

CALL FOR CONCEPTS ARTIST BRIEFING



EDITION #8: DISRUPT!
28 NOVEMBER 2019 – 19 JANUARY 2020

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I. WELCOME TO AMSTERDAM LIGHT FESTIVAL!



Vendel & De Wolf, Whole Hole (2017). Credits: Janus van den Eijden

Thank you for downloading the Call for Concepts - Artist Briefing. This is the first step in submitting your proposal for edition #8 of Amsterdam Light Festival (28 November 2019 – 19 January 2020).

With this Call for Concepts, we would like to provide artists, designers and architects – whether emerging or established – an equal opportunity to become part of next year's festival. We encourage artists from all disciplines (fine art, (light) design, architecture, media art, sculpture, installation art, etc.), regardless of age, gender, ethnicity or nationality, to submit a light artwork concept.

After the call closes on 21 January 2019 (16:00 CET), all submitted proposals will be reviewed during a selection procedure which consists of two consecutive rounds and a scale model review. Together with the festival's curatorial team, an international jury will select the artists who will be invited to create an artwork for Amsterdam Light Festival 2019–2020.

We ask that you follow this briefing closely to ensure that the curatorial team and the jury will be able to understand your proposal and make a well-considered decision. We will not be able to consider concepts that have been submitted after the deadline, or that do not adhere to this briefing.

2. EDITION #8

THEME: DISRUPT!



Christo, The Pont Neuf Wrapped (1985)

POSITIVE DISRUPTION

To disrupt means to disturb, disorder or interrupt. A disruption is usually seen as inconvenient and is often related to conflict, chaos and sometimes even danger, like an earthquake or an economic crisis, for example. That's why we try to avoid disruptions as much as possible, both at home and in our society as a whole, and we prefer that things remain as they are.

But disruptions can also be the positive and sometimes essential triggers we need for change to take place. They can question old, deep-rooted assumptions, spark new discussions, provoke institutions and organisations to take action, and make unknown possibilities more visible. Disruptions can shine light on complicated issues in unique ways, make them important (again), or bring about new perspectives.

Disruptions aren't time bound but can spread even faster these days with the help of new, digital, and social media. That's how cryptocurrency like the bitcoin turned the financial world upside down, the #MeToo movement generated attention for sexual intimidation, and it's become easier and more transparent to share knowledge thanks to Wikipedia. In a city like Amsterdam just about anyone can run their own hotel with Airbnb or become a taxi driver thanks to Uber. In short, disruptions like these change our normal way of thinking and do so in a direct but crucial way.

LIGHT AS AN IMPULSE

Artists fulfill an important role by representing, reflecting, and criticising these kinds of disruptions. Even within the art world, common ideas and existing economies are

constantly being questioned. Think of Marcel Duchamp who presented a bicycle wheel on a stool as a work of art in the early 20th century, or the Land Artists in the 1960s who creatively manipulated nature in ways that made the resulting artworks unmarketable.

Following in this tradition, light art is a great way to present surprising statements in the city streets. Light can be disruptive in unique ways and provide us with new desires. A lightning bolt makes us jump, the glowing green and red figures of the stock exchange make our hearts beat a little faster, the light emanating from our cell phone screens wake us up at night, while flashing, moving and colourful light energise us when we are out at night. Light attracts our attention and alerts us immediately.

JOIN US!

Disruption and light as components of interruption are central to the 8th edition of Amsterdam Light Festival. In the context of the theme Disrupt!, the festival calls on artists, designers and architects to interrogate, test and awaken the city of Amsterdam with intriguing light artworks. We challenge artists to create light sculptures that really explore the theme but might also examine other figurative or poetic ways to depict disruption. To provoke, to enlighten, and perhaps even to frighten the city's visitors during the darkest days of the year...!



Lorenzo Quinn, Support (2017)



Daan Roosegarde, Rainbow Station (2014)

3. ROUTE AND LOCATIONS

Amsterdam Light Festival will 'disrupt' new parts of the city this year. The exhibition is about 6 kilometres long and takes about 75 minutes by bicycle or boat.



Ralf Westerhof, Paths Crossing (2015). Credits: Janus van den Eijnden

The new route runs counter clockwise from the large body of water at the Oosterdok to the Oude Schans, past the Montelbaanstoren and through the Sint Antoniesluis towards the Amstel River. We then continue down the Amstel to the Torontobrug where we turn back until we reach the Hermitage and turn right into the Nieuwe Keizersgracht towards the Weesperbuurt and Plantage neighbourhood. The route continues past several University of Amsterdam buildings and makes a turn around Artis Zoo, past the distinctive warehouses of the Entrepotdok and turns right through the narrow Schippersgracht back to the start via the Scheepvaartmuseum (National Maritime Museum) and NEMO Science Museum.

