



ACP Public Art Project 2011 Request for Artist's Proposals

Atlanta Celebrates Photography (ACP) announces a Request for Artist's Proposals for its 2011 temporary Public Art Project.

Overview

ACP produces a Public Art Project as a central component of our month-long, city-wide celebration of photography each October. ACP's acclaimed program of public art has featured temporary projects in a variety of diverse locations throughout Atlanta. The program's significance is in its ability to reach beyond the audience of traditional art venues and expand the way the audience considers and perceives photography and "lens-based" media. We are looking for proposals that take advantage of public art's ability to reach new audiences, and to create an experience that is a dynamic hybrid of art in the public sphere.

Eligibility

Any individual artist or collaboration of artists may enter, provided that the person(s) or firm who will be responsible for the actual fabrication and/or construction of the piece(s) have had previous experience in the medium(s) proposed, which must be disclosed in detail in the application form.

Entry Fee

None

Media & Materials

No restrictions in terms of materials or media have been established in order to ensure maximum creativity for participating artists. However, since ACP is an organization that promotes all things photographic, it is a requirement that your project involve lens-based media as an integral part of the piece (this includes images and/or video captured by a lens, or media in which light sensitivity is a primary element of the material). We encourage you to think widely and to explore this concept without restraint. Please keep in mind that durability, safety and minimal maintenance needs are absolutely required. Also, it may be helpful to know that ACP owns a 10,000 lumens projector which may be used as a part of a project (proposal would need to consider logistics, power, safety and weatherproofing). However, we are not specifically seeking or favoring projection projects.

Budget

The \$10,000 budget is all-inclusive, covering design, construction and/or fabrication, transportation, delivery, site preparation, lighting (if applicable), insurance, consultant fees, installation and de-installation at the conclusion of the project. Artist's travel (if applicable) and all other costs associated with the project (including Artist's fee) are included in this amount. If the proposed budget exceeds \$10,000, artist must detail how the overage will be funded.

Site & Duration

Applicants may propose sites, but should be aware that it is the applicant's responsibility to obtain permission and access from the proper authorities. Note that Artist should initiate the obtaining of permission during the application process. ACP can assist the artist in securing a site(s) for the project if assistance is needed. If the project is site specific, consideration should also be given to security, projection/viewability, and ambient light issues of a proposed site(s). ACP would like the project to begin in late September/early October 2011 and occur throughout the month of October, but will consider other time durations as they relate to specific projects. Artist should plan to remove the project during the first week of November, 2011.

Submission procedure & Contact Information

All proposed materials must be postmarked by February 28, 2011.

Late proposals will not be accepted – no exceptions.

Submissions should be e-mailed to: info@acpinfo.org, or mailed/delivered to:

ACP, 1135 Sheridan Road, NE, Atlanta, GA 30324.

Applications that are faxed, incomplete, or late will not be accepted.

Artists will be notified of panel recommendations by email.

Please provide digital materials, as you see fit, to round out your submission. Artwork (jpg, tiff), audio (any format), videos (avi, mov, or mp4) and supporting documents (as pdfs) are welcome. Name your materials according to this structure:

lastname_firstname-01.jpg

lastname_firstname-02.jpg

Place your documents, photos, and videos in a folder, and create a zip archive file.

Please name the file like this:

lastname_firstname.zip

To transfer your zip file to ACP, please use <http://www.yousendit.com> and send your file to "info@acpinfo.org". 'You Send It' is a free service, and can handle files under 100 megabytes.

Submission Checklist:

All artists applying must provide the following materials:

- A one-page cover letter that includes: Contact information – name, address, phone numbers – home, work, cell, e-mail address, web site.
- A concept statement for the project (the project must be original and not previously exhibited). Statement must also include technical details, material selection and any additional pertinent information. Be sure to explain how the project will be experienced by the public and how the project takes advantage of public art's ability to reach beyond the audience of traditional art venues.
- One page budget that lists the costs associated with the project and a list of the materials to be used. Special attention will be paid to this section. Budgets must be credible and inclusive of all possible expenses. Consider what possible factors that may likely cause the project to go over budget. Think through all probable expenses.
- Schedule (design, fabrication and installation timeline)
- Current Resume (include individual resumes for all team members)
- Ten digital images (and/or three video samples) of your (or your team's) work. Include images that show a sense of your imagery and working process. Include a short description of each image that includes title of the work, medium, date, dimensions, location of installation, and project budget.
- Self-addressed stamped envelope for returning submission materials. All other materials become the property of ACP.

