

POETING POTENZA'S ART CALL FOR SUBMISSIONS

The Fondazione Potenza Tamini announces a competition open to poets under the age of 36 for the creation of an unpublished poem inspired by the work of Gianmaria Potenza.

The call invites participants to translate the sensations, inner landscapes, and atmospheres that emerge from Potenza's work into verse, drawing inspiration from key elements of his visual language.

CONTENT

***The works selected as references for the competition are attached to the call and constitute the starting point for poetic creation.** These works represent Gianmaria Potenza's recent production and include wall-based works such as handmade paper pieces, wood works, and mosaics, as well as bronze sculptures.

The reading of these works may be guided by three main themes, which explore the relationship between Gianmaria Potenza's creative imagination and Venice, the poetic and sensorial matrix of his artistic language.

Form

Potenza's language is characterised by geometric structures and essential volumes, the result of a process of formal synthesis through which the artist translates the visual and emotional sensations inspired by Venetian, natural, and architectural landscapes. Lagoon sunsets, for example, are transformed into geometric signs such as circles, triangles, and squares, pyroengraved into polystyrene, impressed into handmade paper, or carved into bronze. Alongside this structural dimension, a more imaginative and symbolic aspect of his language also emerges. Potenza constructs hybrid figures and essential forms that evoke shared imaginaries. Archetypes that invite the viewer to move beyond a purely formal reading and to develop personal interpretations.

Light

Gianmaria Potenza captures the Venetian atmosphere, characterised by an intense, dynamic light reflected in the canals and by strong contrasts between narrow streets and the shadows of palaces. This quality manifests itself differently depending on materials and techniques. In mosaics, for example, tesserae are placed on edge rather than flat, a device that allows the artist to activate the surface and translate the reflections of the canals into a sculptural dimension. Potenza achieves the same dynamic effect in handmade papers, pressing still-fresh cellulose, glue, and cotton pulp onto plaster, bronze, or mosaic moulds whose surfaces feature raised or engraved geometric elements. These solids and voids, in contrast with the

whiteness of the paper, generate intense chiaroscuro effects that enhance depth and the movement of light. Polished bronze also plays a fundamental role in conveying the luminous intensity of the lagoon, as does gold leaf in poly-material works and gilded tesserae in mosaics, which capture and amplify the reflections that animate the surfaces of the works.

Matter

The selected works demonstrate the artist's ability to experiment with a wide range of materials, including wood, bronze, polystyrene, mosaics, and handmade paper, following an open and free creative process driven by curiosity and continuous exploration. Experimentation is an integral part of his language, a working method that introduces a dimension of lightness and play. Colour also participates in this process. Applied in a decisive and material way, it contributes to the construction of the work. Intense tones of blue, green, and red, inspired by Venetian landscapes—though not necessarily representing them—reinforce the dynamic and experimental character of the work, supporting this sense of freedom and invention.

The competition is part of the collateral programme of the exhibition *Gianmaria Potenza. Io, Venezia*, hosted at Ca' Pesaro – International Gallery of Modern Art in Venice from 3 October to 22 November 2026. The exhibition is included in a broader programme dedicated to the artist in the year of his ninetieth birthday, an important milestone that offers the opportunity for a wide and structured reading of his practice, highlighting the deep relationship between his language and the Venetian context.

SELECTION

The call is open to poets under the age of 36 (not yet 36 years old), of any nationality.

- **There are no stylistic constraints.**
- **Texts must be written in Italian and unpublished.**
- **Each participant may submit one poem only, with a maximum length of 25 lines.**

The deadline for submissions is **6 September 2026 at 11:00 p.m.** Late applications will not be considered.

EVALUATION CRITERIA

The jury will assess the submissions according to the following criteria:

- Formal accuracy (grammar and syntax)
- Style and vocabulary
- Literary quality
- Originality of poetic research
- Ability to interpret and engage with Potenza's work
- Communicative effectiveness

AWARD CEREMONY

The award ceremony will take place in Venice in October (date to be confirmed).

