

MEETING DATE: July 11, 2011

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

ATTACHMENTS

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**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)

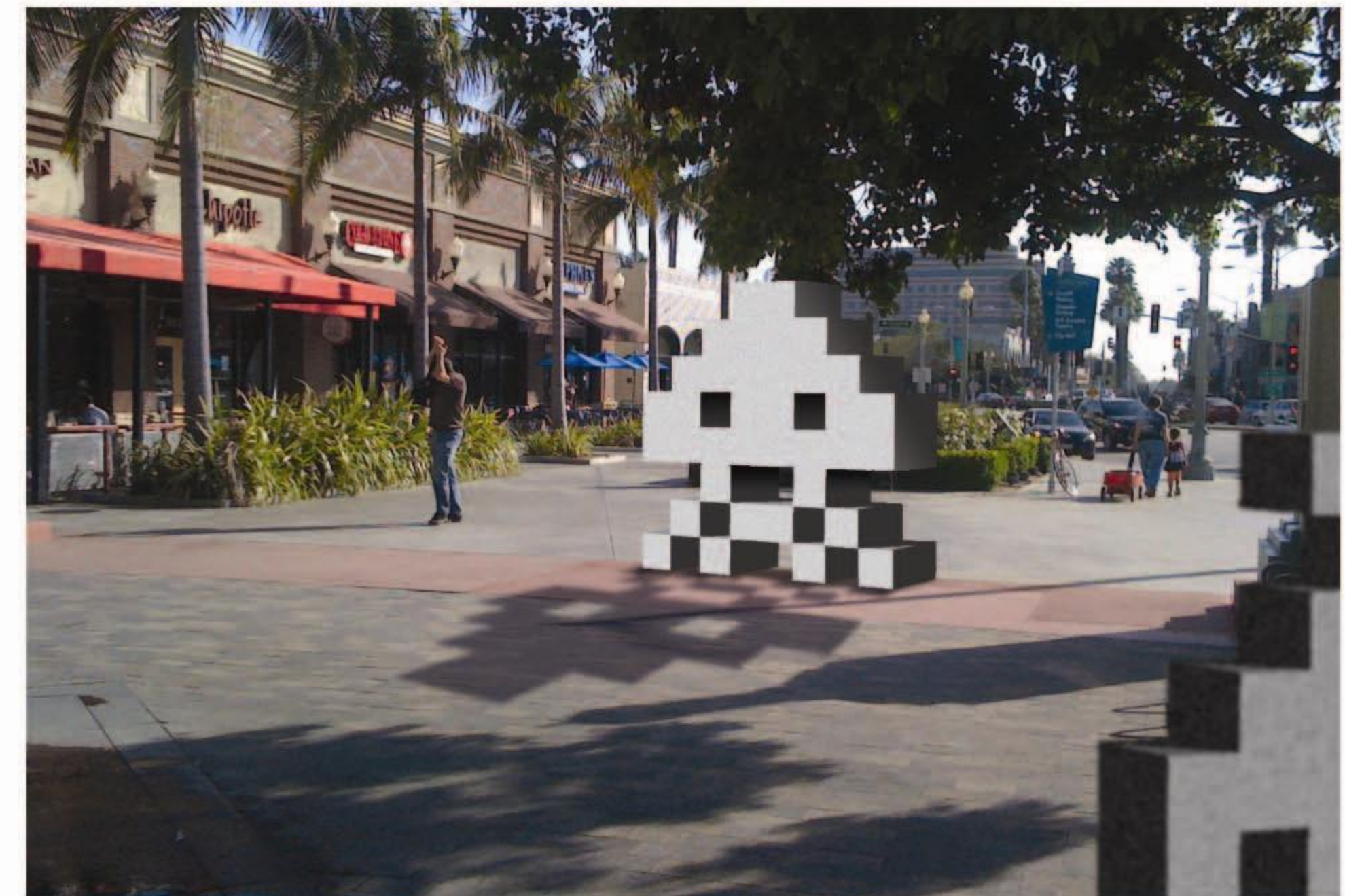
Labor/time: \$1200 (assembly, planning, drafting, transport, etc.)

