

REQUEST FOR QUOTATION: BUNJIL PLACE OUTDOOR SCREEN INTERACTIVE INSTALATION

QUOTATION NO: 008349

Prepared for

Angela Barnett
Outdoor Screen Coordinator
Arts and Cultural Development
City of Casey
abarnett@casey.vic.gov.au

Prepared by

Wesley Dowling
www.wesleydowling.com
wesley@wesleydowling.com
6TH October 2020

Table of Contents

Table of Contents	2
Scope of Service and Deliverables	3
Interactive Installation – Project Development.....	3
Criteria 1	3
Criteria 2	7
Criteria 3	9
Interactive Installation – Exhibition and Licence	10
Artist Biographies	11

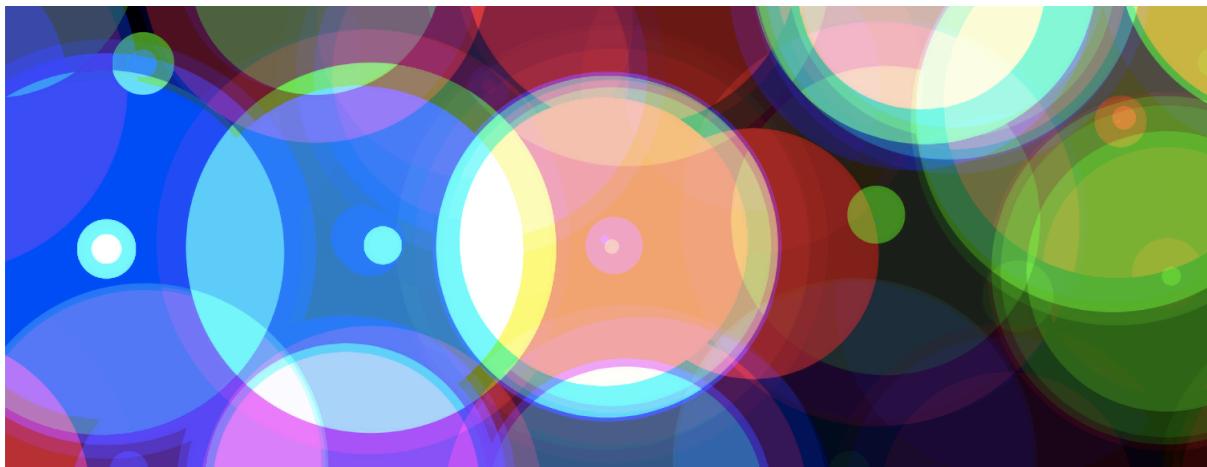


Figure 1 - Screenshot of Realness website under development.

Scope of Service and Deliverables

Interactive Installation – Project Development

Criteria 1

Develop a web-based interactive installation for the Bunjil Place Outdoor Screen. The work should be both aesthetically and sonically engaging for the audience and be based in conceptual rhetoric to enhance the intellectual interaction with the work.

Project Description

Realness is an interactive, participatory web browser-based artwork that samples and accumulates pixels from webcams of site viewers. The site viewer selects a pixel to add to the work by clicking or tapping on an area on the device screen. The red, green, and blue colour data components of the selected pixel are then used as seeds to grow the colourful and expanding circular forms.

The website is an accumulated browser history of the interactions and webcam images of the participating site visitors that transforms the image data into an ever-changing generative colour field. The forms grow, interact, and overlay each other creating a variety of changing colours and patterns that will evolve throughout the exhibition.

The artwork will also include a generative soundtrack that will accompany the visuals. The soundtrack will use data provided by the

participant's interactions with the website to create a sonic atmosphere that engages the audience and contributes to the conceptual themes of the work. The soundtrack can be experienced through the participant's device as well as the outdoor screen.

The artwork allows visitors to play and create art together in a shared virtual environment. The website will be displayed on the Bunjil Place outdoor screen, as well as be accessible on desktop and mobile devices via a web browser. Participants will instantly see the creative effect of their interactions on the outdoor screen as they interact with the website on their mobile device at Bunjil Place.

