



HOME SWEET HOME

Competition Announcement

1. PURPOSE OF THE ANNOUNCEMENT

The System "Musei di Valle Camonica" established by the Comunità Montana of Valle Camonica and recently recognized by the Lombardy Region, is working for the promotion and enhancement of the important museum and eco-museum heritage that marks this territory, and is now deeply involved in the development of the Cultural District project.

The project "home sweet home" aims to realize this goal by promoting a training and research path which has as main objective the production of three documentaries on the rural houses in the valley, that are now protected by the establishment of museum houses or simply escaped the wear of time because they are inhabited.

In this context, the system "Musei di Valle Camonica" announces this competition indicating as subject of research the home, the private life, the spaces reserved to it, the things that best restore the intimate dimension of everyday life. The investigation will be conducted starting from the direct knowledge of the museum houses and the ethnographic museums that contain a wide range of things, tools and instruments belonging to the domestic sphere.

The system "Musei di Valle Camonica" is composed as follows:

- The Ethnographic Museum of iron and popular traditions in Bienno;
- The Museum House in Cervenò;
- The Museum "Camillo Golgi" in Corteno Golgi;
- The Museum House of People in Lozio;
- The Museum Le Fudine in Malegno;
- The Museum 'L Zuf, High Valle Camonica in Vione;
- The Museum Ossimo Borno Valle Camonica in Ossimo;
- The Musil - Museum of hydroelectricity in Cedegolo;
- The Camus - Camuno Museum in Breno;
- The Museum of the White War in Adamello in Temù

2. OBJECT OF THE COMPETITION

We encourage you to investigate the private and domestic dimension of the life through the direct observation and film documentation of rural houses, rooms and things that most intensely describe the daily life of yesterday and today.

The object of the competition is better defined in the document attached as part of the call.

3. PARTICIPATION IN THE COMPETITION

The Participation is international and is addressed to videomakers who are under 40 years old.

The competition is in nominal form.

Participants are guarantors of the originality of the submitted projects.

Each participant can submit for evaluation two documentaries attesting the quality of the research done so far and the different inquiry fields treated.

4. APPLICATION PROCEDURE

The interested candidates can apply for the selection from 31st October 2011 to 2nd December 2011 by sending the following documentation:

- application form with personal data

- Detailed curriculum concerning training and personal work experience in the field of documentary filmography
- Video Portfolio

The above material must be sent by post mail or courier to the following address Comunità Montana di Valle Camonica – Servizio Cultura e Valorizzazione del Territorio – Piazza Tassara, 3 – 25043 BRENO (Bs) Contest "HOME SWEET HOME" by 12.00 of Friday, December 2, 2011.

We will not accept materials that do not comply with these procedures.

Signed application forms must arrive by the deadline date of the announcement, otherwise exclusion from competition will result.

The date of the postmark will not be accepted as an evidence of meeting the application deadline.

5. THE COMPETITION WILL TAKE PLACE AS FOLLOWS

Step 1 Selection of candidates for participating in the workshops

The competition includes a first phase of selection of candidates, among all the proposals submitted in the way set out in Art. 4 of this notice. The selection will be made by a Technical Committee of Evaluation who will choose up to a maximum of 15 participants.

Step 2 Workshop

Selected candidates will attend a residential workshop scheduled from 15 to 22 January 2012 in which there would be opportunity to learn about the museum under investigation, discuss and explore the theme of the competition and start the documentary project followed by major tutor coming from the various realities of documentary film production and promotion of Italy and Europe. Candidates will be provided at this stage of their own camera and / or video camera and support for film editing and creation of a short film.

Step 3 Selection of candidates for the realization of the three documentaries

At the end of the workshop the fifteen participants will present their project idea in form of seminars to the Technical Committee of Evaluation, which will provide the selection of the three best projects.

Step 4 Production of documentaries

The three selected candidates will receive a reward of 3000 euros, will have the period between February 6, 2012 and April 6, 2012 for the production of documentaries and will avail of tutors that will accompany them throughout the process the project.

