

COMPETITION RULES

**FOR THE CURATORIAL PROJECT FOR THE
EXHIBITION IN THE POLISH PAVILION
AT THE 57TH INTERNATIONAL
ART EXHIBITION IN VENICE IN 2017**

Warsaw, July 5th 2016

ORGANIZER

Zachęta – National Gallery of Art.

AIM OF THE COMPETITION

To find a curatorial project for the exhibition in the Polish Pavilion at the 57th International Art Exhibition in Venice in 2017, whose Curatorial Director is Christine Macel.

ABOUT THE BIENNALE

The International Art Exhibition in Venice – La Biennale di Venezia is one of the world's most prestigious artistic events, that showcases the most important international projects, achievements, ideas and trends from the art world. The exhibition is held biannually since 1895. Poland, with its own pavilion, participates since 1932. Currently, the biennale consists of an international exhibition prepared by a curator invited by La Biennale di Venezia and exhibitions in national pavilions; all complemented by accompanying events (*collateral events*).

In the event that during the running of this competition, La Biennale di Venezia will announce the main theme of the biennale exhibition, the Organizer encourages participants to refer to this topic in their projects; however, this is not a formal condition.

COMPETITION TERMS

1. The competition is open.
2. Participation in the competition means the acceptance by the curator or a curatorial team (henceforth the “curator”) of the terms and conditions outlined in the competition rules.
3. The Minister of Culture and National Heritage of the Republic of Poland calls into being a competition Jury (henceforth the “Jury”). Jury deliberations are held in Polish, and if a foreigner is appointed the Jury deliberations are simultaneously translated.
4. The Jury will perform a formal assessment and decide which of the submitted project documentations will be accepted to the competition.
5. All the accepted projects will be presented and discussed by the Jury.
6. The Jury votes by secret ballot. Depending on the number of projects submitted, the head of the Jury may propose that the Jury's voting take place in 2 phases by secret ballot.
7. The project with the most points will win, assuming the project received more than a minimum of 3 votes (henceforth the “Selected Project”). The project with the second highest amount of points will be kept as a reserve project (henceforth the “Reserve Project”).

8. The head of the Jury will open an envelope with the emblem of the winning project and read the name of the competition winner (the Selected Project). Then the identity of all other competition project authors is revealed.
9. The Jury's verdict cannot be appealed against.
10. The Selected Project will be forwarded to the Minister of Culture and National Heritage for acceptance in order to produce an exhibition in the Polish Pavilion at the 57th International Art Exhibition in Venice in 2017.
11. The Organizer, after the acceptance of the project by the Minister of Culture and National Heritage, will sign with the curator of the Selected Project a contract for the fulfillment of the project.
12. The Organizer can request the curator of the Selected Project to make changes in the project.
13. By participating in the contest and its winning, the curator obliges to undertake further work assignments and to accept the existing Rules of the 57th International Art Exhibition in Venice, as well as to comply with the schedule and to cooperate with the Organizer to ensure the timely opening of the exhibition.
14. The Reserve Project will remain at the Organizer's disposition for 3 months from the date of the decision by the Minister of Culture and National Heritage concerning the acceptance of the Selected Project.
15. The Organizer reserves the right to use the Selected Project and its title for all identification and advertising purposes without spatial restrictions. The Organizer reserves identical rights should it be that the Reserve Project is the one that is produced.
16. Should there be objective reasons (such as chances of fate), the Organizer is not obliged to initiate production of the Selected Project – this requires acceptance by the Minister of Culture and National Heritage.
17. In the situation described in point 16, the Minister of Culture and National Heritage can nominate the Reserve Project for realization or nullify the competition. In the case of a decision to nullify the competition, the procedure described in point 18 will be applied.
18. The Minister of Culture and National Heritage can appoint a curator on the basis of the recommendation of the Polish Pavilion Commissioner. This procedure is applicable in the case when the deliberations of the Jury do not produce a winner (a situation where all the admitted projects receive zero votes in the secret ballot, or where the highest number of votes for a project is less than 3); in the case of nullification of the competition; and in the case when the Selected Project cannot be implemented as described in point 16 and when at the same time there is no Reserve Project as described in point 19.
19. The Selected Project can be realized in a situation where there is no Reserve Project, i.e. when all the other projects accepted for the competition receive zero votes in secret ballot.
20. The Organizer will not consider for the competition projects submitted after the deadline, according to the rules described in point 5 of the "Formal Conditions" outlined in the competition rules.
21. The Organizer will inform of the results of the competition on its website www.zacheta.art.pl after acceptance of the Jury's verdict by the Minister of Culture and National Heritage. The Jury's statement in relation to the outcome of the competition will be published on the Organizer's website.

