

Maremma, the Fluctuating European Capital 2019 of Culture, Nature and Love

CANDIDATE  
**GROSSETO E LA MAREMMA**



**2019**

**MAREMMA THE EUROPEAN CAPITAL FLOATING  
OF CULTURE, NATURE AND LOVE**

The limits of my language are the limits of my world  
*Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt*  
*I limiti del mio linguaggio significano i limiti del mio mondo*

Ludwig Wittgenstein

## **I. Basic principles**

### **1. Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture?**

#### OPPORTUNITY / EVOLUTION

The organising committee wishes to nominate Grosseto and the Maremma to strengthen and launch a new net of local, European and universal partnership, to enhance society through culture; culture as maximum openness. The aim is to promote a greater awareness of the present time, to understand it and recreate it with new strength, confidence and creativity; the human being who builds himself responsibly and the cosmopolitan, un-identitarian vision of the world. According to **Art. 1 of the ethical code of the committee: The content of the candidature is a reflection on the present; its objective is the development of artistic, human and socio-political hospitality. Art. 2: Beauty, intelligence and bravery are the antidote to ugliness, ignorance and cowardice. All must be devoted to the creation of beauty, intelligence and bravery; for this, intellectual honesty and incisive and self-critical spirit are compulsory.**

### **What, for it, would be the main challenge of this nomination?**

#### CONSTRUCTION / DEVOLUTION

The challenge is to pass the fear of limits and to discover the beauty of the experience of overcoming them. The strength of liberation is contagious: the candidature of Maremma creates habits of courage, creativity and responsibility in all those who desire to overcome a psychological resistance. All are invited to become active agents of the candidature. The aim is to reveal the ordinary, spoiled and conforming ambition in the principle of negative responsibility, in which we think of what we are not doing and we could do, instead of what we are really doing. Criticism and self-criticism are a means to transcend the metaphysics of power in the world of art and culture, an action to foster a wider and unlimited discussion on every issue.

### **What are the city's objectives for the year in question?**

#### SYNCHRONIZE / EDITING / PRODUCTION

The project suggests that the Maremma becomes in 2019 a unique laboratory for human, cosmopolitan, liberated visions; to transcend the vision of the world based on any kind of identity values (religious, gender, ethnic, national, cultural, linguistic, politic identity, etc.); to offer the creation of an enlightened groundwork of the celebration of the achievement of freedom, in the courage of inventing the present; to launch a debate with the entire world in all possible forms, the cultivation of fantasy in a process of disintegration; to offer visions that leap from the still waters of rigor and discipline,

or from the irrational of a listened-to childhood to the spatial platforms of irony returning from the cold *intermundia* of nihilism. The common denominator of the activities of 2019 will be the desire of contamination through hospitality. Grosseto and the Maremma are to become a place of desires. By 2019 we would obtain the cooperation of all available tourist (and otherwise) accommodation where the operator would create or host: 1) groups working on thought and art without limits (from sex to astrophysics, from politics to molecular biology); 2) actions, installations, art events, seminars, in a crowded chain of work, with constant encouragement of the organising committee in the direction of freedom. According to the **art. 5 of the ethical code: Cosmopolitism. The candidature makes no concession to identity: the actions are indifferent to identity (local, religious, ethnic, national, cultural, sexual, political, etc.). The European dimension is the opportunity to pass another limit: a discourse on being citizen of the world and the universe. Collaboration is invited from outside of Italy.**

## **2. Explain the concept of the programme which would be launched if the city was nominated European Capital of Culture?**

### NATURAL / ARTIFICIAL – CULTIVATION / CULTURE

The heart of the project is the idea of self determination, free and responsible; a perspective which resets the value of the ideological and romantic categorisations of the identity, which sees the pre-determination of the human according to the dogmas of *geography and destiny*. The persona is seen as a free and omnivorous agent who, in creating himself, has to free himself from the besieging burden of the past, present and future - the human being without the mask (*On the utility and damage of history for life. Second punctual consideration by Friedrich Nietzsche and History of Sexuality by Michel Foucault*): the humanistic-cosmopolitan proposal that from Diogenes the Dog through Immanuel Kant and beyond John Lennon places the human persona and peace at the heart of the discourse. Culture as a means of liberation from a totalitarianism of culture itself. In the face of the mantra that all cultures have to be respected we propose the contrary: all cultures have to be criticised and transcended, and, why not, destroyed: the leading principle of this project is the idea that the main function of culture is to free the persona from the prevailing codes, fashions, and religions. We propose an open laboratory on humanity and freedom; on the dominant languages, powers and truths, not forgetting that it is we who certificate, multiply, amplify and transmit them. According to **art. 6 of the code: To participate is a question of overcoming limits and fears. Responsibility for actions is without any alibi of reference (the mayor, the sponsor, the public, my mother doesn't like such things...) and of the imaginary objections (this is not possible because...) and of the analysis of opportunity (if I do this, my image would be compromised... I would do this if I were free, but I'm not...) and offers the possibility to build up everyone's contribution based upon conscience and heart. Participating in the candidature means using our fantasy to create the project of dreams. No one can ascribe to any other the impossibility of liberation.**

## **3. Could this programme be summed up by a slogan? (the answer to this question is optional at the pre-selection stage).**

There are three thoughts:

- 1) **Anticipated Landscapes.** Anticipation is the opposite of delay. The landscape is the invention of the world. Vision not necessarily deals with sight but becomes the track of free imagination: the anticipated landscape is the capital landscape, where the human persona is moved to free himself from his fears, his laziness and cowardice.
- 2) **Freedom from culture.** In *Writing against culture* Lila Abu-Lughod says that being free means to have the strength to recognise in the cultural catechism a casual mask, the tool, not the aim of being, an accident, not a value. According to art 3 of the ethical code: *Anticipating is an attitude; in the po-*

*tential interpretation of the Maremma landscape it is the contrary of delay and passiveness.*

3) **Maremma, the Fluctuating Capital of Culture, Nature and Love.** According to **art. 4** of the ethical code: *Fluctuation is the dimension of the mindscape in the landscape, the temporary conjugation, the intuition stemming from unexpected perspectives, from the changes of light and wind; in the sea of uncertainty, unending research in constant flux. In the next decades love will be the main issue of philosophical, cultural, artistic and political debate.*