6. SCHEDULE

For the carrying out of the competition the following deadlines are defined:

- ⤴ Publication of the notice: October 5, 2011.
- ⤴ Publication of the members of the Technical Committee of Evaluation and Tutor project: November 25, 2011
- ⤴ Deadline for submission of CV: December 2, 2011
- ⤴ Publication of the list of the 15 selected documentary: January 2, 2012
- ⤴ Residential Workshop: 15 - 22 January 2012
- ⤴ Selection of three documentary projects to be realized: January 31, 2012
- ⤴ Deadline for submission of documentary April 6, 2012
- ⤴ Review and public presentation of documentaries: date to be determined relation to the programming of events in the Cultural District of Valle Camonica.

7. TECHNICAL COMMITTEE OF EVALUATION

The Technical Committee of Evaluation will select the three best documentary projects presented at the end of the workshop. The Committee will have a multidisciplinary and heterogeneous composition in order to better evaluate the complexity of a documentary project. The presence of different figures such as a director and/or

writer, a critic, an anthropologist, and representatives of different production companies will be provided. The committee will be appointed by the System "Musei di Valle Camonica". The composition of the Committee, that will handle all phases of the competition, will be published on the Portal www.museidivallecamonica.it in the competition section by November 25, 2011.

8. ASSESSMENT CRITERIA

The Committee will evaluate the quality of the presented documentaries as well as the quality and number of curricular experiences in the field of video production, with particular attention to the documentary. Special value will be recognized to the search paths that you have already ventured on the subject of material culture and intangible heritage of demo-ethno-anthropological objects in general and specifically in Valle Camonica.

9. RESULTS

Among the documentary projects presented at the end of the workshop (step 3 of the competition), the Technical Committee of Evaluation will select, in its sole and unquestionable discretion to reward the best three projects through the award of a monetary prize of 3000 euros for each proposal.

The results of the evaluation of the Committee will be communicated to the winners at the final seminar by registered mail. The result will also be published on the Portal www.museidivallecamonica.it. Prizes will be awarded pre-tax and deductions of the law, After the designer's commitment to deliver the work to the "Comunità Montana di Valle Camonica" before 6 April 2012 in the required formats. The documentaries will be presented according to the PAL (720x576 25fps) or PAL HD (1080p, 1080i, 720p, 720i) formats and in uncompressed avi or mov formats (Apple ProRes, Apple ProresHQ, DVCPProHD, Apple DVPAL). No other charges will be borne by the promoter for the use of the material provided for institutional purposes.

The promoter reserves the right not to proceed with award if The Technical Committee of Evaluation assesses inadequate the projects.

10. VALIDITY OF RANKING

In case of detection of false statements given by the winner, or any other failure, the System "Musei di Valle Camonica" reserves the right to cancel the award and the resulting redemption of any prize money paid.

11. UTILIZATION OF DOCUMENTARY

Each author is personally responsible for what is the subject of the presented works and the statements in the registration form.

Intellectual property and copyright of the authors except as follows: The Comunità Montana di Valle Camonica, as institution responsible for the system "Musei di Valle Camonica" and the Cultural District of Valle Camonica, reserves the right to present the works, to publish some of them for purposes of cultural promotion of the territory, to distribute the works in the country without any additional burden.

The author guarantees that all audiovisual materials, images, and their rights that the author gives the Organisers do not violate any rights of third parties, and undertakes to indemnify the Organisers against any claims by third parties in this regard.

The Comunità Montana di Valle Camonica reserves the right not to use the award-winning documentaries, the actual use will be decided in its sole discretion.

The Comunità Montana di Valle Camonica may decide to present the produced documentaries on the territory of the Europe and Vallecamonica along a schedule that involves participation in specialized exhibitions or by the circuit of ethnographic museums and museum systems.

