall, that faces the *Toc* is thus a passage, a border, a *bilicum*.

It was decided to intervene precisely over it, by virtue of its exemplary nature of *limit*, of diaphragm of meaning, proposing an artistic intervention of an installative nature.

The artists who will adhere to **a call for a wall** will have to propose a project for an artwork to be placed on the *Nuovo Spazio di Casso's* front wall.

The artwork will be realised with light technology, thanks to the collaboration of *Neonlauro*, a partner of the project. The artwork will have a temporary nature and will remain installed on the front of the *Nuovo Spazio* for a six/twelve months period.

The artwork can constitute of a word, a sentence, an expression, a shape, an object.

Generally speaking, the artworks that will be able to relate to the context linked with the *Vajont* in a non-rhetoric, non-blindly commemorative way, and that will be able to provide an innovative spark, will be considered with more favour.

Moreover, the artists aren't obliged to refer directly to the *Vajont's* history.

It will be possible to unravel, through artistic projects, other elements of this territorial setting, linked for example to the natural environment or to various aspects of the sociality and the local culture, going into their compositions and in the general reflection about the identity of this territory.

A call for a wall. Technical Specifications for the realisation of the projects

Some pictures of the southern façade (front wall) of the *Nuovo Spazio di Casso* are available and downloadable from the attachment *wall_images*.

Neonlauro is an Italian company that has been producing neon technology ever since 1956, and that is very active in the contemporary art field.

Neonlauro, as the main-partner of *Twocalls*, will provide the necessary technology to realize the artwork.

Information on this, too, is downloadable from the attachment *wall_techinc*.

Furthermore, in the context of the *Contest*, *Neonlauro* will organize, in together with *Dolomiti Contemporanee*, a cognitive seminar on the application of neon technology at the company's headquarters (San Vendemiano, TV). The date of the seminar will be promptly announced on the *NEWS* section of *Twocalls* website. The artists interested in the seminar may report their intention to participate from now, by writing to our staff at info@twocall.net.

PARTICIPATE

The *Contest Twocalls* is launched on 12 June 2014. The deadline for the submission of the projects, initially fixed on the 30th October 2014, has been extended to the 30th April 2015.

These are the phases of the *Contest*:

First Phase (12 June – 30 April 2015)

Sending of the projects according to the guidelines indicated below. The selected projects will be published on the website www.twocalls.net, in the *line* and *wall* sections.

Second Phase (1 May – 20 May 2015)

The Jury will choose the two winning projects of the *Contest* and will bestow the *Special Dolomiti Contemporanee Awards*.

Third Phase (2015)

The two winning projects will be realized.

The materials to be sent to the address participate@twocalls.net to take part in the *Twocalls Contest* are:

- application form
- project file
- pictures illustrating the exhibited planning idea
- profile photo of the artist for the bio

General recommendations for the artists

Hereby, some general recommendations that can contribute to the directing of the artistic project will be given. It is clear to everyone the absolute peculiarity of the context in which the artists will have to work.

This context, complex and very delicate, is in that extremely stimulating: the opportunity to operate on it is historic, and entails a huge responsibility.

We believe it's essential, to correctly understand the idea that animates the *Contest*, to physically visit the places in which it takes place, carrying out at least one preventive survey.

The *Contest* is being held with the intention of proposing and producing a series of innovative images, that are able to analyse, interpret, translate and represent the absolute peculiarity of this place.

It is clear how, in this place, no artwork can, in any way, avoid the confrontation with the theme of the *Vajont*. But, through the *Contest*, we don't want in any way to push the artist to reflect and work solely on the theme of the *Tragedy* and the *Memory*.

The proposal that will limit themselves to this, will not be considered interesting.

The meaning of the *Contest* isn't at all one of commemorating *Tragedy* and *Memory*, but the one to propose new ideas and to realize images that are other, different, in this place, interpreting the history, the signs, in a critical, free and projective way.

We believe that, right here, is more than ever necessary to make an effort and generate new figures of meaning, and that art is able to participate actively, in a significant and responsible way, in this critical project of redefinition, enrichment, recovery, redemption, of the identity of these places, and of the people who inhabit them.

Art is imagination, and creation of image. The image is the formalization of a thought, of an intention that is both critical and vital, and in that it is the furthest away from the resigned commemorative ceremony of a mourning.

