

DEFAULT22 *Floating Islands*

CALL for ARTISTS

RAMDOM APS* with the **institutional support** of *Presidenza del Consiglio Regionale della Puglia* in the frame of the project *"Formarti"* and with the **cultural partnership** of *Britto Arts Trust* (Dhaka, Bangladesh), *Cultural Documents* (Oban, Scotland), *Arthub* (Shanghai, China), is calling for artists and researchers coming from different disciplines to take part in a 10-days group investigation aimed at ideas related to the concept of ***Floating Island***.

Situated in the southern east Italy, Castrignano de' Greci and KORA – Contemporary Arts Center, poses as an ideal location for participants of the **DEFAULT 22 (6th Edition)** Masterclass in Residence** to contribute to an investigation that goes under the title ***Floating Islands***.

Concept

The masterclass is aiming at investigating the concept of inhabiting by the standpoint of a small village and liminal area switching its limits into strength.

At the theoretical basis of the proposal, the investigation into the possible utopian thrust that resides in "marginal movements" and collective (or collectively activated) work starting from two texts: "Realizable Utopias" (1974) by Yona Friedman and "Aldilà delle isole galleggianti" ("Beyond floating islands") by Italian theater director Eugenio Barba.

Eugenio Barba writes: "[...] This town has long appeared to me as an archipelago. And its islands are like floating islands. I used a historical comparison: A minor episode in the history of the New World tells of men who fled to the safety of the mainland to lead a precarious life on floating islands. To remain faithful to their wishes, they built villages and cities, or miserable homes with a handful of land for gardens, where it seemed impossible to build and cultivate something: on water and in currents. They were men who, either out of personal necessity or because they were forced to, seemed destined to be anti-social and managed to create other models of sociality. The floating island is the earthly encounter that can get lost under your feet, but that can allow the encounter, the overcoming of personal limits.

But beyond the floating islands, what exists? What or who do you meet?"

Floating islands are thus a sort of utopia that, in the words of Yona Friedman, we could define as achievable: "believing in a utopia and being realistic at the same time is not a contradiction," a utopia is, par excellence, achievable "on condition to obtain the necessary collective consent because a Utopia imposed by force is no longer such".



During working days participants will individually and collectively develop their research approach in workshops and seminar sessions. They will expand their network and exchange ideas with the support of the program curators, external guests and lecturers. Conceived to encourage the research as a separate moment from the production, DEFAULT 22, will function as a platform where the participants are called to be individually and collectively engaged. The residency will serve as a laboratory and as an experience to nurture new forms of thoughts and approaches to the topic described in the concept above.

Outcome

The process materials produced during the masterclass will be presented as part of the exhibition ***Paint your Village*** that will take place in July at KORA – Contemporary Arts Center.

The call is open to all disciplines: artists, curators, and researchers; or coming from other disciplines: writers, anthropologists, linguists, architects, urbanists, geographers and, professionals from scientific disciplines.

Working sessions will be in English.

This is an international call open to any artist or researcher of any nationality and at least 21 years of age / or with at least 3 years of experience in the art world. Applications of mid-career artists are encouraged.

What Ramdom offers

- Food during the working session
- Working session with guest curators and professionals
- Exhibition of the process materials produced during the residency

Guests:

Heba Y. Amin, Artist (Egypt)

Tayeba Begum Lipi, Artist, Founder of Britto Arts Trust (Bangladesh)

Alessandro Carboni, Artist (Italy)

Davide Quadrio, Director and founder of ArtHub (Hong Kong/Shanghai) and Director of MAO Museum of Asian Art, (Turin, Italy)

Active and collaborative participation to the program is mandatory. Participants are expected to stay in Castrignano de'Greci (LE) for the whole duration of the project (**workshop and residency, from June 21st to July 1st 2022**)

Candidates can submit their applications from **March 1st to April 10th 2022**.

The nine selected participants will be contacted via e-mail by end of April 2022 to confirm their participation and sign the Participation Agreement.



HOW TO APPLY

Applicants are invited to send an email to default@ramdom.net with the **Subject:** "Application_Default 22" yourname&lastname" and the following attachments:

1. **Application form** completed with the required information (Annex A, online);
2. **Artist Statement** detailing how your practice relates to the concept proposed and your particular focus of interests, preferably detailing a previously realized project OR a paper on a theoretical subject related to the thematic framework (.doc or pdf format, max 500 words).
3. Copy of your **Identity card or Passport** (please make sure the expiration date is visible);
4. **Curriculum Vitae** (biography) with your personal data, your educational background and former artistic experiences (no more than 1 x A4 in .doc or pdf format);
5. **Portfolio** with images of recent works or links to the useful documentation (video, audio sketches, etc.) – max 5 images or 1MB/Video link Vimeo/YouTube or website;
6. Signed Release Note (Annex B)

[APPLICATION FORM ANNEX A](#)

ANNEX B

From point 2 to point 5 in one single pdf

PLEASE NOTE that all the documents must be submitted in English. Other languages will not be admitted to the selection.

