



virtual academy

OPEN CALL

FIRST EDITION

Public call for the selection of 15 participants for Glitch

conceived and presented by Recontemporary and Wild Strawberries,
in collaboration with Bepart
and with the patronage of the Politecnico e Accademia delle Belle Arti of Turin



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1.

CONTEXT AND GOALS

who we are, mission, goals

Recontemporary and **Wild Strawberries** launch an international call for the participation in the **Glitch Virtual Academy** training workshop.

The workshop, aimed at a maximum number of **15 participants**, was created with the aim of supporting participants in the **creation of an unpublished augmented reality work** and their inclusion in the artistic circuit.

The project aims to provide the tools to **deepen the artistic and technical knowledge of new media**, make technological innovation and creative research dialogue and expand a network of business contacts and simplify the access to the professional world.

Glitch is developed through a **horizontal didactic path** that connects different professionals from the world of culture, favoring the **exchange of experiences and skills and the active participation of students**.

The workshop ends with a **traveling collective exhibition**, with the first stop in Turin and to follow in the second phase of the project with at least three international events. The final list of locations involved in the dissemination of the project will be drawn up after the first phase of the exhibition design and depending on the development of each individual work - conceived in the interaction between artist and tutor.

To meet the needs of the pandemic and continue to design in times of health emergency, the first version of Glitch will be held **online**.

This edition is dedicated to **augmented reality** as a design tool in a period of social distancing.

The chosen theme is therefore "**The re-appropriation of sociality and its spaces through augmented reality**".

What function does public space currently have and what should/could it possibly have? What are the new challenges imposed by the pandemic situation? How can imagination intervene to devise new solutions and possibilities?

2. TARGET AUDIENCE

Applications are accepted from participants of **any nationality** and who **do not exceed 40 years of age** and who have a **good knowledge of the English language** (minimum level B2 CEFR).

The course is intended for a maximum of **15 students**.

If the maximum number of registrations is exceeded, a **technical jury** will intervene and select the participants, based on the quality and completeness of the applications (see material to be attached in point 4). The winners of the selection will be contacted directly, and once their membership has been confirmed and the final payment of the course has been made, they will be considered participants in the project for all purposes.

The aspiring participants must be independent as regards all aspects related to their final work, therefore **they must be able to independently model in 3D in .obj or .fbx format** with at least one of the following programs: Rhinoceros, Blender, Cinema 4D, SketchUp, Unity, Unreal Engine, and who have technical skills such as: digital illustration, motion graphics, traditional animation, stop motion, vfx, etc.

The software used for the realization of the work will be **Unity AR**.

3.

CHARACTERISTICS OF THE WORKSHOP

methods, lessons, catalogue and exhibition

The workshop aims at the final creation of a new artwork, supported by **ad hoc tutoring** in its realization: during the course, each student will have the opportunity to create, according to his/her own artistic statement, an **AR artwork** defined by a strong technical and innovative content. Each artist will be guided and supported in the conception and creation of the work by **two individual tutors**, with curatorial and cinematographic skills and expertises.

The **course language is English**. It is requested for each participant to have an adequate level of knowledge of the language (minimum CEFR level needed is B2) in order to be able to follow the lessons and interact with the tutors.

Current pandemic effects on the **redefinition of public space and sociality** will be the central theme of the teaching programme, divided into **two cardinal sections**:

1. the **first phase** involves the candidates in collective study and discussion through meetings with Italian and international professionals, online discussions and technical courses exploring new technologies;
2. the **second phase** follows the development of each individual project in the run-up to a final exhibition: in this phase each student will be supported by the aforementioned tutors in the production of their work.



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The **app developed by Bepart** allows people to install digital contents and enjoy them in urban/private spaces through the simple use of tablet or smartphone. Various cities involved in the restitution of the project will be filled with the Glitch AR art, design, videos, sounds and words.

Bepart redesigns urban scenarios through the fusion of digital content within real environments, artworks in urban space come to life thanks to the animations installed on the app: artists can upload their digital animations crossing physical barriers in favour of conceptual value and imagination, stimulating a dynamic reflection on reality.

The exhibition is not only a pathway, but also a first international public recognition of the artwork and the artist. Indeed, at the end of the workshop the exhibition will spread throughout Italy and Europe with multiple events and will connect to other performances, workshops, seminars, in a network of opportunities to facilitate the supply chain and encourage the consolidation of new ideas, new projects and new alliances.

Main topics covered during the lessons

WILD STRAWBERRIES, RECONTEMPORARY, PAOLO FACCINI. Tutorials.