Art doesn't neglect or forget anything, but comes to bring innovative cues, refusing the retroverted logic of the eternal grave.

The respect for these places and for their history is precisely what moves and defines the *Contest* itself. But the attention and the respect of the contemporary human (that is to say, the human who responsibly inhabits its time, the present time, avoiding the temptation of closing itself in a mute past) in light of such an awful happening can, at this point, only be manifested through proactive actions.

That which is proactive, and propulsive, cannot in any way be commiserative.

The aim of the *Contest* isn't to "get over" the *Vajont Tragedy*, that cannot be overcome, and shouldn't be overcome.

The aim isn't, however, to commemorate for the umpteenth time, either.

It is to declare, and to demonstrate the possibility, and the will, to undertake, finally, a dynamic path.

Like we've said before, the human is its own history, and no happening can stop it from continuing to generate, and to create, day after day, its own history; that is to say, to live.

How to enrol

Artists of any age and nationality can take part in the *Contest*, on their own or in a group.

Every artist (or group of artists) will be able to partake in one of the calls or in both of them with a single project per section, specifying for which award they intend to compete (*a call for a line Award*, or *a call for a wall Award*, or *Special Dolomiti Contemporanee Award line*, or *Special Dolomiti Contemporanee Award wall*), and conforming to the corresponding technical specifications.

It is possible to apply for only one of the *Awards* of each call (*Call* or *Special*).

The groups will be required to present the project in the group's name; however, the *application form* will still have to be filled by each artist.

The artists who want to take part in the *Twocalls Contest*, will have to fill the *application form*, together with the *project file*, both downloadable from *Twocalls* website.

Those who will take part in the *Two calls for Vajont Contest* will be required to supply documents and paperwork exclusively in English (the languages used in the *Twocalls* site are English and Italian).

It is required to send a series of explanatory pictures related to the project, in jpeg or png format, between a minimum of 5 and a maximum of 10 in number, that can be either photos, photomontages, sketches, drawings, graphic elaborations, renders. Sending via WeTransfer or Dropbox is preferred.

These pictures will be organized, together with the introductory text, in the synthetic file that will be prepared for every selected project, and published on-line on the *Twocalls* website.

In *Twocalls* website it is possible to view a facsimile of the file: the monographic synthetic files will be organized in the same manner.

The pictures explicative of the project will always be published in the *Twocalls* website with a dimension of the base equal to 578 px. Therefore, the horizontal pictures will be displayed with a size of 578x315 px and the vertical pictures with a size of 578x630 px. To be paginated correctly, the sent pictures must maintain these proportions in size.

The required format for the pictures will make it possible to use them in other, non web-related, channels (published on paper, sent to editorial offices) and must thus be sent with a medium-high definition.

photos must be ordered in a sequence, so they must be sent numbered.

The photos will be inserted without pop-ups, as shown in the facsimile file, so the potential texts or notes will have to be thought in appropriate size as well.

Dolomiti Contemporanee reserves the right to utilize the pictures that will be gathered, always giving credit, for the end of promoting the *Contest* in each of its phases.

It is, moreover, possible to make a video, as an ulterior way of presenting one's project. The video will be required to have a maximum length of three minutes, and will have to be uploaded to *Vimeo* or *Youtube*.

The materials related to the projects selected by the *Evaluation Committee* will be uploaded on the *wall* and *line* sections of the website, through the monographic synthetic presentation, that will be comprehensive of the biographic information of the author (supplied with a photo), the pictures and texts pertaining the project of the artwork, the potential video.

The monographic synthetic presentations will remain online even beyond the end of the *Contest*.

If the artists will make other on-line presentations of their work-in-project piece, and will want to provide us with the link, it will be included in the *project file*.

How to send us the projects

The *application form*, the *project file*, the individual biographic profile supplied with a photo, and the pictures will have to be sent through e-mail at the address participate@twocalls.net no later than the **30 April 2015**, inserting "a call for a line candidacy" or "a call for a wall candidacy" as subject.

It is possible to check the directions to write down one's biographic profile on the facsimile of the *project file* (on www.twocalls.net).

Project's evaluations criteria

Dolomiti Contemporanee is going to establish an *Inner Committee of Evaluation*, that is going to work a foremost selection on the presented projects.

