



HOUSE 2014 ARTIST BRIEF

HOUSE is Brighton & Hove's annual visual arts event concerned with the commissioning of new work in partnership with Brighton Festival. HOUSE utilises domestic and unusual spaces to situate work throughout the city.

HOUSE 2014 invites outline proposals from artists based in the South East region, including London, for a series of commissions to be realised in May 2014.

The brief is open to works in any medium, to be located across the city and making a connection with the location (locations are given, but with an added option to select a city site, specific to the project). Proposals are sought which make a point of connection with a major new work by Yinka Shonibare MBE, Invited Artist for HOUSE 2014, to explore ideas around immigration and the effects of immigration on British culture.

There is a total commissioning budget of £16,000 to allow the creation of up to four works, within a recommended maximum £4,000 per commission, to include artist fee, materials, labour, expenses, installation and technical costs.

HOUSE 2014

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LIGHTHOUSE

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University of Brighton

The Regency Town House

HOUSE 2014 ARTIST BRIEF

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1. Introduction

HOUSE is a dynamic visual arts event, which was established in Brighton in 2009 to invite a wider audience to engage, understand and enjoy contemporary visual arts in Brighton and Hove during the Brighton Festival, and offer exceptional commissioning opportunities for a major national artist as well as a number of critically engaged, regional artists.

HOUSE curates an annual programme of new site-specific commissions in unusual, largely non-gallery settings across the city, including domestic spaces and the public realm, and serves as a unique visual-arts 'offer' within the city. Each year, an internationally respected artist is co-commissioned with HOUSE partner Brighton Festival to create a new work. They are invited to provide a thematic context for HOUSE and support the creation of a series of selected commissions from regional artists who are actively exploring and pushing new boundaries within their practice.

A supporting programme of artist talks, curator-led tours and community workshops are delivered to provide a contextual and critical backdrop for the commissions.

HOUSE works closely in partnership with the city's key cultural providers, both in the delivery, and presentation of the event. In addition to its main commissioning partnership with Brighton Festival, local arts organisations, Lighthouse, Photoworks and The University of Brighton act as commissioning partners, contributing across the presentation, public programmes and volunteering aspects.

HOUSE is curated by Celia Davies, Director, Photoworks.

In 2013, HOUSE invited artist Mariele Neudecker to make a significant new project. Through a call out, four further commissions were selected from artists based in the region: Andrew Kötting with Anonymous Bosch, David Wightman, Emma Critchley, and artist collaborators Dylan Shipton & Ben Fitton.

For further information visit: www.housefestival.org

2. Context

Each year HOUSE has an overarching theme inspired by the ideas found in the work of its Invited Artist. For 2014, HOUSE and its main commissioning partner, Brighton Festival, have invited Yinka Shonibare MBE to create a new sculptural installation work within the historical Old Reference Library at Brighton Dome and Museum.

The work proposed by Shonibare is entitled: *The British Library*. The work is an exploration of the impact of immigration on aspects of British culture, from science to music, art, cinema, architecture and literature, set against current and often emotive debate around immigration in the UK, particularly the recent fears about the open border policies of Europe and asylum seekers.

For HOUSE 2014 we are asking practitioners to make a point of connection with the subject explored in Shonibare's new work, exploring ideas around immigration itself but also to wider considerations around notions of territory and place, cultural identity, displacement, refuge and seeking refuge and how this is understood and perceived in contemporary society: in the media, culturally and throughout history.

Responses are invited in a range of media.

Yinka Shonibare MBE

Yinka Shonibare MBE is a British-Nigerian artist living in London. He studied Fine Art, first at the Byam Shaw School of Art (1984–1989) and then at Goldsmiths, University of London (1989–1991) where he received his MFA. In 2002 Okwui Enwezor commissioned Shonibare for documenta XI, where he created his most recognised work: *Gallantry and Criminal Conversation*, which launched him on the international stage. Shonibare's work, which ranges from painting and photography to sculpture and installation, has always sought to make visible the cultural influences of colonisation, not just upon those who have been colonised, but also upon the colonisers. Dutch wax textiles have been a signature of his work for many years, and represent the cultural hybridity central to his practice and the rich complexity of post-colonial cultures.