Introduction to the course, definition of the project goals and the research theme. Introduction to the Unity AR software and support in the production of the work through Individual and collective - conceptual/technical - tutoring during the course.

a.titolo. Public art in a pandemic era.

The lessons will explore the history of the collective and the functions of public art in relation to the re-appropriation of spaces and sociality. Starting from the new pandemic issues, cases of works in Augmented Reality will be told in order to stimulate ideas and debate around the theme.

BEPART. New Media Art and use of the app.

Through the experience of the Bepart project we will explore the possible uses of Augmented Reality in the field of visual arts in particular, in storytelling and story living in urban spaces.

ELENA BELLANTONI. Art as a device in public space: video art as a protesting body.

Public space has always been an object of research and interaction for many artists who have used it as a place of protest, from Street Art to Public Art.



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The lesson focuses in particular on female artistic research that has used it in a performative way, using the body as a place of resistance and conflict. The video language bears witness to this and is a precursor of today's video art and new contemporary digital languages.

DENNIS DEL FAVERO. The relationship between art and technologies exploring the human and the non-human worlds.

The lesson will be held by the Australian artist and exploring his artistic research and his work as the Director of the i-cinema Center of Interactive Cinema Research in Sydney.

LOOP. The contemporary art system and the market for video and new media works.

Presentation of the video art fair Loop in Barcelona and focus on the art system, especially related to collecting audiovisual works.

PAOLO FACCINI. Technical tutoring.

Introduction of Unity software, technical declinations of the artworks.

Characteristics of the works to be carried out

The artworks will consist of a **physical and a digital part**, in order to interact with the public through their smartphones and devices thanks to augmented reality. The physical part will be designed and studied accordingly to the digital part and it will consist of posters, pictures or photographs considered as **markers**.

Catalogue

In order to reactivate over time the achievements and realities touched upon during the course will be recorded and pulled together to realize a catalogue called Glitch Backup. For each lesson, students and tutors will write down the experiences made progressively contributing to the creation of it.

At the end of the course, a catalogue will be published containing all the artworks resulting from the work done, where each student will elaborate his or her own point of view not only on the course but on the Glitch effect in the creative process, the backstage of what emerged, as a memory of the project and as a source of inspiration for future creatives.



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Exhibition

In September, starting in Turin (Italy), the exhibition will take place simultaneously in different parts of the city. By downloading the Bepart app, it will be possible to discover the artworks produced by the participants and see them come to life in an engaging and extraordinary experience. Thanks to an internal **marker** system within the app, it will be possible to spread the exhibition to other locations around the world, thus making the restitution more extensive. Glitch and its partners will ensure a careful curation of each step of the exhibition.

The exhibition details and the final locations of the international stages will be communicated once the project will be underway with the collaboration of the institutions involved.

4. COSTS AND ENROLLMENT

The application to the call is free. Applicants should upload:

- motivation letter (max 1000 characters)
- curriculum vitae (max 4 pages)
- personal portfolio (max 5 works chosen)

at <https://form.jotform.com/210564045629051> or by email to glitch.virtualacademy@gmail.com.

Supported formats are: pdf, doc, docx, xls, xlsx, csv, txt, rtf, html, zip, mp3, wma, mpg, flv, avi, jpg, jpeg, png, gif.

After being contacted by the Glitch committee, the 15 selected participants will have to pay the 400 € fee for enrollment in the course and send the receipt of the bank transfer via email to glitch.virtualacademy@gmail.com.

The **registration fee** for the course is **€400**, which covers the online lessons and the software used to produce the Augmented Reality work. A certificate of participation will be issued at the end of the course.

Payment is requested by bank transfer to the following data:

Header: ASSOCIAZIONE RECONTEMPORARY
IBAN: IT07Z0303201001010000175704
BIC: BACRIT21232

5. WORKSHOP DETAILS

The workshop starts on May 15th and ends on June 19th 2021. It takes place purely at weekends to encourage the participation of students and workers, with the final presentation scheduled for July 3rd 2021.

Costs:

- Application to the call: free
- Course enrollment: 400€

Summary calendar:

Online course → autumn 2021. The lessons will be on Saturdays and Sundays.

National and international dissemination exhibition → starting in spring 2022.