PRIZE

The Fondazione Potenza Tamini will award the winner:

- €1,000 cash prize
- Round-trip transport to and from Venice
- Two nights / three days accommodation in Venice
- Publication of a dedicated chapbook

APPLICATION PROCEDURE

Applications must be sent to info@fondazionepotenzatamini.it no later than **6 September 2026 at 11:00 p.m.**, under penalty of exclusion, including:

- Completed and signed **application form**.
- Copy of a valid **identity document** (front/back).
- Short **CV** in PDF format.
- **Project proposal**, optionally including audio/video materials
- **A short text** (max. 1500 characters including spaces) describing the applicant's interpretation of Gianmaria Potenza's works, highlighting the visual and conceptual aspects informing the composition.

INFORMATION

For inquiries, please write to: info@fondazionepotenzatamini.it.

Answers will be published on the dedicated page of the website:
<https://fondazionepotenzatamini.it/en/events/call-for-submissions-poeting-potenzas-art/>

The Fondazione Potenza Tamini thanks Elio Dazzo, partner of the project

JURY

Gianmaria Potenza

Artist and sculptor, he has shaped the Venetian art scene from the post-war period to the present. His practice is defined by continuous innovation and extensive experimentation with techniques and materials, overcoming traditional boundaries between art, sculpture, and design. In 1968, he founded the glassworks La Murrina, contributing to the revival and international recognition of Murano artistic glass. He has participated in six editions of the Venice Biennale and has produced public works and international commissions for museums, institutions, and major companies. His research combines innovation and tradition, developing a visual language based on modular forms, geometric rhythms, and symbolic synthesis.

Enzo Santese

Art critic, writer, and poet. His bibliography includes over two hundred volumes spanning classical Greek and Latin translations, poetry, fiction, and essays. He has hosted and authored radio and television programmes for RAI and Tele Capodistria. Formerly a teacher of Classical Studies and later Contemporary Art History, he also writes for theatre. He is the author of numerous poetry collections and is a member of PEN Club and AICA (International Association of Art Critics). He is the founder of the journal *Amicando Semper* and director of several international poetry festivals in Italy, Slovenia, and Romania.

Sabrina De Canio

Poet and translator, she is General Co-Director and Head of the International Section of the Piccolo Museo della Poesia (Oratorio di Zamberto) and a founding member of the Italian Biennial of Poetry among the Arts. In 2019 she won first prize at the International Poetry Festival *La piuma di Zivodrag Zivkovic* and was named “poet laureate of the double crown” in Zenica, Bosnia and Herzegovina. She has published bilingual collections in Italy and abroad and regularly participates in international poetry festivals. She is also a curator and translator of editorial and collective projects and organiser of the international festival *Palabra en el mundo* in Piacenza.

Francesca Brandes

Essayist and art curator, she has written and hosted cultural current affairs programmes for RadioRai. Her publications include essays, poetry, theatre texts, and monographs. Among her works: *L'altra storia* (Eidos, 1995); *La casa dei viventi. L'antico Beth Chaim di San Nicolò del Lido* (Atiesse, 1997); *L'ultima farfalla a Terezin* (theatre text, 1998); *Pacovska. Magica Kveta* (1999); *Nagual o del non-visto* (2004); *La parte per il tutto* in *Pensare e insegnare Auschwitz* (Franco Angeli, 2004); and several poetry collections, including *Canto a più grida* (2005), *Piccole benedizioni* (2006), *Trasporto* (2009), *L'undicesimo giorno* (2012), and *Storie dal giardino* (2017). She has worked extensively on Jewish culture and memory studies, publishing, among others, *Itinerari ebraici del Veneto* (Marsilio), as well as theatre texts and curatorial essays. She collaborates with the Centro Internazionale della Grafica in Venice.

