



Culver CITY

MIKE BALKMAN COUNCIL CHAMBERS
9770 CULVER BOULEVARD
CULVER CITY, CALIFORNIA 90232-0507
CITY HALL Tel. (310) 253-5776
FAX (310) 253-5779

RONNIE JAYNE, Chair
MARLA KOOSSED, Vice Chair
MICHELLE BERNARDIN, Commissioner
MARLYN MUSICANT, Commissioner
GAYLE SMASHEY, Commissioner

CULTURAL AFFAIRS COMMISSION ADJ. REGULAR MEETING AGENDA TUESDAY, June 14, 2011

PUBLIC COMMENT

The Cultural Affairs Commission will listen to the public on any item on the agenda or item of interest that is not on the agenda. The Cultural Affairs Commission cannot legally take action on any item not scheduled on the agenda. Such items may be referred for administrative action or scheduled on a future agenda.

If you wish to speak to the Commission, please complete a Speaker's Card and present it to the Secretary before the agenda item is called. You will be called to the podium by name when it is your turn to speak to the Commission.

PUBLIC COMMENT FOR ITEMS ON THE AGENDA

Persons wishing to speak on agenda items will be called at the time the agenda item is brought forward. Comments will generally be limited to five minutes per speaker; however, a three-minute limit may be declared by the Chair from time to time for agenda items for which many Speaker Cards have been submitted.

NOTE: AT OR ABOUT 11:00 P.M., COMMISSIONERS WILL DETERMINE WHETHER TO CONTINUE WITH DISCUSSION OF REMAINING ITEMS ON THE AGENDA OR TO CARRY SOME/ALL OF THE ITEMS OVER TO A FUTURE MEETING DATE.

PUBLIC COMMENT FOR ITEMS NOT ON THE AGENDA

A total of twenty minutes shall be devoted to audience participation at the beginning of the agenda. Speakers will be called on in the order cards were received by the Secretary. If additional time is needed, the Chair will allow for some at the end of the agenda.

When the Secretary calls your name, please advance to the podium, state your name and city of residence. Speakers must limit their comments to five minutes in length. A three-minute time limit may be declared by the Chair if there are a large number of individuals desiring to address the Commission.

CELL PHONES AND OTHER DISTRACTIONS

Use of cell phones, pagers and other communication devices is prohibited while the Commission meeting is in session. Please turn all devices off or place on a silent alert and leave the Chambers to use. During the meeting, please refrain from applause or other actions that may be disruptive to the speakers and the conduct of City business.

MEETING INFORMATION

Cultural Affairs Commission meetings are regularly scheduled for the second Tuesday of every month. Commission Agenda information is available 72 hours before each meeting.

Cultural Affairs Commission meetings can be viewed live on Channel 35 by most Comcast subscribers. Meetings are also broadcast on the City's Radio Station AM 1690. To view the commission meetings on line please visit <http://www.culvercity.org/webcast>.

ALD

Assisted Listening Devices are available through Cultural Affairs staff.



Agendas are
available on the web @
www.culvercity.org

ADJ.REGULAR MEETING AGENDA

Cultural Affairs Commission

June 14, 2011

7:00 p.m.

Mike Balkman Council Chambers – Meeting

CALL TO ORDER & ROLL CALL:

**Chair Ronnie Jayne
Vice Chair Marla Koosed
Commissioner Michelle Bernardin
Commissioner Marlyn Musicant
Commissioner Gayle Smashey**

PLEDGE OF ALLEGIANCE

PUBLIC COMMENT – Items Not On the Agenda

CONSENT CALENDAR *Note: Consent Calendar items are considered to be routine in nature and may be approved by one motion. Public requests to discuss Consent Calendar items must be filed with the Secretary before the Consent Calendar is called.*

C-1. Minutes of the May 10, 2011 Regular Meeting. ***Approve minutes.***

ACTION ITEMS *Public requests to discuss Action Items must be filed with the Secretary before the item is called.*

A-1. Consideration of Temporary Art Installation in Conjunction with IndieCade Festival in October 2011. ***Make Recommendation to City Council and Culver City Redevelopment Agency Board.***

PUBLIC COMMENT - Items Not On the Agenda

RECEIPT OF CORRESPONDENCE

ITEMS FROM STAFF

ITEMS FROM COMMISSIONERS

ADJOURN

**Next Cultural Affairs Commission Meeting
Mike Balkman Council Chambers
July 12, 2011
7:00 PM**

June, 2011 Public Meeting Tentative Schedule —

Date	Day	Time	Location
-------------	------------	-------------	-----------------

City Council & Redevelopment Agency

<i>June 6, 13, 27</i>	<i>Monday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
-----------------------	---------------	----------------	-------------------------

Parks and Recreation Commission

<i>June 7</i>	<i>Tuesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
---------------	----------------	----------------	-------------------------

Planning Commission

<i>June 22</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
----------------	------------------	----------------	-------------------------

Civil Service Commission

<i>June 1</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
---------------	------------------	----------------	-------------------------

- *Times and dates may be changed.*
- *Meetings may be added or changed*

**City of Culver City, California
Cultural Affairs Commission Agenda Item Report**

Meeting Date: 06/14/11	Item Number: A-1
AGENDA ITEM: Consideration of a Temporary Art Installation in Conjunction with the 2011 IndieCade Festival.	
Contact Person/Dept.: Jeremy Green Phone Number: (310) 253-5764 Cultural Affairs	
Fiscal Impact: Yes ☒ No ☐ General Fund: Yes ☐ No ☒	
Public Hearing: ☐ Action Item: ☒ Attachments: ☒	
Public Notification: Cultural Affairs Master Notification List (); (E-Mail) Stephanie Barish/IndieCade (5/26/11); (E-Mail) Culver City DBA (5/27/11); (E-Mail) Jason Torchinsky (5/26/11).	
Department Approval: Sol Blumenfeld	City Attorney Approval:

RECOMMENDATION:

That the Cultural Affairs Commission ("CAC") consider a temporary art installation in conjunction with the 2011 IndieCade Festival ("Festival") and make a recommendation to the City Council.

BACKGROUND:

On July 14, 2010, the CAC considered and recommended to the City Council (Council) the payment of \$5,000 to John Derevlany for temporary art associated with the IndieCade Festival. *CulverLand* was selected as the top choice by a panel of experts in the field, as well as the public art subcommittee. The artwork was approved by Council on August 2, 2010.

Due to the success of the installation and the publicity that it created for Culver City and IndieCade, staff brought forth a second RFP for a temporary art installation in conjunction with the 2011 IndieCade Festival to the Commission on March 8, 2011, for which a maximum amount of \$8,000 was approved from the Art Fund (Fund 413) for costs associated with coordination, fabrication, installation and deinstallation of a temporary art installation.

The RFP was sent out on April 7, 2011 with a deadline for proposals to be submitted directly to IndieCade by May 9, 2011. Due to the lack of submissions by the deadline, it was extended to May 12, 2011. Staff contacted IndieCade on May 16 and was told that four proposals had been submitted.

**City of Culver City, California
Cultural Affairs Commission Agenda Item Report**

Dr. Katherine Milton, Director of Learning and Innovation at the Minneapolis Institute of Arts, , convened the panel of experts in the field of gaming to review each proposal and make a recommendation to the Cultural Affairs Public Art sub-committee (Vice Chair Koosed and Marlyn Musicant). The panel members were: Dr. Celia Pearce, Mr. John Derevlany, Mr. Steve Dietz and Dr. Milton. Biographical information on each panelist is attached (Attachment 2.)

The panel reviewed each entry based on the following criteria questions:

- Is the proposal suitable for the IndieCade game festival?
- Will the piece enhance the public space and experience of the festival?
- What are the merits of the proposal as an artwork?
- Would the piece hold its own in a public art context?
- Are there any public safety or other issues?

On Thursday, May 19, the panel identified their top proposal choice, *Invaded* by Jason Torchinsky.

DISCUSSION:

Invaded:

Invaded is a series of 4-6 large (8'x10'x3') sculptures that extends throughout Town Plaza and/or other pedestrian spaces in downtown Culver City depicting the iconic alien game pieces from *Space Invaders*, originally created by Tatio in 1978.

The panel in particular liked that this piece was low-tech, visually striking, interactive, instantly recognizable, and would draw attention to the festival, engaging festival attendees as well as passersby. There were some concerns about safety of people climbing on the structures, as well as ensuring the security of the pieces. Recommendations to weight or anchor the pieces were suggested. The artist has been contacted and is willing to address any concerns that may arise from the City regarding safety and security.

The CAC Public Art sub-committee concurred with the IndieCade panel. They found *Invaded* fun, engaging, simple, and well articulated. They also felt that the “creatures” could be enjoyed by everybody for an extended period of time, had a 24/7 appeal, and that one wouldn’t need to know the history of graphics in the 1970s in order to enjoy the piece. Finally, the subcommittee felt that the concept would stand alone as public art even after the IndieCade Festival concluded. *Invaded* fulfills the RFP requirements and is the most appropriate installation for IndieCade.

**City of Culver City, California
Cultural Affairs Commission Agenda Item Report**

During the meeting the sub-committee requested the following:

- That the artist include a provision for ensuring that the proposed materials and finishes are durable for all types of weather including rain, sun and wind; and
- That the artist install at least 4 sculptures throughout Town Plaza

Other Entries

The remaining entries submitted were: *Light Invasion*: a sculptural/light-based installation of the aliens from *Space Invaders* (also submitted by Jason Torchinsky), Garnet Hertz's *Pixel* (a interior storefront video wall on which games can be played from outside in front of the store) and Edward Ogosta's PIXELCLOUD (a temporary pavilion filled with wood block cubes for users to play with and create their own pixel art.)

