



TRANSLATING GIANMARIA POTENZA'S ART INTO MUSIC CALL FOR APPLICATIONS FOR COMPOSERS AND MUSICIANS

The Fondazione Potenza Tamini announces a competition open to young composers, improvisers, and/or performers to create a performance event, accompanied by a musical project that interprets and translates Gianmaria Potenza's works into music.

The artist's unique expressive language offers multiple interpretations and, potentially, infinite compositional variations. The geometric tiles that cover the surfaces of his works take on an almost calligraphic quality, becoming the distinguishing hallmark of his art: his writing, his means of communication. Each geometric element, each symbol incorporated into his compositions, contributes to a visual discourse that challenges and stimulates individual interpretation, creating an emotional and intellectual connection with the audience.

The Fondazione Potenza Tamini, dedicated to promoting and enhancing Gianmaria Potenza's art, invites young talents to interpret and translate Potenza's symbolic alphabet into original performances or musical compositions.

COMPETITION CONTENT

An Alphabet to Decipher

The images of the artworks, which participants are invited to base their musical project on, are attached to this document*. These works belong to the "Elaboratori" series, created by the artist since the early 1990s. These pieces are emblematic of Gianmaria Potenza's mature artistic output and introduce an exploration of language and new visual codes. The concept behind the "Elaboratori" embodies the generative principle of writing: the selection of signs and morphemes to highlight on the work's surface parallels the combination of numbers and letters in verbal language organization. It is a versatile structure for writing music and words, painting figures, and marking numbers in visual code, ideally elaborating the different morphological units into signals that shape the composition's theme.

* The artworks will be exhibited as part of the exhibition "Gianmaria Potenza: Elaborating New Codes" starting May 14, 2025, at the Palazzo Ferro Fini in Venice. Admission to the exhibition is free.

Translating Gianmaria Potenza's art into music

To interpret Potenza's artistic language, musicians and composers may draw inspiration from several aspects of his works:

- **Geometric Structure:**

Each of Potenza's works utilizes repeated geometric modules, which could be understood as a reflection of fixed, coherent, and variable musical rhythms and structures. Composers may work with cycles and rhythmic variations that reflect the visual structure of the artwork, creating a type of musical counterpoint where motifs evolve and overlap.



- **Symbols and Visual Calligraphy:**

The calligraphic nature of Potenza's works may inspire a gestural and sonic translation of the graphic signs. One could imagine musical events derived from defining a sound alphabet or vocabulary for each symbol or shape, emphasizing the dialogue between various forms of artistic expression.

- **Instinctual Approach:**

Composers may translate these works based on *deep listening* (Pauline Oliveros, 2005), focusing on the emotions and atmospheres evoked by observing the artworks. Selecting specific timbres, melodic lines, and harmonic fields could reflect the emotional impact and embodied experience between different artistic bodies and thoughts.

- **Form and Narrative Development:**

Given that Potenza's work is described as visual writing, musicians and composers may envision a sonic narrative that unfolds through the composition of the various elements of the artwork. Each part of the visual piece could represent a musical phrase or action, with the development guiding the listener through a journey of discovery and interpretation of the work.

SELECTION CRITERIA

This call is open to composers and musicians, solo and in groups, under 36 (not yet 36), residing or studying in Italy. In the case of groups, the average age must not exceed 35 years.

There are no restrictions regarding musical genres or instruments.

Contemporary music techniques may be helpful insofar as they contribute to translating Gianmaria Potenza's visual language into music, reflecting the geometric complexity and expressive calligraphy of his works. Elements such as repetition and variation of structures, sound layering, and the use of dissonances or unconventional timbres may evoke the composition's visual rhythm and atmosphere.

The deadline for submissions is **12:00 PM on September 15, 2025**. Applications submitted after this deadline will not be considered.

EVALUATION CRITERIA

The jury will assess the musical project based on the following criteria:

- Adherence to the theme and interpretation of the works;
- Originality and creativity of the approach;
- Aesthetic and stylistic coherence;
- Artistic vision;
- Clarity and quality of the descriptive text;
- Curriculum vitae

** To participate in the project, it is mandatory to guarantee attendance at the final concert; failure to do so will result in the award being reallocated to the second-place winner.*

FINAL CONCERT

The concert will occur **on December 9, 2025**, at the Benedetto Marcello Conservatory in Venice.



SUMMARY OF THE OFFER

The Fondazione Potenza Tamini will provide the winner with the following:

- A monetary prize of € 1,000.00;
- A final concert performance in Venice;
- Round-trip transportation to and from Venice for the concert;
- Two nights and three days of accommodation in Venice during the concert dates;
- A live recording of the musical project (live concert).

HOW TO PARTICIPATE

The following documents must be submitted by email to info@fondazionepotenzatamini.it no later than **12:00 PM on September 15, 2025**:

- Completed **registration form** in full, and in the case of groups, completed by each member.
- A copy of a valid **ID document**. For groups, a document for each member.
- A brief **curriculum vitae** with discography: a PDF file outlining educational background (past and/or current) and any professional experience in music, including links to past performances, if available.
- **Sheet music/compositional/performance project** and **accompanying audio/video material explaining the project** (links to YouTube, WeTransfer, Dropbox, or similar).
- A **brief text** (maximum 1500 characters, spaces included) explaining the personal interpretation of Gianmaria Potenza's works, highlighting the visual and conceptual aspects that form the basis for the musical composition. The text should also provide an overview of the theme and the musical approach selected to translate these visual elements into music. Finally, the text should specify whether the artistic project is based on interpreting a single work or a group of works, clearly indicating the selected piece(s).

INQUIRIES

For any questions related to the competition, please write to info@fondazionepotenzatamini.it.

Responses will be posted on the dedicated web page of the Foundation's website: <https://fondazionepotenzatamini.it/en/news-en/musicalizing-gianmaria-potenzas-art/>.



JURY

Gianmaria Potenza

An artist and sculptor, he has shaped the Venetian art scene from the post-war period to the present. His work is defined by constant innovation and rich experimentation with techniques and materials, transcending traditional boundaries between art, sculpture, and design. In 1968, he founded the La Murrina glassworks, contributing to the revival and dissemination of Murano glass art. He has participated in six editions of the Venice Biennale and completed public works and international commissions for museums, institutions, and major corporations. His research merges innovation with tradition, developing a visual language based on modular forms, geometric rhythms, and symbolic synthesis.

