

Rendr

PROFESSIONAL EVENT PORTFOLIO

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Rendr

EXECUTIVE SUMMARY

EXECUTIVE SUMMARY

On May 2nd, 2018, I curated and hosted the inaugural Rendr Pop Up art and technology exhibition at 1871 in Chicago.

Rendr was founded to create a gallery space for works of conceptual art that utilize cutting edge, emerging technologies as a medium. The topic for the first Pop Up was to explore what it means to be human in a world that is increasingly virtual. Artists were instructed to submit work that reflected on this topic while using technology such as virtual reality (VR), augmented reality (AR), projection mapping, haptics, and others to craft their narrative.

Rendr Pop Up is a not-for-profit event positioned as a temporary gallery space free and open to the public. The intention is to encourage inclusivity and interaction in art spaces typically perceived by the public to be exclusive and intimidating. Behind this is the motivation to provoke new ways of thinking and help build a more tolerant and empathetic world.

The inaugural event featured the unique works of five individual new media and performance artists local to Chicago, technology demonstrations provided by two start-up companies based out of 1871 and one major corporate participant, a brief artist panel, and light refreshment provided by local vendors.

Rendr

RESEARCH

RESEARCH

Rendr Pop Up is unique in that it combines high-concept art installations with sensitive technological hardware and inserts them into a temporary setting. In order to successfully coordinate an event of this nature, it was important to research and locate a venue that meet the needs of the participating artists. Specifically, a venue would need to be able to have adequate space for each installation, access to multiple electrical outlets, sufficient equipment to run electricity, project images, provide tables and seating, and offer accessibility for attendees. It also needed to be available for one or two days in May, 2018.

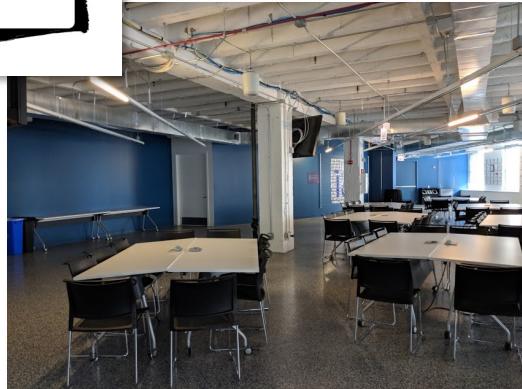
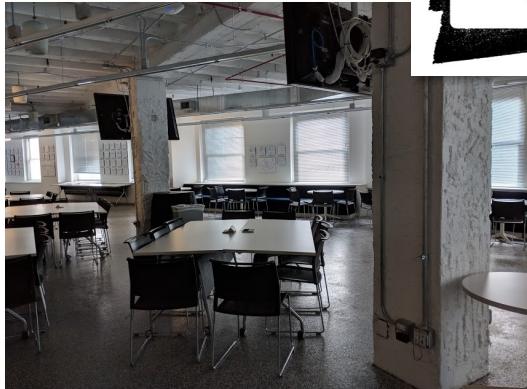
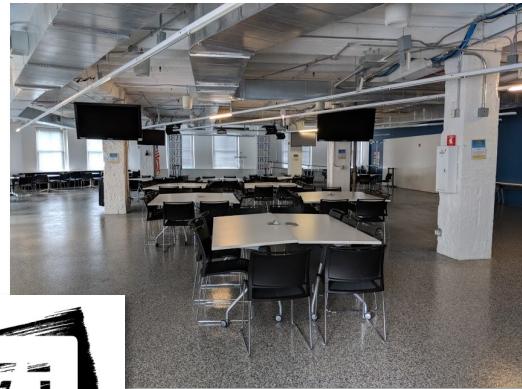
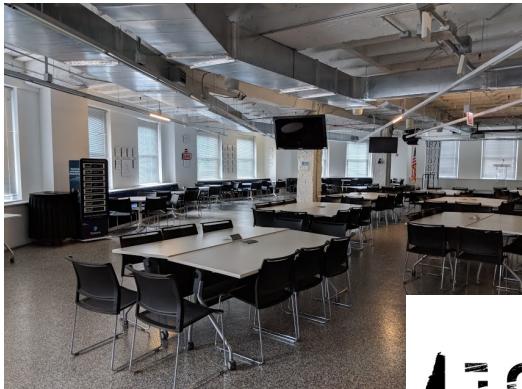
The auditorium at 1871 located in the Merchandise Mart, Chicago, IL was chosen for both meeting these needs and offering other benefits for the Pop Up. The first benefit being cost. 1871 is a non-profit established in 2012 to support the digital startup community in Chicago. The auditorium was offered free of charge in order to further their values which include education, technology, creativity, and entrepreneurship. The second benefit was 1871's enormous engaged community of entrepreneurs, business leaders, and tech industry enthusiasts. They were able to reach a large audience of individuals and companies who have an activated interest in events like Rendr.

