

Centro Internazionale di Scultura, Peccia/Ticino

Centre of Excellence for Sculpture
and Contemporary Art



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INDEX

INDEX	2
INTRODUCTION	3
A NEW CULTURAL BEACON: CENTRO INTERNAZIONALE DI SCULTURA	3
SCHEDULE	4
COMPETITION:	4
JURY:	4
OPENING:	4
THE OPENING EXHIBITION – JOSE DÁVILA	4
THE FIRST JURY	4
THE FOUNDATION BEHIND THE PROJECT	5
THE PATRONAGE COMMITTEE	5
ARTISTIC COMMITTEE	6
TARGET GROUPS	6
HISTORY	6
EXEMPLARY NATURE OF THE PROJECT	7

INTRODUCTION

Great news for a mountain valley in the Ticino! The village of Peccia, situated right at the head of the Valle Maggia, can now look forward to a new cultural beacon: the Centro Internazionale di Scultura (CIS). This culture-promotion project, supported by the Canton of Ticino with some 3 million francs (50% of the total), will open its doors in 2020 to artists from all around the world, who will be granted scholarships for stays of several months in Peccia. The large exhibition space will play host to contemporary exhibitions curated by the Foundation's Artistic committee. The organisation behind the project is the Fondazione Internazionale per la Scultura; its purpose is the construction and management of the CIS. Peccia, with the Centro Internazionale di Scultura CIS, will become a cultural hub where artists and an international audience have the opportunity to meet.

A NEW CULTURAL BEACON: CENTRO INTERNAZIONALE DI SCULTURA

Peccia's Centro Internazionale di Scultura is a culture-promotion project with the aim of establishing a centre of interest for sculpture, one of the most ancient forms of art in the history of humanity. The historical context of the region provides a fascinating starting point: soapstone was extracted, and the marble was used for centuries in the area. Peccia is surrounded by alpine mountains and will offer the artists the inspiration of an unspoilt natural landscape. With its professional infrastructure for the processing of stone, wood and metal, the CIS is aimed at sculptors looking for new ways to use these materials, which are so rich in tradition. Links between history and the present day, as well as interactions between artists and art enthusiasts, are intended to be at the heart of activities in Peccia.

The new Centre includes a large pavilion dedicated to exhibitions, conferences and sponsors' activities, as well as five workshops, all provided with a modern working area. The workshops will be allocated annually, with a scholarship based on an international competition. The working area and conference pavilion are intended to form, at the same time, both work place and stage.

Artists who are granted scholarship will stay in the "Casa degli Artisti" in the centre of the village of Peccia. Thanks to the commitment of one of our supporters a traditional local house will be renovated to offer the artists the chance to live in the centre of the community.



The working area and annex workshops, as well as the workstations. In the background, the exhibition building.

SCHEDULE

2018, the Municipality of Lavizzara granted building permission to the Centro Internazionale di Scultura (CIS, based on the approval of the Consiglio di Stato, with respect to its building application for Peccia.) Thus, in conjunction with the tendering process, the construction phase has started, based on plans elaborated by Locarno architects Michele and Francesco Bardelli. The Centro is set to open by Spring 2020.

COMPETITION: In 2018, at the international level and using appropriate media channels, the first notice of the competition for workshop scholarships is published. Deadline: 31st March 2019.

JURY: In 2018 the first Jury was constituted, which will decide on the granting of scholarships in Spring 2019.

OPENING: 2nd May 2020, with the first five Artists in Residence and vernissage for the first exhibition of Jose Dávila.

THE OPENING EXHIBITION – JOSE DÁVILA

The Mexican artist will create the opening exhibition especially for the CIS!