SELECTION AND PROMOTION

The winning applications will be determined by the selection committee based on the evaluation of: general presentation, creative vision, coherence between previous works and the topic of Default 22, critical perspective, and sustainability of new potential work.

CURATORIAL TEAM

Default 22 is a project conceived and curated by Ramdom

Institutional partners

Presidenza del Consiglio Regionale della Puglia

Cultural Partners

Britto Arts Trust (Dhaka, Bangladesh)

Arthub (Shanghai, China)

Cultural Documents (Oban, Scotland)

Selection Committee:

Paolo Mele, Director and Founder of Ramdom

Paolo Mele was born at the extreme edge of Puglia. He holds a PhD in communication and new technologies from IULM, Milan, and is a visiting researcher at the New School of New York. Since 2011 he has directed Ramdom, an organization that deals with contemporary cultural and artistic design, and since 2015 he has been director of Lastation. An expert in cultural design, he has worked for BJCEM and collaborated with various international organizations. He took on the role of project manager for Matera Basilicata Foundation in 2019.

Claudio Zecchi, Artistic Director of Ramdom

Claudio Zecchi is Artistic Director of Ramdom. His research investigates new visions and readings of the public sphere analyzing the relationship between the processes, the practices, the territory, and the local communities.

In 2013 he was part of the curatorial team of *Mediterranea 16_Errors Allowed*, Young Artists Biennale from Europe and Mediterranean.

His research project, which focuses mainly on discursive formats, took place at *Fabbrica del Vapore*, Milan (2014); *Residency Unlimited*, New York (2015); *New Art Exchange*, Nottingham (2016); *Pivô Pesquisa*, São Paulo (2017); *TOKAS_Tokyo Arts and Space*, Tokyo (2018).

In 2019 he was one of the advisors of the *Bonaldi Prize for Art* dedicated to curators under 30, conceived by GAMEC with the support of the Bonaldi Group.

For Ramdom he has curated, produced and coordinated among others: *Until the end of the Sea*; *Everything escapes us*; *Default 19*; *rs548049170_1_69869_TT (The Other Shapes of Me)*; *Mnemoscope*; *Tools for Imagination*; *Flu 水 o (Arthub)*; *ExSitu*.

Tayeba Begum Lipi, Artist, Britto Arts Trust (Bangladesh)

Tayeba Begum Lipi was born in 1969 in Gaibandha, Bangladesh. She completed an MFA in drawing and painting at the Institute of Fine Arts, University of Dhaka, Bangladesh, in 1993. In 2002, she cofounded Britto Arts Trust, Bangladesh's first artist-run alternative arts platform, dedicated to organizing exhibitions, enabling international dialogue and exchange, and providing support to the country's artists through residencies, workshops, and funding. Lipi's practice engages painting, printmaking, installation, and video to comment on themes including the politics of gender and female identity.

Vessel

Vessel is a nomadic curatorial organisation and agency invested in supporting artistic and curatorial practices that are situated, responsive and research-led. Driven by a biographical and epistemological belonging to the South – the Southern Europe and Mediterranean regions in particular – we are interested in how social and ecological imagination can be enhanced in order to critically engage with the sets of conditions and infrastructures that sustain contemporary cultural practices. Vessel has devoted great attention to the definition and development of socially-engaged art practice and contributed internationally by way of the application of socially-engaged tools and methods in contemporary curatorial practice, always from a perspective 'other' than the mainstream. Vessel's practice – embedded in an ongoing act of hosting and being hosted – manifests itself through public programming, commissioning and writing. In the last 10 years Vessel has partici-



pated and contributed to shaping an understanding of curatorial practice epistemologically connected to a locale (or locality) though not by default based within it.

Vessel's core curatorial team includes: Viviana Checchia and Anna Santomauro

Amongst the lecturers participating in the previous editions were:

Alessio Antonioli (director of Gasworks & Triangle Network), Andrea Lissoni (Senior Curator of Tate), Carlos Casas (artist and filmmaker), Lewis Biggs (curator of Biennale di Liverpool), Celine Condorelli (artist), Desire Machine Collective (artists), Francesca Girelli (Content Operations Manager of Frieze Magazine), Phill Niblock (composer, filmmaker), Filipa Ramos (Editor in Chief of art-agenda and curator of Vdrome), Davide Quadrio (director and founder of Arthub Asia), Andrew Friend (artist and designer), Rachel Marsden (curator and researcher), Michela Lupieri (researcher and independent curator), Sitraka Rakotoniaina (artist and designer), Roberto Paci Dalò (artist, musician, director), Moving Cities (art and architectural research collective).

