

SANTA BARBARA ART FOUNDATION



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WORKSHOP PROPOSAL
MOSAICS, COLOUR AND FORM

MuSaBa – Museo Santa Barbara – Santa Barbara Art Foundation

The Santa Barbara Art Foundation is a non-profit public organization and the engine behind the Museum of Santa Barbara (MuSaBa). Created by artists Nik Spatari and Hiske Maas, MuSaBa is an open air museum, characterized by the principle of action and a truly scientific and productive park with a strong interactive programme.

It concentrates on art, architecture, archaeology, botany, environment and relevant research on the inheritance of the Mediterranean art and culture. The mission of the Foundation is to develop public interest, knowledge, and appreciation of contemporary art that is multicultural and international in nature. Since 1970, MuSaBa has attracted people from all walks of life with diverse backgrounds and disciplines such as artists, architects, naturalists, students and curious adventurers. The diverse blend of volunteers and staff fuels creativity, obtaining results and honing practical skills and capacity in problem-solving, contributing to a very unique experiential learning environment for both participants and visitors. The MuSaBa Program, is a set of projects with global vision which promotes the production of art within the unique confines of its historical and natural context. MuSaBa is located on a 70,000 square meter Museum Park that has been developed around the remains of an ancient monastery in the countryside of Southern Italy in the region of Calabria, near to the charming village of Mammola. It's picturesque landscape is comprised of many small farms dotting the neighbouring hills and mountains, along with the two rivers flowing across the surrounding territory.

The Santa Barbara Art Foundation's property consists of:

- 7 breadth taking hectares of protected land;
- the partly restored remains of a previously, fully functional monastic complex;
- an ancient church;
- a three-dimensional, timeless fresco 260 mq by Nik Spatari;
- the unique, inhabitable structure "Chameleon";
- 25 monumental sculptures-structures by acclaimed international artists;
- an vast collection of modern and contemporary visual art;
- a media-library-video-photo-archive;
- a visual art collection of Nik Spatari's artistic evolution;
- the ever expanding old railway station, bought in 1978, converted to a residence/studio;
- the new Foresteria/residence (accommodation for 22 persons) and
- the inspiring annex Art laboratory;
- the Mediterranean Art Gardens that merge sculpture with landscape and horticulture;
- large and fertile olive orchard and fruit garden;

Under construction and restoration:

- the monastic complex;
- monumental mosaic external walls of the Foresteria 1000 mq;
- the house-artistic laboratory Spatari Maas;
- Archaeological Environmental Park

Nik Spatari born in Mammola in 1929 is a painter, sculptor, architect, and craftsman: a Renaissance avant-garde artist. Nik suffered a trauma in his teens, which caused him to lose his speech and hearing. He thus learned to concentrate almost exclusively on visual forms of self-and artistic expression, since then he has devoted his entire life to the arts. Nik studied the ingenious creators of Pompeian frescos and Etruscan underground structures, old masters such as Giotto, Masaccio, Leonardo, Michelangelo, and El Greco, and modern artists including Klee, Kandinsky, Nolde, Dufy, Gauguin, Modigliani, and Max Ernst. His passion for great architecture and art took him to Paris in the fifties and sixties, where he associated with Le Corbusier's studio and met Jean Cocteau. He has worked with and attended the studios of some of the greatest artists (Picasso, Miro), architects (Le Corbusier, Bruno Zevi) and intellectuals (Jean Cocteau) of the 20th century. Spatari's interest in architecture became his primary orientation, and this led him in 1969 to begin with Hiske Maas his ambitious project of creating a laboratory-school-museum in the Calabria region of southernmost Italy. The whole of Nik Spatari effort is always guided by a cultivated talent and a full understanding of the tools used to obtain the resulting pictorial effects out of a science of the visual joined with a technique to render a historical vision that precludes defailances while allowing only for creative points of view. Spatari possesses a creative vision of the history of artistic forms, which from his vantage point become the benchmarks of a new edifice in which to house a poetic expression that is timeless and unbound. But exactly because of this apparent freedom of his, it is poised to become the voice of our times, our voice, the view of our time, our view. His is a symposium between great art and common sense. His is a rebellion against shallow claims and fatuous certainties, always ready to exchange the certainty of where he has already gone for the challenge of discovery that suspends the laws of all that is ordinary and introduces the rules of what is extraordinary. He tends to escape schools and traditions, even if he embodies them all.