The sculptural work by Jose Dávila (Guadalajara, MX, 1974) performs a series of structural intuitions through the interaction of balance and gravity, these seemingly static compositions entail several physical processes that are necessary for objects to maintain their shape and to occupy space in a specific manner. Dávila's sculptures also perform a quest for the limits of the resistance of materials, and to achieve form as a consequence of the process. The history of Western sculpture becomes raw material for rendering new possibilities of transforming space and re-signifying objects. Human intervention and the material disposition of objects produce hybrid systems in which technique unfolds itself as a poetic dimension.

www.josedavila.mx

THE FIRST JURY

- Dr. Marie Therese Bättschmann; art historian
- Aglaia Haritz; artist
- Dr. Arie Hartog; Director of the Gerhard Marcks Haus, Bremen
- Lilian Hasler; President of the Visarte Liechtenstein
- Dr. Simona Martinoli; Curator of the Fondazione Maguerite Arp
- Ivo Soldini; artist/sculptor
- Christian Ruschitzka; artist/sculptor, Prof. Mag. art. University of applied arts Vienna

THE FOUNDATION BEHIND THE PROJECT

The Fondazione Internazionale per la Scultura was founded on the 28 September 2011 as a public-private partnership (PPP) thanks to the joint efforts of private supporters, the Commune of Lavizzara and Fondazione Vallemaggia. The Fondazione is subject to the general regulation applicable to a Swiss Foundation and is tax-exempt. It pursues the public interest and is powered by the enthusiasm and commitment of its Founders and Trustees.

Members of the Board of Trustees are:

- Dr. Werner Leu; President, Loco
- Dr. Gianluca Giuliani; Deputy President, Zurich
- Dalmazio Ambrosioni; Porza
- Thierry Burgherr; Cham
- Gabriele Dazio; representative of Fondazione Vallemaggia, Cevio
- Prof. em. Dr. Dr. hc Thomas Geiser; St. Gallen
- Almute Grossmann-Naef; Peccia
- Ernst Kull-Coninx; Wettswil
- Marco Magistra; Locarno
- Giordano Rotanzi; representative of the Comune di Lavizzara, Prato Sornico

Management:

- Alex Naef, Peccia

Purpose:

“The foundation aims to build and operate the Centro Internazionale di Scultura in Peccia in order to promote three-dimensional artistic works by using Peccia marble or other materials and to support artists working in this field as well as activities that are relevant to the purposes of the foundation. The foundation is a non-profit organization” (from the Foundation Charter).

THE PATRONAGE COMMITTEE

The Patronage Committee is led by its President, Flavio Cotti, former Federal Councillor, and Vice President Christine Egerszegi, former State Councillor. The Committee highlights the cultural and economic importance of the Centro Internazionale di Scultura Project.

It includes the following personalities:

- Flavio Cotti; former Federal Councillor, President of the Patronage Committee
- Christine Egerszegi; former State Councillor, Vice President of the Patronage Committee, Mellingen
- Prof. Iso Camartin; author, journalist and anchor-man, Zurich
- Hans Heinrich Coninx; publisher, Zurich
- Giancarlo Dazio; lawyer, Locarno
- Willy Hafner; freelance journalist, STEIN, STEIN TIME, Stonereport, etc., Munich
- Guido Magnaguagno; art critic and curator, Brissago
- Michele Masdonati; general agent, La Mobiliare, general agency Bellinzona
- Gianna A. Mina; director, Museo Vincenzo Vela, Ligornetto, Lugano
- Daniele Muscionico; freelance journalist, Zurich
- Prof. Iwan Rickenbacher; communication advisor, Schwyz
- John Schmid; president of the foundation Sculpture at Schoenthal at Schoenthal monastery, Basel / Langenbruck
- Silva Semadeni; National councillor, president of Pro Natura (Switzerland), Chur-Araschgen

ARTISTIC COMMITTEE

Mr Guido Magnaguagno was elected first President of the Artistic Committee and of the Operational Commission. This Committee was conceived as an open assembly, accessible in practice to artists, in any field, as well as personalities linked to the field of the arts. Every three years the Committee will elect a working group made up of three to five members, and will appoint its leader on the basis of a consultation with the board of trustees, and in agreement with the president of the foundation board. The appointed President is submitted to the Board of Trustees for approval. The President acts as the mediator with the Board of Trustees, the Patronage Committee, the Management, and the scholarship-holders. The members of the Artistic Committee act as ambassadors promoting the CIS and as mediators with persons active in the arts field, as well as with cultural institutions, both on a national and an international level.