**4. Which geographical area does the city intend to involve in the “European Capital of Culture” event? Explain this choice.**

#### FLUCTUATING LANDSCAPE

The Maremma is an extension of Grosseto. Artists and thinkers from every part of the world have bought property here. Many of them organise small and large events. The following have been created in the past 30 years: Art gardens, cultural events, private festivals and exhibitions driven by the idea of dialogue with the world but unlinked to the region. Local institutions, not understanding the power of such events, behave in the opposite fashion, reinventing traditions, history and folklore: Etruscanesque, brigand-esque, buttero-esque (buttero = the old cowboy of the Maremma) ecstasies, idolising the last charcoal burner or lacemaker. This project promotes the idea of cosmic citizenship, and all kinds of fusion between the local and the world, involving individuals and groups of individuals in any form. We aim to create the base for a culture in which exchange with one’s neighbour and the world is the norm. The organising committee sees the Maremma as a potential laboratory for visions of love. Those who desire to participate create places as *homes of culture*, linking them to the rest of the world. They work on perspectives. The candidature covers the 28 Municipalities of the Province of Grosseto and the Municipality of Farnese, in the Province of Viterbo. The presence of Farnese is an ironic and affectionate trespass, given the historical rivalry between Grosseto and Viterbo.

**5. Please confirm that you have the support of the local and/or regional political authorities.**

#### TRANSIT / ERROR

Authorities are admitted surreptitiously: the aim is to promote every human and economic resource on a voluntary basis, in sincere participation, without pride. Power is a fashion. This candidature has a philosophy of unmasking the principle itself of authority (religious, political, scientific, cultural, etc.), promoting a logic of action that rejects the patronage (that is, the fictitious, paternal institutional/local protection which is actually a means of further empowering the “father” - the party-political system). According to **art. 7** of the ethical code: *Participation is voluntary. Voluntary work is requested especially of the Institutions: the candidature is not a chance to multiply and enhance centres of power and bureaucracies, but a process of removing the masks of hierarchical powers. Study, labour and passion are the bread and butter of each and every participant, especially for the occupiers of political or institutional positions: action begins without any calculation according to personal benefit ... or astrology. The contests of ideas promoted have nothing to do with prizes, juries, rankings (a thousand euros for the first, a Christmas cake for the second, a deputy mayor’s handshake for the third), but are places for combining, enrichment and promiscuity. All the contests are transparent and open to everyone: for a city planning or architectural idea it is not necessary to be an architect.*

**6. How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?**

#### WITH SOMETHING

The event begins in a frame of decades of activities dedicated to the study of present. With the candidature, we expect hundreds of locations over the year to organise action, even if not necessarily ‘spectacular’: on the one hand, to open a discourse on habits, fantasy, intelligence, study; on the other, on the value of cooperation and confrontation, against the temptations of the self-indulgent and reassuring self-referencing or of the ‘commerce of culture’; the final aim is the action that creates growth. According to **art. 8** of the ethical code: *The rules for the participation cover with attitudes and sentiments. Punctuality, kindness, accuracy are the antidote to snobbery, discourtesy, negligence and the practice of hierarchical power. Main target of the first phase is the bureaucracy mentality (Eichmann), the first obstacle to every free action and the primary means of the trivialisation of being. Original, unforeseen and unthinkable practices and perspectives are preferred. And art. 9: Study and research. Knowledge sheds light on the shadowy regions of ignorance: each action implies labour, study and the overcoming of ignorance. Culture is problematising mainstream truths, a feeling of detachment. The passive orthodoxy of conformist thought is a persistent brake, culture is the means of release, the raising of the persona from the chance of the present.* The candidature urges fearless actions, free from imaginary influences, responding only to the mechanics of necessity, without any referent, to launch joy and confidence in human talent: neither intra- nor extra-referential, free and horizontal as a scream, far from the conformity and triviality of vertical evangelising. According to **art. 10**: *The action comes to being without any referent; in the history of art, thought, literature, the most ferocious and free attacks on every kind of power and ghost have been launched; the candidature is open to case any sort of issue: there is no issue, from sexuality to religion, from international politics to science, that may be excluded or tabooed; everything is part of deep thinking on the present, to be conducted as freely and as responsibly as possible. Libertarian courage is to be supported.*

## **7. To what extent do you plan to forge links with the other city to be nominated European Capital of Culture?**

### HAVE / TO BE / DESIRE

The candidature of Maremma is based on a cosmopolitan idea and considers the entire world. It accepts with pleasure, as a game, to engage with the Bulgarian Capital of Culture, trying the exchange of visions, hospitality and actions. The first area of collaboration will be in the organisation of meetings on ethological communication and nudism. **The attachment no. 1** of the nomination project has in its final part: *A special mention for Bulgaria, twin country in nominating the cultural capital along with Italy in 2019. The main axis between the Maremma and the nominated Bulgarian city will be the idea of a common discourse on the human animal and its ways of occupying the planet, beginning with cosmopolitan and naked visions. Beyond the seminars, ethological concerts between sapiens sapiens from Maremma and from the Bulgarian city, with a public invited strictly on the basis of its species are in the programme. The reason for a nude meeting on the ethological question (between bodies that must only see themselves as bodies) is to take a shot at cultural barriers. In honour of Immanuel Kant and his ‘Ideas for a universal history from a cosmopolitan point of view’ (1784), the symbol of the ethological discourse on cosmopolitanism will be a couple of beavers in love.*

## **In case your city gets the title, do you plan to cooperate with the other bidding cities in your country which have been pre-selected?**

### RECOGNISE ONSELF IN THE OTHER

The committee for Maremma promotes links between individuals who look forward with curiosity and desire. It offers the widest openness to any form of dialogue with people from everywhere interested in promoting happiness and the betterment of the life at least in the Milky Way. The leitmotif

of the candidature is hospitality: all who wish to join the Maremma to work, search, make and strive to surpass himself are welcome and will be able to meet like spirits. The first proposal of cooperation is to ask artists from different cities, European and not, to use the candidature project as a theme to interpret. All the materials produced in any form will be available to everyone. Whoever comes to Maremma will receive a gorilla mask, which he/she/it may use on any occasion, like Jon Gnarr, Mayor of Reykiavik.