Hiske Maas is a rather unconventional manager who through collaboration and coordination harnesses Nik's exuberant creativity towards concrete goals and develops seminars, workshops, apprenticeships, and cultural tourism. After attending the Art Academy in Amsterdam, she attended schools in London, Lausanne, Paris, and New York before becoming an art dealer in Milan. Looking for a new experience as they managed their art gallery "Studio Hiske" in Via Solferino in the heart of Brera, Hiske Maas and Nik Spatari were captured by a stupendous site – today's MuSaBa. Hiske has navigated the intricacies of Italian bureaucracy not only to incrementally buy the monastery ruins, railway station, and land that now constitute the Mediterranean Art Garden Park but also to currently seek legislation for environmental and archaeological preservation of the site.



WORKSHOP PROPOSAL

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WORKSHOP open to Cultural Associations and Organizations, Tutors, Anyone interested
Intensive training for 10 - 20 participants
May - October. Age 25 +

The project was strongly desired by both Spatari and Maas, drawing its inspiration from the Renaissance workshops where the master sought to create his works with the help of his collaborators who, therefore, learned their art in a practical way. MuSaBa is traditionally a place where people are trained and where people who are particularly interested in art (mosaics), architecture, and the environment can acquire current information.

WORKSHOP

MOSAICS, COLOUR AND FORM

- ORIGINS AND HISTORY OF MEDITERRANEAN ART AND ARCHITECTURE
 - COLOUR AND FORM THEORY
 - PRATICAL LESSONS OF MOSAICS

ORIGINS AND HISTORY OF MEDITERRANEAN ART AND ARCHITECTURE

Research and drawings by Nik Spatari - passage taken from his book. The volume "*L'Enigma delle Arti Asittite nella Calabria Ultramediterranea*" compiled by Nik Spatari is an encyclopaedia of the evolution of Mediterranean art, paying special attention to the Calabria region and viewing works in their true ethnic and cultural environment. Spatari investigates the specific characteristics of the inhabitants who lived over thousands of years in Calabria and in the Mediterranean area, drawing upon art and architecture to explore exterior and physiognomic aspects, lifestyles, material culture, and social-political conditions. Nik Spatari promotes the idea that, within the Mediterranean art, exists a Calabrian art which is original and central, but which remained in shadow for millennia. In his book, which is an organic review on how the hegemony of "Magna Grecia" has been transferred the ionic part of Calabria, Spatari says that such influence has been marginal and such statement is based on a reconstruction by the use and the observation on artistic archaeological findings. In Calabria, Spatari says there is a triangle between Rosarno (ancient Medma), Reggio and Locri where two cultural and artistic traditions (the oriental culture, from Asia Minor, and the Nordeuropean neolithic culture) have been mixed with local traditions. And to-day, within this triangle, MuSaBa, a park-museum-laboratory is operating where old and contemporary cultures, old and new artists find their home and hospitality. This means that the Mediterranean art, in the idea of Spatari, is not mainly elaborated in the big centres like Athens, Rome or Byzantium but is rather a fusion between different cultures from East to West, which over a period of 3-4 millennia produced the greek, etrusian, roman, and byzantine cultures. To summarize this, Spatari introduces the "Ashittite" terminology, which indicates an association between the Hittite (from Asia Minor) and Asiatic cultures. To support this idea the author takes a comparison between sculptures, temples, paintings, archaeological findings such as in the case of the Persephone statue (460 B.C., from Locri) compared with the bas-relief of Darius I the Great (Persepolis 500 BC) with impressive affinities. This can also be the case of the Riace Bronzes, which probably are not made by the same artist or school, and in Spatari's opinion, not even by a classic greek school but realized by an artist from the mentioned triangle of Calabria as in the case of the Bronze termed by "A" in which the fusion characteristics seem to indicate an etrusian fusion process.