Additionally, research was conducted on service providers and vendors for the event. I needed to hire a designer, web developer, photographer, print service, caterer, and potentially staff volunteers to assist attendees. It was

important to find people or businesses who were reliable, trustworthy, and understanding of the fact that this was a not-for-profit event hosted by a student, and aware of any limitations that may come from that. Budget played a large factor as well here.

Finally, and perhaps most significantly, research was done on potential artists for the Pop Up. I attended several local virtual reality events and art galleries scouting for work that could be included. This allowed me to expand my original concept and provided some additional ideas for the event.

VENUE



Rendr

DESIGN

DESIGN

Crafting the desired look for Rendr Pop Up began with the creation of the Rendr logo. I knew I wanted something that felt modern but with a classic sensibility, and that the design needed to give Rendr an air of inviting familiarity married with bold curiosity. I used several design apps to prototype logos before settling on the present model.

Immediately after creating the Rendr logo, I built a styleguide that would establish branding and ensure that all future materials were on brand. Color, typography, and logo options were included.

Next, I designed a simple 2-sided, square business card on Moo.com using the stark black and white logo on one side, and my contact info on the other side. This card was used to network and exchange information with artists, sponsors, vendors, and other interested parties.

Following that, I hired a poster designer, Blair Bainbridge, to create advertising materials that would invoke the futuristic familiarity I felt was possible with the logo design and the styleguide. She designed two versions each of 8.5" x 11" and 11" x 17" posters, as well as a postcard-sized card for non-mail distribution.

Finally, I hired a web developer, Zach Biri, to build the website, RendrPopUp.com, and take control of the UI/UX design. He took the logo,

styleguide, and poster design and used them with his own style to create an interactive website with a call to action that directed users to sign up for the email list, submit work as a potential artist, or become a sponsor of the event.

STYLEGUIDE

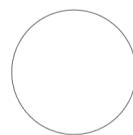
Rendr

STYLE GUIDE

Color Palette - PRIMARY



Jet Black
hex #333333
RGB 51, 51, 51
CMYK 0, 0, 0, 80



White
hex #FFFFFF
RGB 255, 255, 255
CMYK 0, 0, 0, 0

Logo Variations

Rendr

Rendr

Rendr

Rendr

Rendr

Rendr

Color Palette - SECONDARY



Dark Slate Blue
hex #4C49B2
RGB 76, 73, 178
CMYK 57, 59, 0, 30



Banana
hex #FBFC79
RGB 251, 252, 121
CMYK 0, 0, 52, 1



Pale Violet Red
hex #DB4EB2
RGB 219, 78, 178
CMYK 0, 64, 19, 14



Deep Sky Blue
hex #0EB7E1
RGB 14, 183, 225
CMYK 94, 19, 0, 12

Typography

AA

Headers
Bebas

Aa

Primary Text
Javanese Text

LOREMIPSUM

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi accumsan, laus ac convallis tincidunt, arcu dui varius nunc, in sollicitudin diam massa ac felis. Donec sed justo a dolor tincidunt placerat et consectetur lacus. Sed ut tempor mauris. Fusce gravida odio augue. Cras ultrices orci augue, eget lacinia nisl blandit.

Rendr

MARKETING

MARKETING

Rendr Pop Up employed a variety of marketing channels to advertise the event. The first, was through the email registration list stored on MailChimp.com. These contacts signed up by clicking a link on the Rendr Pop Up website and filling out a brief form. They were then added to a list that would periodically receive emailed updates and information about the event. Email content included a registration confirmation, artist introductions, and event reminders.