Recent major works include *Nelson's Ship in a Bottle*, the first commission on the Fourth Plinth (2010-2012) to reflect specifically on the historical symbolism of Trafalgar Square. The work is now permanently installed at the National Maritime Museum in Greenwich. Yinka Shonibare's recent exhibition - FABRIC-ATION – presented at Yorkshire Sculpture Park, featured over 30 works made between 2002 and 2013. It marked the premier of a new series of large sculptures for the public realm, including two Wind Sculptures sited in the Park's 18th century-designed landscape - each measuring over six metres in height and richly painted with Shonibare's emblematic batik fabric patterns. His practice explores and prompts questions around our understandings of cultural identity, colonialism and post-colonialism within the context of globalization.

3. Commissioning Process & Site details

Through a process of open-call submission and interview, the regional artist projects will be selected by the Commissioning Panel comprising: Yinka Shonibare MBE, HOUSE 2014 Directors and Curator, Brighton Festival, Brighton University and Lighthouse, and observed by a representative officer from Arts Council England.

Site locations for consideration:

- Lighthouse
- The Regency Town House Dining Room
- The Regency Town House Basement
- Waste House, University of Brighton

Artists are also invited to suggest their own out-door site specific location, where applicable. In some cases, there may be potential for artists to work with the HOUSE team to locate suitable spaces once projects are selected.

Lighthouse

<http://www.lighthouse.org.uk/>

Lighthouse is a digital culture agency based in Brighton, which supports, commissions and exhibits work by artists and filmmakers. Lighthouse creates vibrant, inspirational programmes that comment on the way that technology is transforming society, and the cultural impact of scientific ideas. By supporting artists, filmmakers, creative technologists and other practitioners through commissioning, exhibition and professional development, we demonstrate that digital culture is about more than technology and tools; it is about ideas, emotion, learning, and aesthetics.

In the past two years, we have presented shows by James Bridle, David Blandy, The Otolith Group, Kutlug Ataman, Semiconductor, Iain Forsyth and Jane Pollard, Lynette Wallworth, Trevor Paglen, Blast Theory, Invisible Flock, and many other artists. Lighthouse shows work in our own venue in the centre of Brighton, and in galleries, museums and festivals nationally and internationally.

For HOUSE 2014, Lighthouse offers one of the commissioned artists an opportunity to exhibit their commissioned work in our gallery space. Documentation of past, recent exhibitions can be found here:

http://www.flickr.com/photos/lighthouse_arts/sets/72157637150792076/

http://www.flickr.com/photos/lighthouse_arts/sets/72157633516980738/

http://www.flickr.com/photos/lighthouse_arts/sets/72157631944375210/

We also offer the selected artist the opportunity to engage with our studio (<http://www.lighthouse.org.uk/programme/lighthouse-studio>), which is an interdisciplinary environment offering residencies to artists, technologists, scientists and designers.

Waste House, University of Brighton

The University of Brighton Waste House is a new low-energy, prefabricated house, built almost entirely of waste materials including thrown-away bricks, ply sheets, wood, cassettes, denim jeans, even old toothbrushes. The inspiration for the Waste House was a house the architect designed and constructed with *Grand Designs* presenter Kevin McCloud, called *The House That Kevin Built*, made almost entirely of compostable materials such as straw, reeds, timber and hemp.

The Brighton Waste House is being built in the grounds of the Faculty of Arts campus at Grand Parade. Students and researchers at the University of Brighton have been involved with the building project, which is committed to exploring new low-carbon methods of building. The Waste House is a showcase that demonstrates the university's commitment to reduce its carbon emissions by 50 per cent by 2015. The commission shown in May 2014 will launch The Waste House as a unique new exhibition space.

<http://arts.brighton.ac.uk/business-and-community/the-house-that-kevin-built>

<https://www.facebook.com/BrightonWasteHouse>



The Regency Town House

The Regency Town House is a Grade I Listed terraced home of the mid-1820s being developed as a heritage centre and museum to focus on the architecture and social history of Brighton & Hove between the 1780s and 1840s.

<http://rth.org.uk/>

The Dining Room on the ground floor, was one of the most sumptuously decorated and furnished rooms in the house and could seat up to twenty people around a table. The walls have been restored to the original colour which, discovered under many layers of paint, was deep mauve, known at this time as 'lilac' or 'peach blossom', a colour which was thought to aid digestion. The dark tone gave the room a masculine atmosphere, which conformed to contemporary fashion.