TARGET GROUPS

Applications for scholarships may be submitted by anyone professionally active in the field of three-dimensional art and who has completed secondary education, preferably with at least one- to two-years of professional experience. Candidates without a secondary school diploma are also invited to apply, but in this case, professional activity extending over at least five years is requested. The scholarship is not subject to any age limits. The terms for the grant of the scholarship, the stay in Peccia and status as CIS alumni are defined by regulations issued by the Board of Trustees.

HISTORY

The idea of a project for a sculpture centre equipped for artistic activity first emerged in the 1990s, based on the acknowledgement of the great need for both infrastructure and spaces dedicated to the creation of work in the three-dimensional field. A first draft of the project was developed between 2000 and 2001. After the careful assessment of the core elements of the project and the first initial outline, in 2010 the promoters obtained the important support of Canton Ticino's Ufficio dello Sviluppo Economico (USE), in collaboration with whom, a first business model was drafted, followed by a first businessplan. From this platform, in 2011 the Fondazione Internazionale per la Scultura (International Foundation for Sculpture, FIS), the Comitato di patrocinio supporting the foundation and the Comitato Artistico were instituted.

Once the project was developing, the Fondazione Internazionale per la Scultura, together with the USE, submitted a funding application to the Cantonal government within the framework of the legislative decree on regional cantonal policy-funding measures, complementary to the regional policy of the Confederation for the period 2008-2011. The Cantonal parliament, based on the statement of 7 December 2011 no. 6581 from the Cantonal government, approved the FIS project for the construction of the Centro Internazionale di Scultura in Peccia (CIS).

Together with the official request submitted to the Canton, the FIS thus launched the fundraising for the realisation of the CIS to comply with its purposes.

At the end of 2015, when it was clear that it was not going to be possible to reach the sums initially forecast, the period scheduled for fundraising was extended and solutions were researched to adapt the architectural plans to the FIS' actual financial resources, without compromising the underlying concept or the ability to entirely comply with the Foundation's established purpose. This process of adaptation proved not only

successful, but undoubtedly resulted in further improvements to the project when compared to the initial studies.

The overall cost of the Centro is estimated at some 6 million francs, of which 3M is to be funded by the Canton, 0.5M by the Comune di Lavizzara and the remainder from the generosity of private donors. The Comune di Lavizzara is participating in the construction costs and, by unanimous decision of the Communal Council of 21 November 2016, has provided a guarantee of up to 400,000 francs for the initial running costs of the Centro. On that date, the Communal Council recognised the beneficial effects of the Centro on the activities and life in the valley, and the positive economic impact on local businesses thanks also to the positive image linked to Peccia marble developed over the thirty years of activity at the Scuola di Scultura.

The Centro Internazionale di Scultura (CIS) is located at the entrance on the South side of the village of Peccia, off the main road and on a plot specifically allocated by current planning to public-interest buildings.

EXEMPLARY NATURE OF THE PROJECT

This qualitative leap towards internationalisation was made possible in no small measure by the work of Peccia's sculpture school (Scuola di Scultura). Founded in 1984, it became a blossoming training institution thanks to the presence of local marble. From the beginning, the project has aroused ever-more interest and popularity, extending today to include individuals involved in spheres of considerable cultural and economic importance. We would like to think that the above also offers itself as an example for disadvantaged mountain areas: with local resources and innovation as the point of departure, it is possible to develop a cultural impulse which is also sustainable from an economic point of view.

Thank you for your attention!