While both the panel and the Subcommittee were very pleased with the overall quality of all of the submitted proposals, both review teams felt that there were many concerns regarding durability, length of proposed exhibition, safety and/or assembly that could not be addressed within the given timeline.

Installation of Art Work:

The CAC has recommended that the selected art installation be completed one week before the opening of the IndieCade Festival, which is scheduled to occur on October 6 - 10, 2011. This would help draw attention to the Festival opening. The installation is anticipated to remain in place at least until late September, but no later than December 1, 2011.

If the art work is placed in the public right of way, the City will not assume liability for the duration of the installation. An agreement would be entered into between Ms. Barish, the artist and the City acknowledging that the art work is temporary and that the City would not be responsible for loss or damage to the art work during installation. Proof of insurance coverage shall be required to be secured by the artist. Staff will work with Public Works and other City departments to confirm that all concerns are addressed.

**City of Culver City, California
Cultural Affairs Commission Agenda Item Report**

Staff recommends that the Cultural Affairs Commission recommend to City Council that *Invaded* be selected as this year's temporary public art installation in conjunction with the 2011 IndieCade Festival.

FISCAL ANALYSIS:

\$8,000 was approved from the \$50,000 budgeted for FY 2010 – 11 from the Art Fund for Temporary Art Displays & Exhibits (41300676). Of the \$8,000, \$500 will be paid to IndieCade for costs associated with the RFP process and for convening the review panel. Another \$1,000 will be provided to a contractor to document the artistic process and providing marketing and publicity specifically for the artwork itself. While the proposal budget for *Invaded* is currently \$5,700, staff believes it likely that the artist may expend the remaining \$800 budgeted for this effort.

ATTACHMENTS:

1. RFP
2. IndieCade Public Art panel bios
3. *Invaded* proposal
4. *Light Invasion*, *Pixel*, and *PIXELCLOUD* proposals

MOTION:

That the Cultural Affairs Commission:

1. Recommend *Invaded* be approved by the City Council as the Temporary Art Installation in conjunction with the 2011 IndieCade Festival.

MEETING DATE: June 14, 2011

AGENDA ITEM: **Consideration of a Temporary Art Installation in
Conjunction with the 2011 IndieCade Festival.**

ATTACHMENTS

	<u>Pages</u>
1. RFP	1-3
2. IndieCade Public Art panel bios	4-5
3. <i>Invaded</i> proposal	6-10
4. <i>Light Invasion, Pixel, and PIXELCLOUD</i> proposals	11-27

**REQUEST FOR PROPOSALS (RFP)
for a
TEMPORARY ART INSTALLATION**

The City of Culver City is seeking submission of proposals for a game-themed temporary art installation in conjunction with the 2011 IndieCade International Festival of Independent Games to be held October 6- 9, 2011 in Downtown Culver City. Proposals may be for existing artwork or for artwork specifically created for this installation. The objective is to help increase the number of visitors to the event by attracting a larger audience through an art component.

IndieCade is an alliance of industry producers and leaders, founded in 2005 by Creative Media Collaborative, which supports independent game development. IndieCade strives to maintain the artistry in the entertainment software (computer and video games) industry, a \$25 billion industry worldwide. The art which made computer and video games so compelling, has become its own artistic genre and industry. For more information on IndieCade, please visit www.indiecade.com

The heart of Downtown Culver City is located at the intersection of Washington and Culver Boulevards, just off the 10 Fwy. Downtown is a pedestrian-friendly area that includes a plaza, historically significant sites such as The Culver Studios and The Culver Hotel, and many restaurants and shops. (For more information on Culver City, please visit www.culvercity.org) IndieCade events will take place in multiple restaurants, art galleries, production studios, theaters, parks and other venues in or near Downtown Culver City.

Possible Project Sites, Visibility & Materials

All artwork must be publicly visible ten hours a day, seven days per week. If art is to be installed on private property, the artist must obtain written permission from the property owner and include this in his or her submission. All media will be considered as long as it is durable enough to withstand the elements for a minimum of one week prior to and through the Festival and no longer than three months.

Several installation options for temporary art exist in and around Downtown Culver City, including:

- o Parking structures
- o Town Plaza
- o Various building facades
- o Media Park
- o Store fronts
- o Sidewalks



Installation/De-installation and Insurance

The artist assumes the cost for installation and de-installation and responsibility for coordination of the same. The artist shall insure the artwork against loss/damage during transportation, installation/de-installation, as well as liability. In addition, an agreement with the City of Culver City will be required. IndieCade will work with the selected artist to coordinate these and other details.



Submission Requirements

The deadline for submissions is 5 PM on Monday, May 9, 2011. Submissions are to be made electronically to ART@INDIECADE.COM.

Each submission must include the following:

- Resume or CV
- References: Address, telephone and e-mail contact information for two professional references qualified to speak to your design achievements and performance
- Short narrative of concept and description of materials (minimum of 1-2 paragraphs, maximum of 1 page)
- Jpgs at 200-300 dpi each with a minimum of 2 and a maximum of 5 images of your design concept (do not include multiple images or views onto one jpg file) and a minimum of 2 and a maximum of 5 images of previous work.
- Image list: Include image number, title, medium, dimensions, date, location, client and brief written description of each image (25 words or less).
- Detailed fee schedule
- Detailed timeline for design, fabrication, and installation

Budget/Timeline

The total funding available for this project is \$6,500. In addition, a small stipend will be provided to IndieCade for coordination.

The City of Culver City reserves the right to cancel or postpone the project or otherwise not select any artist for this project. Submission materials will not be returned and become the property of the City of Culver City and will become part of the public record.

Selection Process

A panel of industry experts will review all qualified submissions and make a recommendation to Culver City's Cultural Affairs Commission of up to three art proposals for further consideration. The Culver City Cultural Affairs Commission ("CAC") will consider the panel's recommendations and made a recommendation to the City Council who make the final decision. Exact dates for the CAC and City Council meeting will be determined in the near future.

Tentative dates are as follows:

Tuesday, June 14, 2011 – Culver City Cultural Affairs Commission considers panel's recommendations.

July, 2011 – City Council/Redevelopment Agency considers CAC's recommendation and makes final decision.

Criteria for Selection

Submissions will be evaluated based on the following criteria:

- Design: Proposed design, including:
 - o Overall artistic merit
 - o Relevancy to IndieCade Festival and appropriateness for Culver City site
- Fee schedule: Reasonable not-to-exceed fee.
- Timeline: Realistic fabrication and installation timeline to ensure completion and installation at least one week before the start of the Festival.

For questions, please contact:

Jeremy Green
Management Analyst
City of Culver City
(310) 253-5764

jeremy.green@culvercity.org



ATTACHMENT 2

INDIECADE TEMPORARY ART INSTALLATION

REVIEW PANELIST BIOGRAPHIES

Steve Dietz

Steve Dietz is a new media curator and director of ISEA 2006 Symposium ZeroOne San Jose International Festival of Art and Technology; 1996–2003 he was curator of new media at Walker Art Center in Minneapolis, Minnesota, USA, where he founded the New Media Initiatives department, the online art Gallery 9, and the digital art study collection; he also co-founded, with the Minneapolis Institute of Arts the award-winning educational site ArtsConnectEd, and the artist community site mnartists.org with the McKnight Foundation; prior to the Walker Art Center, Dietz was founding Chief of Publications and New Media Initiatives at the Smithsonian American Art Museum and editor of the scholarly journal, *American Art*. Dietz has organized and curated many new media exhibitions, including some of the first online exhibitions «Beyond Interface: net art and Art on the Net» (1998); «Shock of the View: Artists, Audiences, and Museums in the Digital Age» (1999); the traveling exhibition «Telematic Connections: The Virtual Embrace» (2000–2002) for Independent Curators International; «Translocations» (2003), part of «How Latitudes Become Forms» at the Walker Art Center; «Database Imaginary» (2004) Walter Phillips Gallery, Banff Centre; curator of the section «Public Sphere_s» for «Media Art Net» in conjunction with the ZKM exhibition «Making Things Public» (2005). <http://www.northernspark.org>

Dr. Katherine Milton

Katherine Milton's experience in arts administration, education, and writing spans more than two decades. Specializing in educational media, she has worked extensively with multi-disciplinary artists, developing culture-specific educational materials for classroom teachers that both demonstrate thematic constructs towards teaching cultural information, as well as integrating the art-making process into the standard curriculum. Dr. Milton holds a Ph.D. from the College of Education at Arizona State University focusing on Educational Media and Computers. She is coauthor/editor with Dr. Lizbeth Goodman of *A Guide to Good Practice In Collaborative Working Methods and New Media Tools Creation*. In 2004 she became the founding director of The Aesthetic Technologies Lab of Ohio University's College of Fine Arts – a center for interdisciplinary research and collaboration at the frontiers of fine arts practice, curriculum development, and digital leadership. She is currently the Director of Learning and Innovation at the Minneapolis Institute of Arts. <http://everkath.wordpress.com>

