MOD.

OPEN ARTIST CALL- INTERACTIVE DATA SCULPTURE FOR MOD. 2023 EXHIBITION

About MOD.

MOD. at the University of South Australia is a futuristic museum of discovery, a place to be and be inspired. (www.mod.org.au)

With dynamic, changing exhibition programs, MOD. inspires young adults aged 15-25 about science and technology, showcasing how research shapes our understanding of the world to inform the future.

The opportunity – Interactive Data Sculpture FLEX re as part of the Exhibition

The MOD. exhibition for 2023, FLEX, will invite visitors to consider pushing limits.
The exhibition will explore provocations like:

- Are you prepared for the future?
- Where are our limits? Are limits moveable?

This exhibition will explore concepts associated with flexing boundaries. FLEX will invite visitors to question what they are capable of and where the limits are in their future. It will engage visitors in identifying what is possible and what we might want to avoid.

MOD. is inviting submission from artists for inclusion within the Gould Interactive Gallery. In this space we are exploring how we set limits as a collective:

What ethical frameworks do we use to place limits on our actions and behaviour?

Where are the ethical boundaries for new technologies and scientific research?

Who decides?

In doing so we are inviting you to propose an interactive artwork that allows visitors to respond to a set of ethical questions exploring these issues.

Your design outcome must fulfil the requirements of the brief below. Some questions that might provoke your thinking around this include:

- How would people contribute their thoughts and preferences?
- Could we visualise the collective response of thousands of visitors over time?

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Theme: Interactive data sculpture

Media: Sculpture in media as deemed appropriate by the artist.

Target audience: Young adults aged 15-25

Goal: Design, produce and present an interactive data sculpture that can collect and present the accumulative responses of visitors over time to a set of ethical questions.

Constraints:

- The set of ethical questions that responses are generated to will be dynamic and change over the course of the exhibition. Input from relevant UniSA researchers (for example in Artificial Intelligence Ethics) and MOD. staff will inform the set of ethical questions asked.
- The proposed gallery is GOULD interactive Gallery on the first floor of MOD. This gallery has a large glass western wall that opens onto a terrace, and so has a lot of natural light. (gallery floorplan download)
- The proposed sculpture should be suspended from the ceiling grid to allow for use of the gallery open space for public events. If any part of the sculpture is touch interactive it should be designed to go along the wall(s), as the central area of the grid should be out of reach of the audience.

Final designs must

- Be robust enough to hold condition for the duration of the exhibition (at least 10 months)
- Be accessible for people using mobility and assistive devices as well as being easy to use for a range of different heights, ages and physical ability.
- Meet safety requirements.

Proposals should be for work that aligns to our design principles:

Unexpected & Audacious. We challenge the traditional. The experience will be emotionally charged, where science and technology can be fun, but also challenging, icky and delightful. MOD. will be audacious, ambitious and globally-orientated.

Two – way minded. We will embed Aboriginal knowledge and understanding by providing space for curation, creation and interpretation within our exhibition program.

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Participatory. There will be spaces for doing, not just seeing. And different ways of getting involved so it has tangible impact for young people.

Accessible & Inclusive. Visitors will be welcome in the space through a mix of diverse and sensory activities catering for a wide range prior knowledge and capabilities.

Open-ended. MOD. will generate more questions than answers. It will be an engine for serendipity, providing young people experiences to draw on throughout life.

Connected. We will bring people and ideas together to promote further discovery by showcasing research and innovation and being a place where young people are welcome to hang out.

Scalable. Exhibits and interactions need to work for one person as well as for many.

RESOURCES AND INSPIRATION

Inspiration of examples of interactive data sculptures:

Thoughtforms by Dr Kellyann Geurts and
Dr Indae Hwang https://melbourne.sciencegallery.com/mental-exhibits/thoughtforms

Background reading:

Data physicalisation wiki (including a list of hundreds of examples of physical data visualisations http://dataphys.org/list/)

Opportunities and Challenges for Data Physicalisation https://hal.inria.fr/hal-01120152/document

Emoticannes- An evolution of Data Visualisation https://segd.org/emoticannes%E2%80%94-evolution-data-visualization

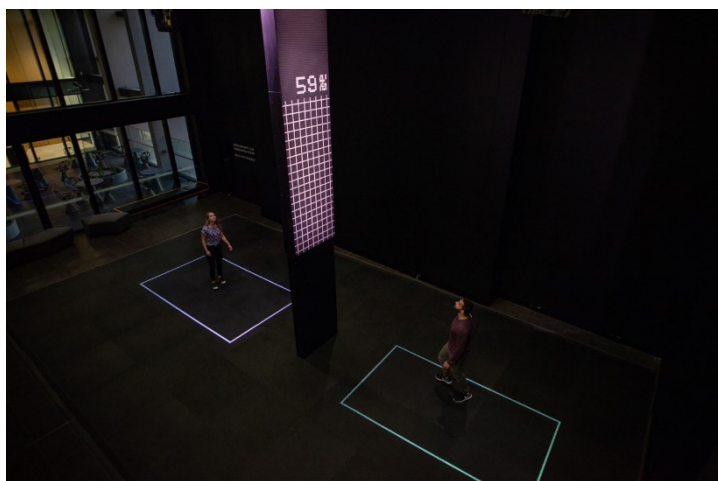Data Visuaisation and the art of depicting reality https://www.moma.org/explore/inside_out/2015/12/10/data-visualization-design-and-the-art-of-depicting-reality/