22. Within one month of the announcement of the results of the competition by the Organizer, the exhibition concept and the summary of the exhibition scenario of all the submitted projects will become public in the form determined by the Organizer.
23. Making available a full scenario of the exhibition, together with the visualization of the project may take place only with the written consent of the curator submitted in the "Curator's declaration" which is annexed to the competition rules.
24. Projects will be returned to their authors on their request, either directly or by post within a period of 3 months from the date of the resolution of the competition. After this time, they will be destroyed.
25. In case of controversy in the interpretation of the individual articles of the competition rules, the original text of the competition rules written in Polish will be considered binding.

PARTICIPATION CONDITIONS

The curator of the project, and in the case of a curatorial team at least one person should have:

1. higher education;
2. strong knowledge of contemporary art, curatorial experience in organizing exhibitions;
3. a good level of English.

FORMAL CONDITIONS

1. The curatorial project should contain:
 - 1) the exhibition concept together with an original theme of the exhibition – a brief idea of the project together with the description and justification of the project's theme, up to 2 700 characters with spaces, in Polish and English (made public after the announcement of the competition results);
 - 2) a full scenario of the exhibition, in Polish, together with a visualisation (made public with the curator's consent);
 - 3) a summary of the exhibition scenario – up to 2 700 characters with spaces, in Polish and English (made public);
 - 4) an estimated budget for the production of the project (not made public).
2. The project must be submitted in the form of printouts (A4, bound) and in an electronic version (.pdf or .jpeg files on CD/DVD/pen drive). Additional forms of presentation of the project, e.g. models/dummies, are allowed, while electronic formats other than those mentioned above must open on commonly available programmes on a computer running a Windows system.
3. An emblem should be placed on the project to serve as a code making secret the identity of the curator of the project.
4. The project should have attached a closed envelope with the emblem on it, which should contain:
 - 1) copy of the emblem;
 - 2) name of the curator;
 - 3) curator's postal and e-mail address, phone number;
 - 4) curator's CV;

- 5) filled in and signed “Curator’s declaration” which is in the annex to the competition rules.
5. **The deadline for submitting projects is set for 20th September 2016. In the case of submissions by post or courier service, the date of receipt of the project by the Organizer’s secretariat is decisive.** Organizer’s secretariat working hours 10–16 Monday-Friday. Organizer address:
Zachęta – National Gallery of Art
plac Małachowskiego 3
00-916 Warsaw, Poland
with a header “Biennale Sztuki 2017”.
6. Information about the competition is available on the Organizer’s website – www.zacheta.art.pl, or can be provided by e-mail – Joanna Waśko; j.wasko@zacheta.art.pl. More information about 57th International Art Exhibition in Venice can be found at <http://labiennale.org/en/art/news/23-01.html>.

