

# FABRICA

Brighton's Centre for  
Contemporary Art

## **Remote Intimacy Commission Opportunity - Call for proposals**

**Deadline: 12 Noon (UK time) 10 May 2016**

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### **1. Introduction**

Remote Intimacy is a commission opportunity created by Fabrica, Brighton & Hove's centre for contemporary art.

We will commission one artist (or a pre-existing artist group), with a strong track record, to create a new work, that explores the possibility for (or actuality of) sustaining close personal relationships across geographical distance.

Located primarily online and through telecommunication, broadcast and/or social and networked media, this commission will investigate human to human contact, and intimacy, as increasingly mediated and entangled with nonhuman others.

The work and its process of production will be shared online, and presented by the artist as an event or 'work-in-progress' exhibition, at Fabrica during Brighton Digital Festival 2016.

We are inviting artists to apply whose practice incorporates digital and networked technologies, and who are living and working in the EU and/or Iceland, Norway, Albania, Bosnia and Herzegovina, FYR Macedonia, Montenegro, Republic of Serbia, Turkey, Georgia, Moldova, Ukraine.

Artist Commission Fee: €3,000 / approx £2,300

Production Budget: €500/ approx £390

Travel and Accommodation Expenses: €600 euros/approx £470

We are now seeking proposals for this commission. To apply, please follow the application process detailed at the end of this document.

## 2. Other resources and context:

The artist commission is supported by an AHRC Research Fellow, Magdalena Tyżlik-Carver until July 2016. Magda will be conducting her own research alongside the commissioned artist and should be regarded by the artist as a critical friend, a resource for current research in this area, and a potential collaborator. A researcher and curator, Magda's interdisciplinary work investigates how computation influences contemporary cultural practices, a subject explored in her recently submitted PhD thesis. Magda will be based at University of Sussex and Fabrica for the duration of the fellowship (March-July 2016), and will be researching what she terms *the ecologies of intimacy*, focusing on *if* and *how* intimacy is experienced when mediated by contemporary computational technologies. It is anticipated that the work and research of the commissioned artist will inform the Fellow's research largely through informal exchange and where possible joint working. For Magda's research notes see her blog:

<https://ecologiesofintimacy.wordpress.com/>

The Remote Intimacy commission is funded by Creative Europe as part of Understanding Territoriality: Identity, Place and Possession (TIPP) is a two-year project led by Fabrica, with visual arts partners [Netwerk](#) in Aalst, Belgium and [Cittadellarte Fondazione Pistoletto](#) in Biella, Italy and contemporary design partner [Otvorena Soba](#) in Skopje, Macedonia -

<https://understandingterritoriality.wordpress.com/>

## 3. The commissioner

### 3.1 About Fabrica

Fabrica is Brighton & Hove's centre for contemporary art. Now in our twentieth year at the former Holy Trinity Church, we have accrued an outstanding track record in commissioning artists to create new, often extraordinary works for Fabrica's unique space and audiences.

Fabrica began as an artist initiative and is as committed now as it was two decades ago to giving artistic talent the space to dream, grow and crystallize. We produce three major, large-scale, visual art installations specific to our building each year, plus artist residencies and smaller scale commissions, and periodically, outdoor works. For each commission we have encouraged artists to be ambitious artistically and technically, by supporting them to work at a scale, within a context and/or with a level of complexity that is new to them.

As a registered charity with an educational mission we are committed to generating interest and excitement about art and creativity, through and around learning. Believing that artists have much to teach us, we encourage an open dialogue between artists and visitors online and in the gallery space, through an integrated programme of activities that strives to remove barriers to access, engagement and understanding.

Dedicated programmes of our work seek to engage older people, those with disabilities and teenagers who might not readily visit an art gallery or museum. Maintaining this core value underpins our capacity to attract, retain and develop a team of 120 volunteers who are passionate about communicating what Fabrica has to offer - in the gallery, online and to the wider community.

Alongside our main exhibition programme we provide the Artist Resource: a library and programme of events supporting artists' professional development. Activities include: 1-2-1 sessions with experienced artists on developing work and receiving feedback, peer review group meetings, artist and curator talks and an increasingly important aspect of our programme: Making Space, which supports locally-based artists to use Fabrica's exhibition space for 3-4 days as a temporary studio, a place to document work or a place to try out new work on a larger scale.

### *3.2 Our approach to the commission*

*Remote Intimacy* is a small scale commission for Fabrica. It will be Fabrica's first remote commission - ie there is no requirement for the artwork to respond to the exhibition space at Fabrica, or a nearby site. However, we are still interested to understand more about the nature of relationships between people and place, which is an ongoing theme through our programme: <http://fabrica.org.uk/exhibitions/>

This commission will be located primarily online and through telecommunication, broadcast and social and networked media, it will investigate human to human contact, and intimacy, as increasingly mediated and entangled with nonhuman others.

Suspended between desire and attachment, between the deeply personal and the shared, our ambition for this new work is to explore remote intimacy as lived experience.

Rather than prescribing what intimacy is we are inviting the artist to be guided by these questions:

*How intimacy takes place and who/what takes part in the creation of intimate spaces.*

*How intimacy feels when negotiated over distance and facilitated by networked technologies.*

*Who values this method of relationship-making and why?*

This commission opportunity builds upon a number of ideas, situations and previous works among them *In Conversation*, a networked performance by Susan Collins presented by Fabrica in 1997. This installation created a link between an online space and the physical realms of the gallery and the street outside. Collins' motivation was to explore how different and technologically defined environments and means of interaction affect the way we communicate. Online users were able to engage in conversations with passers-by on the street outside Fabrica. By operating a simple online interface, they were able to make themselves present through an image of mouth projected onto a pavement and 'speak' to pedestrians outside Fabrica. Webcam and a microphone installed on the street transmitted responses from the street to the online audience and a two-way communication was enacted as an experimental intervention into the three different public spaces of the street, the gallery and online.