Dr. Celia Pearce

Celia Pearce is a game designer, author, researcher, teacher, curator and artist, specializing in multiplayer gaming and virtual worlds, independent, art, and alternative game genres, as well as games and gender. She began designing interactive attractions and exhibitions in 1983, and has held academic appointments since 1998. Her game designs include the award-winning virtual reality attraction Virtual Adventures (for Iwerks and Evans & Sutherland) and the Purple Moon *Friendship Adventure Cards for Girls*. She received her Ph.D. in 2006 from SMARTLab Centre, then at Central Saint Martins College of Art and Design, University of the Arts London. She currently is Assistant Professor of Digital Media in the School of Literature, Communication and Culture at Georgia Tech, where she also directs the Experimental Game Lab and the Emergent Game Group. She is the author or co-author of numerous papers and book chapters, as well as *The Interactive Book* (Macmillan 1997) and *Communities of Play: Emergent Cultures in Multiplayer Games and Virtual Worlds* (MIT 2009). She has also curated new media, virtual reality, and game exhibitions and is currently Festival Chair for IndieCade, an international independent games festival and showcase series. She is a co-founder of the Ludica women's game collective. <http://cpandfriends.com/?cat=8>

John Derevlany

John Derevlany is a TV writer, artist, animator, game designer, transmedia producer, and the creator of last year's winning game *CULVERLAND*, who lives in Culver City, CA, with his wife and two kids. Derevlany has written for more than 80 TV shows, and created or developed long-running programs such as "Gerald McBoing Boing," "Wayside," "Monster Buster Club," and "Jim Henson's Animal Jam." Future TV projects include "Lexi L8R," a live-action TV show that is simultaneously "broadcast" to viewers via SMS (text) messaging. Derevlany is also developing a series of real world and electronic games that are driven by environmental game mechanics (such as traffic, weather, insects, pedestrian behavior, etc.). *CULVERLAND* is the first of these games to be produced. The game is inspired by simple gameplay and a love for Culver City. For more information, please see his main home page at mycomputerhatesme.com

Culver City/ ~~CABE~~ **INDE** Installation Artwork Proposal

Jason Torchinsky

INVADED! Design and Concept

INVADED! is an outdoor installation that takes iconic images from the golden age of video games and places them in a new, aggrandized context to create a sense of wonder and fun. The installation is highly visible and immersive, inviting people to come and interact with the pieces and to explore the space around them in a whimsical manner that references vintage video games, alien invasion movies, and nostalgic technology.

The essential “story” is taken from the very popular and influential game Space Invaders (Tatio, 1978) which is a highly simplified depiction of a massive alien invasion. When the player lost, which, eventually, they always did, the game ended with the aliens landing on the surface. The work picks up there, bringing the low-resolution game sprites to highly-enlarged life on the streets and alleys of Culver City.

The installation consists of 4-6 large (8'x10'x3') sculptures based on the original sprites used in the game; these have become iconic images, symbols of an entire era. They would be made of painted plywood structures, or possibly brick and cinder blocks for an alternate look. They would be placed around pedestrian walkway areas, such as the plaza by the Culver Hotel, to let people have close and direct contact with the invaders. The Invaders will be weighted and substantial enough to endure most general contact, likely up to being climbed on by a child or most adults. If more permanent anchoring is desired, that can be accommodated.



the invaders, occupying the plaza in Culver City

INVADED! Timeline and Budget

July 15-August 5: Final site selection, measurements taken

August 15- August 20: Materials sourced, first sculpture built

August 20-24: Review and revision of construction materials and methods

Aug 25- September 12: Remaining 3-5 sculptures in series built

September 15-20: Sculptures painted, finishing and detailing

October 1-2: Delivery of sculptures to site and final installation

Budget

Materials: \$2500 (lumber, paint, mounting hardware, rigging/support, tools)

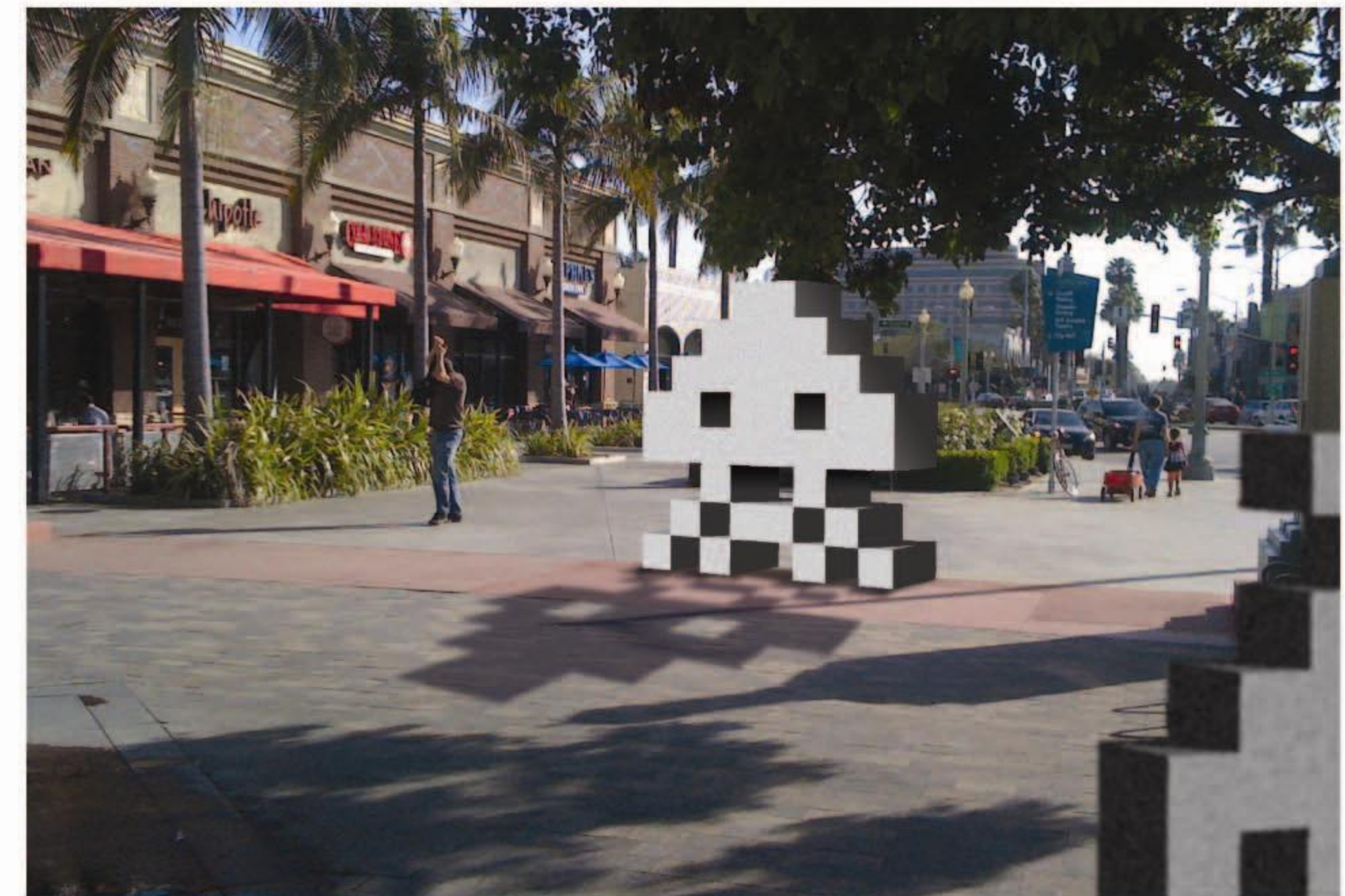
Labor/time: \$1200 (assembly, planning, drafting, transport, etc.)

Insurance, fees, contingency, etc: \$1000

Packing, transport, vehicle rentals: \$750

Maintenance, repair fund: \$250

TOTAL: **\$5700**



an invader surveys his new domain

Resumé (art focused)

2010-present

Head of Digital Design, Instructor, School for the Visual Arts and Humanities

At this LAUSD pilot school at the new RFK center, I design and run the Digital Design department, and instruct multiple design classes.

2010, 2011

Collaboration with Kerry Tribe, *Milton Torres Sees a Ghost* (2010) and *The Last Soviet* (2010): Exhibited at the Arnolfini, Bristol UK and Hammer Museum, Los Angeles.

These two works were both produced in collaboration with Kerry Tribe; one (*Milton Torres Sees a Ghost*) was a large-scale audio/sculptural/kinetic installation involving two reel-to-reel tape decks and a massive continuous loop of tape that is threaded throughout the space. The other was a looping video installation, and I built a 1/12 scale model of the Mir space station interior, as well as developing a rig to simulate a 0g environment, as well as developing the story and narrative. More information can be found at <http://www.vgg.com/jason/jdt/projects.html>

2009

Book published, *Ad Nauseam: A Survivor's Guide to American Consumer Culture*

Please see <http://us.macmillan.com/adnauseam> for more information about the book.