Giovanni Mancuso

Pianist, composer, and conductor, Mancuso is active in 20th-century and contemporary music, jazz, and improvisation. He studied piano with Wally Rizzardo and composition with Salvatore Sciarrino. His catalogue includes over 300 works, spanning solo pieces, chamber music, orchestral compositions, and pieces for unique ensembles. He has composed three operas, including *Obra Maestra*, winner of the Orpheus Competition in Spoleto, *Il Ritorno dei Chironomidi* for the Teatro La Fenice in Venice, and *Atlas 101* for the Teatro Comunale in Treviso. He has collaborated with artists such as Pietro Tonolo, Butch Morris, and Philip Corner, and received commissions from prestigious institutions like the Biennale Musica and the Rai Orchestra of Turin.

Andrea Granitzio

A graduate in composition, orchestration, and jazz piano from the Conservatory of Cagliari, and in Law from the University of Cagliari, Granitzio continued his studies in England, earning a Master's and PhD in contemporary music composition at the Royal Birmingham Conservatoire. His music has been performed across Europe, Qatar, the USA, and China. He has served as the artistic director for the Sciola Foundation since 2019 and as an external professor at the Politecnico di Milano since 2021.

Francesca Scigliuzzo

A graduate in cello under Silvia Chiesa and summa cum laude in Musicology from the University of Pavia (Cremona campus), Scigliuzzo is currently a PhD student at the University of Udine and a research fellow at the University of Pavia. Her doctoral research focuses on a historical and analytical study of *Nuove Forme Sonore*, a group of composers, performers, and improvisers founded in Rome in the late 1970s.

Pino Donaggio

Italian composer and singer-songwriter, Donaggio rose to fame with the song *Io che non vivo (senza te)* (1965), later translated into English as *You Don't Have to Say You Love Me*. He has since pursued a successful career in film music, collaborating with directors such as Brian De Palma (*Carrie*, *Blow Out*, *Dressed to Kill*), Nicolas Roeg (*A Venezia... un dicembre rosso shocking*), and Dario Argento. He has composed over 50 film scores and received a career award at the Venice Film Festival in 2013 for his contributions to cinematic music.



Fondazione
Potenza Tamini

**MODULO DI PARTECIPAZIONE AL BANDO
“MUSICARE L'ARTE DI GIANMARIA POTENZA”**

Il/La/* sottoscritto/a/*: _____

Nato/a/* a: _____ il: _____

Residente in: _____

Domicilio (se diverso dalla residenza): _____

Email: _____ Telefono: _____

Si presenta come:

☐ Solista In arte _____

☐ Gruppo In arte _____

In caso di gruppo:

Numero di componenti: _____

Nome e Cognome di tutti i componenti: _____

Consapevole delle responsabilità derivanti da dichiarazioni mendaci,

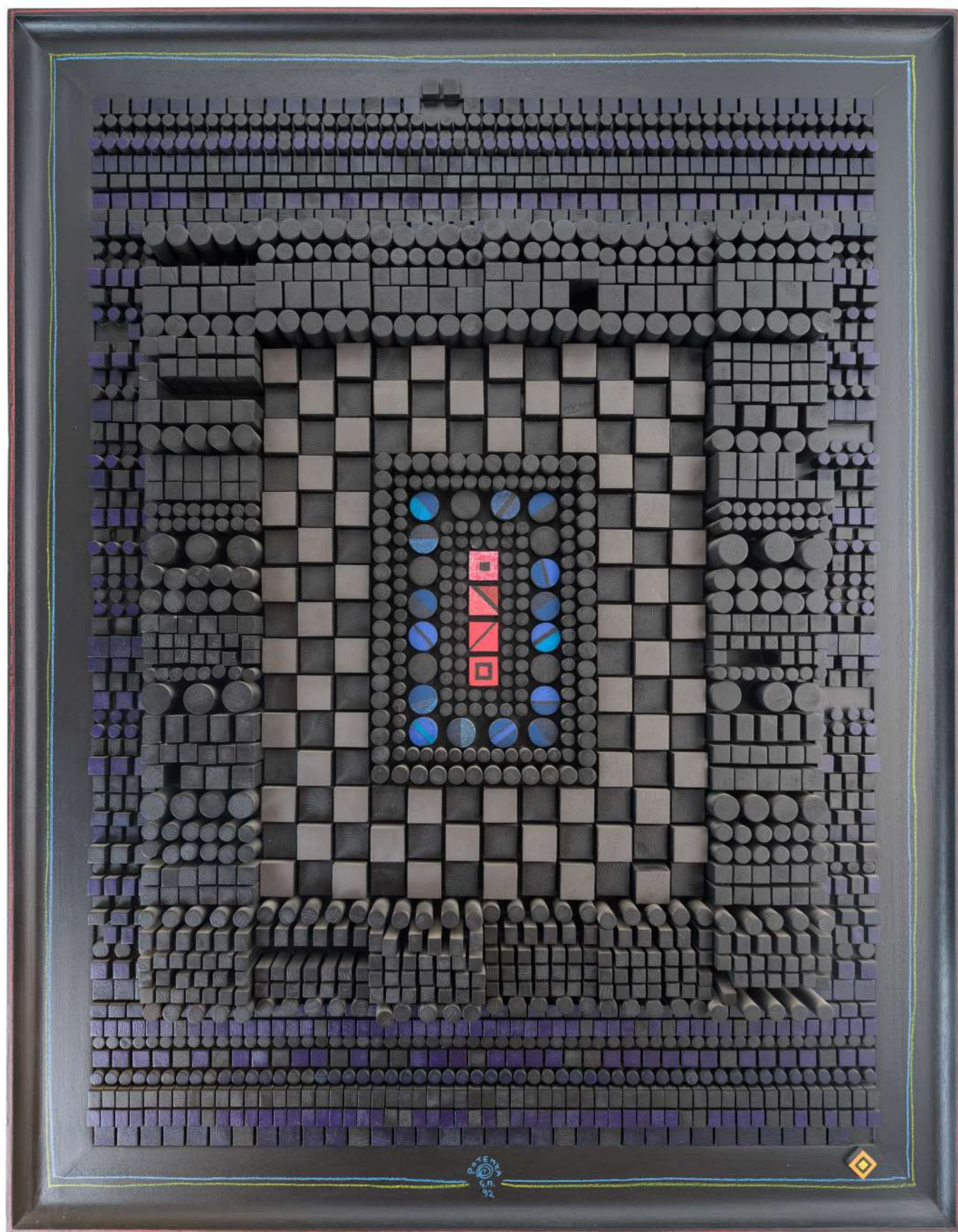
DICHIARA DI

- Garantire la propria presenza al concerto finale e a Venezia nei giorni 8, 9 e 10 dicembre 2025.
- Accettare l'insindacabile giudizio della commissione del Bando nella valutazione del materiale inviato.
- Accettare le condizioni inerenti ai criteri di aggiudicazione e ai premi previsti nel Bando.
- Attestare che il materiale inviato è autentico e che tutte le dichiarazioni fornite sono veritiere.