Arianna Silvestrini

Training expert and brainworker, she coordinates workshops, psychoanalytic lectures, and reading courses. She is co-founder and editorial board member of Wetlands Books, a Venice-based publishing house (awarded the Inge Feltrinelli Libri Prize 2026). She collaborates with the Veneto Film Commission and is active in cultural and educational projects in Venice. She is a member of Ateneo Veneto and president of the Cifrematica Association of Venice.



Fondazione
Potenza Tamini

**MODULO DI PARTECIPAZIONE AL BANDO
“POETARE L’ARTE DI GIANMARIA POTENZA”**

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

Nato/a/* a: _____ il: _____

Residente in: _____

Domicilio (se diverso dalla residenza): _____

Email: _____ Telefono: _____

Consapevole delle responsabilità derivanti da dichiarazioni mendaci,

DICHIARA DI

- 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



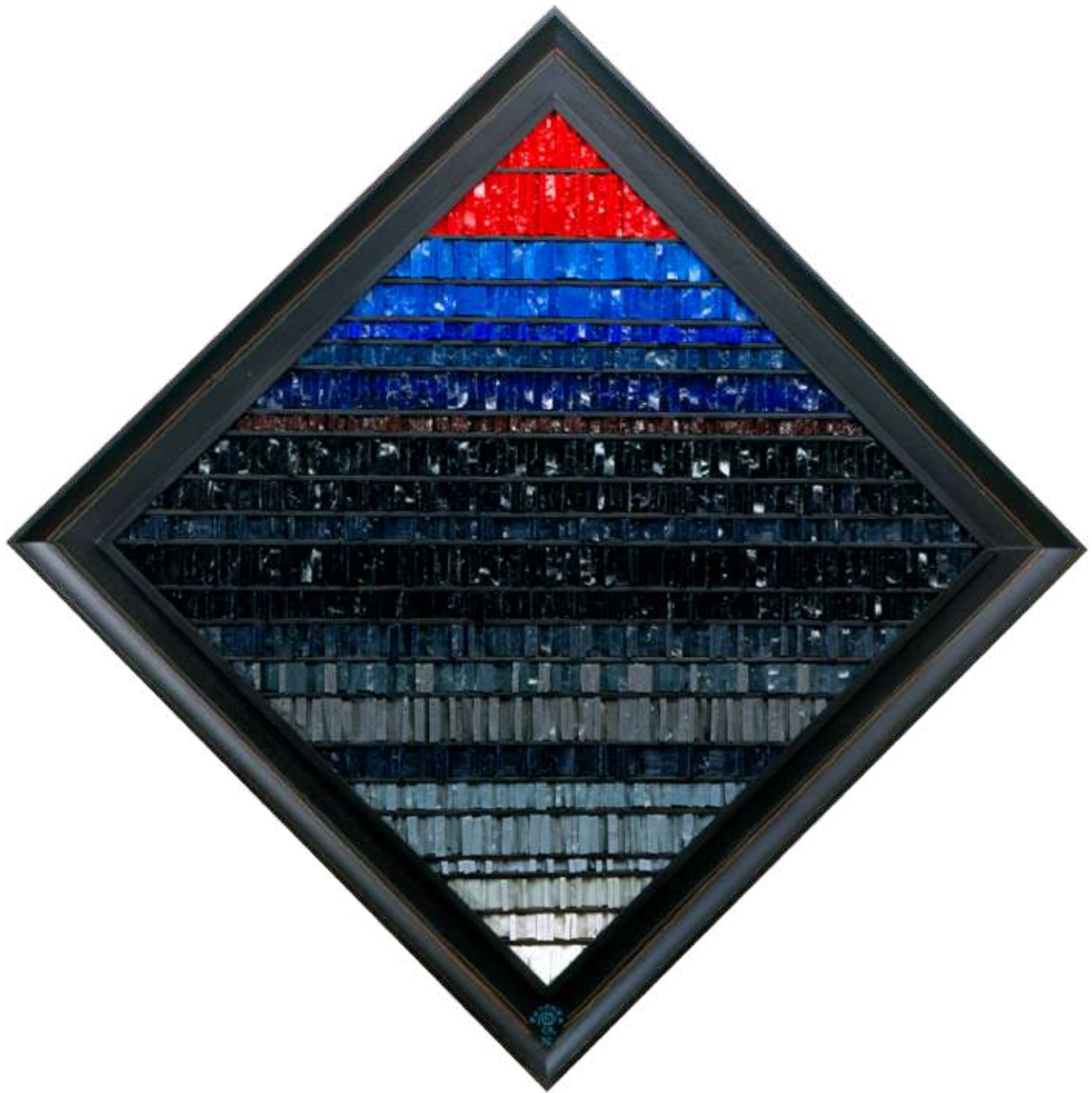
SOLE ROSONE 29 (1997)
Legno a più spessori e mosaico di smalto vetroso
Ø 150 cm