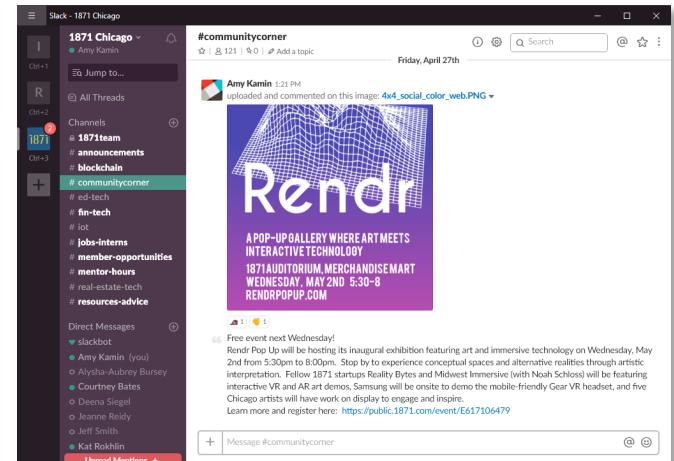
Additional digital marketing was through the utilization of the online event management tools on Eventbrite.com and Facebook.com. Eventbrite allowed users to RSVP for Rendr Pop Up by purchasing a free ticket. Their platform provided detailed sales analytics and user contact information, as well as free visibility for Rendr as users visited their website and searched for upcoming events. Facebook, while not as popular, also allowed users to declare their intent to attend or express their interest.

1871 also supported Rendr's digital marketing campaign by posting the Pop Up on their "Upcoming Events" list and linking to the Eventbrite page. As the event date drew closer, they promoted the event on their social media channels and community newsletter. As a member of the 1871 community, I was also able to post a notice of the Pop Up on their "communitycorner" Slack channel inviting members to the event.

I also promoted the event to my followers on my personal Instagram account, and encouraged the rest of the artists and participants to do so by sending them an appropriately edited, small-screen-friendly version of the poster to upload to their own social media accounts.

Finally, as previously mentioned, was the use of printed posters in two sizes: 8.5" x 11" and 11" x 17." These were printed on high-quality paper and posted on bulletin boards throughout the Illinois Tech campus. Additionally, some posters were put up in public areas on other local Chicago college campuses.

SOCIAL MEDIA



EMAIL CAMPAIGNS

Rendr

Mark your calendar and tell your friends...
One more week!



Get ready to explore the immersive world of new technology as it intersects with Chicago's rich art scene!

If you haven't already, be sure to [register here](#) for the event.

Rendr Pop Up

Join us for our inaugural exhibition featuring immersive technology and art!

- Experience interactive artworks by local artists, create your own art using Virtual Reality (VR) and Google's TiltBrush, and more!
- Located in the 1571 Auditorium, Merchandise Mart 12th floor, Chicago
- Wednesday, May 2nd from 5:30pm to 8:00pm

[Register Here](#)

[Find Out More](#)

Rendr

Hi, <>First Name<>. Meet Lauren.

Every few weeks, Rendr introduce one of our featured artists to our wonderful community of engaged subscribers. Learn more about this artist below, and don't forget to visit our website for a peek at more contributing artists.



Featured Artist

Lauren C. Sudbrink lives and works in Chicago. Her work is at the intersection of performance, photography, and sculpture, investigating the ways and forms in which the social apparatus affects the body.

She received her BFA from the University of Minnesota Twin Cities in 2009, and her MFA from the University of Illinois at Chicago in 2015.

[Learn More](#)

WEBSITES

This screenshot shows a Facebook event page for "Rendr Inaugural Pop-up". The main image features the word "Rendr" in large white letters against a dark background. The event details are as follows:

- Event Name:** Rendr Inaugural Pop-up
- Date:** MAY 2
- Location:** 222 W Merchandise Mart Plaza Suite 1212, Bunker Labs (1871), Chicago, Illinois 60654
- Organizer:** Rendr
- Status:** Public
- Guests:** 1 Interested, 0 Going
- Description:** Tomorrow at 5:30 PM - 8 PM
Tomorrow · 63°-79° Mostly Cloudy
- Map:** Show Map
- Actions:** Share, ...