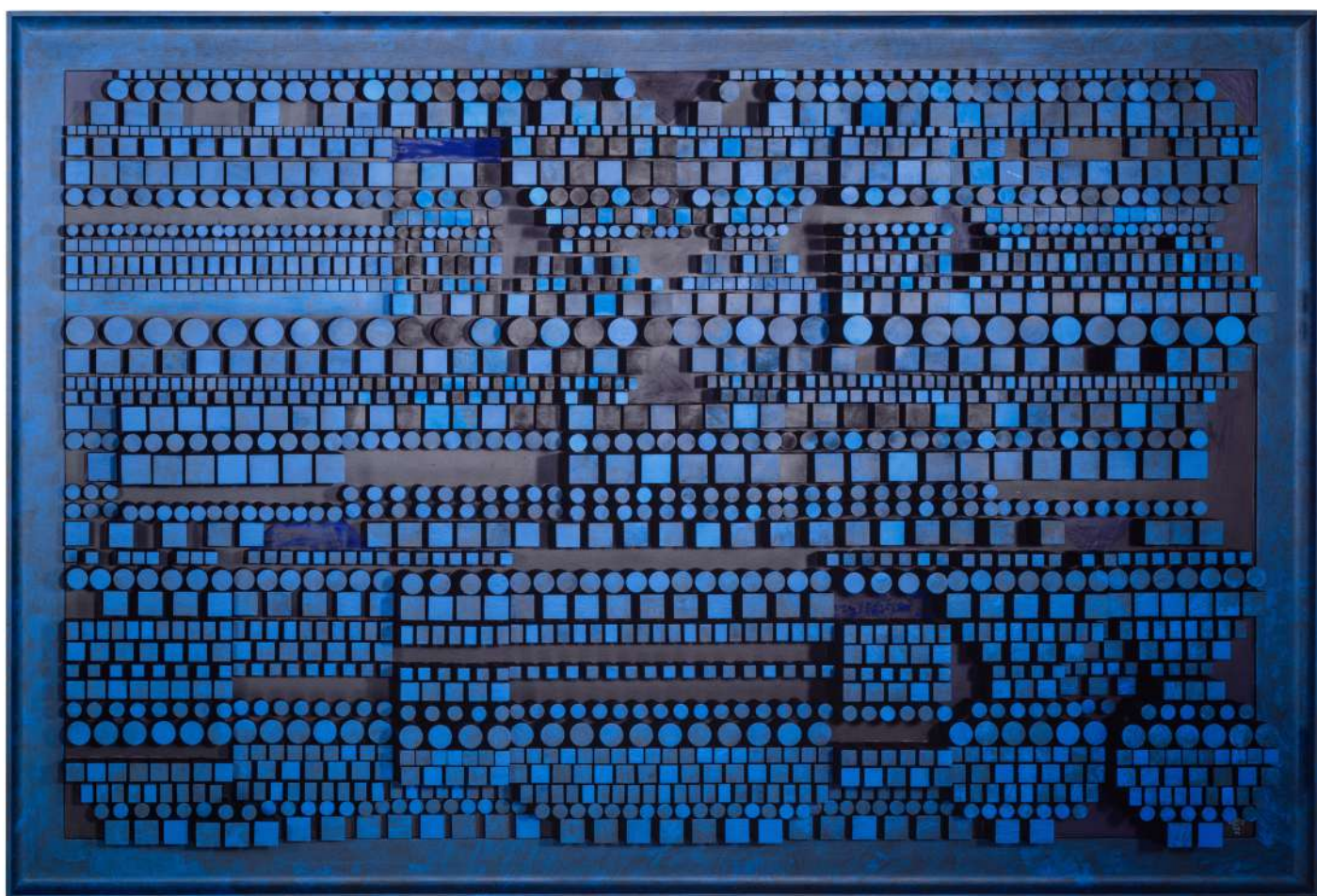
Luogo e data: _____

Firma: _____

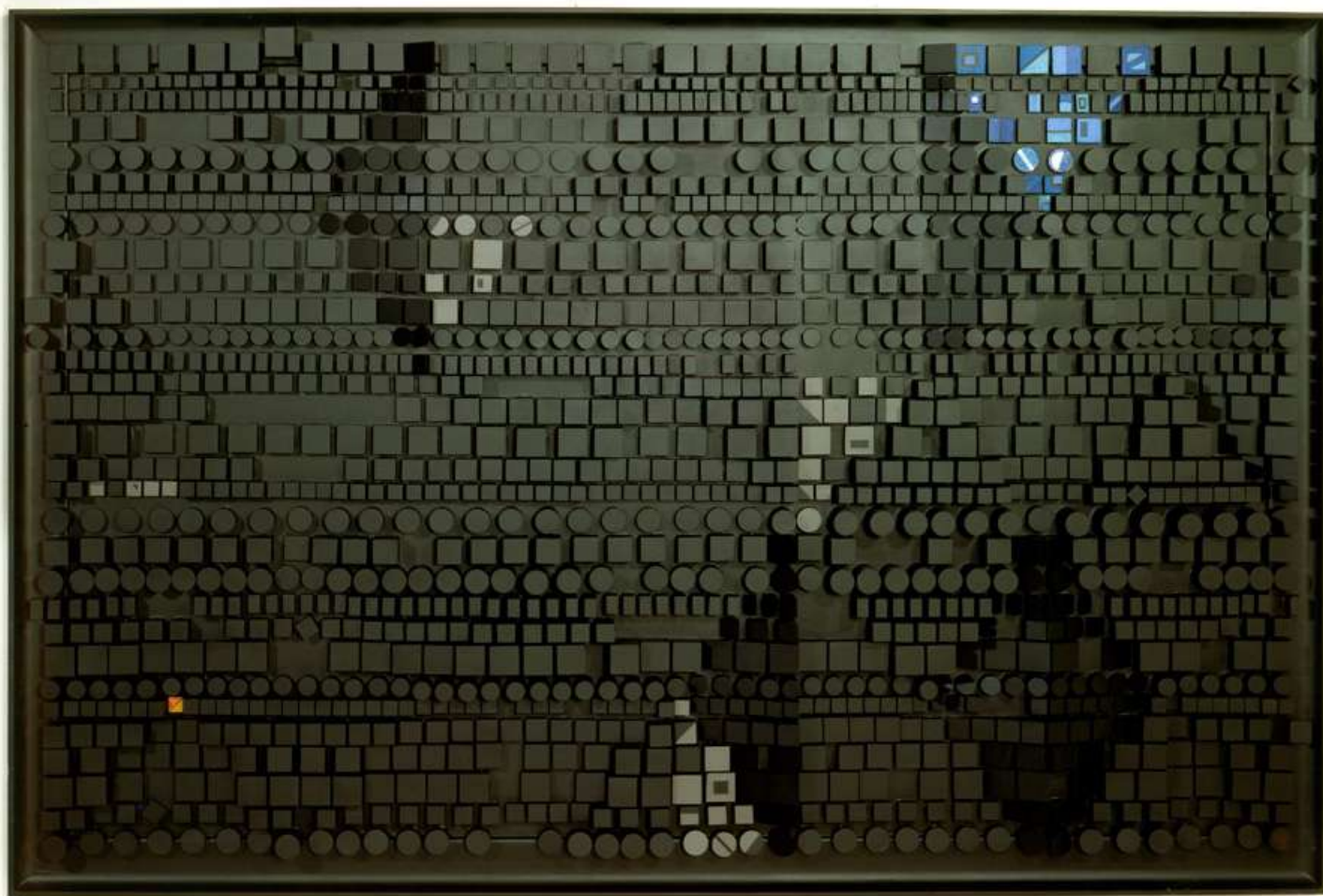