SOLE ROSONE 13 (2011)
Legno a più spessori e mosaico di smalto vetroso
Ø 160 cm



LA NASCITA DEL SOLE 13 (1995)
Legno a più spessori e mosaico di smalto vetroso
125x125x8 cm



LA NASCITA DEL SOLE 19 (1995)
Mosaico di smalto vetroso su tavola
113x113x8 cm



SOLE RESINOGRRAFIA 27 (2022)

Carta fatta a mano

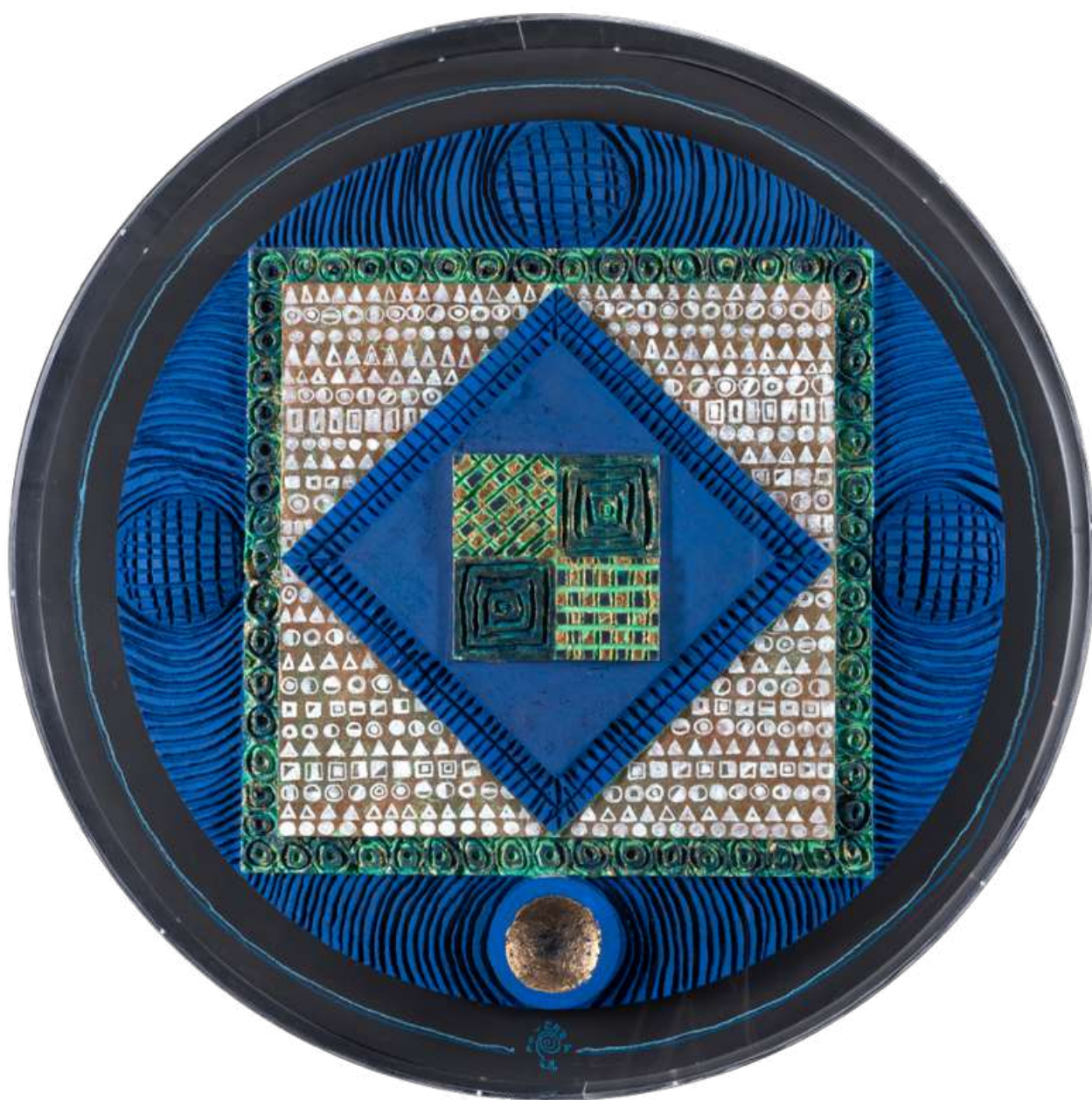
135 x20 x135 cm



SOLE RESINOGRRAFIA 27 (2022)
Carta fatta a mano
135 x20 x135 cm



IL SOLE BLEU POLICOMBUSTIONE 45 (2021)
Tavole di polistirolo pirografate, oro e acrilici
130x130x15 cm



POLICOMBUSTIONE 43 (2021)
Tavole di polistirolo pirografate, oro e acrilici
ø 117x16 cm



SOLE POLICOMBUSTIONE 24 (2014)
Tavole di polistirolo pirografate, oro e acrilici
91x91x13 cm



SOLE POLICOMBUSTIONE 25 (2014)
Tavole di polistirolo pirografate, oro e acrilici
111x111x13 cm



VENEZIA (1990 ca)
Arazzo con lana, perle, seta, cotone e juta
105x173 cm



VENEZIA IN VERDE (1987)
Tecnica mista su tavola
76x137 cm
Collezione privata, Austria