6. COPYRIGHTS

The authors of the individual projects are the exclusive owners of the property rights of the works, whose they guarantee the freehold. By participating in the call, authors also implicitly accept the rules of the call itself. Applicants are responsible for the originality of the proposal submitted, must guarantee its authorship and release the Organisers from all liability arising from any claims by third parties in respect of copyright and related rights. Everything contained in each candidate's personal portfolio may



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only be submitted by their author, who by submitting a work declares and guarantees that he or she owns all rights, that the work does not infringe any third party rights and does not violate any applicable law.

He/She also declares that he/she is the owner of all moral and patrimonial copyrights. In the event of a dispute, the author indemnifies the Organisers against all responsibilities, costs and charges of any kind that may be incurred due to the content of the work.

Participants grant the Organisers an irrevocable, perpetual, non-exclusive, transferable, royalty-free, internationally valid licence to use their works mentioning the authors and the Glitch workshop in exhibitions, catalogues and printed or digital visual media; any other use of the works will be agreed with the authors, possibly for a fee agreed between the parties.

7. PROMOTERS AND PARTNERS

RECONTEMPORARY is the first institution in Italy dedicated to video art and new media.

The association was founded in 2018 with the intention of exploring video, one of the contemporary languages that most characterizes our society. It conducts numerous interviews to recount the most interesting places and personalities in the world of art, including Michelangelo Pistoletto, Marco Gastini, Pedro Cabrita Reis and Achille Bonito Oliva, with the aim of inviting the viewer into the homes of collectors and into the artists's studios. In 2019 inaugurated its own exhibition space in the historical centre of Turin, dedicated to research on audiovisual language in contemporary art.

Recontemporary aims to promote the study of the impact of digital technologies in contemporary art, to provide tools and keys



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to understanding an innovative artistic product, to create a community and encourage the active participation of the public, thus making the audiovisual language more accessible.

The association fosters collaboration and dialogue between international institutions and artists, aiming to create a network of contacts to offer an increasingly complete and up-to-date vision of a constantly evolving media.

The activities offered throughout the year include exhibitions, talks, events and workshops to present a varied and diverse cultural programme to the public, involving different types of audience, from Rec School - a programme of educational workshops - to specific courses for adults.

Rec School has the purpose of educating younger generations to another way of interpreting and using digital technologies, showing their cultural and artistic potential. For each exhibition a specific didactic path is designed, including the introduction of theoretical notions on contemporary art, practical laboratory activities and group work.

Recontemporary collaborates actively with artists, institutions and collectors from Italy and abroad. During the first year of its opening it developed shared projects with the festivals Lovers, Torino Film Festival, Seeyousound and Cinemambiente, presenting for the first time in Turin the works of Glenda Leon, Camille Llobet and the finalists of the Loop Discover Award.

Recontemporary is the brainchild of **Iole Pellion di Persano** and is curated by a team composed of **Giulia Turcati**, **Costanza Hardouin** and **Camilla Ferrero**.

Website: <https://recontemporary.com/>

WILD STRAWBERRIES is a cultural association founded in 2016. It deals with cultural design and production in a glitch between cinema, contemporary art and crossmedia storytelling through artistic production, executive, public meetings and training activities.

Recent artistic projects include the interdisciplinary audiovisual product "Proibitissimo", awarded in 2017 by the Regione Piemonte's Hangar Creatività programme and recently presented at Palazzo Grassi in Venice, the Erasmus Plus project - "A Pill of Cinema - and A New Way to See" in collaboration with "Filmidee" for the Bando Innovazione Ora.



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In a project framework oriented towards the construction of synergies and interdisciplinary collaborations, the association Wild Strawberries is curated by Irene Dionisio, Emanuele Policante and Ilaria Simeone. Among the founding members are Giulia Perona and Riccardo Centola.

It has collaborated with Castello di Rivoli Museo d'Arte Contemporanea, Museo Nazionale del Cinema, Teatro Stabile di Torino, Palazzo Reale, Hangar Piemonte, Cineteca di Bologna, Città di Torino, a.titolo and many others.

Website: <https://www.wildstrawberrieslab.com>

in collaboration with

Bepart Società Cooperativa Impresa Sociale is a non-profit organization that fills spaces with art, design, video, sound and words, through augmented reality.

Using participatory and educational processes, it produces and installs digital works in the space, which can be enjoyed by everyone free of charge through the use of smart devices and special viewers. This gives rise to urban regeneration projects, urban prototypes, widespread museum routes, nature trails, animated archaeological explorations, etc. The business idea was born in the summer of 2013 by the three founding partners, who decided to combine their experience and intuition into a single idea with a high social impact.