ALLEGATO AL BANDO



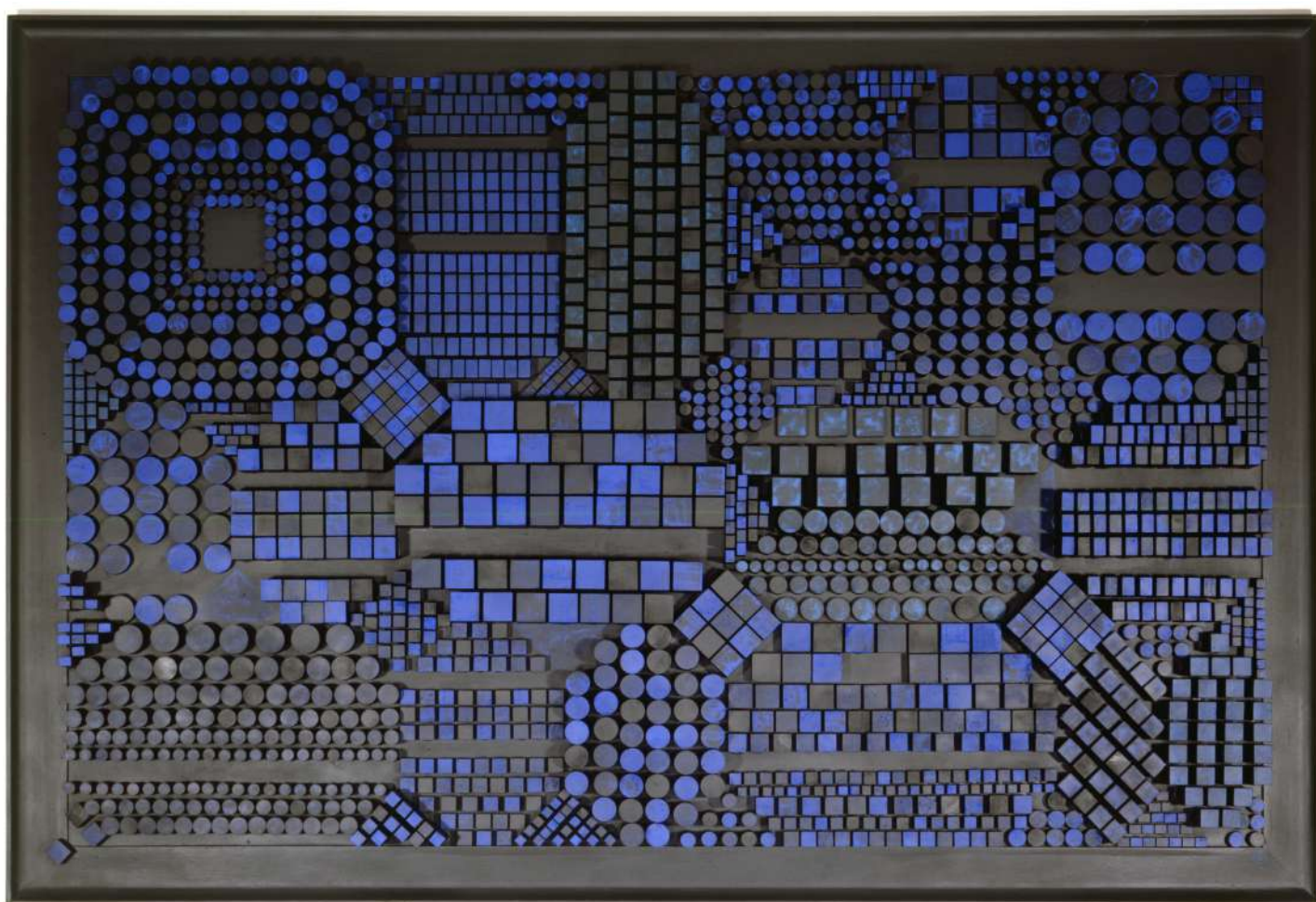
ELABORATORE 58 (1992)
Legno a più spessori
142x112x10 cm