Today, almost twenty years after the first installation of *In Conversation* such a two-way communication can be encountered every day. Many of us are very familiar with using Skype, Facebook Messenger, and a plethora of other online video conferencing applications. This and similar software facilitate education, business and other collaborations, and help to sustain long

distance relationships with family, friends, and partners in other cities, countries and continents.

Increasingly we remain in a never-ending conversation, always online, always able to chat to each other via FaceTime, texting or even a Bitmoji avatar.

Through personal Facebook and Instagram walls we are continuously engaged in the process of re-presenting ourselves. And through tweets and blog posts, we continually open up our lives to the scrutiny of others, inviting dialogue via comments, re-blogging, re-tweeting or liking.

These communication technologies facilitate other forms of personal encounter that are deeply intimate and sometimes associated with feelings of risk, danger, and even fear, connected to sexual desires and practices through which intimacy is enacted.

#### **4. Audiences, Education & Participation**

The work and its process of production will be shared online, and presented by the artist as an event or 'work-in-progress' exhibition, at Fabrica during Brighton Digital Festival 2016.

We anticipate that the commission will provide the focus for commentary and exchange with Fabrica's online audiences, with gallery visitors during Brighton Digital Festival in September 2016, and with our TIPPP partners.

#### **5. Timeline and process**

Deadline for expressions of interest: 12 noon (UK time), Tuesday 10 May 2016

The selection panel will include representatives from: Fabrica, Brighton Digital Festival, University of Sussex, Dept of Media Practice (Media and Film) and will aim to shortlist 3-4 artists.

Notification of shortlisted artists: 5pm (UK time) Friday 13 May. Shortlisted artists may be invited to submit further material.

Interviews will be via Skype on 18 May 2016.

Notification of selected artist/artist group: will be notified by 12noon (UK time) Monday 23 May 2016.

Artist research and production period: 25 May-30 September 2016

We would be looking for the artist to begin work on the commission immediately after the 25 May 2016.

Location, resources and management of the commission: The artist will be working remotely from Fabrica and University of Sussex, at their own studio or other place of work. The work will be designed to function online. The artist will be expected to meet (in person or via Skype) with Liz Whitehead and other members of the Fabrica team to discuss the progression of the work, marketing of it and the event in September 2016, agree payment procedure, etc. The

artist will be expected to meet Research Fellow Magdalena Tyżlik-Carver in person or via Skype, no later than ten working days after being selected for the residency, to discuss points of crossover, and potential joint working.

Audiences and engagement: We would expect to see some kind of public access to the work and/or its development throughout the production process between June-September 2016 (e.g. online access to the process or an opportunity to participate or comment via a project blog). A presentation, by the artist, of the finished or near completed work, which could take the form of a public exhibition over one or two days, or via a single event, will take place at Fabrica in September as part of Brighton Digital Festival 2016. The TIPP partners will produce a publication at the end of the TIPP project in April 2017. The artist will be expected to share their

## **6. Making an application**

### *6.1 Who can apply*

We welcome applications from artists who are living and working in the UK, other parts of the EU, and/or Iceland, Norway, Albania, Bosnia and Herzegovina, FYR Macedonia, Montenegro, Republic of Serbia, Turkey, Georgia, Moldova, Ukraine.

### *6.2 Criteria*

We are seeking to commission artists who have been making work professionally for no less than three years and have a track record of producing high quality work.

The commission will be awarded to an artist/artist group who can demonstrate a genuine interest in the commission:

- Proposals should make a clear point of connection with the concepts laid out in sections 1-4 of this document.
- We want to see proposals that are critically engaged with ideas, emotion, learning and aesthetics.
- Proposals that are technically ambitious, would need to demonstrate that the artist has the required knowledge and skill to complete the commission, and/or how they would bring in the necessary expertise to achieve the commission within the given budget.

We are inviting artists to apply whose practice incorporates digital and networked technologies. We are particularly interested in artists who have a track record in interactivity and audience participation:

- Applicants should demonstrate how they utilise digital technologies in the production and presentation of their work. This is understood to be across various media including, photography, still and moving image and digital and interactive media, pervasive gaming, locative media and mobile applications.

We particularly welcome proposals that are experimental and informed by current technological and social media innovation.

We will favour proposals that show a clear understanding of audiences. Artists should consider how audiences can readily gain access to and engage with their ideas.

### 6.3 How to Apply

Your proposal should include all of the following:

Your full name

Contact Details

- Your full address
- Your phone number
- Your email address
- Your URL (if applicable)

Your statement. Please write a short statement which:

- introduces yourself and your artistic practice
- outlines your idea for the commission and how you would approach and make it
- details the specialist expertise needed to deliver the commission, whether that is something you possess or have access to, and if not how you will access this expertise within the stated available budget.

In all our submission should be no longer than 1000 words in total. It should be saved as a WORD document or a PDF document.

Your application should be emailed to: [office@fabrica.org.uk](mailto:office@fabrica.org.uk). To be eligible for consideration it must include:

- The words 'Remote Intimacy Commission' in the subject bar
- your statement - as a WORD document or a PDF document
- a two-page CV - as a WORD document or a PDF document
- a link to a website, or downloadable file, which contains documentation of your previous work.

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TERRITORIALITY



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