The organisation was founded thanks to its participation in the IC-Cultural Innovation programme of Fondazione Cariplo and subsequently won numerous awards including Think for Social of Fondazione Vodafone, Tandem Europe of MITOST Foundation, Digital Award 2017 of Regione Lombardia and Meet The Media Guru, Impresa e Turismo 4.0 award of Camera di Commercio and R.Lombardia.

Today, Bepart develops and operates the best technologies in the field of augmented and virtual reality and has numerous collaborations with prestigious partners.

Bepart is also the creator and executor of MAUA, the Museum of Augmented Urban Art, a model of a diffuse museum built in Palermo, Milan and Turin that was created by over 300 authors and whose digital content in augmented reality has been viewed by the public over 350,000 times.



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Clients include numerous private and public entities such as the Municipality of Milan, the Municipality of Venice, the Municipality of Turin, the Municipality of Revine Lago, the PAC-Milan Pavilion of Contemporary Art, IED Venice, Mediolanum Forum di Assago, Digital Week Milano 2018, Università Luigi Bocconi, BMW, Gilead Sciences Inc., SNCF Voyages, the Municipality of Fabriano, etc.

Website: <https://Bepart.net/>

8. TEACHERS (in alphabetical order)

ELENA BELLANTONI. She works between Rome and Berlin. She delves into dance-theatre and performing arts: her research focuses on the concepts of identity and otherness through language and the use of the body as a tool for interaction. Recent solo exhibitions include: 2016, Hale Yella addio/adios, Viamoroni SpazioArte, Bergamo; 2015, Lucciole, Spazio Alviani, Pescara; Fondazione Filiberto Menna, Museo Archeologico di Salerno. Among the awards: 2009, Movin'up G.A.I., Turin with a project in Santiago de Chile; 2012, NGBK call, project In Other Words, realised at Kunstraum Kreuzberg Bethanien in Berlin. She currently teaches Phenomenology of the Body at the Academy of Fine Arts in Rome. In 2018 with On the Breadline she is among the winning artists of the IV edition of the Italian Council. Her project Ho annegato il Mare is selected in the Collateral Events section at Manifesta 12.

FRANCESCA COMISSO. a.titolo. She is an art historian and lecturer at the Accademia Carrara of Belle Arti in Bergamo and at NABA in Milan.

She is co-founder of a.titolo, the first curatorial collective in Italy created in 1997 and one of the first organisations to work on



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public space producing public interest art projects, based on a collaborative and multidisciplinary approach.

a.titolo is the reference for Fondation de France for the New Patrons programme of public art production.

DENNIS DEL FAVERO. He is a research artist and Executive Director of the iCinema Research Centre at UNSW. He has participated in many interdisciplinary art and technology projects that explore the relationship between the human and natural worlds through the reformulation of an artificially intelligent aesthetic using immersive visualisation. He is currently leading a major international project to investigate the interactive visualisation of unpredictable scenarios and extreme events such as fires.

CARLOS DURAN. Loop. Founding co-director of LOOP and Screen Projects. Director of Senda Gallery and Espai2Nou2 Gallery. He has been member of selection committees for different art fairs, such as New Art, ARCO Madrid, PULSE Miami, PULSE New York, Art Brussels, ArtForum Berlin, among others. Since 2007, he is a member of the Culture Council of Barcelona City Council. He has a degree in Geography and History from the University of Barcelona.

GIOVANNI FRANCHINA. Bepart. Specialised in start-up and consolidation of high social and cultural impact businesses, he founded Bepart in 2014 and became its CEO. The CCI follows the prototyping, commercialisation and growth phases, and is now a national reference point in the field of augmented reality applied to cultural contexts. He participates in numerous conferences, round tables, university lectures to thematise Bepart's work.

JORIS JACCARINO. Bepart. Cultural manager, curator and director. A graduate in Philosophy, he has combined his research in the fields of art and the language of images with participatory methodologies of co-creation, founding and managing since 2009 the laboratory of visual sociology and cinema for the State University of Milan. In 2014 co-founder of Bepart - the Public Imagination Movement, which focuses on augmented reality for art in urban spaces. His main focus is on designing, developing and curating public and participatory art projects.