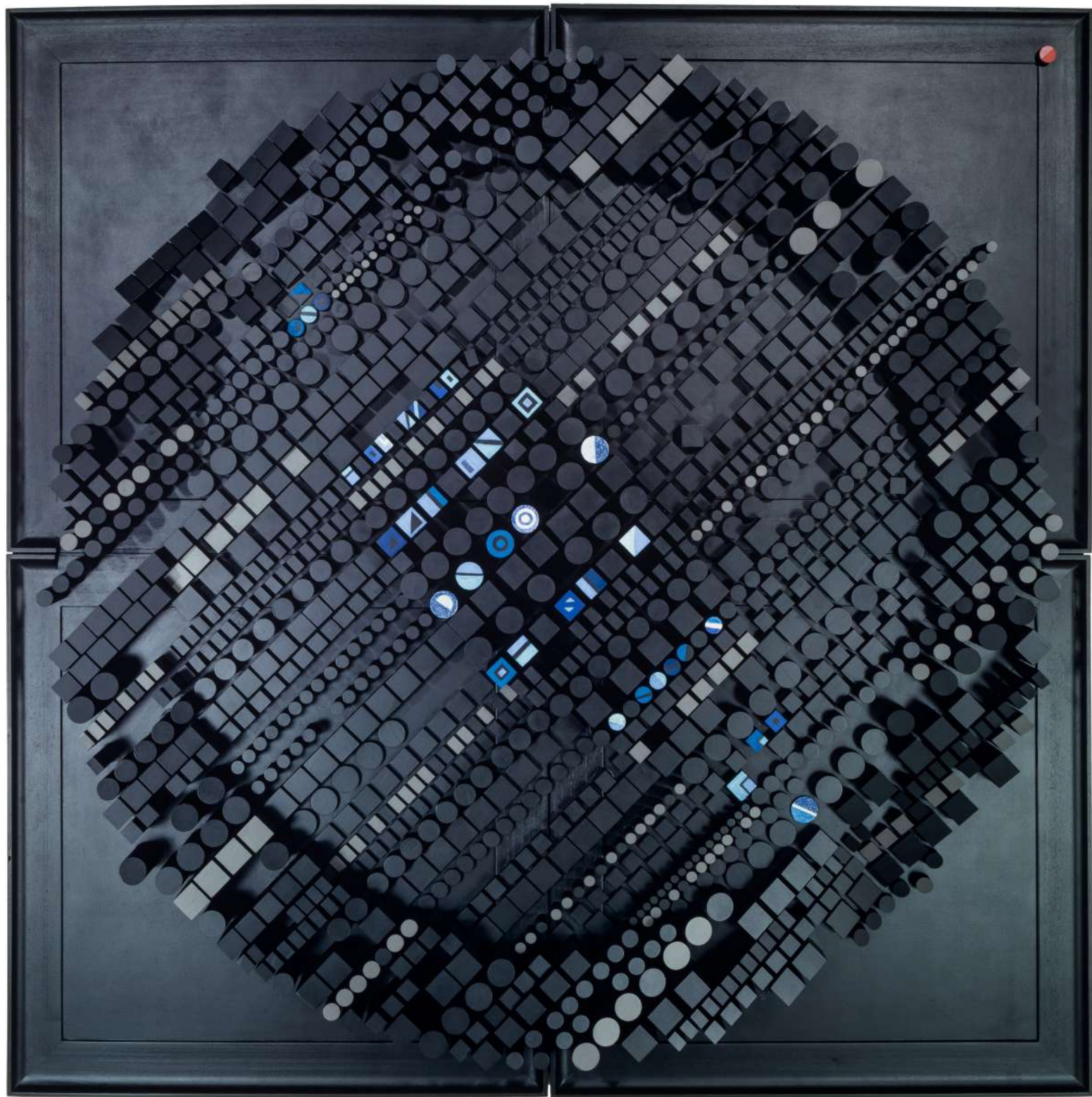
ELABORATORE 47 (1991)
Legno a più spessori
146x217x10 cm



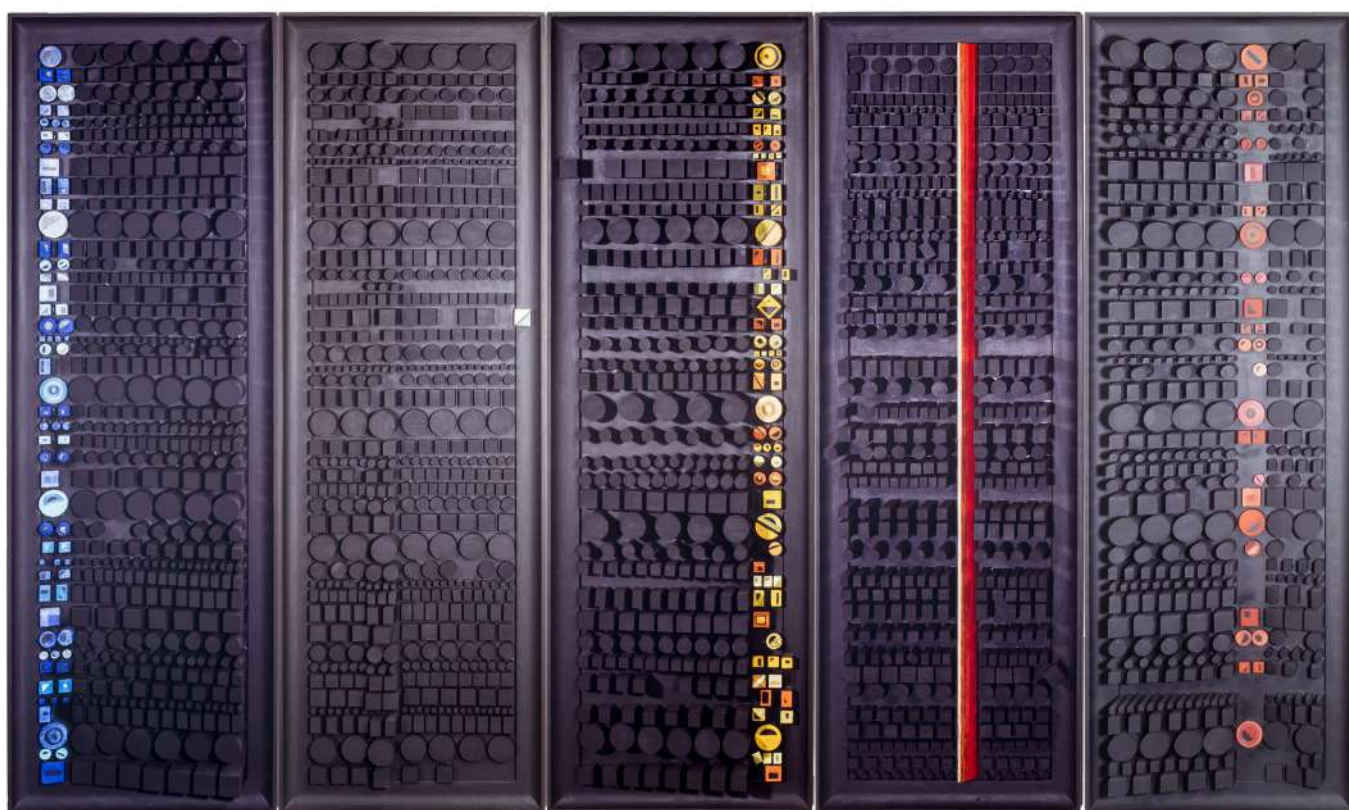
ELABORATORE 35 (1991)
Legno a più spessori
146x215x10 cm