COLOUR AND FORM THEORY

It is an instructive look into the history of the western art, focusing on the relation between the two big antagonists and allies: form and colour. In general, colour can hardly function without the help of form, which supplies the framework for colour, while form alone can reach high levels of representation and expression. The workshop aims at exhibiting Nik Spatari's fifty years of studies and research in colour theory, and inspiring students to develop the ability to compose according to the method of complementary colours. With this method students can obtain three-dimensional optical effects. As a result, students can acquire an integration of information, physical as well as artistic, to transcend a sensibility for understanding, composing and matching of colours:

- *Structural analysis of colours*, • *Theory of mixtures*, • *Perceptive transparency*.

MOSAICS

The Foundation offers the opportunity to work with Nik Spatari on the artistic decoration of the project "Mosaics - Foresteria". The Foresteria itself is a true work of art. Its purpose is to house and serve international students, professors, artists and adults. With this new addition we intend to accommodate the growing number of interested international persons that currently fill our waiting lists. All outside walls will be covered with a historical depiction of art, beginning in the year 4000 B.C. and wrapping around to the current modern art period. All of this will be done using primary and complementary colours and ceramic coloured tiles. The entire roof will be decorated with brilliant alternating colours.

OUR PROGRAM:

Duration: 3 days – 5 days – 8 days

Benefits to you?

The benefits from your active participation are as grand as you envision them to be. The synergy of working together with skilled artist, Nik Spatari, local artisans and international participants, as well as the tourists that will enjoy the amazing project, is a keen learning strategy and will lend itself to a unique educational experience. MuSaBa takes pride in its work and expects a high level of commitment and professionalism from participants. The rewards are many: the least of which is being able to see the tangible results from your physical efforts. MuSaBa will document the whole session through photos as well as a DVD of the project from start to finish, displaying your participation, which may then be presented in your c.v. All participants will receive a certificate, a CD as well as a DVD on MuSaBa.

Our expectations

Please keep in mind that this is a hands-on educational experience. Be prepared to get your hands dirty! There will be a lot of physical labour outdoors. Participants follow directions given by Nik Spatari and his assistants at all times.

Accommodations

Participants are housed in the new "Foresteria" on the grounds of MuSaBa for the duration of their stay. The spacious "monastic cells" are equipped with annex bathroom. (www.musaba.org/foresteria) Mediterranean meals are cooked for groups, special food diets and allergies cannot be accommodated.

Due to MuSaBa's relatively isolated location, people interested in going out in the evenings should not participate. We aim for life at MuSaBa to be peaceful and communal, much like its original monastic predecessors.

ADMISSION CRITERIA & FEES

3 days (friday-saturday-sunday) 2 overnight stays Course, Board and Lodging	The total fee per person: € 240.00
5 days (monday-friday) 4 overnight stays Course, Board and Lodging	The total fee per person: € 450.00
8 days (monday-monday) 7 overnight stays Course, Board and Lodging	The total fee per person: € 770.00

Registration forms must be submitted (priority mail/fax/email) together with all necessary documents 4 weeks prior to chosen starting date of the Apprenticeship to the following address:
MuSaBa, Viale Parco Museo Santa Barbara, 89045 Mammola (RC) ITALY UE

Upon acceptance, compatible with starting date, you will receive a confirmation e-mail.

- A € 40.00 non-refundable deposit, at least two weeks before starting date made payable to:

*Santa Barbara Art Foundation – Banca INTESA, Siderno (RC) Italy, UE
account n. 083 263 960 100 - CIN C - ABI 03069 - CAB 81590*

The deposit is applied to the Apprenticeship total. The balance (which covers lessons, lectures, room & board) is due by the first day of the Apprenticeship.

All candidates must send the following documents to the Foundation:

- *Insurance certificate*
- *Copy of identification document such as a passport or birth certificate.*
- *Declaration of commitment, if admitted, to attend the whole Apprenticeship workshop.*

Responsibility

MuSaBa will not be responsible for any incident or harmful event that may occur during the stay on the MuSaBa grounds. All participants are responsible for their own equipment as well as the MuSaBa properties.

FAQ WORKSHOP PROPOSAL

What is the weather like ?