The results of documentary research and the process leading to the creation of documentaries will be collected in a print and digital publication and specially designed as a tool for large-scale dissemination and promotion of cultural heritage of Vallecamonica with the critical contribution of researchers and scholars engaged in the covered topics.

12. RESPONSIBILITY

The Comunità Montana di Valle Camonica is exonerated from any responsibility for the submitted material. The participants shall bear all risks associated with any damage that may occur to the materials during shipment and storage at the promoter.

13. ACCEPTANCE OF THE RULES OF THE COMPETITION

The participation in the competition implies the unconditional acceptance of all rules contained in this announcement. In any case, the original version will prevail the announcement posted on the website of the system Musei di Valle Camonica: www.museidivallecamonica.it

The court of Brescia shall have exclusive jurisdiction over any disputes relating to the terms and conditions mentioned above.

14. PRIVACY POLICY

Personal details provided to the promoter will be used exclusively for purposes related to the competition management and initiatives, in accordance with the provisions of the law.

15. FURTHER CLARIFICATIONS

This notice can be withdrawn directly from the offices of the Comunità Montana di Valle Camonica and is available on the websites www.museidivallecamonica.it and www.vallecamoniacultura.it

Any clarification on the rules governing the competition can be requested until the day before the deadline at the office "Servizio Cultura e Valorizzazione del Territorio della Comunità Montana di Valle Camonica" in Breno (tel. 0364. 324021 fax 0364.22629) by sending an e-mail to the address of the secretariat: distrettoculturale@cmvallecamonica.bs.it.

Breno October 5, 2011

Responsible of "Servizio Cultura e Valorizzazione del Territorio"
(dott. Sergio Cotti Piccinelli)

ACCOMPANYING DOCUMENT

FEATURES OF THE SYSTEM "MUSEI DI VALLE CAMONICA"

The system "Musei di Valle Camonica", established by the Comunità Montana, coordinates and collects the museums into one large mosaic of local knowledge and fits perfectly in an evolutionary phenomenon in order to conserve the material culture.

The system "Musei di Valle Camonica" involves ten museums in the area, in the municipalities of Bienno Cerverno, Corteno Golgi Lozio, Malegno, Ossimo Vione Temù together with the Museums of Breno and Cedegolo established more recently.

The system "Musei di Valle Camonica" was born and raised in an integrated Cultural System, evolved into the creation in 2008 of the Cultural District Valle Camonica.

The system is a living element of promotion and enhancement of the cultural heritage of Valle Camonica understood as complex set of knowledge and intangible assets, of artifacts and works outcome of such knowledge, of valuable resources such as parks, natural reserves, protected areas, all part of the anthropic landscape of the valley, orographically clearly identifiable and depository of continuous micro-transformations able to build a multi-form identity.

The Museum System is intended to be a promoter of actions in order to enable continuously projects to pursue the conscious participation in cultural life as a tool for conservation and heritage through the development and communication interventions to enhance the collections of museums, lifelong learning, the planning of experimental educational activities.

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They contain things, often exclusively saved and preserved thanks to the free initiative. Household items, tools, remnants of discontinued activities in the area able to tell about the territory that generated them as expressions of that close relationship with the Valley that continues even today in some way in the establishment of this system. Museums are even a concentrated extract for parts of the territory through the collections and sites of ancient workings, caught in time, in some stage of transformation more or less advanced. Overall these objects are a list of clues about the pre-technological life in the area. An approximate natural list and therefore useful precisely because never completed, always changeable and adaptable.

THEME OF THE COMPETITION - CRITICAL ESSAY

HOME SWEET HOME

The front door was always open. Crossing the threshold is quite another thing.

Warning of your presence, ensure the presence of the hostess, being greeted by the smell of the life lived in those rooms, coming in, enter and getting involved with that confined world, appearing on the visual horizon of who's there and placing yourself into that invisible but powerful circle where you can feel the warmth of similar bodies and perceive calm and anxiety, happiness and sadness.

Crossing the threshold, it belongs to that world.