The sidebar shows related events:

- Tundrastomper, Fever Bones, ... Sat May 12 at Cafe Berlin (Colu... 27 guests Interested · Going
- Delicate Cycle Saturday at World's Largest Lau... 213 guests Interested · Going
- Handles Expenditure by Liz M... Fri May 11 at Sector 2337 + The... 172 guests Interested · Going
- Wolf Parade Live at Off Broad... Sat Aug 25 at OFF BROADWA... 222 guests Interested · Going
- Exhibition Opening: Judy Led... Thu May 10 at The Art Institute ... 1,361 guests Interested · Going
- Eclipse Party at the Sunoco o... Mon Apr 8, 2024 EDT at 912 W... 11,999 guests Interested · Going

This screenshot shows an Eventbrite event page for "Rendr Pop Up". The main image features the word "Rendr" in large white letters against a dark background. The event details are as follows:

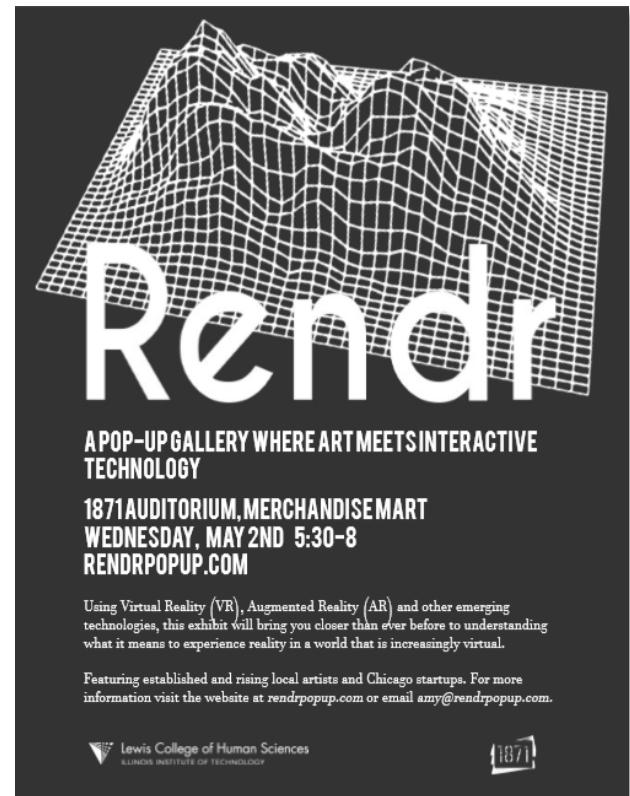
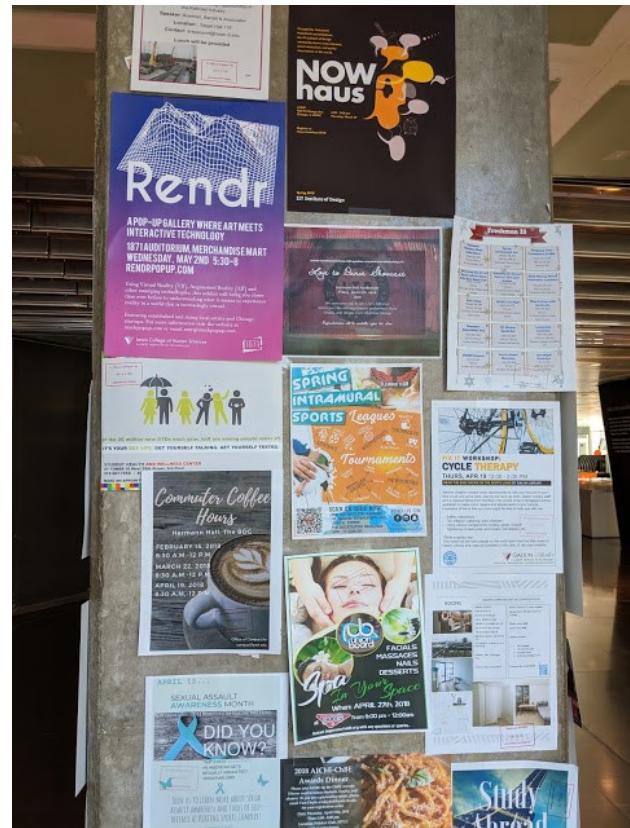
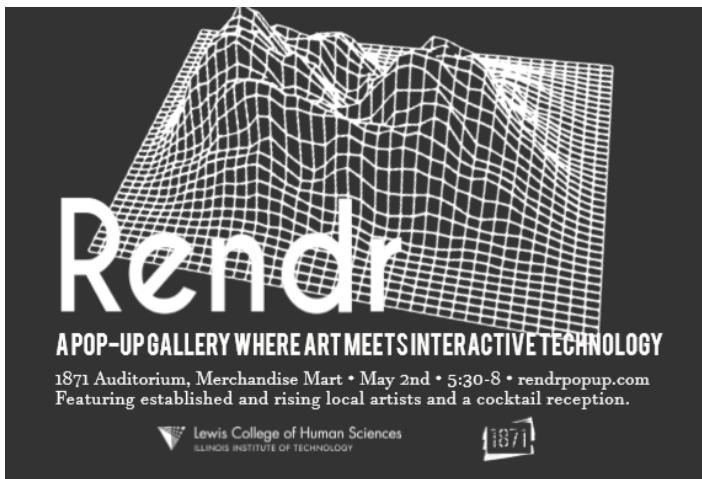
- Event Name:** Rendr Pop Up
- Date:** MAY 02
- Organizer:** Amy Kamin
- Type:** Free
- Description:** Rendr Pop Up is hosting its inaugural exhibition of local artists and their artwork featuring the advancing interactive technology platforms that are providing opportunities to question the reality of the world we experience through our senses: exploring what it means to be human in a world that is increasingly virtual.
The evening will consist of immersive experiences, a brief artist panel, and light refreshment.
More information can be found on the website at rendrpopup.com.
- Date and Time:** Wed, May 2, 2018
5:30 PM – 8:00 PM CDT
[Add to Calendar](#)
- Location:** 1871 Auditorium
1871 Auditorium
222 West Merchandise Mart
Plaza
#1212
Chicago, IL 60654
- Actions:** Register