Selection Criteria:

- Artistic Merit
- Within Media guidelines (see above)
- Appropriateness for the site(s)
- Feasibility of construction
- Accessibility to a public audience
- Public safety/welfare
- Appropriate degree of durability
- Resistance to vandalism
- Ease of maintenance and repair
- Suitability and availability of construction materials

Additional Information

- Identification of project needs as well as the planning and implementation of the public art project is the responsibility of the artist. (just a few things to consider and address in your proposal if applicable: Might your project require a permit? Does it rely on other people with specific duties (volunteers or participants) to be successful? If so, how would they be managed? If web component to your project, how will this reach people (new or perhaps underserved audiences) in the course of their daily lives? What about people who do not regularly use a computer?)
- Artists applying must be readily available during the timeline.
- The artist's submission must be based on responsible engineering principles and realistic circumstances.
- The artist agrees to present concepts and designs to committees, boards and community groups if needed.
- Artist agrees to refine artistic concepts and designs in conversation with the ACP Staff and consultants.
- Artist agrees to develop a maintenance plan for the artwork as needed.
- Artist agrees to deliver and install the artwork.
- Artist agrees to provide documentation of the project, including site plans and images of fabrication and installation.
- Artist agrees to provide ongoing updates to ACP staff.

ACP retains the right to photograph or videotape work completed as part of this project for publicity, grant writing, and promotional purposes. Your entry constitutes understanding and agreement with the conditions outlined in this request for proposals.

Timeline	Application Deadline:	February 28 th , 2011
	Selection Notification:	mid to late March, 2011
	Project Dates:	approx. September 25 – October 31, 2011

To learn more about ACP: Please visit our website www.ACPinfo.org

Past ACP Public Art Projects



2010 – BEFORE 1190 HUFF RD. by Karen Brummund - Sarah Huff's family Homestead was built on the foundation of an 1830s log cabin. This pre-civil war home survived Sherman's march, but did not survive the industrial enlightenment of the 1950s. In this installation, a photograph of the Huff House was placed on a warehouse that stands on the earlier Huff family property. Over time, the historical photograph deteriorated and the two dimensional representation of the past intermingled with the three-dimensional building - leading us to consider what is gained and lost through time



2009 - GIFTED curated by Atlanta photographer Beth Lilly -- During October, ACP gave away 1200 signed, numbered fine art photographs to an unsuspecting public. Lilly selected a single image from 12 Atlanta photographers, with 100 prints of each image given away. Dates and locations where the "Gifted" team would appear were not disclosed in advance, and locations were selected based on their ability to reach underserved or nontraditional arts/cultural demographics. The project lives on through a dedicated website gifted.acpinfo.org, where "Gifted" participants are encouraged to blog about their experience and to upload images of their "Gifted" artwork in its new home.



2008 - WITHIN OUR GATES by Bradley McCallum and Jacqueline Tarry -- The artists created a site-specific sound and video installation inside the historic water tower in the Old Fourth Ward. The video-based art project was notable for its radical transformation of a dormant space in the historic Martin Luther King district of Atlanta. The cathedral-like interior of the water tower acoustically transformed the audio. On the wall inside the tower were three simultaneous video projections of civil rights-era video footage. The viewer, on a low platform surrounded by a pool of water, became enveloped in a deeply moving, thought provoking experience.



2007 - PAPER PLACEMATS (ATL) curated by Atlanta native Jason Fulford - Fulford selected images from 40 photographers (from unknown to world-famous). These placemats were used at participating restaurants during lunch in October. This concept engaged audiences at random and imposed an unexpected experience with art. The encounter was very intimate and allowed the unforeseen patron to connect on a level that challenges the traditional methods of artistic interaction. Fourteen Atlanta-area restaurants participated in this project.



2006 - SERIAL CITY by Matt Haffner- This work used a combination of wheat paste and photocopies to create the tableaux or vignettes that create the narrative. This technique is rooted in advertising and street art. Appearing in 13 locations throughout Atlanta, the protagonist and his counterparts move through an urban landscape. Using a cinematic format these pieces reference the film noir and comic books that inspire them. The enigmatic relationship between juxtaposing spatial elements and the narrative figure was explored, using the urban landscape as both setting and aesthetic component.



2005 - URBAN REVERB by Amy Landesberg-- In it's previous state, the windows of the Rhodes Center on Peachtree Street passively reflected what went on around them. URBAN REVERB lent an active voice to the phenomenon of reflection. The viewer experienced a double take in the intensified real image posing as reflection.



2005 - HIDE-AND-SEEK by Paul Kaiser and Shelley Eshkar -- This video projection in the commercial district of Atlantic Station explored the city of Atlanta not as it is seen but as it is imagined. The work evoked two children as they play hide-and-seek in the make-believe urban geography of their imaginations. The virtual children were constructed in digital 3D and animated by motion-captured movement. The city, also virtual, was built from 3D models of the topography and architecture of Atlanta.



2004 - POST NO BILLS by Peter Bahouth— A three-dimensional public photography project for Atlanta - a city characterized by a corporate culture and long commutes through billboard-lined highways. Peter's images addressed the ordinary joys of life with a uniquely personal method of photography - stereoscopic images displayed in 2" x 6" x 6" viewers. Its impact was realized by the fact that it did not impose itself, like billboards and advertisements, on the public. Like looking through a hole in a fence, it offered a peek behind the urban surface and requires the active participation of the viewer. Groups of viewers were placed in pedestrian friendly areas of town accessible by MARTA. A map indicated placement of the viewers and led participants on walking tours of the city.