



## **ACP Photo Festival Public Art Project**

Request for Artists Proposals - Project date Oct 2012 - Deadline to apply Feb 12, 2012.

**About ACP:** Since 1998, Atlanta Celebrates Photography has supported Atlanta's emergence as an international center for photography. Through an annual October festival and year-round programs, ACP seeks to nurture and support photographers, educate and engage audiences, promote diverse photography venues, and enrich Atlanta's cultural scene. The acclaimed ACP Public Art program, an integral component of the annual ACP festival, has featured temporary projects in a variety of diverse locations throughout Atlanta. It is significant in its ability to reach beyond the audience of traditional art venues and for its ability to expand the way its audience considers and perceives photography and "lens-based" media. See **ACPinfo.org** for more.

**Eligibility** Any artist as an individual or team may apply, 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** No media restrictions 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 or photographic 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, or reimagining the uses of photography, or possibilities of imagery made with light). We encourage you to think widely and to explore this concept without restraint. Please keep in mind the "Selection Criteria" listed below. Projects that rely heavily on complex or untested technologies are discouraged – usually, the simpler the better. Please see the attached description of past ACP projects for a demonstration of the variety of projects we have commissioned.

**Budget** \$ 9,000 has been allocated. The 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 \$ 9,000, your application 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 if possible. ACP can assist the artist in securing an appropriate site(s) for the project if assistance is needed. Consideration should also be given to security, view accessibility, and ambient light issues of a proposed site. ACP would like the project to begin in late September/early October 2012 and be on exhibition throughout the month of October, but will consider other time durations as they relate to specific projects. The artist should plan to remove the project early November, 2012.

**Timeline & Contact Information** All applications are being accepted via the website [CallForEntry.org](http://CallForEntry.org) (it is free for artists to register). All applications must be completed by midnight MST, February 12, 2012. The application details are found at [https://www.callforentry.org/festivals\\_unique\\_info.php?ID=911](https://www.callforentry.org/festivals_unique_info.php?ID=911) Artists will be notified of jury selection by email.

### **Application:**

Your application requirements are listed below. More details are provided here:

[https://www.callforentry.org/festivals\\_unique\\_info.php?ID=911](https://www.callforentry.org/festivals_unique_info.php?ID=911)

## Submission Requirements:

*All artists applying must provide the following materials:*

- ☐ Contact information such as name, address, phone numbers, e-mail address, web site as required by CallForEntry.org
- ☐ A succinct concept statement for the project (not to exceed 400 words). Statement must also include technical details, material selection, and any additional pertinent information including your suggested project Schedule (site visits, design, fabrication, installation and de-installation timeline). Note: audience experience is the most important part of any public project. Realistically address audience experience in your statement.
- ☐ One page budget that lists the costs associated with the project and a list of the materials to be used. Make sure your budget is inclusive of all elements described in "Budget" section above.
- ☐ Current Resume (include individual resumes for all team members). Be sure to highlight your previous experience with the materials and technology that you are proposing for this project.
- ☐ Up to 6 (six) work samples should be included in your application (jpegs, audio and video files are allowed). Include images that show a sense of your imagery and working process. Include year of project in image title.

## Selection Criteria:

- Artistic Merit
- Within Media guidelines (see above)
- Feasibility of construction and suitable materials
- Public safety/welfare
- Resistance to vandalism, ease of maintenance, repair, sustainability, etc.
- Realistic and thorough budget
- Audience Experience

## Additional Information

- Identification of your project's needs as well as the planning and implementation of the public art project is the responsibility of the artist.
- Artist must be readily available during the timeline of the proposed project.
- The organization encourages persons from various cultures and ethnic backgrounds to apply.
- The artist's submission must be based on sound engineering principles.
- The artist agrees to present concepts and designs to committees, boards, 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 if 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.