This screenshot shows the 1871 website event page for "RENDR POP UP". The main image features the word "Rendr" in large white letters against a dark background. The event details are as follows:

- Event Name:** RENDR POP UP
- Date:** Wednesday, May 2, 2018
- Time:** 5:30 PM - 8:00 PM (Central Standard Time)
- Venue:** 1871 Auditorium
- Description:** Rendr Pop Up is hosting its inaugural exhibition of local artists and their artwork featuring the advancing interactive technology platforms that are providing opportunities to question the reality of the world we experience through our senses: exploring what it means to be human in a world that is increasingly virtual.
- Registration:** Registration for this event is available on an external site. By clicking on the Register button, you will be leaving this site and registering on www.eventbrite.com.
- Actions:** Register, Apply Now, Member Login

The sidebar includes social sharing options (Facebook, Twitter, LinkedIn, Google+), a calendar integration link, and links to Google and Yahoo calendars.

PRINT MEDIA



Rendr

EVENTPLANNING

EVENT PLANNING

The planning of the Rendr Pop Up event was completed in the last weeks leading up to May 2nd. It entailed ordering the remaining services, finalizing the budget, and working with 1871 event staff on facility preparations.

First, I researched and hired the remaining service providers. A student photographer, Alexandria Dravillas, was hired to take photographs at the Pop Up. She was working on developing her events portfolio and agreed to shoot the Pop Up at a fraction of her normal fee.

Next, I researched a half dozen different caterers before settling on Maya-Camille Broussard and her Chicago-based company, Justice of the Pies. I have sampled a number of her pies at other events around the city, and took the opportunity to use someone I was familiar with. I ordered enough pie for 100 people, including gluten-free and vegan options. Additionally, I purchased a selection of beverages for delivery by Instacart. Plates, utensils, and tablecloths were provided by me.

Coordinating with 1871 event staff member, Alex Morey, I arranged to have seven 7-foot long tables and five high-boy tables in the auditorium for use by the artists. I also worked with her to manage the projector, additional television screens, refrigerator, and lighting setup.