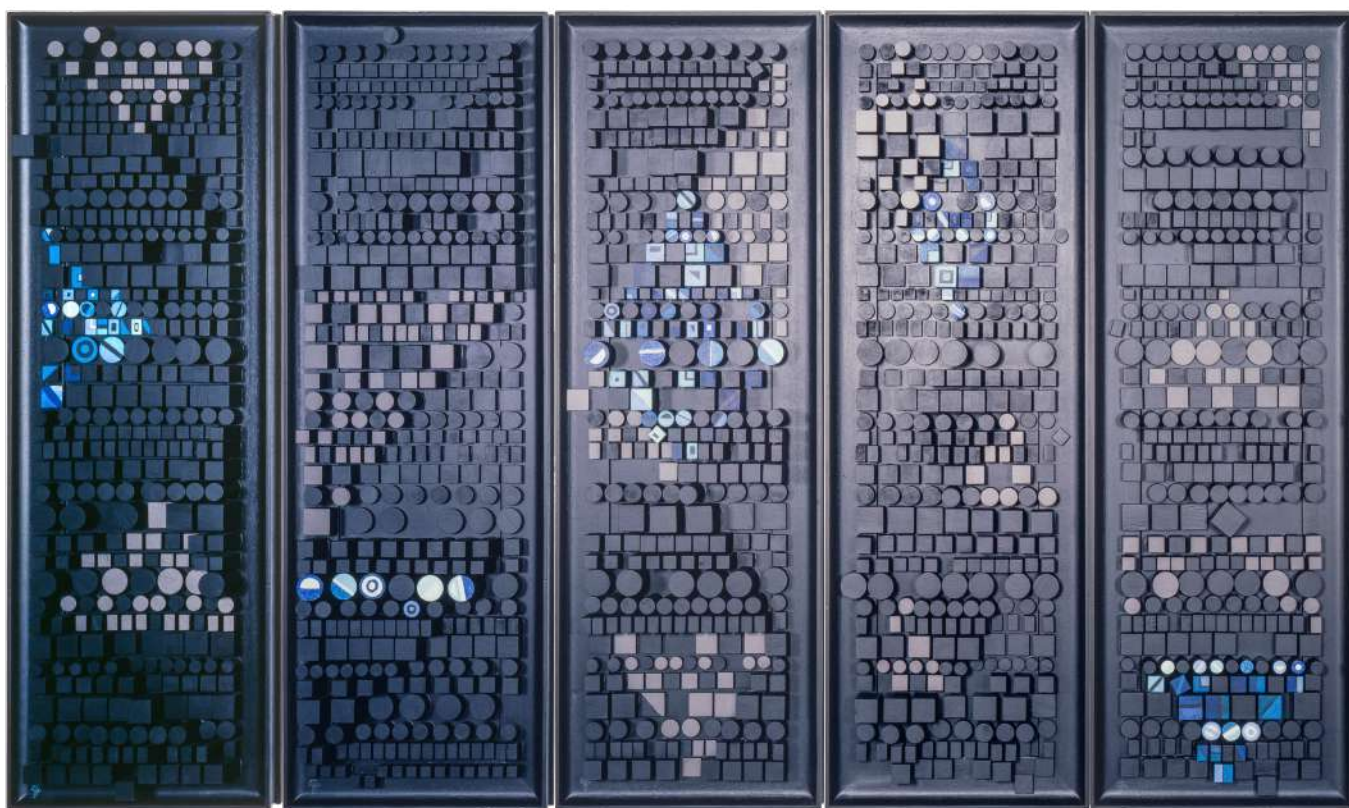
ELABORATORE 46 (1991)
Legno a più spessori
146x218x10 cm



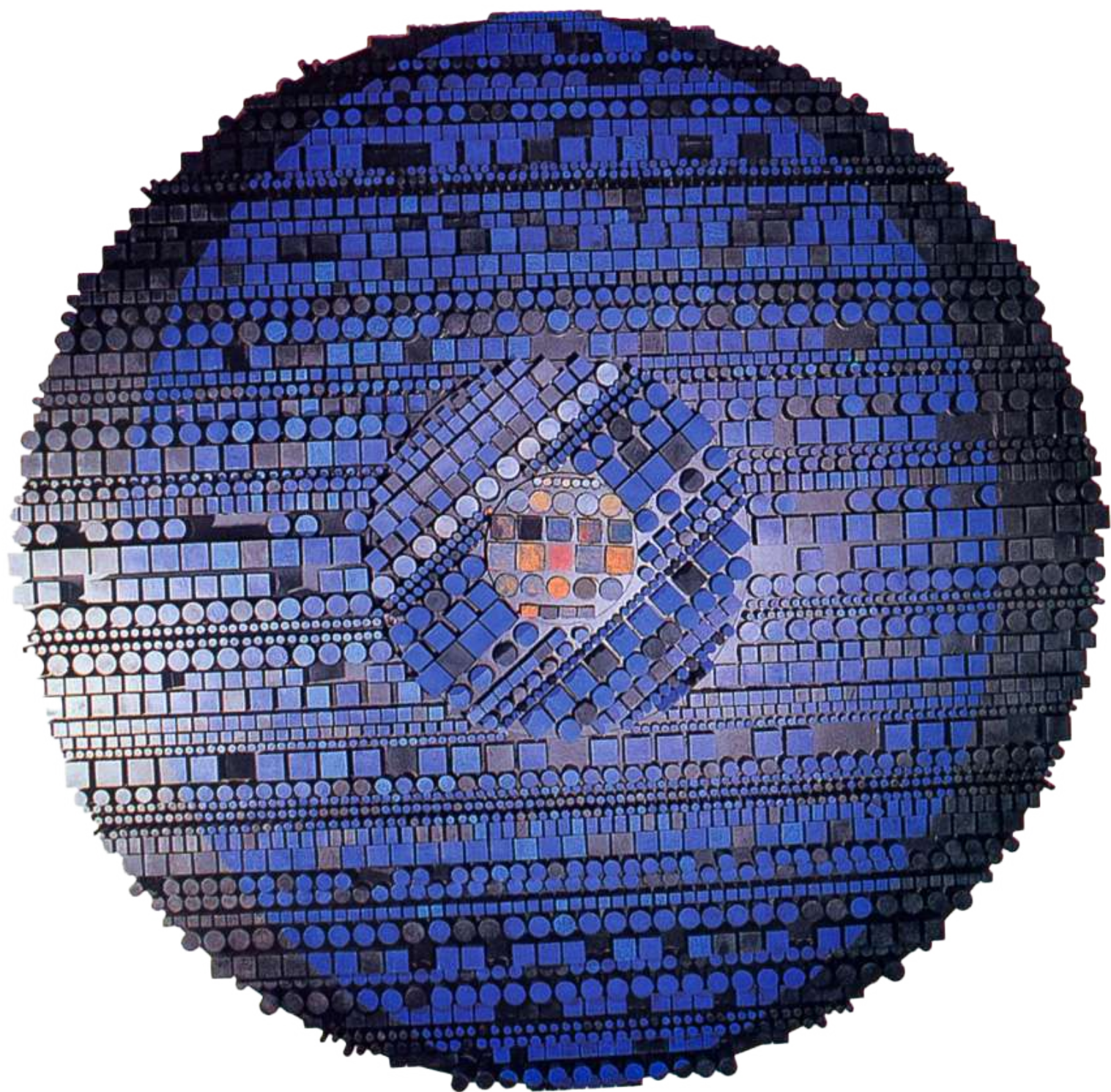
ELABORATORE 34 (1991)
Legno a più spessori
200x200x10 cm