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ANDREA MARIATTI - Recall. At the age of 12 Andrea started making music with his laptop and by the age of 15 till 21 years old he released many records under the name of "Andrea Dub". He was lucky enough to get booked in different countries and to get played by so many great djs. After high schools the passion for music production and its entire process went deeper: he degreed at Sae Institute of Milan in Audio Production and Creative Media Industry to push the boundaries of his technical limits. Three years ago he came back to his hometown and he built a studio to work on music everyday. In the last two years he started working with NBMusic agency on his new projects "Mariatti" and "Thin King" both signed and premiered by mau5trap with different releases. Meanwhile, together with his friend and colleague HolyU, they founded and still developing Recall®: a brand of live events with the goal to create a community of passionate people about electronic music.

9.

TUTORS (in alphabetical order)

IRENE DIONISIO. Director, screenwriter and visual artist. For three years she was the artistic director of the historic LGBTQI festival - Lovers under the hat of the Museum of Cinema in Turin. In 2020 she curated with C.Bakargiev the summer arena of the Contemporary Art Museum of Rivoli "Pestifera". Her production includes video-installations and documentaries that have participated in numerous international festivals (Torino Film Festival, Visions du Réel, Taiwan Film Festival, etc.) and received numerous awards (Solinas Prize, Scam Prize, Jury Prize at Cine-Verité in Iran). Her works have participated in different solo and group exhibitions in spaces such as: Magazzino Italian Art - NY, PAC - Milan, PAV - Turin, OCAT - Shanghai, Palazzo Grassi - Venice, Digital Cosmo - Rivoli Museum, Berardo Museum - Lisbon, MamBo - Bologna, Centre d'Art Contemporain - Geneva, Biennial of Young Mediterranean Artists - Mi, Careof - Mi, Forma - Mi, National Museum of Cinema, the Piemonte Pavillon and at the Congress of Free Artists in Alba and in other national and international galleries.



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She was nominated with her first feature film with which she made her debut at the Venice Film Festival for the David di Donatello, the Golden Globe and won - among other awards - a Special Silver Ribbon in 2017. As a teacher she has curated courses for different institutions: Teatro Stabile -To, Scuola Civica - Mi, NYU Academy, Head - Geneva, IAAD, Dicastero di Lugano, Castello di Rivoli. In October 2020 she was awarded the Giuseppe Bertolucci Prize at the Teatro Argentina and the American Dream Fellowship for Artists.

PAOLO FACCINI. He has been working for over twenty years in the field of software development both on his own and for various clients and communication agencies. The projects he carries out are mainly aimed at communication or gaming. Among other jobs, at Leo Burnett he oversaw the launch of the new Fiat 500 with the development of several award-winning online tools, localised in more than 18 countries, and collaborated on the TV graphics for several football championships, including the 2018 World Cup in Russia, for an agency in Turin. He is currently working in a company of the FININC group on the development of augmented reality and virtual reality projects. His development skills range from web to mobile native software development, using and specialising in different technologies and languages. He is currently working on Unity applications both desktop and mobile and on development of backend on LAMP platforms.

IOLE PELLION DI PERSANO. She founded Recontemporary in 2016 with the aim of communicating contemporary art through video, and to date is actively involved in its administration and curatorship. Born into a family of gallery owners, her passion and curiosity for the art world grew along with her education. She studied Design and Visual Communication at the Polytechnic of Turin and later completed post-graduate studies at Sotheby's New York. Through conversations with artists and participation in international art fairs, she has immersed herself in contemporary and modern art from multiple perspectives, enabling her to work as a specialist in the Turin art scene with Cur/agenda, New York. She also works as a consultant for foreign fairs as Fair and Sales Manager for Giorgio Persano Gallery.



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As a curator she has produced several exhibitions including Perspectives, Where the Body meets the Mind in Barcelona, Spain in collaboration with the LOOP Festival and the Gazprombank Foundation.

GIULIA TURCATI. Graduated in 2015 in Architecture Construction and City at the Polytechnic of Turin, she continues her studies at Fondazione Sandretto Re Rebaudengo attending in 2017 Campo, a professional training course for contemporary art curators. After several working experiences in the field of architecture, she took the path of the contemporary art world starting to work in 2017 at the Antonia Jannone gallery, the Giorgio Persano gallery and for the last three years she has been actively collaborating in the Recontemporary project where she plays the role of curator and project manager.

* Due to the current health emergency situation, the list of tutors may be subject to change. In case of substitutions, the organisers will be responsible for finding alternatives of an equivalent level.

10. INFOS

The organisers are fully available for any clarification necessary and/or useful for the presentation of the application and afterwards for the definition of every detail at the following e-mail address: glitch.virtualacademy@gmail.com

For further information please visit:

<https://recontemporary.com/en/progetti/glitch-%e2%9c%ba-virtual-academy/?preview=true>