2008

Ulak-Tartysh, interactive sculpture/hoax video arcade machine for *i am 8 bit*

Ulak-Tartysh is an arcade machine I built to play the kyrgyz game of Ulak-Tartysh, or Buzkashi, which is essentially polo played with a decapitated goat. The machine had

completely custom printed graphics, stencils, controllers, etc, and a period-accurate playable game as well. It was presented as a genuine find from Eastern Europe at the show, the hoax being an integral part of the piece. More information:

<http://boingboing.net/2009/07/24/dead-goat-polo-arcad.html>

2008

***Hydropticon* and *Peeping Netsuke*, kinetic works part of the Machine Project exhibit at LACMA, Los Angeles County Museum of Art**

Hydropticon is a kinetic sculpture consisting of a waterwheel driving a zoetrope designed to be installed in the front waterfall at the Los Angeles County Museum of Art; *Peeping Netsuke* is a machine that displays a giant, glowing netsuke (small Japanese kimono-string charm) peering into a window of the museum's netsuke gallery, then hiding, in a neverending cycle. More information:

<http://www.vgg.com/jason/jdt/projects.html#lacma>

2007 (2011 for copy at Berlin Videogame Museum)

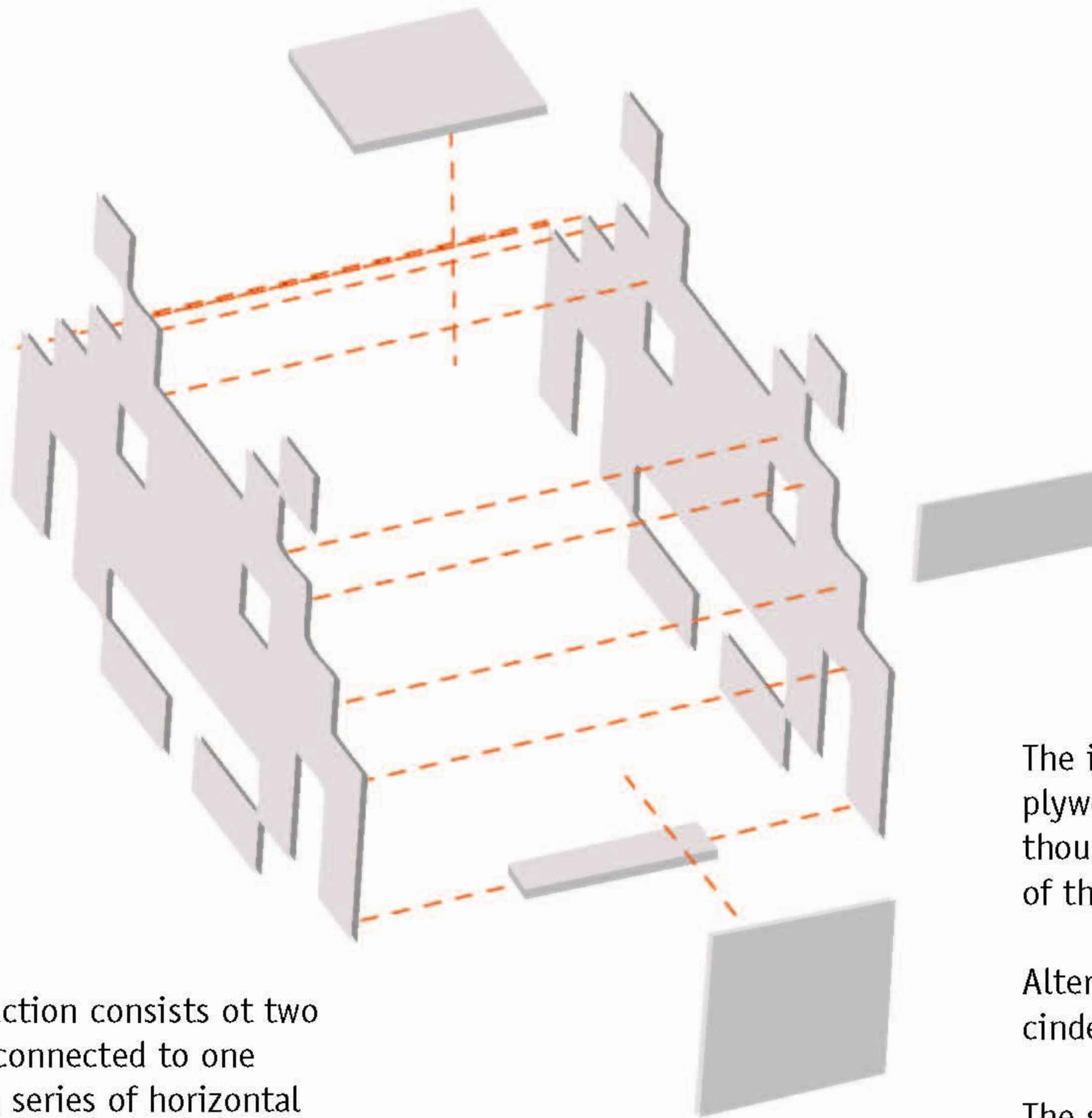
***Giant Atari Joystick*, a working 15x scale Atari joystick**

Originally created for the 2007 i am 8 bit show, the giant Atari Joystick has toured to numerous venues, and a replica based on my original plans was built for the Berlin Videogame Museum. The joystick is an interactive sculpture, designed to be climbed on and used; people really enjoy the large, cumbersome stick. More information:

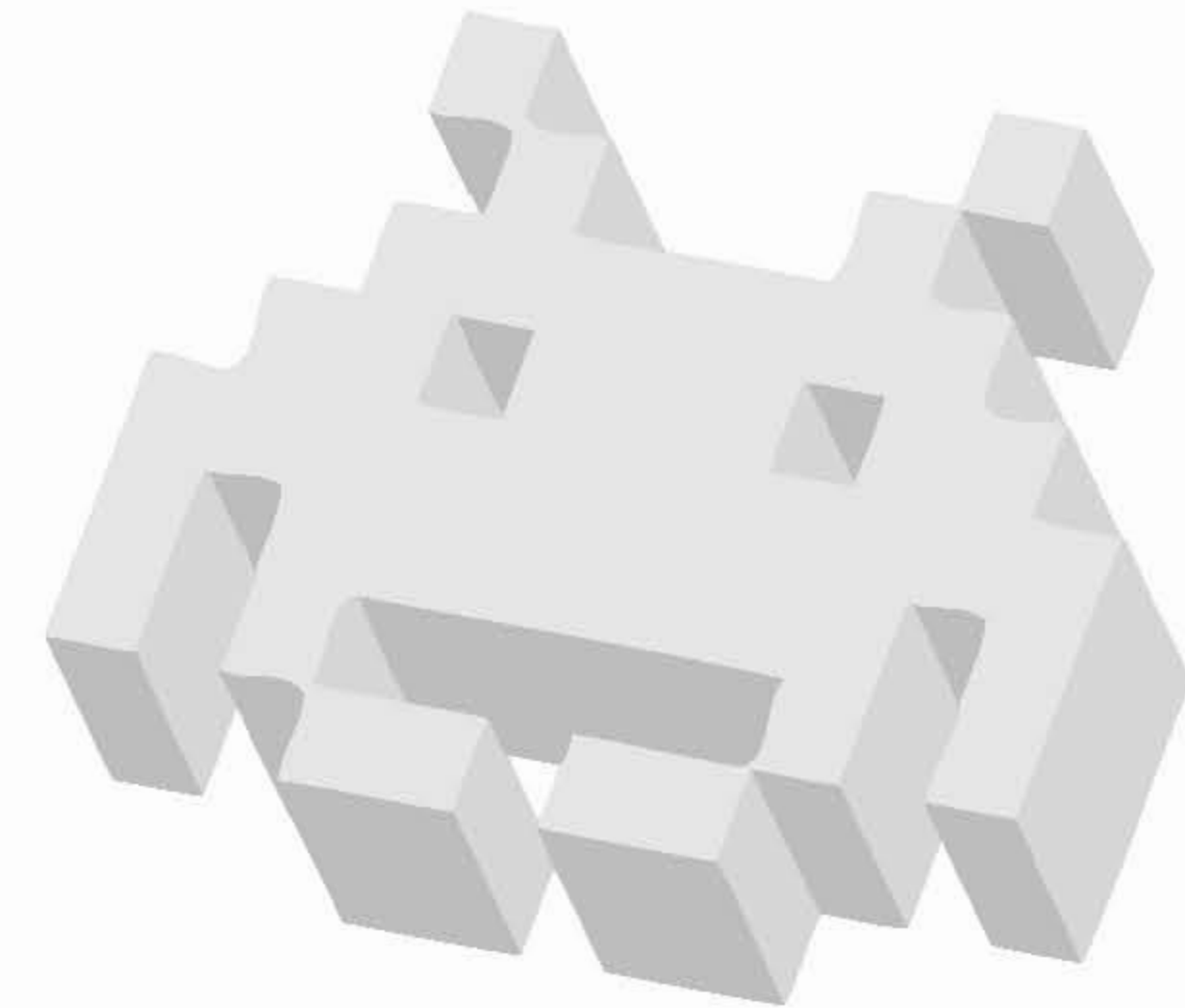
<http://www.vgg.com/jason/jdt/projects.html#joystick>

Other illustration and design related resumé information available upon request.

Appendix 1 Construction Details



Basic construction consists of two face panels, connected to one another via a series of horizontal support members, with the sides then skinned with more flat panels.