**8. Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria.**

**As regards “The European Dimension”, how does the city intend to contribute to the following objectives:**

**a) to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors;**

WILLS / OPPORTUNITIES / CONFRONTATIONS

Exchange is at the root of the candidature; people who wish to come to Maremma to work freely will be hosted in suitable accommodation. Study travel will be favoured. Every scientific, artistic, agricultural, political discipline is an opportunity for exchange and growth. The elimination of identitarian pride and the ethnographic spectacle unfetters the spirit, inflaming love of justice and beauty. Human culture is here seen as a total planetary entity, beyond the boundaries marked by anthropology and passport offices.

**b) to highlight the richness of cultural diversity in Europe;**

ATHEISM / SPECISM

Some thinkers assert that European tradition is marked by two elements, elaborated over the centuries: 1) the killing of God; 2) the elimination of the idea of identity. Our candidature intends to build upon the work of those European philosophers who have touched upon such themes. Human rights are by their nature anti-identificative.

**c) to bring the common aspects of European cultures to the fore?**

VALUE / QUALITY / PRICE

Far from the promotion of a comfortable vision of the present, in Europe there must be a continuing effort to cut through the rhetoric of the prevailing narrative (the world as will and representation), searching - at whatever price - for truth or, if you will, for not necessarily comfortable visions. There is an element of arrogance but of tenderness too in this approach. The manifesto of the new Italian realism is a clear example: the maximum of intellectual effort to restore flesh to flesh and thought to thought. A common denominator at the heart of a discourse on European philosophical and cultural traditions will be the dialectics of rationalism and irrationalism, of truth and reality.

**Can you specify how this event could help to strengthen the city’s links with Europe?**

MULTIPLICATION

In a time in which, for the fear of the Other, there is a dangerous return to an obsession with identity, the Maremma as cultural capital offers Europe a sign of courage and a libertarian leap, playing the dissonant music of cosmopolitanism, nudism, rational humanism and irony. The project is based, in

fact, on sharing its content with the Europe and the rest of the world through any and every possible technological tool, initiating all possible links with the Outside. The local population forms the front line in building links with outside: there is no point of view that cannot be revolutionized.

**9. Explain how the event could meet the criteria listed below. Please substantiate your answer for each of the criteria.**

**As regards “City and Citizens”, how does the city intend to ensure that the programme for the event**

**a) attracts the interest of the population at European level;**

PARTICIPATION / RECOGNITION

The European Union was born of a desire for peace and a sense of brotherhood. Crises of the economy and of identity are splintering the old dream. We are talking of a Europe of peoples instead of a Europe of values: Maremma capital aims to confront directly the issue of values and desire, opening an international debate on what we want to do with ourselves and the world.

**b) encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme,**

EDUCATION / WORK / UNSEEN

All those willing to accept the confrontation are already involved, without exclusion. The task of the organisation is to create all possible spaces for interaction, exchange and contamination. The candidature encourages the participation of all who desire to take part.

**c) is sustainable and an integral part of the long-term cultural and social development of the city?**

CONTINUITY / VISION

The activity is based upon the awareness that every cultural gain is hard to achieve; according to one's talent, speed, strength, all can better themselves (open work, unending work: the public doesn't exist). Growth is individual but society benefits from it.

**10. How does the city plan to get involved in or create synergies with the cultural activities supported by the European Institutions?**

THINKING / ACTING

The European frame is the gateway to the rest of the world. Those activities promoted by European institutions towards the world are considered precious; contacts and cooperation are requested with all those institutions working within the cosmopolitan perspective of being.

**11. Are some parts of the programme designed for particular target groups (young people, minorities, etc.)? Specify the relevant parts of the programme planned for the event.**

ANIMAL / VEGETABLE

The project does not take into consideration the existence of minorities of any kind (gay, black,



lesbians, Islamic, Zoroastrians, Austrian tourists, local journalists, deconstructionist architects, UFO searchers, freemasons, impoverished aristocrats, honest bankers, whistleblowers): the aim is deconstruct language itself (or a part of language) which tends to create, build up, codify and solidify a perspective based upon an 'us' that excludes others. Actions are thus addressed to all and no one.

**12. What contacts has the city or the body responsible for preparing the event established, or what contacts does it intend to establish, with: cultural operators in the city? Cultural operators based outside the city? Cultural operators based outside the country? Name some operators with whom cooperation is envisaged and specify the type of exchanges in question.**

REGISTERED LETTER

The cultural operators of the Maremma, the committees of ecologists, the business associations and many others received by post in May 2013 the Ethical Code and the detailed project. Many people have been contacted by phone or in person: the idea is to start with those more willing to discuss the contents of the project, to develop it and, step by step, action by action, to involve the largest possible number of participants. Many already know of the project and its contents. In spring 2014 an International Symposium is planned, under the Presidency of Antanas Mockus. This symposium involves Italian, European and non-European personalities and institutions. Among them, the Modern and Contemporary Art Museum of Bolzano, deeply active in the cosmopolitan vision of art and already a friend of the project; the National Institute of Design from Ahmedabad in India, open to the cosmopolitan vision of creativity and a stable co-operator in the project; the Anthology Film Archives, which promotes a cosmopolitan vision of cinema, friend of the project; the MoMA of New York, movie section, for the invaluable heritage of unconventional cinema it contains, to open a non referential and wide discourse on art; the Center for Constitutional Rights, New York, the president of which, Michael Ratner, is a close adviser to members of the organising committee; the Centre for Law & Cosmopolitan Values of Antwerp, Belgium, and the Nobel Prize Institute, Oslo for a cooperation in the promotion of peace. A special twinning will be created with Arteleku - the House of Art in San Sebastian (Spain) - involved in the activities for Donostia/San Sebastian European cultural capital 2016 and a long-term collaborator with the organising committee. We are also promoting exchanges between all European universities, in all disciplines, for the love of knowledge. A number of public and private schools in the Maremma, ecologist and cultural groups and 200 companies from the region (Maremmare Consortium) have offered their support. Membership is growing daily.