FINANCIAL CONDITIONS

1. The estimated budget for the project production should not exceed the budget set for the realization of the project – that is 450 000 Polish Złoty gross.
2. If the estimated budget for the project production exceeds the sum mentioned in point 1, it is necessary to specify sources of additional funding and to attach a letter of intent to the project.
3. The estimated budget for the project production should take into account:
 - 1) Full exhibition production (for example: material purchases, equipment rental, the loan or production of works, the adaptation of the pavilion to the project design, all travels and accommodation necessary for project execution, etc.). The Organizer provides only flights, accommodation and per diems for the curator and the artist (up to 3 people) for up to 2 weeks during the period of the project’s installation and exhibition opening).
 - 2) The production of printed materials to accompany the exhibition – catalogue, leaflets (minimum 50 000 copies), invitations (ca. 1 000 copies) and any promotional gadgets (if a project involves such).
 - 3) The fees for the curator/s, artist/s and any parties (or subcontracted parties) involved in the realization of the project, as well as a technical/assembly team, exhibition photographer, designer, etc. The Organizer provides 1 pavilion guard during the exhibition period.
 - 4) Costs of additional transports. The Organizer provides one land and water transport from Poland to Venice and one from Venice to Poland, up to 3 000 kg each.
4. In addition to the estimated budget for the project production, information should also be given enabling the estimation of the costs of the production of the exhibition in the Polish Pavilion and the maintaining of the exhibition and the pavilion for the exhibition period (May 13 – November 26, 2017):
 - 1) transport specifications, necessary to estimate Poland to Venice transport costs (approximate material quantity, size and weight);
 - 2) installation specification (approximate installation time, as well as number and type of workers);
 - 3) insurance information (the value of the equipment, works).

TECHNICAL CONDITIONS AND POLISH PAVILION CHARACTERISTICS

1. The exposition project should be subject to Polish building law regulations as well as Health and Safety regulations and fire regulations. The Organizer reserves the right to adjust the project to existing Italian law provisions.
2. It is possible to include in the exhibition project an intervention outside of the pavilion. However, this requires a separate approval of La Biennale di Venezia and the city of Venice. Such acceptance is not guaranteed by the Organizer and the lack of such consent may involve the implementation of changes in the project at the production stage.
3. When creating the exhibition project and estimating the budget for the project production, the technical conditions of the Polish Pavilion should be taken into consideration.
4. Detailed plans of the Polish Pavilion are available at <http://zacheta.art.pl/en/biennale>. The Organizer is not in possession of pavilion documentation other than that published on the ftp.
5. As a starting point, the curator has at his/her disposal the empty exhibition space of the pavilion. Intervention in the pavilion's structure is allowed, as long as its integrity is kept (the pavilion is a historic building).
6. The pavilion walls are made from brick, beams and arches from wood, the attic underneath the skylight is made of reinforced concrete. The skylight is made of glass and there are electric blinds installed allowing the full darkening of the pavilion.
7. The pavilion is equipped with a basic lighting system. There are numerous electrical outlets throughout the building.
8. In the pavilion there are two small technical storage spaces. The Organizer recommends including additional storage space in the project, as well as in the budget for the project production, if project specification requires such.
9. In the pavilion there is no toilet, nor any connection to water.
10. An air conditioning system is installed in the pavilion as well as Wi-Fi internet.

annex to the competition rules

.....
curator's name and surname

.....
address

.....
ID number

CURATOR'S DECLARATION

1. Copyright statement.

I hereby certify that the curatorial project for the exhibition in the Polish Pavilion at the 57th International Art Exhibition in Venice in 2017 submitted by me presents an original idea for an exhibition to which I have full copyright. The exhibition concept and the exhibition scenario are not subject to the rights of any third parties and do not infringe the rights of any third parties outside the conditions of the current agreement.

I certify that I have read the terms of the competition rules, which I fully accept.

2. Statement of consent for the publication of the curatorial full scenario of the exhibition with visualization.

I hereby agree/do not agree* to the publication of the curatorial full scenario of the exhibition with the visualization, after the announcement of the results of the competition, in the form determined by the Organizer.

3. Declaration of consent to the processing of personal data.

I hereby agree to have my personal data processed to the extent necessary to carry out and promote the competition, including cooperation with the Organizer pursuant to the Act on Protection of Personal Data of 29 August 1997 (Journal of Laws of the Republic of Poland [Dz.U.] year 2002, No. 101, item 926 with subsequent amendments).

.....
curator's signature**

*** delete as appropriate**

****** in the case of a curatorial team, the statement should be filled and signed by each of the curators