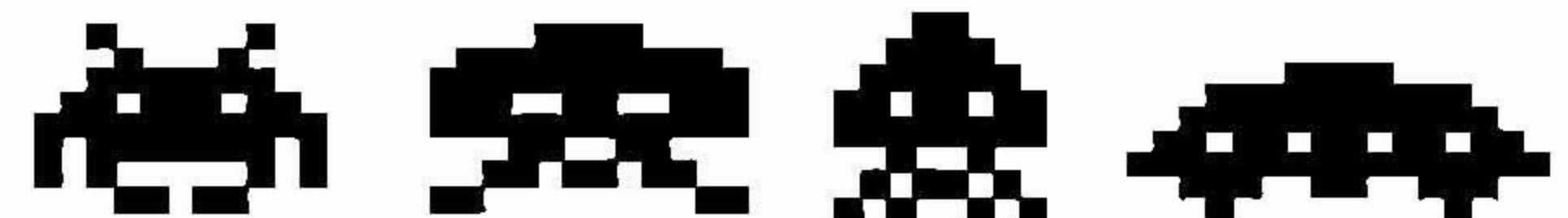


The invader sprites themselves will be constructed from painted plywood, painted white for the invaders, red for the saucer, though colors can be altered. Weights can be placed in the base of the structures to help keep them in position.

Alternatively, the Invaders may be produced out of bricks and cinder blocks.

The sculptures will be about 10'x8'x3'. This size can be modified to accommodate the space or other requirements.

4 sculptures will be created (possibly more depending on site), using the following iconic invader designs:



Appendix 2 References

Mark Allen

Director, Machine Project



Kerry Tribe

Artist



Jon Gibson

Founder, i am 8 bit



Culver City/ INDIEN CABLE Installation Artwork Proposal

Jason Torchinsky

LIGHT INVASION Design and Concept

LIGHT INVASION is an outdoor sculptural/light based installation, based on iconic video-game sprites recast at 100x scale, glowing and seemingly hovering in the air. The sprites are made from 46 individual 10" square paper lanterns, each with its own CF light bulb. The installation will include a minimum of 4 of the assemblies, suspended from various locations in Culver City, such as in the plaza by the Culver Hotel.

The sprites would be suspended from existing supports, and ideally will hang about 8'- 10' above ground; each assembly is about 10'x6'. In the daytime, they will be colossal, whimsically nostalgic 8-bit entities, but at night, when they're glowing, it will feel like the viewer is miniturized and inside the old game itself, or the sprites from the original game, which were themselves made of light, have been magically transported to our world.

This installation will be highly visible and eye-catching, especially at night, when it will prove to be especially magical.



invaders of light, day and night

LIGHT INVASION Timeline and Budget

July 15-August 5: Final site selection, measurements taken, suitable supports/power found, parts ordered

August 15- August 20: Materials delivered (hopefully), first assembly built

August 20-24: Review and revision of construction materials and methods

Aug 25- September 12: Remaining 3-5 sculptures in series built

September 15-20: Electrical issues sorted, support hardware installed

October 1-2: Delivery of sculptures to site and final installation

Budget

Materials:

Lanterns (~\$5/lantern): 46/assembly=\$230/assembly, \$920 for 4

Bulb sockets:

Bulbs:

Wire:

Mounting rail:

TOTAL: **\$5500**



a lovely evening under the glow of the invader

Resumé (art focused)

2010-present

Head of Digital Design, Instructor, School for the Visual Arts and Humanities

At this LAUSD pilot school at the new RFK center, I design and run the Digital Design department, and instruct multiple design classes.

2010, 2011

Collaboration with Kerry Tribe, *Milton Torres Sees a Ghost* (2010) and *The Last Soviet* (2010): Exhibited at the Arnolfini, Bristol UK and Hammer Museum, Los Angeles.

These two works were both produced in collaboration with Kerry Tribe; one (*Milton Torres Sees a Ghost*) was a large-scale audio/sculptural/kinetic installation involving two reel-to-reel tape decks and a massive continuous loop of tape that is threaded throughout the space. The other was a looping video installation, and I built a 1/12 scale model of the Mir space station interior, as well as developing a rig to simulate a 0g environment, as well as developing the story and narrative. More information can be found at <http://www.vgg.com/jason/jdt/projects.html>

2009

Book published, *Ad Nauseam: A Survivor's Guide to American Consumer Culture*

Please see <http://us.macmillan.com/adnauseam> for more information about the book.

2008

Ulak-Tartysh, interactive sculpture/hoax video arcade machine for *i am 8 bit*

Ulak-Tartysh is an arcade machine I built to play the kyrgyz game of Ulak-Tartysh, or Buzkashi, which is essentially polo played with a decapitated goat. The machine had

completely custom printed graphics, stencils, controllers, etc, and a period-accurate playable game as well. It was presented as a genuine find from Eastern Europe at the show, the hoax being an integral part of the piece. More information:

<http://boingboing.net/2009/07/24/dead-goat-polo-arcad.html>

2008

***Hydropticon* and *Peeping Netsuke*, kinetic works part of the Machine Project exhibit at LACMA, Los Angeles County Museum of Art**

Hydropticon is a kinetic sculpture consisting of a waterwheel driving a zoetrope designed to be installed in the front waterfall at the Los Angeles County Museum of Art; *Peeping Netsuke* is a machine that displays a giant, glowing netsuke (small Japanese kimono-string charm) peering into a window of the museum's netsuke gallery, then hiding, in a neverending cycle. More information:

<http://www.vgg.com/jason/jdt/projects.html#lacma>

2007 (2011 for copy at Berlin Videogame Museum)

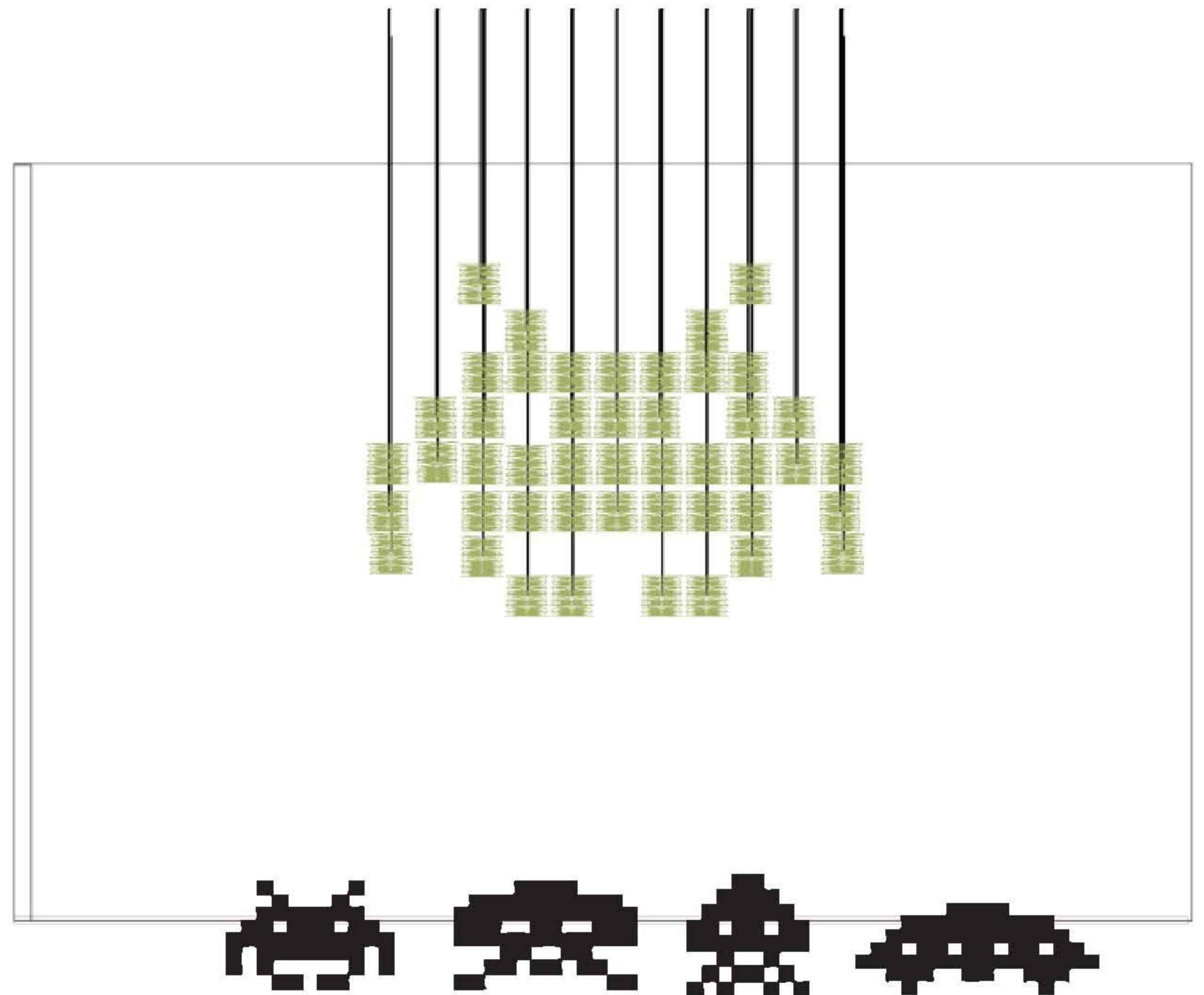
Giant Atari Joystick, a working 15x scale Atari joystick

Originally created for the 2007 i am 8 bit show, the giant Atari Joystick has toured to numerous venues, and a replica based on my original plans was built for the Berlin Videogame Museum. The joystick is an interactive sculpture, designed to be climbed on and used; people really enjoy the large, cumbersome stick. More information:

<http://www.vgg.com/jason/jdt/projects.html#joystick>

Other illustration and design related resumé information available upon request.