The home is the place of intimate life, the place of the elective conviviality, the place where the family gathers and celebrates its alliance, the place where the body is washed, cared, dressed, fed, where it rests.

"On dirait qu'il est nécessaire que ce lieu personnel se densifie, matériellement et affectivement, pour devenir le territoire où s'enracine le microcosme familial, le lieu le plus privé et le plus cher, celui auquel on se réjouit de revenir le soir, après le travail, à la rentrée, après le vacances, au sortir de l'hôpital ou de la caserne".¹

The home is the place to stay, and stay within four walls that describe the boundary between us and the otherness of everything that is out, uncanny areas because wild or too inhabited.

This distance is a measure of the ancient power of the walls, it is different in different geographies, climates and cultures and establishes the distinction between foreign and familiar (heimlich / unheimlich)², the separation between private life and public life, the difference between show and hide.

¹ Michel de Certeau, Luce Giard, Pierre Mayol, L'invention du quotidien, 2. habiter, cuisiner, Folio Essais, Gallimard, 1994.

In the alpine geographies the home is also a refuge, a shelter from the harsh climate, it protects, saves the life and holds it in countless different ways, such as to create a realm unto itself that lies between free air and captivity, which sees men and beasts of burden mixing each other during the hard work in fields or woods and exhibits great adhesion to the movements of the sun, to the trend of the winds, to the orientation of the slopes.

Refined irregular geometries, heavy bodies with light breathings: large obtuse angles at times inaudible, scraps in the inner or the outer part to hide the entrance or to host a service part, and different, deep holes to receive and convey the light of the sun or run the air. Inside there are different kind of spaces, whole families: yard, patio, attic, barn, and many rooms each suited to a daily task, to a job, a habit; and finally different orders or motion mediated by the slope of the ground, from the stumbling of the steps, down and up, through the narrow scraps carved sideways in the depth of the walls, and up on the stone stairs, on the wood stairs, and then on the light ladder with a single pole leaning against the attic floor.

The house, casket of the intimate life, bears living traces of daily rituals and habitual gestures, of what life leaves behind: consumer catalogs, relics, objects with the power to remind the past, leftovers, waste, residues and spontaneous mixes of things, trinkets, toys, machines, tools.

It does not appear to have been just a coincidence that the Flemings were the first to paint the Stimmung, such as that singular mixture of domesticity and comfort combined with a feeling of trust and intimacy that is characteristic of the home. They were able to do that through details - the silks of Terboch, the tapestries and the pins of Metsu, the bread of Vermeer - to arrive at an accurate description of the scene through every kind of trick: opening objects to show the interior, exploiting the play of light to distinguish the glass from the cloth and the iron; composing an almost microscopic view, from many points of view, all placed within the framework, to read the environment in all its ramifications of rooms, mirrors, surfaces.

Things take up the time in a variety of ways no less limited than that with which the matter takes up the space: here, emerging from a dimly lit corner of the room, is the typewriter covered with a tarpaulin bag; and behold, after the banquet the broken gesture of the knife or the swelling roundness of a rumpled towel, the half-empty translucent glass with a rest of red wine, the promenade of the chairs around the table; here is the framed portrait of the mother and a yellow rag doll finding a place on the shelf above the radiator in the momentarily empty room that we would like to feel ours for the night; and behold, the plates above the wooden shelves, the cutlery in the red drawer, and sugar and salt, close, on a sideboard.

As the time passes, these rooms collect and preserve a tiny theory of things that reproduce life; the ladies are out, but it is easy to recognize the usefulness of the ladle hanging over the sink, to notice the longevity of the chandelier on the ceiling, to feel the intense scent of freshly laundered linens, to check the calendar, to touch the texture of the apricots in the basket on the table, to feel the heat of the fire just off. Life or appearance of life.

The house is the crime scene. Poe³ - relentless detective - smelled here any indications of life, all traces of everyday life in the grasp smells, materials, designs, thicknesses, positions, almost rules of behavior for furniture useful to define the character and physiognomy together of the space and the man that inhabits it.