The *Evaluation Committee* will be lead by *Dolomiti Contemporanee's* curator, Gianluca D'Inca Levis.

The *Evaluation Committee* will be able to rule out the project which do not follow the guidelines of this announcement based on the aesthetic quality of the proposal, the lack of comprehension of the projective dimension that is the foundation of the *Contest*, on the inability to suggest through the artwork a perspective that won't be reduced to a passively commemorative idea, on sets of problems or inconsistency of technical nature.

The *Evaluation Committee* avails itself of this right from the launch of the announcement to its closure (12 June 2014 – 30 April 2015).

Any exclusion will be communicated and justified to the people concerned through e-mail.

The *Jury* will then take into consideration the selected projects, to decide, by the 20 May 2015, the winning projects of the *a call for a line Award* and the *a call for a wall Award*, and the two projects winners of the *Special Dolomiti Contemporanee Award*.

JURY and AWARDS

Meaning and composition of the Jury

Twocalls is a cultural effort, and a *Contest* of ideas, prior to being an artistic *Contest*. The absolute specificity of the context of the *Vajont*, its problematic nature, confer peculiar value and weight to each thought and action that is carried out here.

For this reason, it was decided to grant a characteristic of cultural heterogeneity to the *Jury* of the *Contest*. Beside the directors and curators of some important Italian Museums of contemporary art, we can thus find place in the *Jury* for other relevant intellectual personalities, whom refer to different areas of the cultural reflection and research, like sociology and anthropology, the safeguard and esteem of the environment and

landscape, the redefinition and valorisation of the resources through culture and art.

The *Jury* does not therefore include exclusively contemporary art experts, because it is our belief that this *Contest* constitutes, first of all, a great and open opportunity to *rethink* the place in which it takes place. In the area of the *Tragedy*, the human comes today to think, talk, create, and in thus here, *finally*, a cultural and intellectual construction site, unprecedented and vital, is started that wants to integrate, connect, a multiplicity of gazes and voices.

The heterogeneity of the *Jury* is, in this sense, a fundamental value, that renders the experience of the *Contest*, that is physically determined through the artistic *medium*, a whole, well-rounded human experience, other than cultural and critical, that in this manner offers itself to everybody, and not only to a determined category of experts.

The *Jury* will carry out its evaluations taking into consideration different elements, among which: the formal quality and the strength of the idea; the re-innovative character of the overlook related to the history of the location; the ability to re-elaborate concepts like *Tragedy* and *Memory*, in the eventuality they'll be handled and expressed; the artwork's ability to communicate, both relating to the local communities and history and the emblematic universality of this location; the relationship with the territory, in physical and cultural terms; the reflection on the context, and on the landscape, or landscapes (physical landscape, human landscape, landscape of the tragedy, new landscape); the sustainability of the intervention, from the ideal, formal, environmental, and economical point of view.

The *Jury's* members are: Marc Augé, Pier Luigi Basso Fossali, Maria Centonze, Cristiana Collu, Gianluca D'Inca Levis, Alfredo Jarr, Marcella Morandini, Franziska Nori, Fabrizio Panozzo and Angela Vettese.

Awards

The two winning projects of *a call for a line* and *a call for a wall*, will be realized in the months following the end of the *Contest*, with a schedule that will vary, especially in regards of *a call for a line*, depending on the entity of the construction sites.

The artworks will be realized by *Dolomiti Contemporanee*, thanks to *Neonlauro*, *Enel* and the partners that will have adhered to the projects, in collaboration with the winning artists.

No monetary rewards are planned for the winning projects of the calls. It is believed that the opportunity to see one's artwork realized in this unique and special context constitutes a prize in and of itself.

In order to maintain intact that spirit that enlivens the *Contest*, it was decided not to force the artists to subordinate their ideational impulse and their expressive freedom to a purely economical criteria.

For that reason, thanks to the involvement of the main-partner *Acqua Dolomia*, it was possible, and very much wanted, to establish two *Special Awards*.

The *Special Dolomiti Contemporanee Award* will be given to the two best non-feasible projects among the selected ones for each of the calls (line and wall), and will consist of two cheques worth 1.000 euro each.