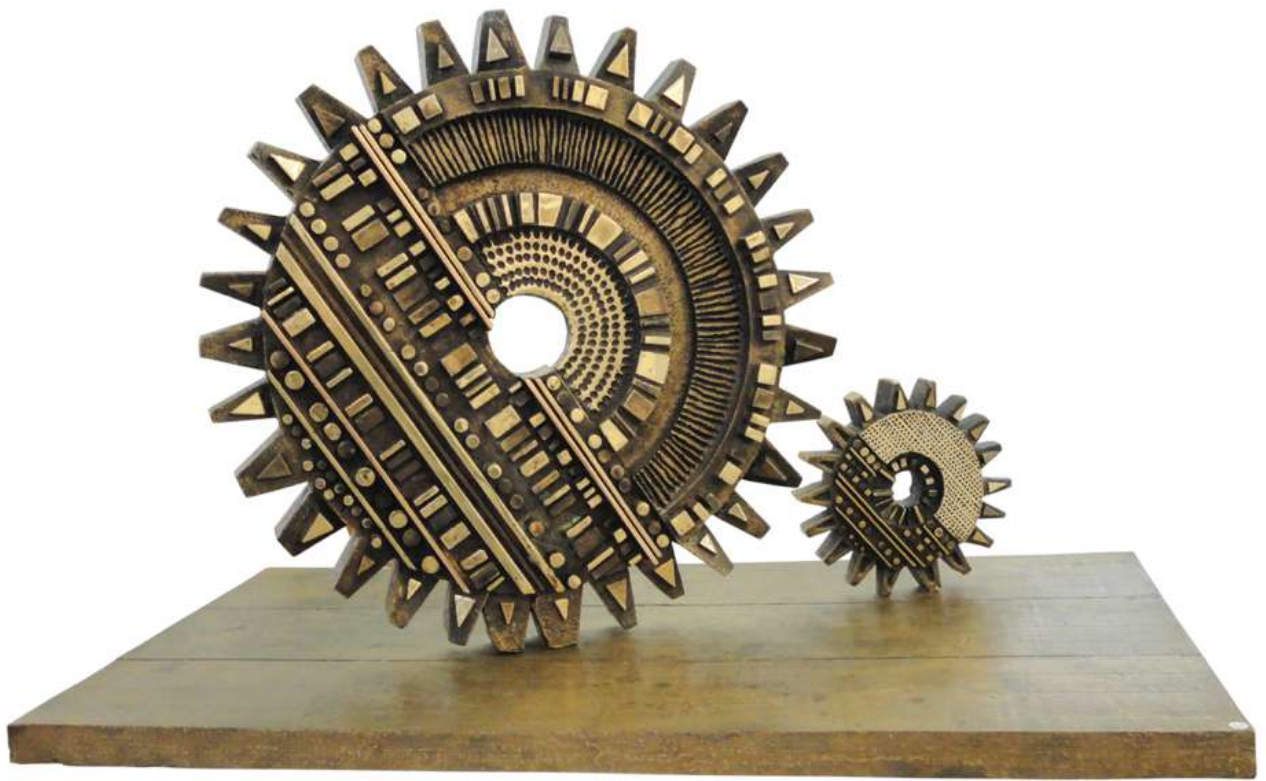
VENEZIA IN AZZURRO (1987)
Tecnica mista su tavola
76x137 cm
Collezione privata, Austria



SOLE 8 (1996)
Bronzo, fusione a cera persa
Scultura bifacciale girevole
100x110x30cm