**13. In what way is the proposed project innovative?**

The main innovative elements:

a) The project is based upon certain spiritual approaches: non-referentiality, freedom from compromise, courage, and awareness of the labour in overcoming limits. According to **art. 11** of the ethical code: *Traditional communication is deadly; it is an art of denaturing, of hypnotising rhetoric and of self-interest. Information itself is a work (of art).* According to **art. 12**: *The issue of accessibility of works and communication is reversed. Nothing in this world is for all and almost everything is in its nature inaccessible. Every goal is a conquest; as the classics of art, literature and thought are inaccessible, so the proposed actions are indifferent to the issue of accessibility and of traditional communication. The action is created in the way held to be right, even if the one who is capable of understanding is not yet born. Traditional media, seen as an incestual ballet of powers and favours, are of no interest, and so have no role in the project. The project assumes that Communication has poisoned politics, art & etc. It proposes to free actions and works from the obsession for Communication. Accessibility of content or of a work is accessory. Georg Wilhelm Friedrich Hegel and Karl*

*Marx wrote seminal pages on the State, alienation and exploitation, to which millions of workers are in debt, but those pages are inaccessible to almost the entirety of mankind. The line to follow is that of coherence between form and content without any concession or weakness.*

b) The abolition of the vertical-didactic idea of active and passive that generates the idea of a distinct audience. The candidature of Maremma admits works, itineraries, events, methods, for which the public is accessory, secondary, and even insignificant. Private and inaccessible actions are also included in the plan, though they will not remain totally invisible. Who takes part with a contemplative role is welcome, but is owed nothing.

c) The project admits unseen, unframed actions - as in the case of the famous American violinist who played in a Chicago sold-out auditorium with thousand euros tickets, and the day after played in the subway with no recognition and no one giving him money. The presence of invisible actions will remind us that we must educate ourselves to recognise beauty, quality and value in unframed and unframed events, even out of the spotlight.

d) The Maremma is seen in the project as a single great city and the candidature is based upon generosity. The city is the home, the Maremman landscape is home. The landscape as nostalgia of what does not yet exist: strictly, philosophy is nostalgia; one's desire of feeling everywhere as at home, Novalis.

e) Political and institutional authorities are admitted only surreptitiously.

f) Irony is a requested element in the language of the project. Rhetoric and pimping are discouraged, or maybe not. What do you think? OK, Let's do it your way. How much?

g) The official title of the proposal is the *Candidature of the Maremma as 2019 Fluctuating Capital of Culture, Nature and Love*.

h) The critical discourse on contemporary art: art is always contemporary. The fashion for "Contemporary Art" (that is, of morgue technologies) is nothing other than an obsessive hygienic practice, chloroformed, sterilised. Which leads to the great innovation of the Discount Art section - the masterpiece of the modern Italian market, the artists, the gallery owners and the critics: nullifying the discourse on art, translating it into the cocktail dimension. Art goes on now only through sparkling wine and appetisers.

i) Eros, justice, and peace inspire the language of the candidature.

**14. If the city in question is awarded the title of European Capital of Culture, what would be the medium and long-term effects of the event from a social, cultural and urban point of view?**

HEART / BRAIN

If the city were to be nominated, the medium and long term effects on the urban framework (the city of Grosseto) and the area (the Maremma) would be that of a miracle. Many things taken for granted would be criticised: the birth rate might rise, and life would be a lot jollier. Maremma Amara, the local anthem, says, "Be damned Maremma and all who love it", a rare case of the singer curser his native land.

Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event?

## RIBBON CUTTING

The Municipal authorities are not in a position to make any form of declaration for the following reason: as they will only be admitted surreptitiously, they are perplexed and are still looking in the dictionary for the right words on such an occasion. It is easy to imagine that when the moment is right, following instructions provided, they will invent all the necessary science fiction. We believe that only the miracle of the success of the candidature as fluctuating capital of culture, nature and love will allow the politicians to understand that they can create a truly capital city.

### 15. How was this application designed and prepared?

#### LOVE / LABOUR

*In spring 2012 a number of meetings were held to define the Ethical code. In May 2013 the scientific committee was created, establishing 40 groups now working and distributing the Ethical code, sending hundreds of copies in the Province (the castaway and the message in the bottle). According to art 14 of the ethical code: Means of the candidature are: the promoting committee which supports it, and the scientific committee which gives the guiding concepts and decides upon proposals of collaboration. Members of the scientific committee are officially invited by the organisers and are fully aligned with the project and its objectives.*



## **II Structure of the programme for the event**

### **1. What structure does the city intend to give to the year's programme if it is designated "European Capital of Culture" (guidelines, general theme of the event)?**

#### **CHOOSING / RESPONSIBILITY**

The project plans a macro group open to all and a database to ensure transparency of every step and work item. The group will be dynamic and in continuous evolution. For 2019 at least 200 small and large events of widely varying forms, themes and contents are planned: laboratories, installations, exhibitions, documentaries and short films, seminars, articles and reviews, meetings, seminars and workshops. Some 10,000 individuals will be involved during the year. Guidelines. The concepts of the idea of culture are at least two: the modern, being culture a complex of behaviour, products (artistic, industrial, homemade, etc.), knowledge, beliefs of a given population in a given period; and the classic, in which culture is the awareness and criticism of the human phenomenon (and of its knowledge) through a specialised observation with a particular language and perspectives. Considering freedom the highest value, the first concept of culture corresponds to the idea of repression; in the classic concept, culture is the antidote to the dominant truth, it precedes the new Truth, which will destroy the present of the Dominant Truth, and is liberating. In the society of the spectacles, the concept of culture tends to be that of show, decoration and pure entertainment. Beauty is always revolutionary.

#### **How long does the programme last? (This question must be answered in greater detail at the final selection stage).**

The duration of the program is one year.

### **III Organisation and financing of the event**

#### **1. Organisational structure**

##### **1.1 What kind of structure is envisaged for the organisation responsible for implementing the project?**

NO BUREAUCRACY

The scientific committee sets the direction for all internal and external activities. The committee coordinates directly the events by phone, email and individual meetings. It proposes internal debates. The promoting committee is made up of representatives of the sponsors and organisations that intend to support the project: 216 subjects to date.

The assembly is the engine of the candidature and is made up of artists, thinkers, poets, journalists, psychiatrists, hotelkeepers, farmers, and all those who wish to play an active part in the project. Each event originates within the Assembly. Everyone speaks for himself and is responsible for her own actions.