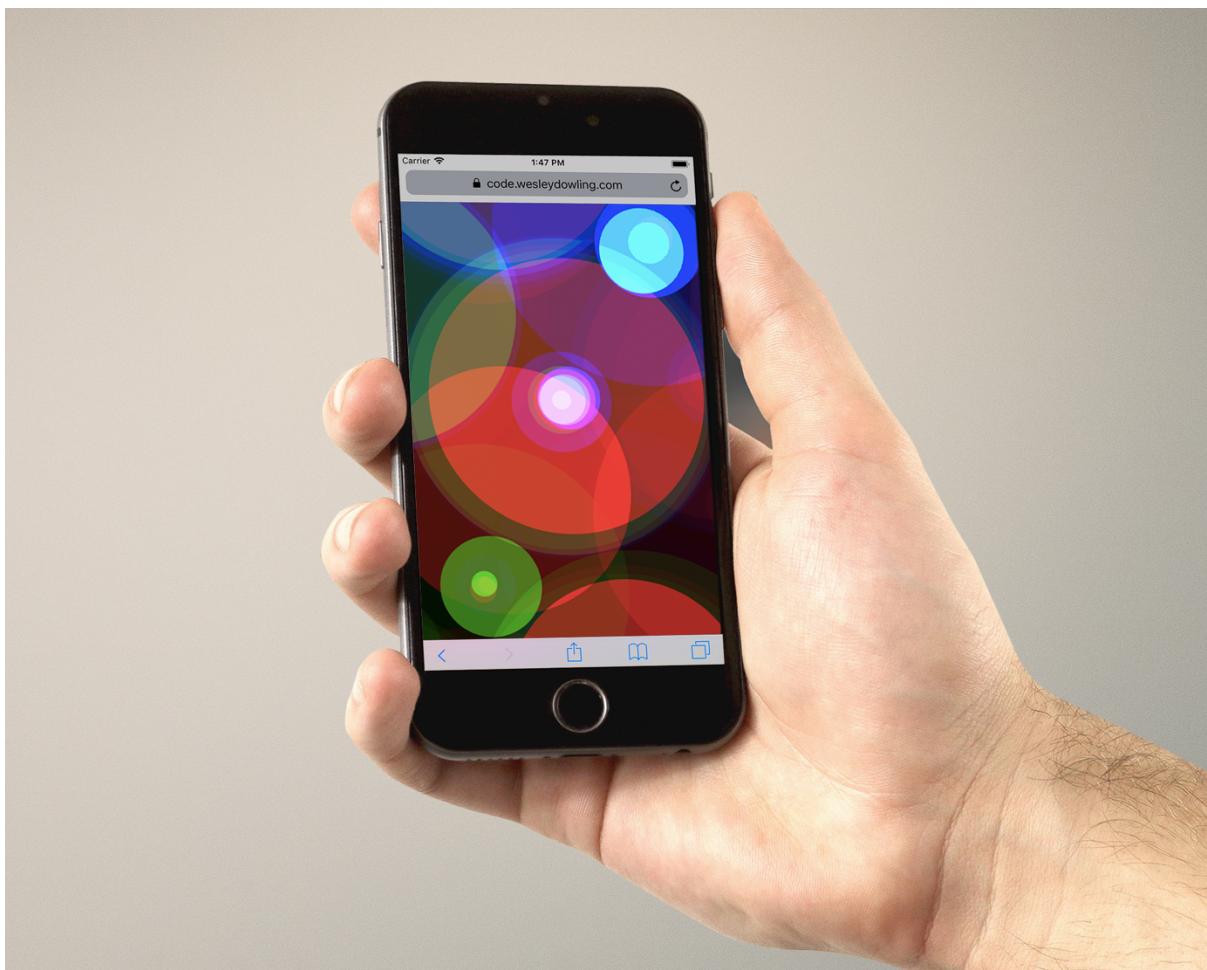


Figure 2 Realness website mockup displayed on mobile device.

Visual and conceptual aspects of the proposed work

Photographs were once recognized as the epitome of truth. They seem to have a direct connection to what they depict, providing the impression they reflect reality. Rapid and recent technological developments in photography have challenged this view. The digital image may mimic a conventional analogue photograph on the surface however, in reality, it is a field of data. Photographic information can be easily manipulated via software to create images that can be an indistinguishable simulation.

The artwork is part of a series of works that harnesses the malleability of the electronic image to queer the digital photographic medium. Queering is used as an approach in the work to undermine visual recognition to find a more open and variable mode of rendering that disrupts societal norms and essentialized notions of identity. The artwork transforms photographic representation into abstraction as a

form of revolt against normativity, and to allow room to imagine other forms of being. The real-time artwork distorts the photographic image through which people are recognized and regulated to confuse viewer's ingrained normative assumptions and meanings.

Realness applies queering to the contemporary photograph by employing disruptive processes to the form and content of the digital image to reveal its underlying architecture. Colour pixels in a digital image are created through the additive blending of three primary colours; red, green, and blue. The colour information is extracted from a pixel from the webcam image of viewers and then recombined to produce the ever-changing abstract work.