After all of the artists, demonstrations, and sponsors were finalized, I constructed a one-page handout that served as the catalog for the exhibition. It listed each artist, the title of their piece, the year it was created, the medium and/or media used, and a brief description of the piece and how it related to the exhibition topic. The bottom of the handout featured a “Special Thanks” section with the logos of all sponsors and VR and AR demonstrators.

Along with the handout, I re-arranged the Rendr Pop Up poster into a 18” x 24” sign, and took them to Staples for printing. 150 copies of the handout were printed in black and white on regular copy paper and two copies of the large-format sign were printed in color on high-quality matte paper and mounted to foam board.

Finally, the event budget was revised for the last time. It included all real expenses, the vendor or provider of the service, and a short description. It also included all donations from sponsors as well as how much was spent out-of-pocket. I included payment for all participating artists as well as individual services.

Rendr

EVENT COORDINATION

EVENT COORDINATION

Rendr Pop Up featured five local Chicago new media and performance artists. They were either contacted directly through my network or answered my Call for Artists on ChicagoArtistsResource.org. I worked with each of them to choose a piece that would best fit the exhibition topic: some chose to present an existing work they had already completed, while others chose to create an entirely new piece specifically for Rendr Pop Up.

In addition to the art displays, I intended to feature several VR and AR tech demonstrations in order to facilitate greater public engagement and enthusiasm for these mediums. Three companies participated in the Pop Up for this purpose. The first was 1871 startup company Reality Bytes, which installed two VR stations that allowed visitors to try out the wildly popular 3D painting and drawing application Google TiltBrush. The second was another startup, Midwest Immersive, which worked with another local artist, Noah Schloss, to create an exclusive AR filter for Snapchat. And last was a large-scale corporation, Samsung, who sent a representative to demonstrate their mobile Gear VR headset with various art applications.

The days leading up to the event included scheduling when everyone would arrive for delivery and setup., as well as set times for performance pieces. It also included sketching the layout of the 1871 auditorium and planning where each installation would be located. There were several considerations. First, was the arrangement and utilization of the space provided. I

needed to make sure the venue appeared full, while drawing people in to the experiences. Second, was the proximity of each installation to one another. Almost all of the artwork included sound, some exclusively, and it was important to ensure that the experience of one piece was not marred by the sound of another.

The venue included two television monitors and a projection screen which I programmed to display a repeating series of images during the event: the Rendr logo, the Snapchat AR code with instructions, the artist roster, special thanks to sponsors and partners, and the performance schedule. The other two television monitors were used by Reality Bytes to display in real-time what attendees were painting in TiltBrush.

The final piece of the puzzle was coordinating miscellaneous items: placing signs in the appropriate locations, arranging tables around the space, stocking the fridge with beverages, and making sure the artists, vendors, and other participants were directed where to set up.

FEATURED ARTWORK



CHRIS COLLINS

Chris Collins is an artist based in Chicago where he is a lecturer at The School of the Art Institute. He is infinitely fascinated in networked technologies as a cultural force, and as a site of many inherent contradictions: a place of beauty and banality, of empowerment and surveillance, of connection and commodification. Chris's work sits at this intersection, attempting to find poetry, humor, and logic from within this awkward squirm of digital culture.



TODAY'S MODERN OFFICE (2018-ONGOING)

VIDEO, VR PERFORMANCE

Today's Modern Office is an episodic series of POV videos documenting from within a VR environment. In it, a silent, unnamed protagonist (me), explores and performs various work-related tasks in a surreal, futuristic office setting. As I attempt to work, different narratives play out, a whole cast of characters is introduced, and an entire universe is created. Drones are constantly trying to steal my coffee. A broken desk snow globe becomes a parable for lost love. I nostalgically play a rare, fictional board game from my youth called "Segway Battle Arena". I meet a family of Alexa-style personal assistants (called "data droplets"). The work borrows from both the internet aesthetics of "Let's Play" videos, tech demos, tutorials, unboxing videos, and "productivity hacks", as well as from the slapstick sensibility of a silent-film comedy or looney tunes cartoon. And by doing so, it explores a particular contemporary moment: A time of anxiety, awkwardness, and unease. A time where the devices designed to make our lives easier just end up giving us more work to do. A time where everything moves at breakneck speeds, where technology changes too fast to keep up, but also a time where, ultimately, nothing ever changes.