Gould Gallery images:

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Gould Gallery Seven Siblings Exhibition 2020(viewed from second floor walkway)

Gould Gallery during Hedonism Exhibition 2019

Gould Gallery Invisibility Exhibition 2022

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Submission of Proposals
Open from 14 April 2022
Submissions close 26 May 2022 5pm ACST

Successful Proposals notified by
Thursday 9 June 2022

Production of work:
June – November 2022

Installation of Artwork:
December 2022

FLEX Exhibition Dates:
February 2023 – November 2023

Project support of up to $50,000 (excl GST) is offered to successful proposals for production and installation of an exhibition grade design.

SELECTION CRITERIA:

A panel of judges of representatives from MOD. and UniSA.

- Success of the work as a piece of design that collects, collates and visualizes responses to ethical questions in a way that emotionally engages with the MOD. audience.
- Creativity and originality including an exploration of the theme in an unexpected way. Please note that your work *must* be your own work.
- Quality of design based on the theme.
- Evidence of required capabilities and resources to develop and deliver the project

* MOD. reserves the right to not select any submissions that are deemed to not satisfy the above selection criteria, and they will not be selected to be a part of the exhibition. Please see terms listed at conclusion of this brief.

OTHER DETAILS:

All submissions will keep their own intellectual property and ownership but in submitting for this award, artist(s) selected grant MOD. an unrestricted license to show the work during the FLEX exhibition. MOD. may require successful submissions to be part of promotional activities such as digital, social and marketing collateral – any use of the work for other purposes will be negotiated with the creator directly.

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HOW TO SUBMIT YOUR PROPOSAL:

MOD. welcomes unsolicited artist submissions. You may submit existing works or ideas for new works.

Your submission should include:
- Resume/CV with your contact information (address, telephone and email)
- A written description of your proposed artwork (max 500 words)
- A statement as to how this addresses the concept of an interactive data sculpture (max 500 words)
- At least one image (max 10), which could include sketches, designs or photographs.
- A proposed budget and schedule for production of the work
- A brief artist profile (max 250 words)

The deadline for submissions is **26 May 2022 5pm ACST**

All materials must be included in a single PDF file (maximum 5mb). This file must be labelled as follows: Last Name, underscore, First name.

For examples: LASTNAME_FIRSTNAME.pdf

Email applications may be sent to: lisa.bailey@unisa.edu.au with the title "DATA SCULPTURE"

Proposals are only accepted via email. Do not send unique or valued materials by mail as they will not be returned or reviewed.

Queries may be directed to

Lisa Bailey
Senior Exhibitions Manager
MOD.
Lisa.bailey@unisa.edu.au
Ph 08 8302 0958

FREQUENTLY ASKED QUESTIONS

Can I come see the gallery?

Yes, if you're able to visit in person you can contact Lisa Bailey to arrange a time to visit (or welcome any time during regular opening hours).

What should I do if I have questions?

Please contact Lisa Bailey, Senior Exhbitions Manager. Responses may be compiled and added to this list for benefit of all respondents.

Are there any technological limitations to the space?

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The space has STP data points and power in the ceiling, floor boxes and skirting boards.

If a sculpture collects data (eg. from a website or other input in the gallery) but is not directly touchable or interactable in itself, is that still considered interactive for this brief?

Yes!

Is there any on-site tech the artist could use or should this be an entirely self-contained sculpture brought in by the artist?

MOD. has a range of AV and exhibition assets that are available for re-use including plinths, LCD screens, speakers and computers. Artists may also elect to contract an external supplier to produce elements of a final work, however this must be covered within the project budget.

Design and installation of gallery lighting using existing MOD. assets (theatre lighting) will be covered by MOD. outside the scope of this project, but in consultation with the artist.

Does this have to be a digital artwork?

No. Digital and non-digital submissions are welcomed.

Will my interactive light sculpture or projection based work be suitable?

As the gallery is separated from the terrace by glass windows it is therefore is a bright space with ample natural light. Submissions should take this into consideration, and projection based works are likely to be unsuitable for the space.

TERMS

UniSA may, in its absolute discretion:

a. Consider, or refuse to consider, any response which does not conform or comply with the requirements of the conditions of this Open Call.
b. In its evaluation and assessment of the Open Call;
c. Apply such criteria as UniSA see fit;
d. Disregard part of any response that the UniSA considers ambiguous, erroneous or incomplete;
e. Request further information from respondents;
f. Request or allow respondents to amend their response;
g. Decide not to accept the lowest price response or any response at all, or decide not to proceed with the work the subject of the response;
h. Award to any respondent any part, or the whole of, the scope of requirements/ work for this Open Call;
i. Award parts of the scope of requirements/ work under this Open Call to different persons (whether or not they are respondents);
j. Reject any response for any reason; and/or
k. Elect to negotiate with the preferred respondents with a view to modifying the scope/ requirements, terms, conditions, and other matters applicable to finalising contractual arrangements;
but is under no obligation to do any of the above.