In general, March, April, May (approx. 18-22 C° / 65 – 70 F°)

June, July, August, September (approx. 30+°C / 85+ F°)

October-November (15 –18 °C / 60-65F°)

Please bring clothes that correspond with the season. It can rain, so also be prepared for mud.

What is the schedule?

Monday through Saturday mornings.

What is a typical working day like?

Morning: Breakfast 7.00am. (times vary by 30min/1hr depending on the season)

Morning Activities: 9.00am – 12.00am

Lunch: 1.00pm

Afternoon: 4.00 – 6.00pm (times vary by 1hr depending on the season)

Dinner: 8.00pm

“Curfew”: 11.00pm.

I have to do clean up and do chores?

Yes. Everyone is expected to help out. For hygiene reasons we hold high expectations for orderliness/cleanliness of the kitchen/patio, bathrooms and living quarters.

In addition, working tools and brushes must be washed thoroughly and kept tidy.

What should I bring?

Comfortable work clothes (i.e. work boots and gloves), hats, visors, personal hygienic items (soap, shampoo, towels, etc.), flashlight, sleeping bag according to the season, books, good stories or other source of entertainment.

Good humor, flexibility, and an open-mind.

What if I have a food allergy or special diet?

Because all meals are cooked for groups, special food diets and allergies cannot be accommodated.

Communication

Bring your own mobile. Internet access hr. 5 p.m. – 7 p.m.

Pocket money.

Bring Euros or International credit card (Visa, Mastercard, Eurocard) (no change or travel checks in local banks).

Laundry?

Sheets will be changed once a week. The participants are not aloud to wash clothing by hand in their rooms. On request (small contribution) laundry will be washed.

Do you have any pets?

Yes. We have 2 dogs (Kali & Bubi)), a cat (Zoe), a few chickens. All are friendly and harmless.

Are there shopping centers or markets nearby ?

The closest shopping center is in Mammola, which can be reached walking or by bus.

How far are you from the sea?

10 km from the Ionian Sea.

There are also many hiking trails nearby.

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All participants must be fully insured!

How to get to MuSaBa

A.

- **ARRIVAL:** Train to take: ROMA 11.00pm – MARINA GIOIOSA JONICA 8.20am – AUTOBUS to Mammola 8.50am
We suggest to take the night train from Rome (7-8 hrs.). Take the train that stops at Marina Gioiosa Jonica in the Region of Calabria. Direction from Roma Termini: direct train **Roma-Reggio Calabria** (Naples, Lamezia Terme, Catanzaro, Roccella), Marina Gioiosa Jonica (your stop) make sure that you are in the carriages that go to Roccella.

- **DEPARTURE:** MARINA GIOIOSA JONICA 9.20pm – ROMA 6.45am

B.

- **ARRIVAL:** Train Eurostar (6 hrs.): ROMA – ROSARNO –SHUTTLE to Mammola

Take the shuttle from Rosarno to Mammola (20 minutes) where we will meet you.

ROMA – ROSARNO - MAMMOLA					
Departure Eurostar	6.45am	Arrival	12.30am	Departure Shuttle	12.45am
	9.45am		3.10pm		3.30pm
	1.45pm		7.10pm		7.30pm

- **DEPARTURE:** SHUTTLE to Rosarno – ROSARNO Eurostar - ROMA

MAMMOLA – ROSARNO – ROMA					
Departure Shuttle	7.20pm	Departure Eurostar	8.44am	Arrival	2.16pm
	9.00pm		10.29am		4.16pm
	1.50am		2.44pm		8.16pm

Arrival obligatory on Monday.

Remember to inform the Foundation of your date at the Marina Gioiosa Jonica railway station.

It is in your best interest to follow these directions, otherwise you will get lost. We will not come to pick you up at any place other than Mammola.

By car:

Autostrada del sole – Salerno - Reggio Calabria, exit ROSARNO Superstrada Jonio-Tirreno to MARINA GIOIOSA JONICA, exit MAMMOLA and follow the signals to MuSaBa.

Statale 106 Jonica: Turn into Superstrada Jonio-Tirreno exit to MAMMOLA and follow the signals to MuSaBa.

Confirmation

Participants must confirm participation directly to MuSaBa (email, phone or fax) 3 days before starting date.

MuSaBa

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