ELABORATORE 1-5 (1990)
Legno a più spessori
150x250x10 cm



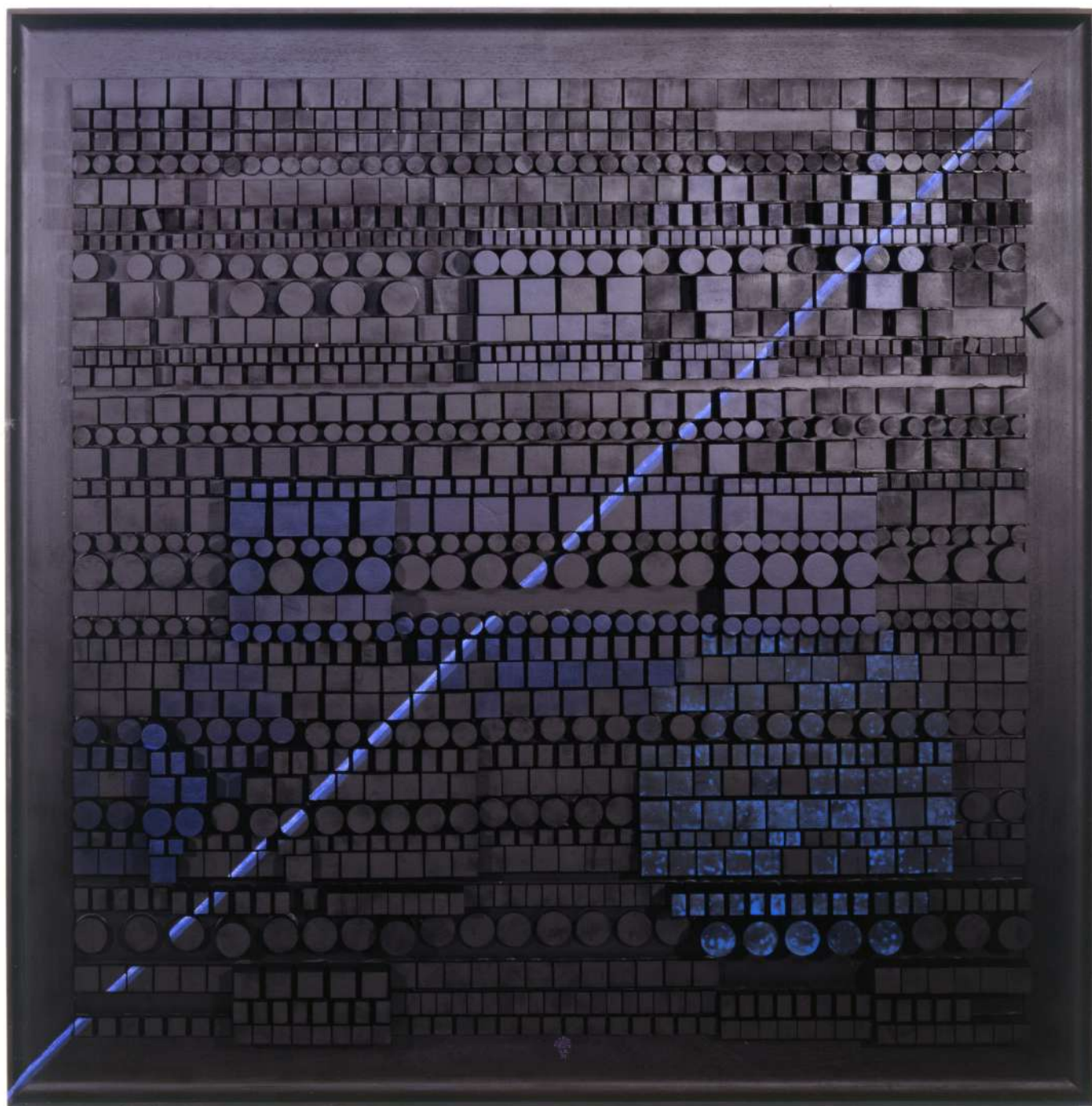
ELABORATORE 29-33 (1991)
Legno a più spessori
150x250x10 cm



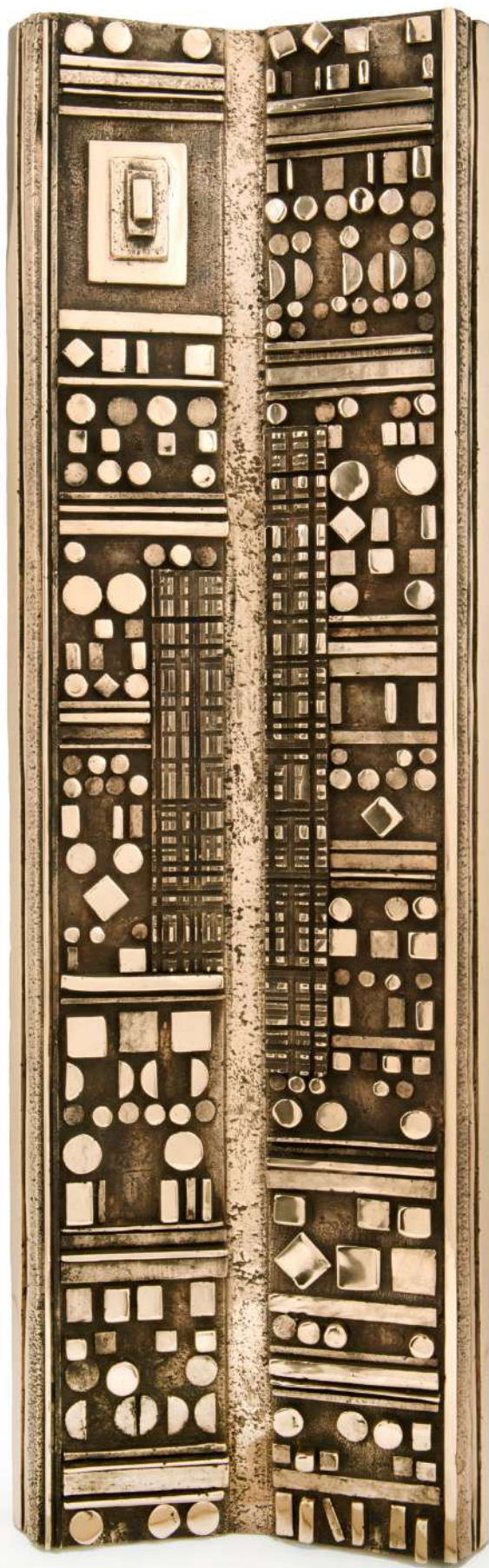
ELABORATORE ROSONE 8 (1993)