"Home furnishings. That is, hangers, valet stand, shears or scissors, razor, sharp, comb, grenade, broom, brush, marsh, snare, hat or fan, tube, mirror, faldstool, wardrobe, box, hanger, cupboard, chest of drawers, chair, footstool, plume, cradle, bedding, toilet seat, bed, mattress, bedside urinal or sung or chamber pot, lantern, nipple, oil lamps, baths"

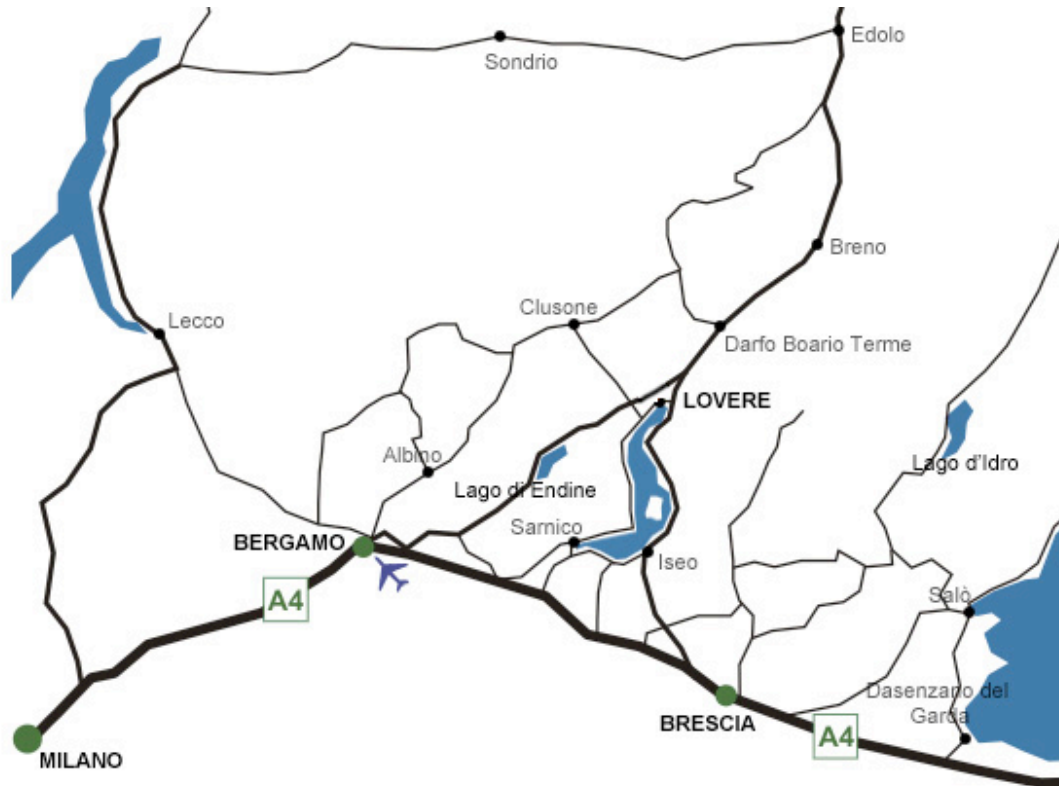
The door is always closed. The sharp sound of the bell wakes from sleep or from the intents of time and warns of the arrival of a stranger. Once worn the mask, the door can be open, the backlit figure can go on and meet the gaze of the landlord, the room can become the stage, to the guest a cup of coffee and other stories.

Elena Turetti, August 2011

² Sigmund Freud, *The Uncanny*, Published for the first time on the magazine *Imago* in 1919.

³ Edgar Allan Poe, "The Philosophy of Furniture" was first published in the May 1840 issue of *Burton's Gentleman's Magazine*.

LOCATION OF VALLE CAMONICA



con il contributo di



Regione Lombardia
Cultura

Il Distretto Culturale di Valle Camonica è un progetto di