* **Random** is an organization devoted to cultural and artistic production, based in Gagliano del Capo, Italy. It was founded in 2011 by Paolo Mele and Luca Coclite with the aim of providing international projection to contemporary art projects produced in dialogue with the local territory of Salento. Over the past seven years, its activities have included exhibitions, public art productions, residencies, and workshops, plus two ongoing research-focused endeavors: Investigation of Extreme Lands and DEFAULT. In 2016 it launched Until the End of the Sea Residency program, dedicated to artists and curators under thirty-five.

** **Default** is an international biennial masterclass project born in 2011 in the midst of a global systemic crisis (political and economic-financial) with the intention of encouraging experimental educational formats with a research-oriented approach.

The state of crisis and potential recession by which technically we mean a Default is only evoked and used as a tool to overturn the perspective and transform a condition of potential weakness in a strength capable of generating alternative spaces of thought.

Now in its fifth edition in 2019, Default has been thinking over the years on two specific themes: in the first two editions (2011 and 2013), developed in the city of Lecce, on the role that public art has and must have in urban regeneration policies, in the reuse of disused spaces, in re-appropriation and interaction with public space. We have worked around specific questions such as: in our era of austerity how can we interact with a broader government policy on redevelopment? Or how can we address the increasingly politicized challenges that underlie research into culture for the regeneration of urban centers and suburbs?

The following editions (2015-2017-2019) coincide with the relocation of the operational base of Random near Gagliano del Capo and in this case near Lastation – the last train station operating to the south-east of Italy – have seen the conjunction with the broader reflection and heart of Random's research on the theme of the Extreme Lands.

All editions have seen the participation of international artists and researchers accompanied, through an interdisciplinary approach (astrophysicists, geologists, anthropologists, art historians, critics and curators), in their research path by international tutors. Seminars, lectures, direct experiences on the territory, workshops, group and individual work were alternated with moments of personal research.

If the first four editions have methodologically intended to force the time of the final production through the realization of real exhibitions, thus testing the artists in a moment of maximum fragility when the idea is not yet formally completed, the 2019 edition has tried to operate as a platform aimed at freeing the moment of research from the moment of the actual production, ensuring among them a state of decompression. The final result was a publication.

Partners:

BRITTO ARTS TRUST is an artists' run non-profit network officially founded in 2002 in Dhaka, Bangladesh with a global reach. It is permanently spaced in Green Road, Dhaka but works extensively in different locations across the country.

Britto is an expansive and sustainable contemporary art environment and culture that seeds and promotes multiple interdisciplinary practitioners, groups and networks for the Bangladesh art scene. It provides an International and local forum for the development of professional art practitioners, a place where they can meet, discuss, experiment and upgrade their skills on their own terms. Britto works as catalyst for supporting and promoting new ideas.

To name few, Britto's major international presence include the 54th Venice Biennale in 2011, KUNSTVALAAI: INexactly THIS 2012 Amsterdam, Juming Museum Taipei in 2014, Unseen Co-op, Amsterdam 2017, Palais de Tokyo in 2019, Dhaka Art Summit 2014 & 2020, India Art Fair 2017-2020, Jakarta Biennale 2021, Taiwan Annual in 2018 & 2021 and 'documenta fifteen' in 2022,

Cultural Documents is a process which connects micro-local with global contexts in order to reify intangible aspects of society such as of identity, language, place and environment.

Operating from production locations in coastal west Scotland and rural central Italy, Cultural Documents generates opportunities for people to translate and share their ideas through the production of contemporary visual art.

We work in non-extractive ways, with a wide range of people through research and production processes to activate dormant knowledge and produce new Stories and Events which inter-connect disciplines, transcend conventional networks and bring people with common concerns into exchange in new arenas.

Throughout all our work, we invite and encourage people to carry out their own enquiries, exchange ideas and information, and think about how our work representing social and environmental transformation makes sense to them.



RAMDOM ASSOCIATION //// Arts & Culture

www.ramdom.net | info@ramdom.net

C.F. 90035860759

We use a pragmatic, empirical and iterative approach* throughout the programme in order to stimulate reciprocity, collaboration and innovative

Arthub is a Shanghai based and Hong Kong registered not-for-profit platform devoted to contemporary art creation and diffusion.

Arthub (born in 2007 as Arthub Asia), stemmed from the desire of exploring and experimenting with the possibilities of collaborative platforms. It took off at a time of urgency, when Chinese contemporary artistic practices had a short history of structural development and faced contradictions and problems of "translation," especially in regards to methodologies of research within the Chinese and Asian context at large.

Acting as a transcultural mediator, Arthub orchestrates collaborations between Asian and overseas artists and institutions through the production of artworks, exhibitions, publications and educational activities.

In this capacity, Arthub Asia is a proxy, an experiment that aims to connect likeminded local and global creative people, pooling at the same time some degree of authority on the Asian visual art spectrum.