**What type of relationship will it have with the city authorities? (This question must be answered in greater detail at the final selection stage, by enclosing in particular the statutes of the organisation, its staff numbers, the curricula vitae of those primarily responsible, information concerning its financial and management capacity, and a graph of the structure with comments on the respective responsibilities of the different levels).**

NO CRIMINAL RECORD

The candidature is independent. It accepts with pleasure all disinterested help by institutions, without any interference. This exclusion has a specific meaning in Maremma, where actions not planned or approved by authorities are generally discouraged, obstructed or ignored.

##### **1.2 If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organised?**

KINDNESS / WITHOUT DOWNTIME

The human relations between participants in the nomination (institutions are made up of human beings) must to be characterized by courteousness and readiness. Adhesion to a kind but strict etiquette is a central point of the candidature. Style will be a distinctive feature of the candidature and its philosophy.

**1.3. According to which criteria and under which arrangements has or will the artistic director of the event been chosen? What is or will be his/her profile? When will he/she take up the appointment? What will be his/her field of action? (This question must be answered in greater detail at the final selection stage).**

Maurizio Cont and Gianmarco Serra are the creators of the project and the authors of the ethical code. They have long experience in organising art and philosophy actions.

Their intention is to be intellectually honest.

They came into office in 2012.

They set directions and coordinate the actions.

## 2. Financing of the event:

**2.1: What has been the usual annual budget for culture in the city over the last 5 years (excluding expenditure for the present ECoC application)? (please fill in the table below).**

**2.2:** The structure mentioned above refers to the organisation liaising with the Commission, in particular during the monitoring phase, should the city be awarded the title.

Year	Usual annual budget for culture in the city (in euros) (Province)		Usual annual budget for culture in the city (in % of the total annual budget for the city)	
-4	2009	1.783.574,95		3.956.350,00
-3	2010	1.701.625,56		3.144.640,00
-2	2011	793.882,60		2.176.000,00
-1	2012	1.343.505,09		1.721.045,00
current	2013	1.475.579,38		2.041.750,00

**2.2: Please explain the overall budget for the European Capital of Culture project (i.e. funds that are specifically set aside for the project). Please fill in the tables below.**

[ In case the city is planning to use funds from the usual annual budget for culture to co- finance the ECoC project, please indicate the amount which will be taken from the usual annual budget for culture from the year of the submission of the bid to the ECoC year included : Euros]

**2.3.: Please explain the operating budget for the ECoC project. Please fill in the tables below. a) Overall operating expenditure:**

Total Expenditure (in euros) in the budget	Operating expenditure (in euros)	Operating expenditure (in %)	Capital expenditures (in euros)	Capital expenditures (in %)
2.000.000,00	1.000.000,00	50%	1.000.000,00	50%

Total income in the budget (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
2.000.000,00	1.000.000,00	50%	1.000.000,00	50%

<b>Income from the public sector</b>	<b>in euros</b>	<b>%</b>	<b>Please specify : amount planned, secured,</b>
National government	100.000,00	5%	pianificato
City	200.000,00	10%	pianificato
Region	100.000,00	5%	pianificato
EU	600.000,00	30%	garantito
other	1.000.000,00	50%	garantito

<b>Operating expenditure (in euros)</b>	<b>programme expenditure (in euros)</b>	<b>programme expenditure (in %)</b>	<b>promotion and marketing (in euros)</b>	<b>promotion and marketing (in %)</b>	<b>wages, overheads, administration (in euros)</b>	<b>wages, overheads, administration (in %)</b>	<b>other (please specify)</b>
100.000,00	200.000,00	20%	400.000,00	40%	400.000,00	40%	

b) Planned timetable for spending operating expenditure:

2.4.: Overall capital expenditure :

<b>Timetable for spending</b>	<b>Programme expenditure (in euros)</b>	<b>Programme expenditure (in %)</b>	<b>Marketing and promotion expenditure (in euros)</b>	<b>Marketing and promotion expenditure (in %)</b>	<b>Wages, overheads, administration (in euros)</b>	<b>Wages, overheads, administration (in %)</b>	<b>other (please specify)</b>
Year -5*	25.000,00	12,5%	40.000,00		20.000,00	5%	
Year -4*	25.000,00	12,5%	0		20.000,00	5%	
Year -3*	25.000,00	12,5%	0		20.000,00	5%	
Year -2*	50.000,00	25%	40.000,00	10%	40.000,00	10%	
Year -1*	50.000,00	25%	140.000,00	35%	120.000,00	30%	
ECOC year*	25.000,00	12,5%	140.000,00	35%	140.000,00	35%	
Year +1*	0		40.000,00	10%	40.000,00	10%	
later	0		40.000,00	10%			
* Please fill in the appropriate date							



<b>Spese in conto capitale (in euro)</b>	Finanziamento di nuove infrastrutture a carattere culturale o miglioramento di strutture esistenti (inclusi musei, gallerie, teatri, cinema, sale da concerti, centri d'arte, ecc.) (in euro)	Riqualficazione urbana (rinnovamento di piazze, giardini, strade, sviluppo di spazi pubblici, ecc.) (in euro)	Infrastrutture (investimenti per metropolitana, stazioni ferroviarie, cantieri navali, strade, aeroporti, ecc.) (in euro)
	500.000,00	500.00,00	-----

**Capital expenditures (in Infrastructures (investment in the underground, rail stations, dockyards, roads etc) (in euros)**

**Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres etc) (in euros)**

**Urban revitalisation (renovation of squares, gardens, streets, public space development etc) (in euros)**

**If appropriate, please insert a table here that specifies which amounts will be spent for what type of capital expenditure over the years from the application to the ECoC year.**

**2.5 Have the public finance authorities (city, region, State) already voted on or made financial commitments? If not, when will they do so?**

No public agency is involved at this time. We envisage offers of support after the nomination.

**2.6 What is the plan for involving sponsors in the event?**

Direct relations with representatives of groups of sponsors, consortia of companies and single businesses have been established; they will participate in the responsibility for the realisation of the candidature on the base of their personal, economic and intellectual commitment.

**2.7 OMISSIS**

**2.8. Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (in euros and in % of the overall annual budget)?**

Institutions are not currently part of the project. We cannot speak for their intentions.