Appendix 1 Construction Details



Appendix 2 References

Mark Allen

Director, Machine Project



Kerry Tribe

Artist



Jon Gibson

Founder, i am 8 bit



Selection Committee:

Please find my proposal for "Pixel" online at <http://conceptlab.com/pixel/> for consideration for temporary art installation at the 2011 IndieCade International Festival for Independent Games in October 2011. This project reuses 64 discarded computer monitors and converts them into a giant low resolution video game display, with each screen used as a single pixel.

This proposal includes diagrams of the system, details of components used, a fee schedule and a detailed timeline for design, fabrication and installation of this new work. I participated last year in IndieCade with my project OutRun, which can be seen at <http://conceptlab.com/outrun/>. My CV is attached to this email.

References are as follows:

Paul Dourish
Director, Art Computation Engineering Program
Professor of Informatics
Donald Bren School of Information and Computer Sciences

Casey Reas
Associate Professor, Design | Media Arts
University of California Los Angeles, 240 Charles E. Young Dr.

I am excited to partner with Culver City and IndieCade in this project, and ask for your strongest support. Please do not hesitate to contact me if you require further information or would like to meet in person.

All the best,
Garnet

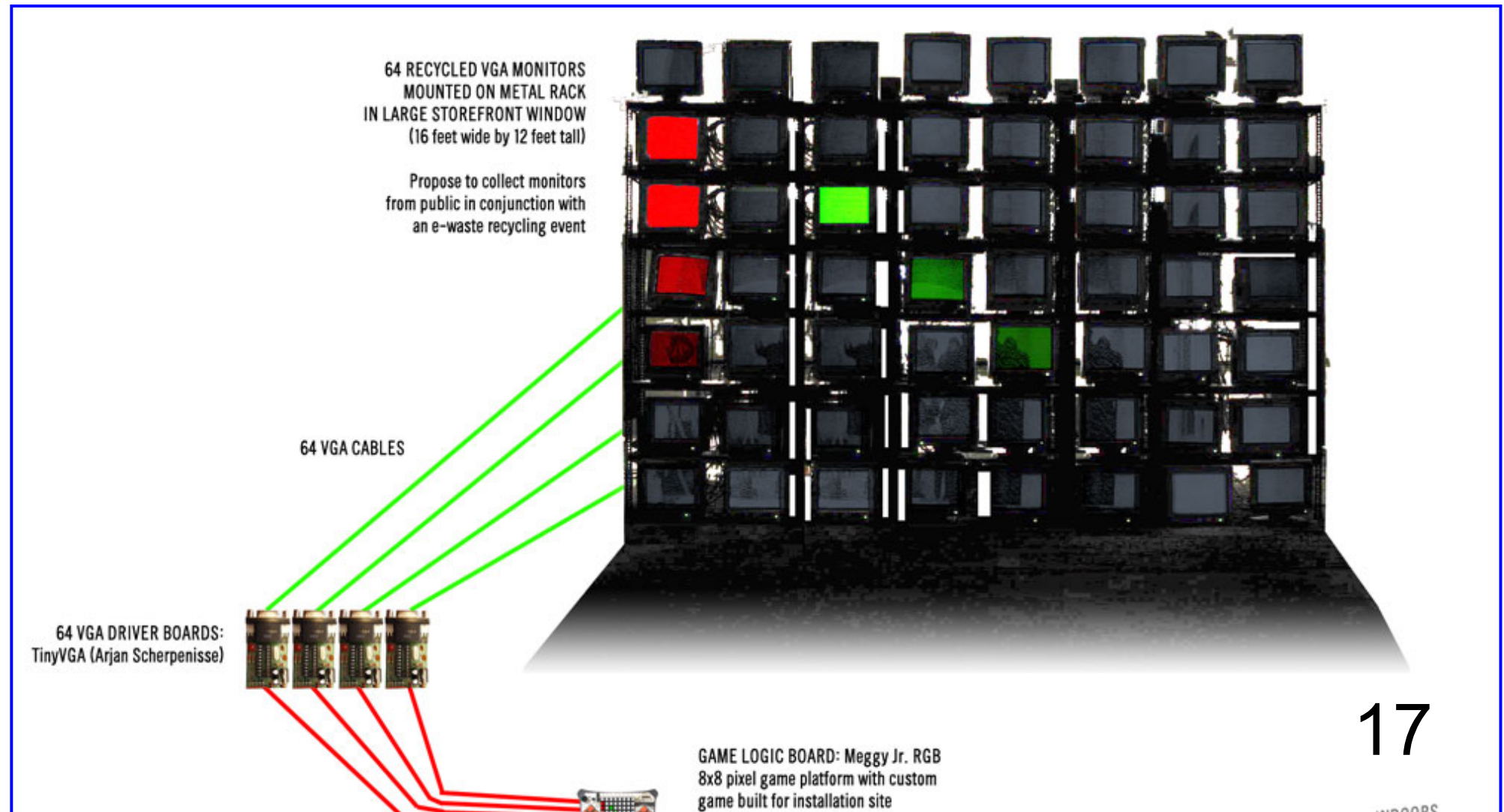
Dr. Garnet Hertz
Research Scientist / Artist in Residence
Department of Informatics
University of California

Pixel: Low Resolution CRT Game Wall Project

Garnet Hertz (last modified 16 May 2011)

Abstract: This project reuses old cathode ray tube (CRT) computer monitors and transforms them into a large video wall that behaves like a giant [handheld LED video game from the late 1970s](#). This project uses each of the 64 VGA CRT monitors as a single pixel in an 8x8 configuration. This project is designed to be installed in a public area, and features two metal foot "dance pads" for the public to control the game system.

System Overview Diagram



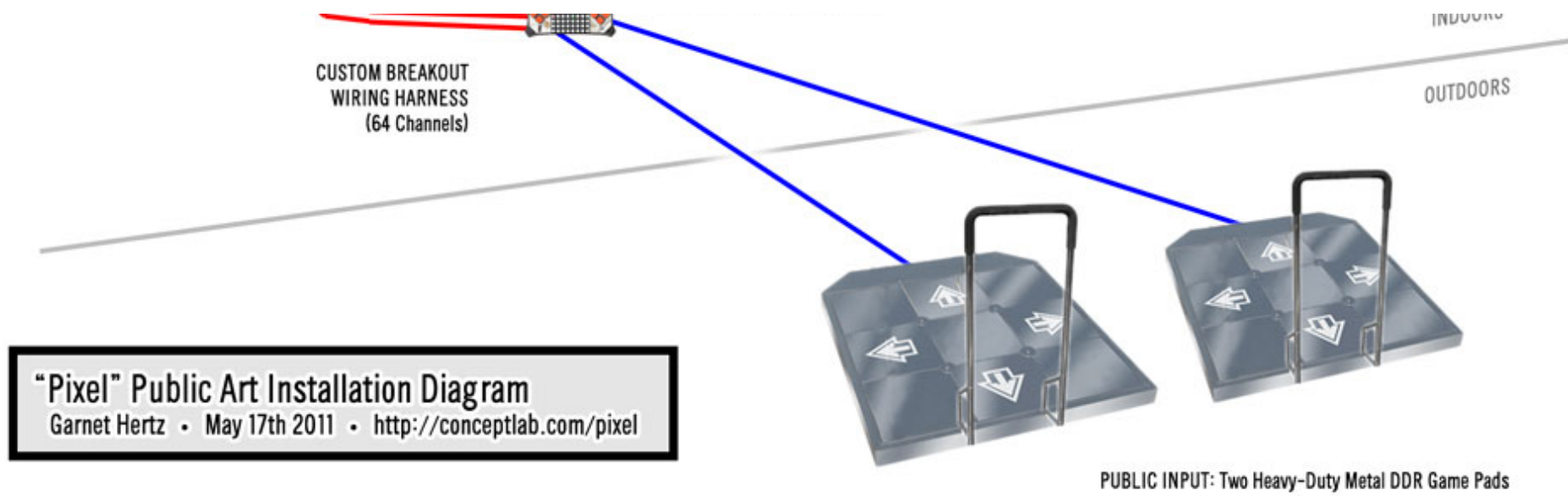


Figure 1. "Pixel" Installation Diagram. See a [High Resolution Version of the "Pixel" Installation Diagram \(1920x1639 pixel JPEG\)](#).

System Components

Public Input: Heavy-Duty Metal DDR Game Pads



Figure 2. Image of Ion Pro Metal DDR Game Pad Controller.

Two heavy-duty metal game pads will be placed outdoors and be used for the public control of the video wall game system. This installation can be configured for one or two game pads/players. Game pads are tamperproof and can be bolted to concrete or moved indoors during night.

Game Logic Board: Meggy Jr. RGB

Figure 3. Video of Meggy Jr. RGB 8x8 pixel game system in operation.

Several LED-based game platforms exist, including the [8x8 Game System by Brad Slattery](#), [Thumb Stadium \(3 pixels\)](#), [Meggy Jr. RGB](#) and [many others](#). Due to available [games](#) and [documentation](#), the Meggy Jr. RGB game platform will be used for this project.