Legno a più spessori

Ø 200 cm



ELABORATORE 44 (1991)
Legno a più spessori
150X150X10 cm



CONTRAPPUNTO (2024)
Bronzo, fusione a cera persa
105x30x20 cm



STELE 6 (2001)
Bronzo, fusione a cera persa. Scultura girevole.
135x35x35 cm



GRATTACIELO 1 (2013)
Bronzo, fusione a cera persa
180x30x30 cm

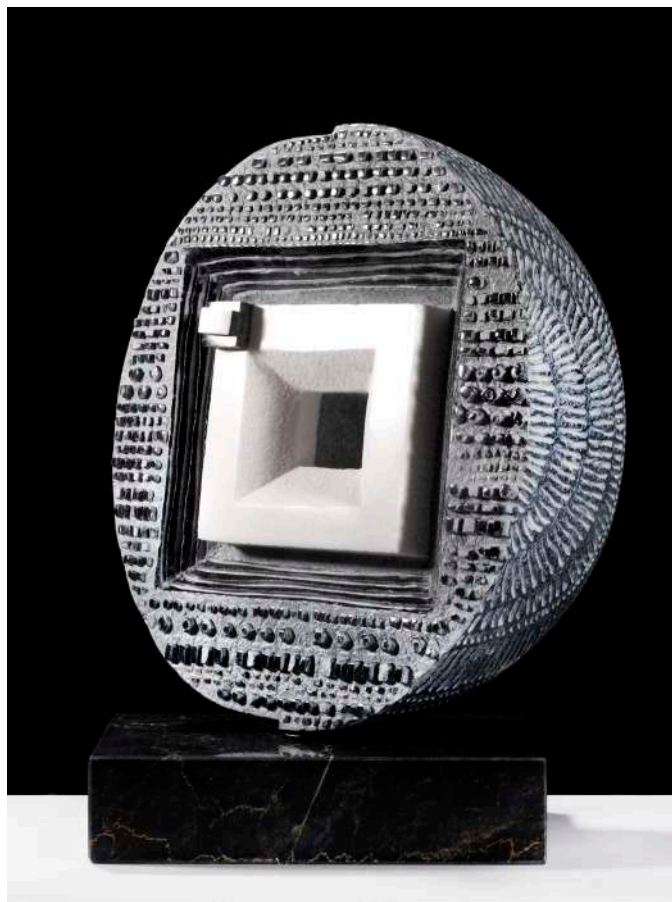
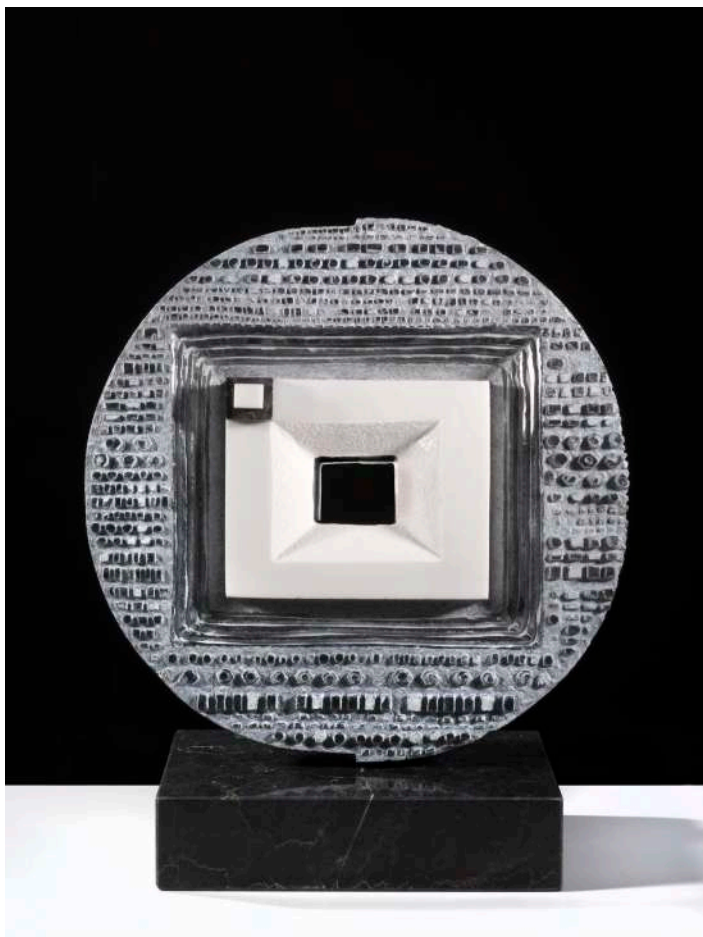


GRATTACIELO 1 (2013)
Marmo
180x7,5x7,5 cm

CONCETTO SPAZIALE (2014)
Legno di recupero

h 222x30x30 cm
h 122x30x30 cm
h 36x30x30 cm
h 7x5x15,5x15,5 cm
ø 15,5 cm





MEZZA SFERA (2024)
Marmo. Scultura girevole.
35x27x41 cm



LUNA NERA (2024)
Marmo. Scultura girevole.
36X30x30 cm



SOLE (2024)
Marmo. Scultura girevole.
42x25x48 cm



SFERA (1997)
Bronzo. Scultura girevole.
ø 50 cm



MATERNITA' (1997)
Bronzo. Scultura girevole.
60x60x55 cm



MONDO IN CROCE (2001)
Bronzo. Scultura girevole.
ø 50 cm



MONDO IN CROCE (2014)
Bronzo. Scultura girevole.
30x66x66 cm