## IV City infrastructure

### 1. What are the city's assets in terms of accessibility (regional, national and international transport)?

The train line Roma- Pisa- Genova with tens of daily trains crosses the Province of Grosseto. It is approximately two hours from Rome Airport (to which there is a bus line), and one and a half hours from Pisa Airport (bus line also). There are good train and bus connections to Siena and Florence. There is an airport in Grosseto without connections; the nomination would be motive for opening it to civil flights. There was formerly a ferry line to Corsica from Porto Santo Stefano.

### 2. What is the city's absorption capacity in terms of tourist accommodation?

About 80,000 lodging places in the entire Maremma.



landscape advance  
paesaggi anticipati

## **V Communication strategy**

### **1. What is the city's intended communication strategy for the European Capital of Culture event?**

#### HONESTY / INTELLIGENCE

The committee will collaborate with several Faculties of the Science of Communications in Universities of member states of the European Union, asking of each a contribution of ideas, projects and stimuli in the research of new strategies and technologies. Every home of culture is a distribution centre for information.

### **2. How does the city plan to ensure the visibility of the European Union, which is awarding the title?**

#### DEBT / CREDITS

In all events and works, the support of the European Union will be indicated by the phrase 'promoted by', or in another form to be agreed. It will be perfectly clear in all documents that the nomination of the European Cultural Capital is an act of the European institutions.

## **VI Evaluation and monitoring of the event**

**Does the city intend to set up a special monitoring and evaluation system:**

**for the impact of the programme and its knock-on effects?**

Participants in the project will report on the meaning and modality of their actions, the expected results and those achieved. Such reports will be published in a series of books, *Anticipated Landscapes*, from the year 2020, as an integral part of the artistic, cultural and scientific output of the project. All the elements of criticism and debate, of error and failure, whether observed from within or without will be included in the final works. Every operator will be expected to evaluate the impact of the project in terms of personal experience and of professional development. Even the passive witness will be encouraged to take part in monitoring and reporting. An *advocatus diaboli* will be nominated to preside over a commission, the Supreme Court, responsible for continuous analysis of all actions, with particular attention to what could have been done and what was not. In terms of the candidature, responsibility is always and only personal, and never recognised as collective. Each monitors oneself and shares the results with the others, willingly accepting criticism.

**for financial management?**

A board of auditors will be nominated, to guarantee the total financial transparency of each action and expense.

## VII Additional information

### **1. What, in your opinion, are the strong points of the city's application and the parameters of its success as European Capital of Culture and what, on the other hand, are its weak points?**

The strength of the candidature is that it places culture itself at the heart of the discussion.

Success will be achieved with a real revolution of the points of view.

The outcome of the event is in the hands of the participants.

The ability to overcome conformity, respectability (for cowardice, laziness, lack of fantasy), triviality, rudeness, bureaucratic mind (Eichmann), and fear in recognizing beauty and power of Eros.

We want to create framework for a market of imagination and courage.

**Weak Points.** It is a new project, with no such tradition or precedents in Maremma, where many are sceptical of their abilities and resources; there is much of disillusionment and distrust.

A great but worthwhile challenge: to open a discourse on all with all.

### **2. Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title of European Capital of Culture? Please comment.**

#### BOMBING / LOVE

We plan a succession of events inspired by an image of a shower of meteorites. The meteorites (created by artists) strike private and public places, offices, companies, unexpected places, changing them into houses of culture or special places, becoming a stimulus to remember that we must strive to seize our happiness.

The meteorite shower will take place over the years in micro events in the houses, in underground car parks, hospitals, abandoned places – every art form is permitted: meteorites of light, matter, thought, art as socio-political commitment. The meteorite is the totem of every discipline.

### **3. Please add below any further comments which you deem necessary on the subject of this application.**

#### RECIPROCITY / BRAND NEW / SPHERES FOR A PLAN

The project is an opportunity for Maremma and Europe. It represents an almost impossible challenge, yet easy to achieve, within our grasp, depending solely upon individual will.

Present day Italy seems to offer a timely moment for an independent, non-referential proposal.

Antonio Damasio, in his *Self Comes to Mind: Constructing the Conscious Brain*, assumes that being comes from conscience and desire; the candidature of Maremma wishes to amplify, in a new, optimistic and passionate proposition of life, where the ultimate question is that of its dignity.

## **PROJECT SUMMARY**

### **1) Participants in action**

The project has been conceived by citizens and entrepreneurs of the Maremma who feel obliged to accept direct responsibility for social development and the rejection of the dogma that the best cultural action is that of the public sector or that which is associated with or supported by the authorities. We are convinced of the opposite.

Today the political system and bureaucracy in particular are impediments and by their nature, conformist, politically correct, self-referential and narcissistic. Our candidature proposes the widest and most diffuse action across the territory and amongst the population: the greatest responsibility being borne by those who intend to follow the direction of the highest social values (freedom, solidarity, equality) without the need of the watchful, and paternalistic eye, of the state.

### **2) The indistinct, the undefined, the undifferentiated**

In the blur of daily life, in which superstition and science, Bach and Jovanotti, Shakespeare and the Big Mac are all considered as culture at the same level to the point of rapture of Chinese capitalism where an ashtray may bear the face of Maradona, or that of Hitler or Jesus Christ, this candidature proposes to generate an ideological conflict between culture-as-consumption and culture-as-production in a milieu in which interest exists only and exclusively for production not intended for consumption. The candidature of the Maremma is thus in antithesis with “performance” and does not recognise the role or purpose of the audience. It is an initiative that recognises the value of research, involvement and action of the individual.

### **3) Culture, economics, politics**

At the request of the business community, the project is equally indifferent towards the economic sphere (tourism, industry, agriculture, etc) and the political sphere: it asserts its determination to be as free as possible of contaminating effects: the objective is to create activities that do not serve or relate to the conformism of the system because we believe that the best that culture can do for economics and politics is to ignore them, that is to travel as lightly and sunnily as a gazelle (politics and economics can look after themselves and renew, reinvent and remodel themselves in the lifeblood of a culture that knows it has the agility of a dancing star).

### **4) City and landscape penetrate each other**

The Maremma is an extension of Grosseto (or perhaps vice versa) and the candidature intends to stimulate the irony of the residents of the region (today an unconsidered perspective) for the purpose of improving the quality of life both in the city and in the country. This does not mean bringing people to museums, theatres or cinemas, nor building ring roads or madhouses, but to open a debate on the self-determination of the person and on beauty. The landscape is the central dimension of the present and therefore the concrete space for the projection of an action of love. Nature and love feed culture: Eros inspires the candidature.