VGA Driver Boards: Tiny VGA

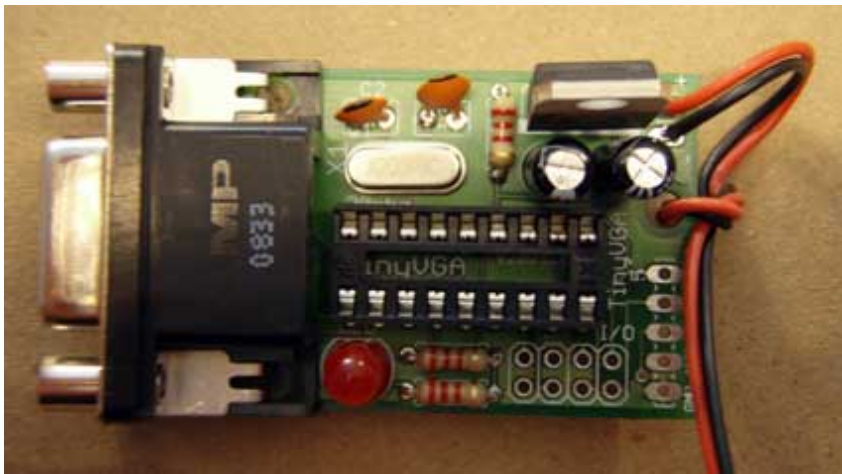


Figure 4. Tiny VGA board by Arjan Scherpenisse.

Custom cabling will lead from the game logic board into sixty-four boards to control the monitors. These boards convert the small LED lights turning on and off on the game board into signals that turn the large wall of VGA monitors on and off. The [Tiny VGA system by Arjan Scherpenisse](#) will be used due to its reliability, documentation and low cost.

Video Wall: 64 Recycled CRT VGA Monitors

Sixty-four (64) cathode ray tube (CRT) computer monitors will be [mounted on a reinforced metal rack](#) with a size of approximately sixteen (16) feet wide and twelve (12) feet tall. This video wall needs to be installed indoors or in a tamper-proof and waterproof outdoor enclosure. It is proposed that this video wall be displayed in a large storefront or gallery window.

The location of this video wall should be directly in front of the metal game "DDR" controller pads, and can be positioned on the first or second story of a building. Cabling will need to be routed from the controller pads to the video wall. A number of locations will be scouted and logistics will be discussed and negotiated with venue owners/managers.

If possible, the CRT monitors should be collected from the public as a part of the piece. In other words, the surrounding local community would be invited to come and drop off their old CRT VGA monitors approximately two weeks before the piece's unveiling. If desired, local municipal waste management organizations can use this project as a centerpiece for an [e-waste](#) collection event or campaign. At the end of the installation, it is proposed that all monitors are responsibly recycled. Documentation of this work would show the the collection of unwanted CRT VGA monitors from the community, the construction of the installation, public interactions with the functioning game system, and recycling of the CRT displays.

Production Logistics

Timeline

- December 2008 - Project concept initially developed.
- February 2009 - Brad Slattery's 8x8 Pixel Game Platform ordered, assembled, tested.
- May 2011 - Tiny VGA system researched and discussed with author, 100 circuit boards sent for manufacturing.
- May 2011 - Preliminary scouting of potential installation venues, including measurements, collecting contact information, etc.
- May 2011 - Preliminary scouting of potential partners for electronic waste recycling component of project (municipal waste management).

- June 2011 - Meggy Jr. RGB, Tiny VGA boards and all wiring and electronic components will be assembled and thoroughly tested.
 - July 2011 - Complete project system will be tested as a part of [Recycling Pervasive Media, Intervening in Planned Obsolescence](#) at [The Banff Centre](#).
 - July 2011 - Finalize venue.
 - July 2011 - Finalize electronic waste recycling partner, determine marketing strategy.
 - July 2011 - Construction of physical frame to hold monitors.
 - July 2011 - Ordering of heavy-duty metal DDR game pads.
 - August 2011 - Reworking physical components and refining technical aspects of system and wiring.
 - August 2011 - Begin sourcing CRT VGA monitors with e-waste partner.
 - September 2011 - Project ready for public installation.
-

Garnet Hertz (2011) - <http://www.conceptlab.com/>

PIXELCLOUD

Design Concept

The PIXELCLOUD is a temporary pavilion to be erected in the pedestrian walkway between the Culver Hotel and Pacific Theaters in downtown Culver City. The idea of the *pixel*, the building block of digital graphics, becomes the driving metaphor for the pavilion. As pixels are the fundamental unifying element of all video game visualization, creating a cloudlike pavilion of pixels thus seemed appropriate for the occasion of the IndieCade Festival.

The pavilion is in striking contrast to its surroundings. Its black-and-white pixilated surfaces will appear as a kind of digitized haze within the physical world, drawing visitors toward it. Upon entering the pavilion, visitors are engulfed in an abstract world of pixels. Piles of small cubes are strewn about. Tables and seating offer places to creatively play with these cubes so visitors can make their own pixel art. The entire pavilion and everything in it are black-and-white, the colors of primitive computer graphics. The experience is thus one of being engulfed in an otherworldly atmosphere of pixels, and blurs the divide between digital and physical perception.

The walls of the pavilion are created with freestanding modules of standard 12' wide by 6' high temporary chain link fencing. This material, easy to assemble, readily available, and inexpensive to rent, is ideally suited to create a pixilated surface. A decorative plastic cup product called Put-In-Cups, which securely snaps into standard chain link fencing, will be used to create the pixellated patterns on the pavilion walls. [Note that the artist has experience with this product, see "Previous2.jpg"] The pavilion interior will feature painted wood block cubes for users to stack and arrange on simple plywood tables. Removable white sheets of rolled vinyl may be attached to the ground in the areas inside the pavilion to further create an effect of abstraction [pending city approval and cost verification]. The pavilion can be secured at night simply by closing the fence and padlocking it. At the end of the festival, the plastic cups will be removed, the chain link fence disassembled and picked up by the rental company, and all materials will be recycled.

Design Concept Image List

Concept 1.jpg

Overhead axonometric view of the PIXELCLOUD, showing chain link fence cup pattern and interior pavilion space. The pavilion will be open to the sky.

Concept 2.jpg

View of pavilion wall assembly, showing installation of chain link fence cups. After the festival, the cups will be removed and recycled, and the fence returned to the rental company.

Concept 3.jpg

Installed site view of the PIXELCLOUD between Pacific Theaters and the Culver Hotel. The pavilion is in striking contrast to its surroundings, thus attracting attention and inviting occupancy.

Concept 4.jpg

Floor plan of the pavilion, which will be approximately 22' x 28' in dimension.

Concept 5.jpg

Installation of chain link fence cups, which securely snap into place in any standard chain link fence. See www.putincups.com for product information.

Project Fee Schedule

Chain link fence rental, 7 units @ 12' wide x 6' high	\$500
Plastic chain link fence cups, \$450 per 12' section	\$2700
Super white vinyl rolls for ground surface [pending approval]	\$600
Wood, paint, fabrication for pixel cubes	\$700
Paint, fabrication for tables	\$500
General liability insurance	\$500
Artist fee, labor, contingency	\$1000
Total, not to exceed	\$6500

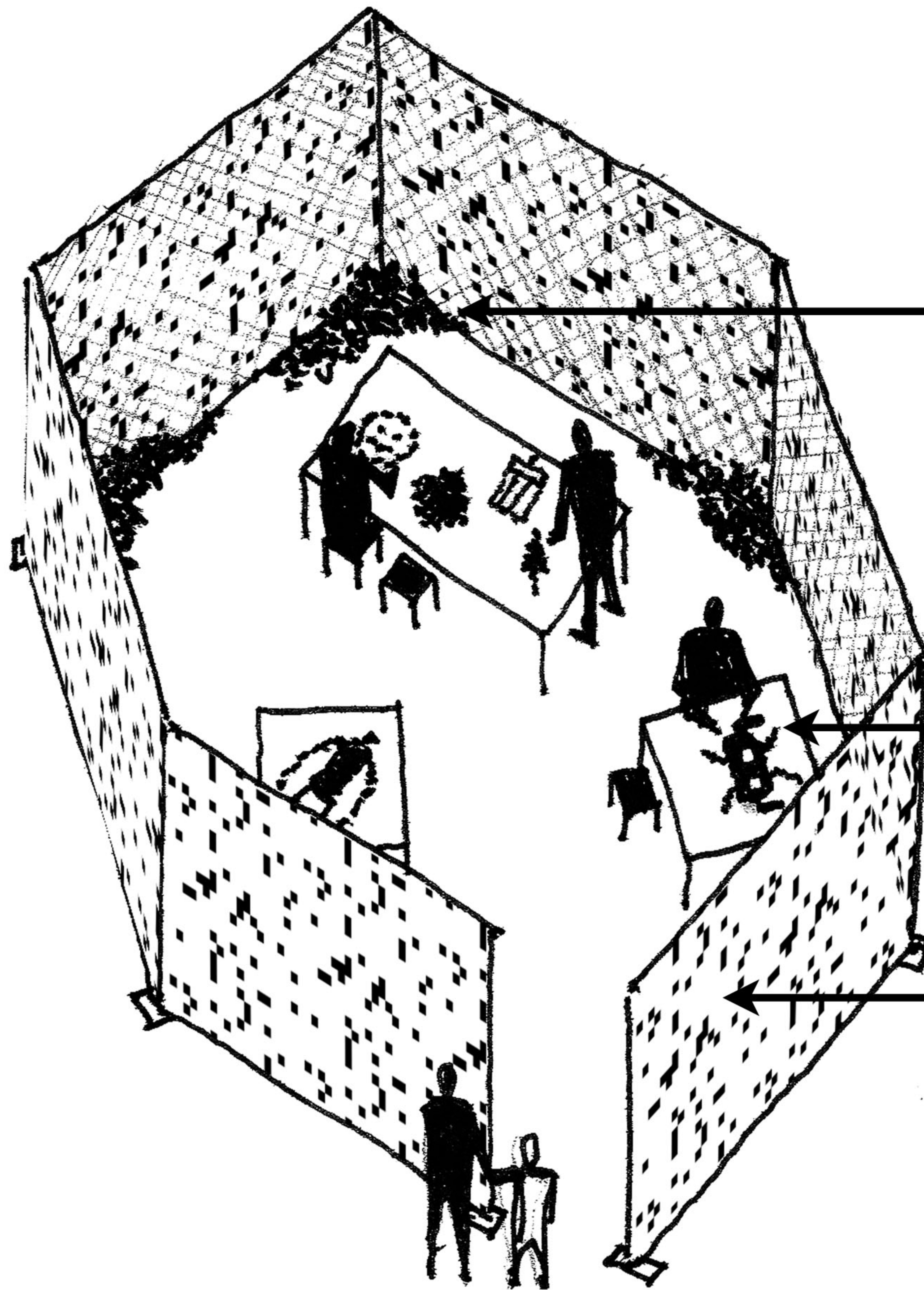
Project Timeline

Offsite fabrication of tables, pixel cubes	5 days
Delivery and arrangement of fencing components	1/2 day
Onsite installation of chain link fence art cups, floor surface, tables	3-4 days
Festival open	3 days
De-installation	1 1/2 days