<http://rth.org.uk/local-history/brunswick-town/tour-of-house/dining-room>



Mariele Neudecker

Heterotopias and other domestic landscapes, The Regency Town House, 2013

Photo © Nigel Green

The Regency Town House Basement

The Regency Town House basement annexe at No.10 is a vast space laid out for the needs of the working environment and incorporated some spartan living accommodation for the servants. No.10 is extraordinary, as surprisingly little has been changed since it was built. The original layout is intact and many features have remained undisturbed, including the wine cellar; the two walk-in meat safes used for hanging the meat and game; the coal and beer cellars and even many of the original wooden built-in storage cupboards.

<http://rth.org.uk/local-history/brunswick-town/tour-of-house/servant-quarters>



David Batchelor

White Parapillar, 2006 (left), *Dog Day (Nº8)*, 2010 (right)

The house keepers room, The Regency Town House Basement, HOUSE 2012

Photo © Bernard Mills

Further images can be found online at www.housefestival.org

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Yinka Shonibare MBE



Yinka Shonibare MBE
Nelson's Ship in a Bottle, 2010



Yinka Shonibare MBE
Wind Sculpture 1, 2013



Yinka Shonibare MBE
Alien woman on flying machine, 2011

continues

4. Budget, Commissioning Terms & Timeline

Budget

A maximum total sum of £4,000 (VAT inclusive) per commission is available for the commission series to include artist fee, materials, labour, expenses and installation. Up to a maximum of four projects may be commissioned, whereby the total £16,000 budget would be divided across each commission. However, fewer projects may be funded according to proposals received and selected.

Commissioning Terms

Payments will be agreed with the artists and staged to reflect work undertaken, to include an upfront payment on contractual agreement, and final completion payment on successful delivery of all the agreed outputs.

The timescale for delivery of the commissions is approximately three months to include installation. The artist appointments are scheduled for mid February 2014 and the installation must be in place by end April 2014. The Festival opens on 2nd May and runs through to 25th May.

Artists will be requested to give an artist's talk during the Festival in May as part of the HOUSE public programme of talks and events (as part of the artist fee).

In addition the artist is requested to provide, or permit usage of an image of the commissioned work to be reproduced as a limited edition print (20% of profits being returned to the artist) and on a variety of merchandising items.

As commissioners of (the work) HOUSE will receive 25% retention fee on sale of the work and each edition thereafter worldwide, both during the festival and for a two-year period after the festival ends. The retention fee is understood to be the total sale price less the productions costs to make the work.

Copyright and ownership of the work produced for the commission remains at all times with the Artist. The Artist will grant HOUSE permission to reproduce any imagery created during the commission by photography, video, audio, digital or any media for publicity of promotional purposes connected with the commission.

All artists will be expected hold their own Public Liability Insurance.

Commission Timeline

17 December 2013	Artist Call-out
17 January 2014	Deadline for artist outline Proposals
23 January	Commission Panel Artist short-listing
31 January	Artist presentation/ interviews
Week of 3 February	Artists appointed and contracts agreed
February (mid)	Artist meetings x 2
End February	Artist design proposals fully developed and site confirmed
From early March	Site agreements and production commences
Late April	Installation of works (2 week window)
2 May 2014	HOUSE 2014 opens

5. Selection Process

- Assessment of submissions will be set against the following criteria:
- Quality of creative response to Artist Brief in context of HOUSE 2014 theme
- Project idea appropriately scaled to available resources
- Quality of previous work
- Evidence of/ Demonstration of ability to work to deadline and budget

Short listed artists will be invited to present their proposals at interview to the Commissioning Panel.

The successful artists will be selected via their response to the Artist Brief and presentation interview.

6. Submission Requirements

The submission deadline for outline proposals is: **Friday 17 January 2014**

Interviews for short listed artists: **Friday 31st January 2014**

Application forms can be downloaded from: www.housefestival.org

Please adhere to the strict word count

**They should be submitted by email to info@housefestival.org
no later than 5pm, Friday 17 January 2014**

Artists will be notified of the safe receipt of their submission.

The Application Form includes:

1. Statement of why you are interested in the commission opportunity (max 100 words)
2. Your commission proposal, outlining your initial concept and describing ways the artwork will meet the overall aims of the commission brief and relates to your artistic practice (max 300 words)
3. Proposed site if known (max 25 words)
4. Outline Budget (working within an approximate £4k budget)

Additional attachments may include:

- 1 page CV
- Up to 3 relevant examples of your work
- 1 page sketch/ image to illustrate your proposal concept (optional)