## 5) Europe

Europe enters the houses. Debate and exchange will commence in every village, in every dwelling place of culture. The vision recalls the art of a European tradition that seeks to overcome identity as a value, recognising precisely in Europe the capacity to fuel the strength of a cosmopolitan and libertarian spirit. The Europe capable of killing God and of unceasingly seeking at any price the truth via earthly ethics and justice. The activities of the event may happen in any place, even in the waters of a river at midnight, in whatever language and possibly amongst people ready for the nakedness of their being; inspired by the desire to surpass.

## 6) The money

Five hundred businesses, from the small holiday farms to the hotel chains, will each invest an average of €2,000, in cash or in the form of hospitality to work and grow humanly. This makes one million euros and five hundred small and large actions (silent or less, according to the choice of the operator but all will then be shared and published: the goal, the objectives, the means, the results, the errors of each and all). A venture that is absurd either for its impossibility or its simplicity. To light the fuse of the consciousness.

## 6) Conclusion

Let us speak clearly: we can longer live with the masks of power (even in the field of culture) and with the necrophiliac sadism of bulimic politics as is clumsily muddles along now communicating nothing other than empty words. And we can no longer live with ourselves: it is just not possible to enjoy oneself and the roles we are expected to interpret are ever more improbable. We are players in a second-rate show.

*Hans Jonas and Hannah Arent broke up a friendship for different conceptions of the principal of responsibility. That breakup is our starting point for taking the risk of our own responsibilities.*

for the Scientific Committee  
maurizio cont gianmarco serra

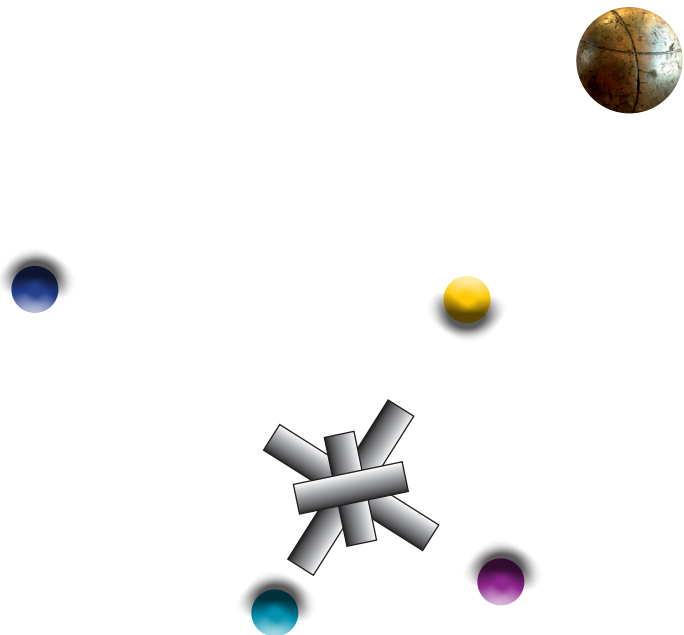
gianmaserra@gmail.com 328 5760997  
contm@lacommenda.it 335 5624404



An act of courage than seventy years ago, a consideration is the *Manifesto of Ventotene*  
Altiero Spinelli and Ernesto Rossi, 20 august 1943

*Today is the moment to throw away the old, bulky burdens, to be ready for the newly arriving, so different from everything imagined, to discard the inept from the old and to stimulate new energy in the young. Those who have glimpsed the motives for the current crisis of European civilization and who therefore accept the legacy of all the uplifting movements of mankind, now seek out each other and meet to weave the fabric of the future.*

*The road to follow is neither easy nor safe, but must be followed and will be.*



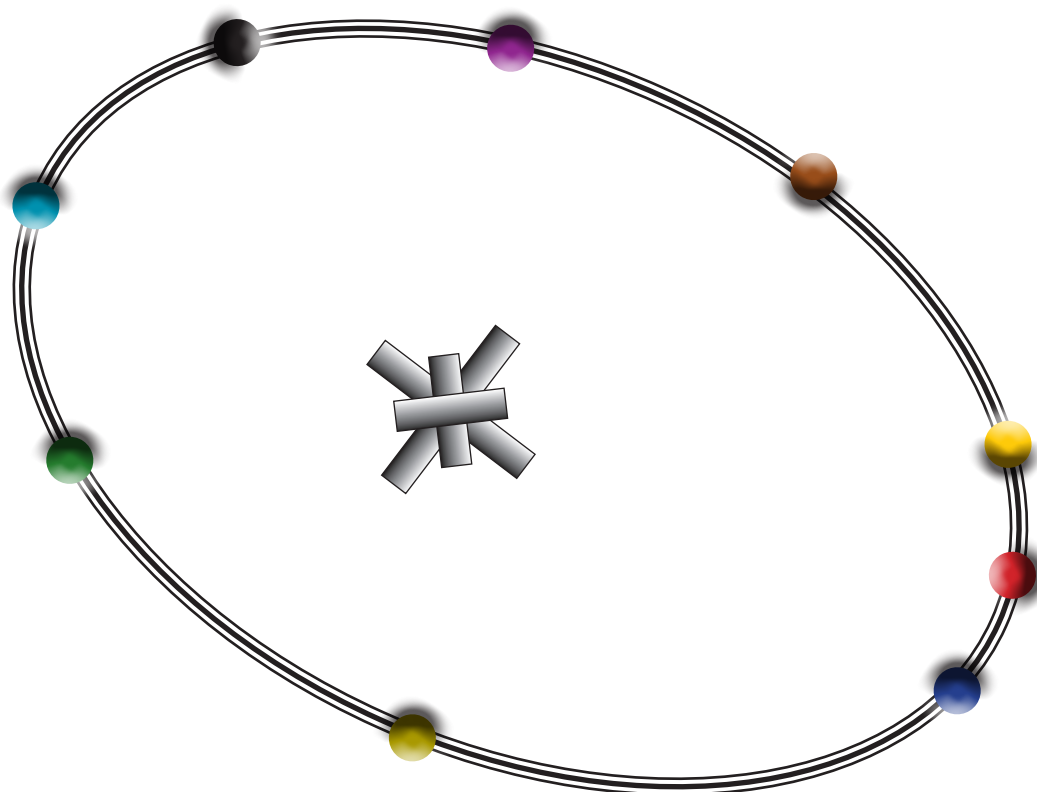
METEORITES

winds  
hail  
rain  
snow  
fog  
clouds  
lightning  
rainbows  
stars  
brains  
auroras