Some of the presented projects might indeed turn out not to be feasible because of issues of technical, economical or other nature. But, despite that, they could prove to be worthy in the idea and the meaning, in regards of the cultural aim of the *Contest*, that doesn't exclusively consist of the will to realize an artwork, but rather of wanting to represent, through the artwork, a propulsive kind of thought. The pieces that possess artistic value are nothing but good ideas well represented. The *Twocalls Contest* is born with the intent of promote the development of a series of innovative images and ideas, in the critical, aphasic context of the *Vajont*. Thus, it is the ideas that are awarded by the *Contest*.

Ideas are, sometimes, boundless. Ideas are not good only if they are technically feasible.

Some ideas will never turn into construction sites, but can still carry in themselves what is searched for through *Twocalls*: an open and renewing vision; a spark and a propulsive impulse for a territory in which, for

too long, the faculty of imagination was lost. To be a visionary, sometimes, is more important than being concrete.

Award Ceremony and realization of the winning artworks

Once the four winners will be chosen, a written communication will be sent to them via e-mail, while the final outcome of the *Contest* will be published on the *Twocalls* website, and made public.

An award ceremony will be held, in a date to be arranged, between May and June 2015, during which, in addition to the winners, all the artists that have taken part in *Twocalls* will be invited.

The four winning projects will be specifically presented, and their implications in the areas of expertise of the various members of the jury (contemporary art, cultural innovation, environment and landscape, sociology and anthropology) will be analyzed.

An exhibition recounting the experience of the *Two calls for Vajont Contest* will be held at a later date.

The winning projects of a *call for a line* and of a *call for a wall* will be realized in 2015.

TERMS

Indemnities and Warranties

When applying to the present *Announcement*, the participant individual authorizes *Dolomiti Contemporanea* to publish on the *Twocalls* website, on the social platforms of *Twocalls* and *Dolomiti Contemporanea*, and on other channels of online and printed communication the materials received and selected by the *Inner Committee of Evaluation*, for the purpose of promoting to the public the initiative and of divulging the realization of the two artworks of public art, the ideation of which is arranged through the *Twocalls Contest*.

The documents sent in for the applying to the *Twocalls Contest* are conceded by the participant individuals for free, without any limitation of territorial or temporal kind, as a whole or in part, singularly or together with other materials, texts, photos or images included, without any limitation.

When applying to this *Announcement*, every proposing individual expressly declares that the presented Project is original, and doesn't violate in any way, not as a whole nor in part, rights and/or copyrights of a third party, indemnifying *Dolomiti Contemporanea* and/or its partners from any responsibility, requests for compensation for damages and/or sanctions demanded from third parties in regards to that.

When applying to this *Announcement*, moreover, the proposing individuals are bound, until the proclamation of the winning projects, not to give license, completely or partially, to third parties of any right traceable to the presented projects and any other material that has been written, devised, prepared, conceived, developed or realized, both as a whole and partially, to the purpose of participating to the *Contest*. In case of any violation of this principle, it is since now understood that the proposing subject will be automatically excluded from the *Contest*.

Exclusions

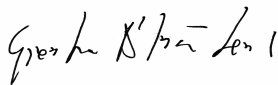
The *Jury's* decisions are final and incontestable. The awarded artists have the faculty of renouncing the award, though without asking *Dolomiti Contemporanee* for any form of compensation, in which case the award will be reappointed according to the classifications made by the *Jury*.

Every fake or incomplete declaration implies the immediate exclusion of the proposing individual from the *Contest*. The projects not presented within the given deadline, the ones presented in partial form or in any way in conflict with any rule written in the *Announcement*, should be considered excluded from the selection.

Privacy

Every candidate expressly authorizes *Dolomiti Contemporanee* and the *Twocalls* staff to treat the personal data transmitted in accordance with the law 675/96 ('law on Privacy'), and subsequent modifications D.lgs. 196/2003 (Privacy Codex), also for the purpose of being inserted in databases managed by the above-mentioned subjects. The participation to the *Contest* implies the knowledge and total acceptance of the directions indicated in this *Announcement*.

Dolomiti Contemporanee's curator and director *Nuovo Spazio di Casso*
Gianluca D'Inca Levis

A handwritten signature in black ink, appearing to read 'Gianluca D'Inca Levis'.

Casso, 30 October 2014