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)

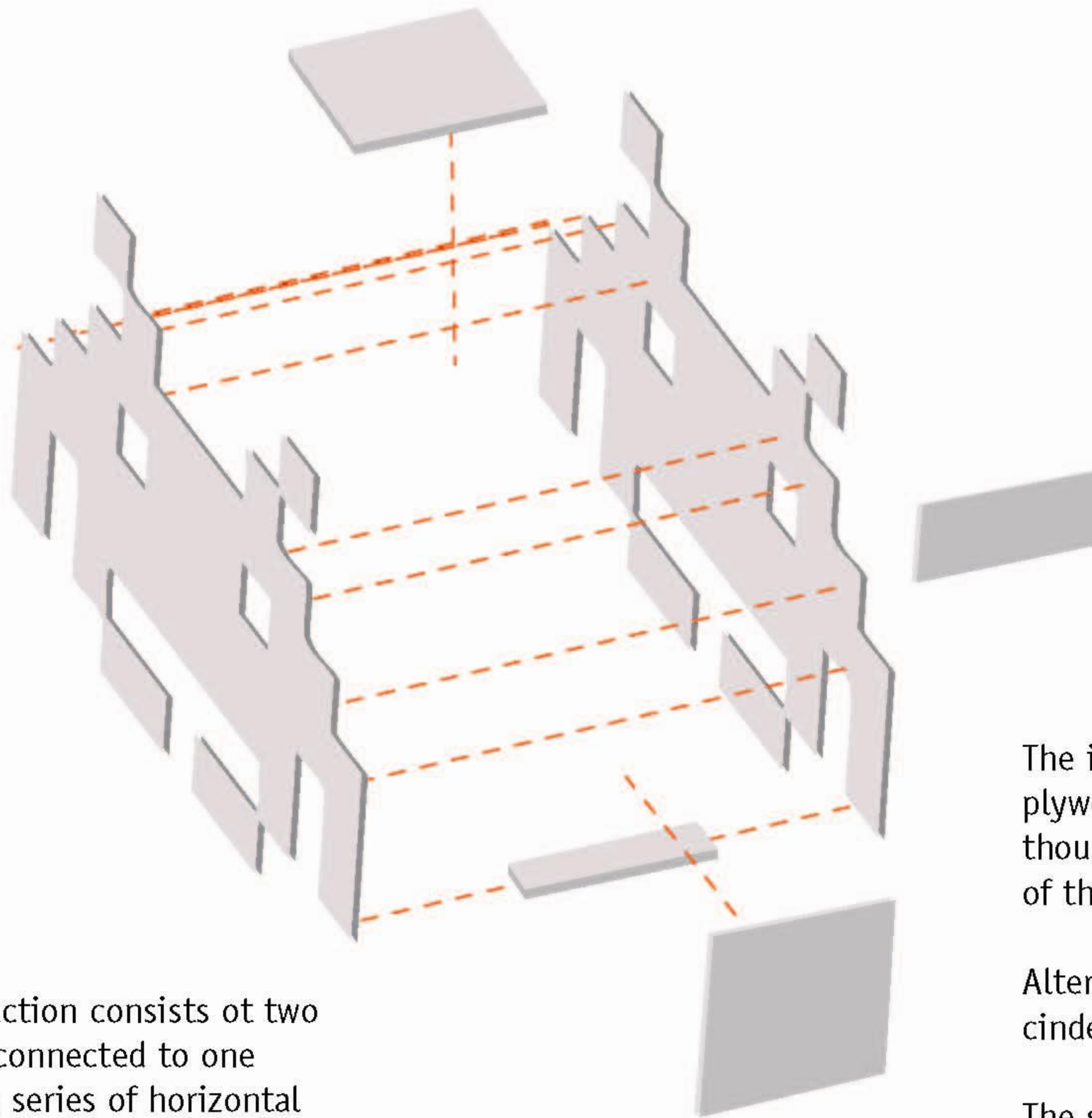
Giant Atari Joystick, a working 15x scale Atari joystick

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:

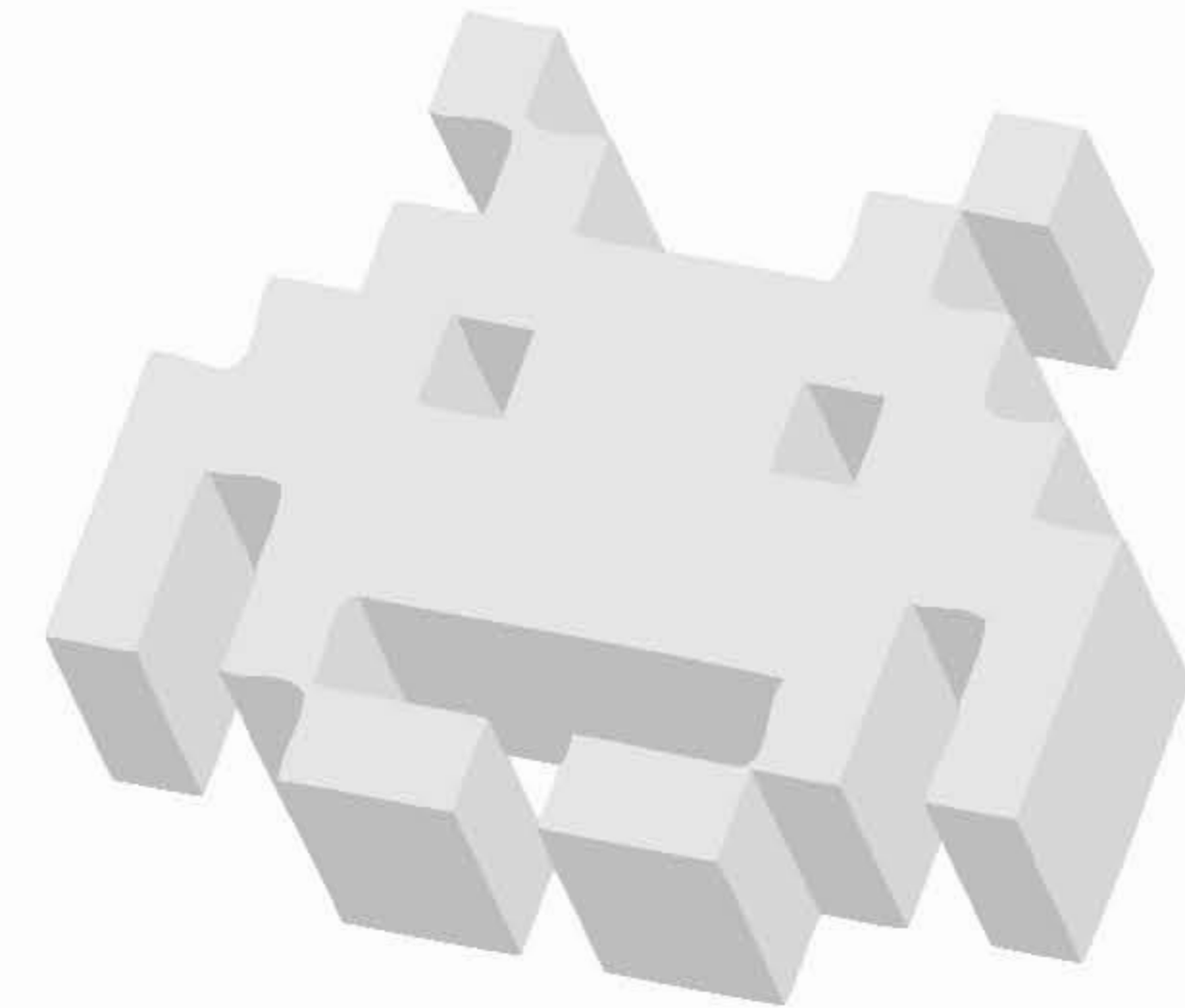
<http://www.vgg.com/jason/jdt/projects.html#joystick>

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.

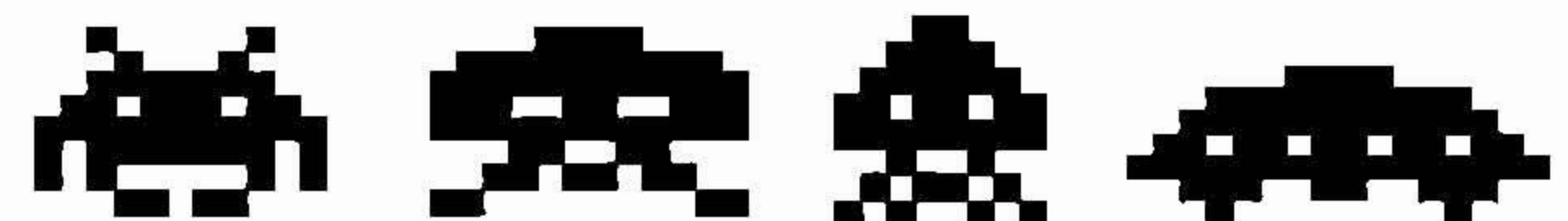


The invader sprites themselves will be constructed from painted plywood, painted white for the invaders, red for the saucer, though colors can be altered. Weights can be placed in the base of the structures to help keep them in position.

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