The presentation of browser-based artworks also engages with how digital technologies, such as network infrastructure and mobile devices, have brought about redefinitions of public space. Public spaces have now become merged virtual and physical spheres. Physical sites and architectures have been augmented through technologies that can read data about their environment and make the site reactive. Exhibiting the work in a public space such as the Bunjil Place outdoor screen would allow the work to become site-responsive as it would acknowledge the merging of public and virtual sites. It also allows engagement with the concepts of ubiquitous and pervasive computing enabled by devices, and the effect of digital technologies on society.



Figure 3 Mockup of Bunjil Place outdoor screen displaying the Realness website.

Criteria 2

The interactive component of the work should be accessible by the audience's personal smart device or computer. To access the interactive component the audience need to be physically in Bunjil Place or alternatively they can interact remotely through the work being housed on the Bunjil Place website as well.

Technical Requirements

The website can be displayed on the Bunjil outdoor screen in full-screen mode via the computer connected to the screen. The computer will require internet access to access the webpage. Site visitors can access the website by scanning a QR code located in the area around the outdoor screen with their mobile device. Participants will be able to see the results of their interactions with the website on the Bunjil screen instantly. The artwork is hosted and maintained on the artist's webserver and will also be accessible via links on the Bunjil Place website and social media networks for the licensing period.

The site uses a real-time database server hosted by Google to collect and store the information supplied by the viewer. The data is collected if the site viewer provides consent to interact with the site. The website only stores anonymized data such as the colour information and screen location of the webcam pixel. Collected data will be deleted at the conclusion of the exhibition. Information on the data collection and retention will be stipulated in a privacy collection notice attached to the site.

A short video demonstration of a developing build of the website is also available. The video demonstrates webcam pixel capture and interactive elements. Please note the website is still under development and will have additional features and behaviours when completed.

<https://vimeo.com/455666669>

Criteria 3

Any sub-contractual arrangements to develop components of the work is allowed, however this must be communicated in writing to the Bunjil Place Outdoor Screen Coordinator prior to the commencement of work.

Sound Design

The design of the sound components for the website will be subcontracted to Liam Power. Liam will be responsible for research, design, and development of the sound effects and atmospheric accompaniment of the visuals for the project. He will also provide installation and technical support for the sound components of the artwork during the two-year licensing term. Liam will receive credit on the website and any associated copy as the sound designer of the artwork and will license the soundtrack under the same terms of the agreement.

Interactive Installation - Exhibition and Licence

The artwork will be licensed to the City of Casey on a non-exclusionary basis for a two-year period commencing from the 1st instalment of the work at Bunjil Place.

The artwork is licensed to the City of Casey for:

- Online exhibition including sound and music.
- Exhibition on the Bunjil Place outdoor screen including sound and music.
- Use of images and soundtrack of the artwork in the documentation, promotional materials, and social media relating to the exhibition at Bunjil Place.

The artwork may be displayed in multiple showings on the outdoor screen, such as a rotating exhibition program during the license period. Bunjil Place will be credited on the website, didactics, and any related promotional material as development and presenting partner alongside the Bunjil Place logo in any exhibition of the artwork.

Technical support such as testing, installation, and troubleshooting of the artwork on the Bunjil Place outdoor screen will be provided either in person or remotely by the artists during the two-year licensing period. The support also includes hosting and maintenance of the website to ensure accessibility and functionality during the two-year licensing period.

Artist Biographies

Wesley Dowling

Wesley Dowling is a Melbourne-based emerging queer artist whose work encompasses lens based and interactive digital media. He creates web-browser based works that examine and queers the normative structures that are embedded in digital imaging and computing.

Wesley recently graduated with a Bachelor of Arts (Fine Art) (Honours First Class) at RMIT. His work has been exhibited in galleries and public spaces such as The Wrong Biennale (2019), No Vacancy (Melbourne 2019), Site Eight Gallery (2019) and West Projections Festival (2018). He was a finalist in the 2020 Midsumma and Australia Post Art Award. He was also an artist in residence in the Centre for Projection Art Residency Summer 2020 Program and is currently working towards presenting new work for Gertrude Street Projection Festival in 2021.

www.wesleydowling.com

Liam Power

Liam Power is multidisciplinary artist and creative-coder based in Melbourne, Australia. He works with video, sound and data.

His work primarily questions and critiques the boundaries of systems and their function. These systems could be computing technologies, perceptual and cognitive relations, or corporate surveillance techniques. Coming from a background in sound and live music, his practice incorporates improvisation, deep listening and an exploration of uncommon sound sources.

A recent graduate of the Honours Program at RMIT (First Class), he has been moving towards an online presentation format since 2019. His work has been previously exhibited at Kings ARI (2018), Longplay (2017), and in experimental sound events throughout Melbourne.

<https://liamfpower>