FEATURED ARTWORK



CALEB FOSS

Caleb Foss combines a spectrum of old and new media devices with a focus on how their mechanics reflect and impact social and political structures. Drawing from a fascination with amusement park rides and magic tricks, these projects take an imaginative approach to everyday technologies.



DIRTY DATA (2016)

DIGITAL VIDEO, LIVE PERFORMANCE, LIVE DATA VISUALIZATION

Science fictionalizes everyday systems that place an individual in a hall of two way mirrors, the other side of which lies an unknown spectator. Prerecorded video influences live performance which in turn generates data for experimental visualization. Drone video, biometrics, virtual reality, facial tracking, and a cardboard box collide in one apparatus built to dissect Caleb Foss' head and soil the data inside.

FEATURED ARTWORK



LAUREN SUDBRINK

Lauren C. Sudbrink lives and works in Chicago. Her work is at the intersection of performance, photography, and sculpture, investigating the ways and forms in which the social apparatus affects the body. She received her BFA from the University of Minnesota Twin Cities in 2009, and her MFA from the University of Illinois at Chicago in 2015.



SOUNDBOX (2018)

SOUND, BOX, BLINDFOLD

Soundbox is a reference to the sound box or sounding box in the body of a musical instrument. This open chamber modifies the sound of the instrument and helps transfer the sound to the surrounding air. With Soundbox I am containing the sound within the box and instigating a purely tactile interaction with the sound as opposed to a sonic interaction. The resonance is rather felt here than heard and the vibrations transfer to the human body their frequency and strength. Typically the sounding box of an instrument determines the tone quality produced both to the ear and the air within the chamber. This piece determines the vibrations and resonance felt by the audience, and the air and sound within the box (chamber) are limited to provide an experience without sound. Participants are invited to put on the blindfold provided and place their hands on the Soundbox in order to experience with touch something that is typically experienced auditorily. Because both hearing and touch are types of mechanosensation a balance is found when one sense is removed and the other becomes heightened.

FEATURED ARTWORK



CHRIS REEVES

Chris Reeves is an art historian, artist, and writer. His work often looks at the attempts and effects of social and collaborative turns in art historical moments ca. 1950-today. He is one half of the artists' book imprint Thingstead, and the coordinator of "Expanded Art History for Plants," a series of art historical lectures to be held in greenhouses. He is currently working on a book about the world's worst orchestra while working towards a phd in art history at the University of Illinois at Chicago.



EXCERPT FROM *EGRESSWASM* (2017)

PERFORMANCE LECTURE

EGRESSWASM VOL.2 NO.1 (2017)

TAKAWAY BOOKLET (WITH CHRIS COLLINS)

Egresswasm is the name of a publication put out annually by the United States Escape Party, the country's only ontological political party (for now/FOR now). Every July since 2016 the USEP has convened to hold an event that is equal parts lecture, performance, platform, probing, polemic, and call for utopia, and is accompanied by a dozen "tract" or pamphlet publications featuring artists from all over. The segment presented at Rendr is from the 2017 meeting, in which we navigated the continuing unmooring of reality by investigating the exploitation of truth as concept. As enlightenment philosophy and humanism in general continues to fade in favor of neoliberal absorption of postmodern ideas (as evidenced by electing a really rich television reality show host on aesthetics and concept) we confronted some of the more dominant glyphs of this moment: Tesla simulacrum theories, posthumanism as way of life, and the boom of virtual reality as escape. With the assistance of artist and not-ready-for-prime-time-player Chris Collins, we attempted to interview virtual reality as an entity to see what it might say or how it might respond to some of these pressing concerns. The results were the definitive statement from VR on VR until the next big IOS update made them laggy and obsolete.

FEATURED ARTWORK



ZACH SCOTT

Zach Scott is a new media artist based in Chicago. He incorporates elements of randomization, loops, and chance composition to create endless websites, light installations, videos, and animations. He is interested in the boundaries between participation and spectatorship.