L'EUROPA VISTA DA DENTRO  
confronti

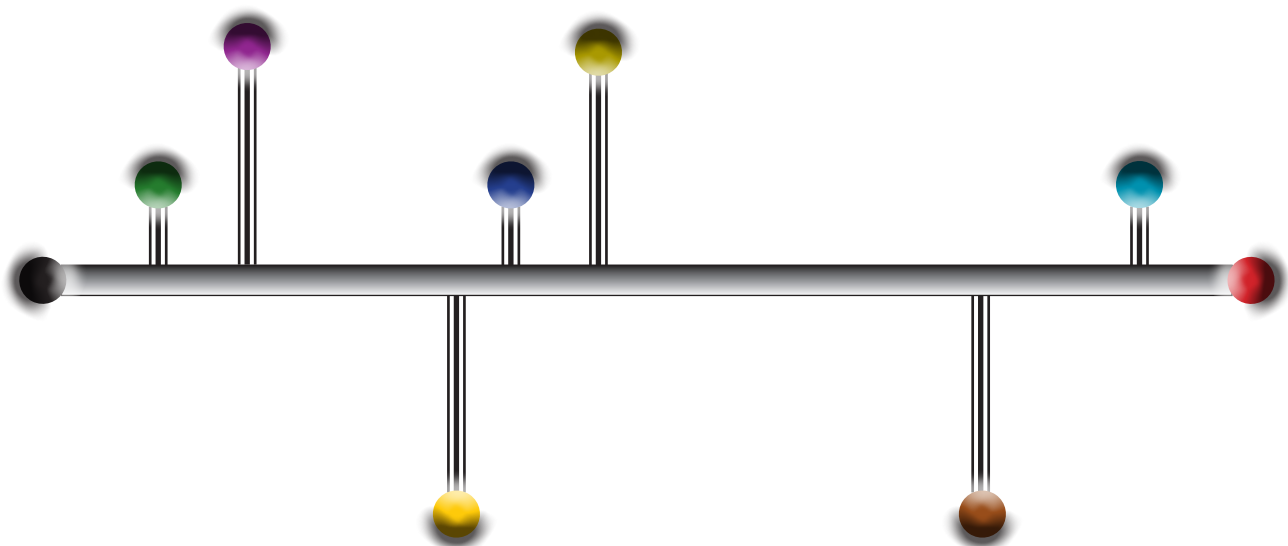
- massa marittima
- follonica
- castiglione della Pescaia
- talamone
- manciano
- pitigliano
- sorano - sovana
- arcidosso - santa fiora
- roccastrada



# dimore spaziali fluttuanti 1

TESTIMONIANZE  
aperture arte-vita

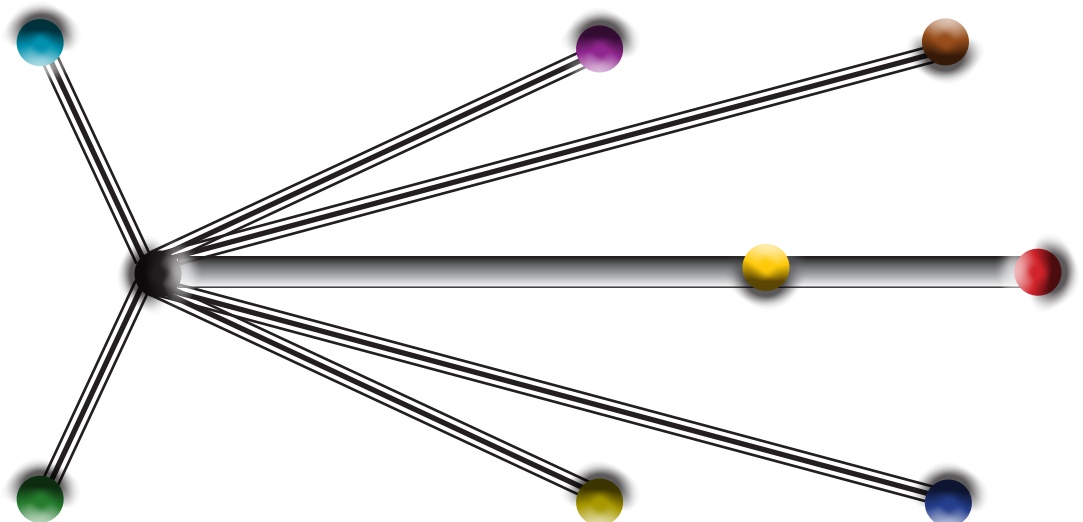
- san martino sul fiora
- saturnia
- farnese
- magliano in toscana
- marsiliana
- capalbio
- albinia
- orbetello
- porto ercole



## dimore spaziali fluttuanti 2

RICONOSCIMENTO  
valori in corso

- grosseto
- buriano
- alberese
- scansano
- semproniano
- castell'azzara
- roccalbegna
- castel del piano
- cinigiano



# I'ANNUNCIAZIONE

patrimonio di conoscenza condiviso

**ANATOMY OF THE LANDSCAPE**  
ù nuovi panorami delle arti



AUSTRIA	psychoanalysis
BELGIUM	europe
BULGARIA	demography
CYPRUS	conquest
CROATIA	genetics
DENMARK	democracy
ESTONIA	knowledge
FINLAND	education
FRANCE	revolution
GERMANY	working
GREECE	thought
IRELAND	identity
ITALY	learn
LATVIA	suspension
LITHUANIA	song
LUXEMBOURG	comunication
MALTA	mysticism
NETHERLANDS	tolerance
POLAND	welcome
PORTUGAL	explorations
UNITED KINGDOM	freedom
CZECH REPUBLIC	intelligence
ROMANIA	childhood
SLOVAKIA	trasformation
SLOVENIA	signs
SPAIN	dream
SWEDEN	responsibility
HUNGARY	other

EXAMPLE



*Imprimere al divenire il carattere dell'essere.*

Friedrich Nietzsche

september 2013