GUFO 36 (2024)
Bronzo, fusione a cera persa
h 50x50x30 cm

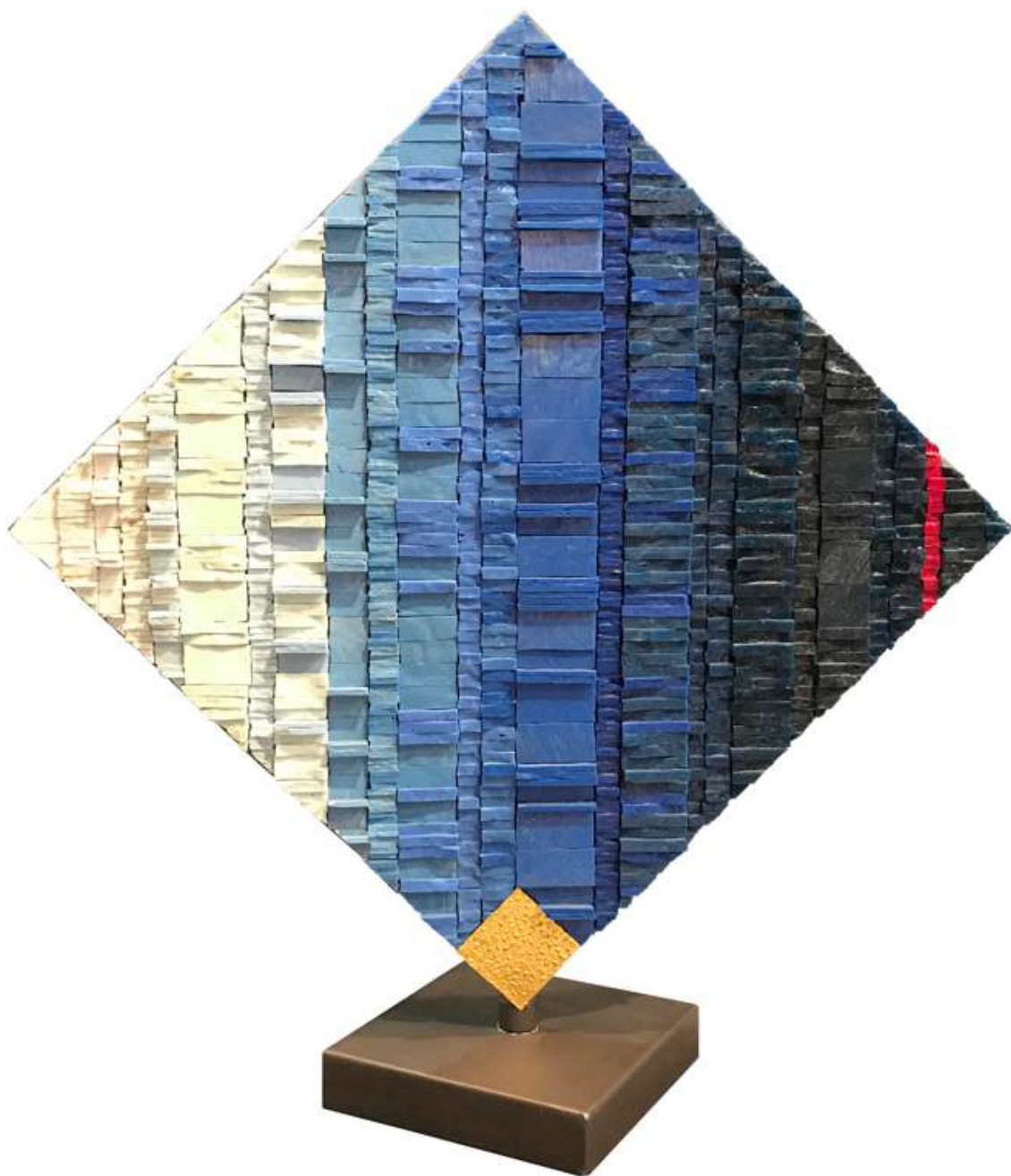


INGRANAGGIO (2003)
Bronzo, fusione a cera persa
h 75x120x60 cm



SOLE MUSICALE (2023)

Bronzo, fusione a cera persa. Scultura girevole
Ø 40 x h 70 cm

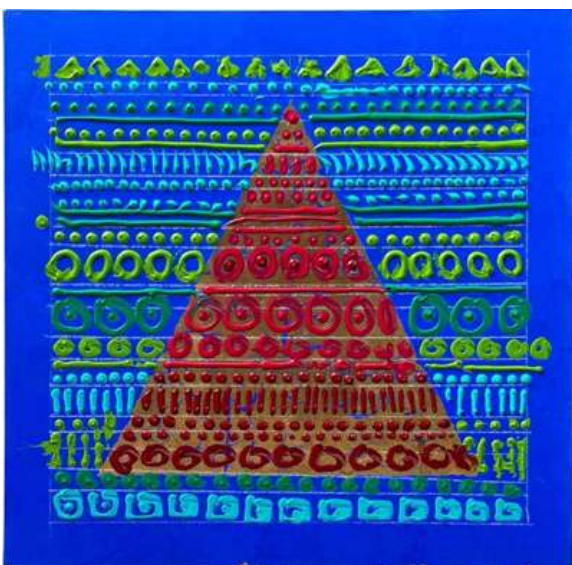


LA NASCITA DEL SOLE (1995)
Mosaico di smalto vetroso
Scultura girevole
83x83x20 cm



PIUMA NERA (2015)
Bronzo, fusione a cera persa
H 200 cm

PIUMA ROSSA (2016)
Bronzo, fusione a cera persa
H 200 cm



SINFONIE (serie in lavorazione)
Acrilici su tela
80x80 cm