<b>Calendar</b>	Application Deadline:	February 12, 2012
	Selection Notification:	end of February, 2012
	Exhibition Dates:	approx. September 24 – October 31, 2012

## Past ACP Public Art Projects

2011



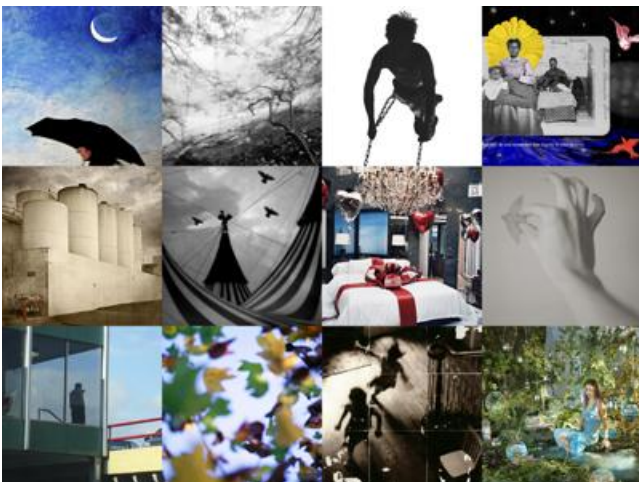
**VOLLEY** by **Monica Cook**. Cook, a painter, has been expanding her oeuvre with stop-motion animation/claymation for the last few years. Her animation “Deuce” was a winner in the Guggenheim Museum’s Youtube Play competition in 2010. Through her animations and sculptures, Monica has experimented with transformations, the literal and metaphorical mutation of human into beast. “Volley” is a stop-motion animation that is sound activated. The work explores the human-animal interface and how we anthropomorphize animals, particularly our closest cousins. The sound of Applause enables the video to continue playing, although viewers must applaud even if the scene makes them uneasy, causing an inner conflict in the viewer.

2010



**BEFORE 1190 HUFF RD.** by **Karen Brummund** – Sarah Huff’s family homestead was built on the foundation of an 1830’s log cabin. This pre-civil war home survived Sherman’s march, but did not survive the industrial enlightenment of the 1950’s. In this installation, a photograph of the Huff House was placed in 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.

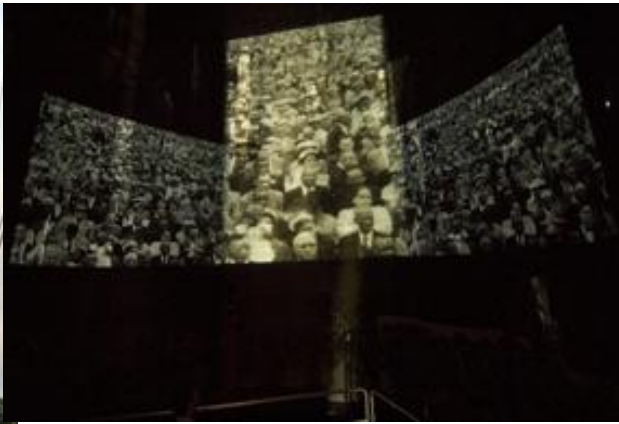
2009



**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 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 water tower at the corner of Auburn and Irwin the Old Fourth Ward. The video-based art project was notable for its temporary, radical transformation of a dormant space in the historic Martin Luther King district of Atlanta. The cathedral-like interior of the 100 foot tall 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. This project was praised in the Atlanta Journal as "The most sophisticated and important public art project in Atlanta in recent memory...a powerful experience".

2007



**PAPER PLACEMATS (ATL)** - Atlanta native **Jason Fulford** was the curator of the 2007 ACP Public Art Project. Fulford selected images from 40 photographers (from unknown to world-famous) to be included in *Paper Placemats (ATL)*. These placemats were used at participating restaurants during lunch in October. This concept engaged audiences at random and imposed an unexpected experience with art. Simultaneously, the encounter is very intimate and allowed the unsuspecting 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 uses a combination of wheat paste and photocopies to create the tableaux or vignettes that create 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, participants in an ambiguous narrative caught in moments of pause between action and reaction. 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 is explored, using the urban landscape as both setting and aesthetic component.

2005



**URBAN REVERB by Amy Landesberg:**

In its previous state, the windows of the Rhodes Center on Peachtree Street passively reflected what went on around them. URBAN REVERB lends an active voice to the phenomenon of reflection. The viewer now experiences a double take in the intensified real image posing as reflection.

Originally intended as a one year project, this piece remains today and has become a landmark in Atlanta.

2005



**Paul Kaiser and Shelley Eshkar** : HIDE-AND-SEEK was a public art installation (video projection) in Atlantic Station that 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* was a public, 3-dimensional photography project by **Peter Bahouth**. In a city characterized by corporate culture and long commutes through billboard-lined highways, this project exhibited images that 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 that required 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 lead participants on walking tours of the city.