Artist References

Clive Wilkinson
President Clive Wilkinson Architects

John Meachem
Vice President Clive Wilkinson Architects



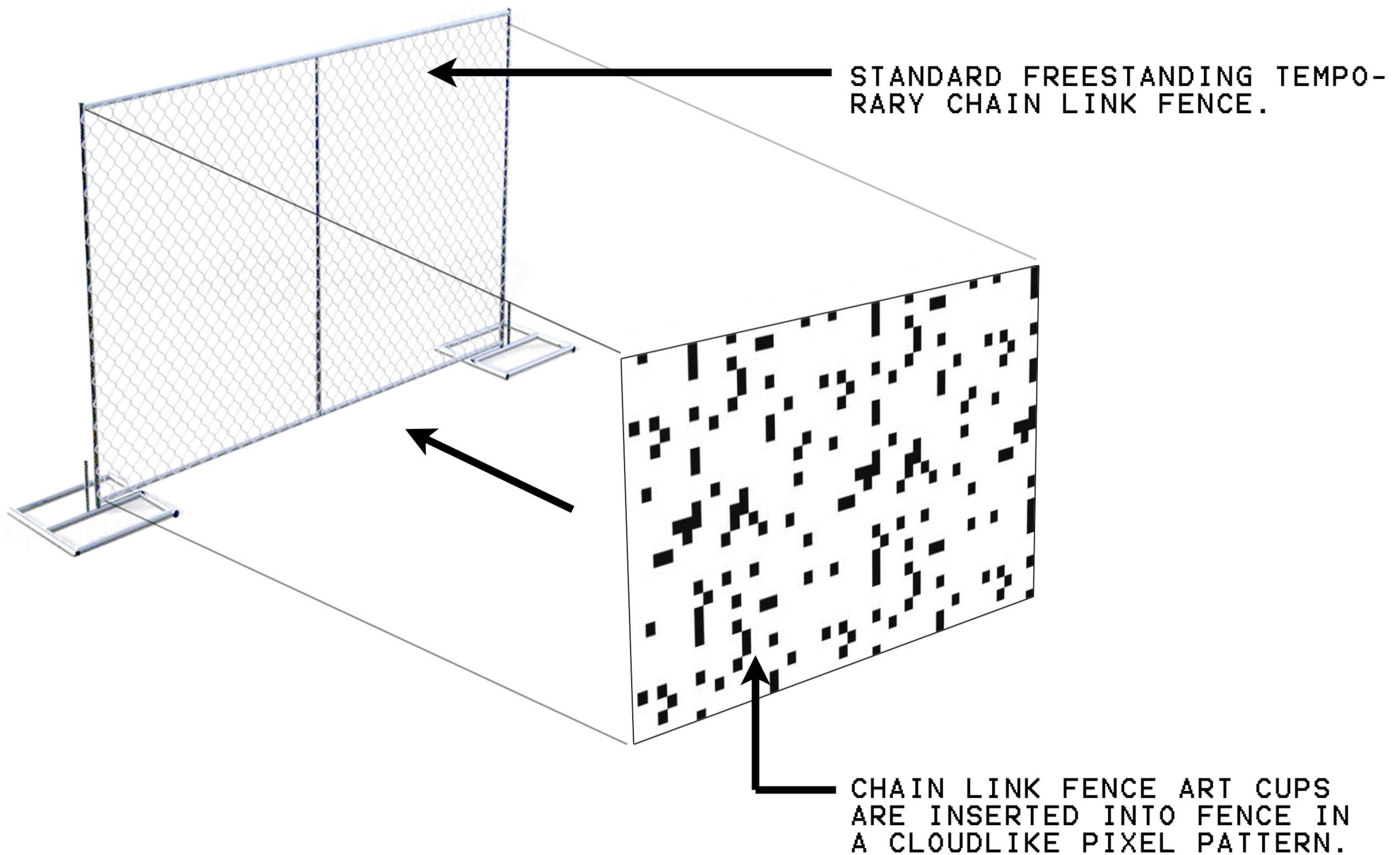
PILES OF PIXEL BLOCKS
SCATTERED AROUND PAVILION
FOR VISITORS TO CREATE
PIXEL ART.

TABLES & SEATING FOR VISITORS
TO PLAY WITH PIXEL BLOCKS AND
CREATE PIXEL ART.

FREESTANDING TEMPORARY CHAIN
LINK FENCE WITH FENCE ART
CUPS INSERTED IN A PIXELATED
PATTERN. UPON ENTERING THE
PAVILION YOU ARE ENGULFED IN
AN ATMOSPHERE OF PIXELS.

PIXELCLOUD

OVERHEAD VIEW ₂₄



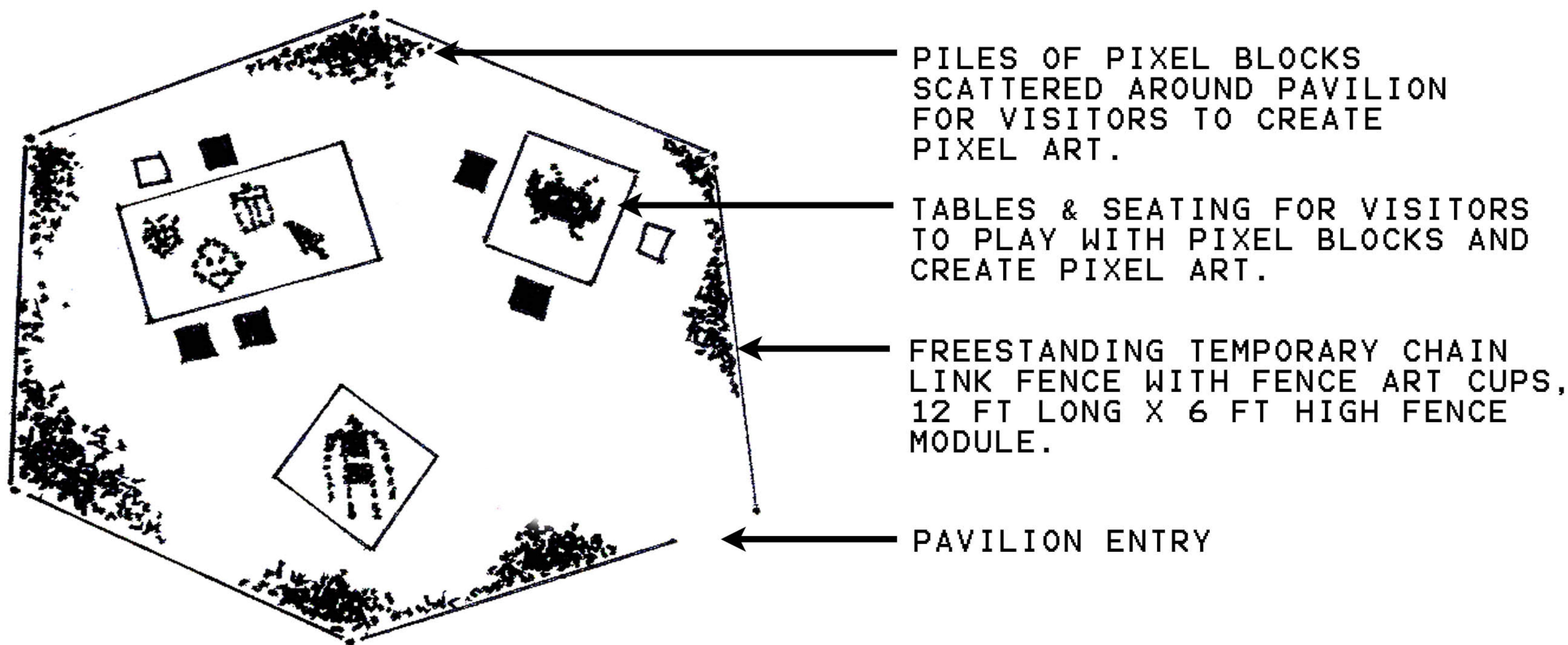
PIXELCLOUD

WALL ASSEMBLY 25



PIXELCLOUD

SITE VIEW, CULVER CITY DOWNTOWN



PIXELCLOUD

FLOOR PLAN₂₇

28