HIVEMIND (2018)

FIVE RASPBERRY PI COMPUTERS, FOUR 3.5" DISPLAYS, ONE 7" DISPLAY, FIVE MICROPHONES, FIVE SPEAKERS

Hive Mind is an ongoing conversation between four devices. Two separate messages are in circulation at any given moment. Sometimes the messages are misunderstood and revised as they pass from one device to another. When a message passes through all devices without being revised, “consensus” is reached and a new message is introduced. You can approach the fifth device and add your own message to the conversation.

Rendr

EVALUATION

EVALUATION

The founding and curating of Rendr Pop Up was an opportunity to explore my skills and challenge myself while combining my passions for art and technology. My goal was to create a space where the human experience could be questioned and experienced through new lenses while inviting the public to share in the revelation.

In most ways, I consider the Pop Up to have been a success. The visual concept and branding for Rendr was easy, as it was a clear concept and I knew my audience. I also understood how I intended to advertise and market the event. These details all went well enough to plan. Additionally, I worked under full assumption that I would have between 4 to 10 artists and 100 to 150 attendees. This estimation was necessary for much of the planning stage, and ended up being accurate in terms of numbers.

The event itself went off without a hitch. All artists and vendors showed up on time and there were no major technical issues. I was very pleased with the audience interaction with the artwork and they all seemed incredibly interested and engaged in the concept of the Pop Up. I made several professional connections, and noted that people would casually bring up what could appear in the next exhibition, implying that this was a valuable experience and they would be interested in attending a future version of the Rendr Pop Up.

However, there were a couple of things that did not go as well as intended. From the outset, I had envisioned Rendr Pop Up as a diverse, inclusive event with artists from all backgrounds participating. Unfortunately, I had some difficulty finding artists of color and female artists that work with new technology platforms. Additionally, those that I did find were not local to Chicago. I wanted to keep this event local, mostly as an homage to the wonderful city that sits at the hub of art and tech scenes around the country.

I also had an issue communicating with the artists I did find. Often, I would need to email three or four times to get a response to a question. Imposing deadlines and setting expectations appeared to have little or no effect on improving communication, and I often felt frustrated. My biggest worry was that the artists I commissioned had lost interest in the project, and that I would not have enough artwork to show at the exhibition.

The last major problem when planning this event was the lack of interested sponsors. Unfortunately, since I was not a federally registered non-profit organization, I did not have the tax-exempt status form 501(c)(3) that would allow donors write off the donation as tax-deductible. Therefore, most companies I reached out to directly never responded to my query. This left a chunk of the expenses—about 16% or \$681—coming out of my pocket.

Reflecting on the experience, I think that I would have done a few things differently. First, I learned that time and effort are shown in the results. While, overall I was happy with the exhibition, I would have spent much more time scouting for diverse artists. I intended on visiting more art shows throughout the city, but due to my full schedule, I had little available time to do so. If I hosted Rendr Pop Up again, I would definitely put in more effort toward this end. Additionally, I would register Rendr as a non-profit company for two reasons: to more easily obtain support from donors, and to officially become an entrepreneur by starting my first company.

Operating Rendr Pop Up as a not-for-profit certainly contributed to some of the limitations of the exhibition. The budget was extremely tight, and certain artist accommodations could not be met. This led to more than one artist declining to participate in the event, and put more pressure on me to find artists that would not only work in new media, but also have access to their own equipment and be able to accept the chance to exhibit as potentially the only form of payment.

However, I have always believed that sharing experiences can lead to empathy and understanding across cultures. Art provides a meaningful outlet for difficult concepts and can convey deep-seeded feelings and ideas in ways that journalistic documentation cannot. Bringing art to new technology platforms is a natural extension to sharing our common humanity and is important now more than ever in an increasingly polarizing world.

I want to continue to work to educate, excite, and encourage empathy and self-expression for individuals around the world, particularly those without traditional access to cultural experiences due to economic hardship or physical disability.

The logo consists of the word "Rendr" in a bold, white, sans-serif font, centered within a solid black rectangular box.

Rendr

APPENDIX

ADDITIONAL EVENT PHOTOS



ADDITIONAL EVENT PHOTOS