LANDMARKS

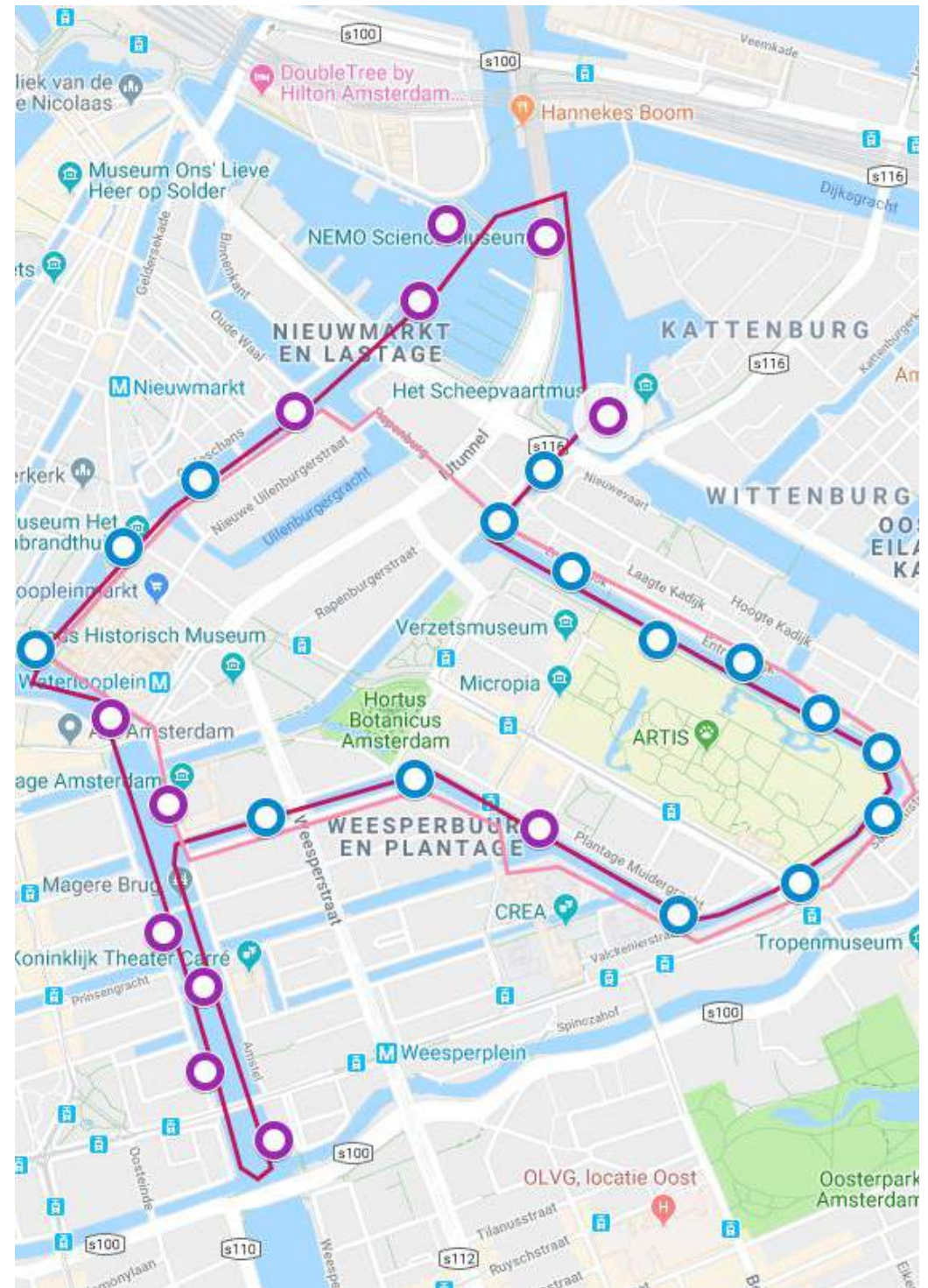
The route is characterised by several important historical sites including Artis Zoo, the old city gate Muiderpoort, the old botanical garden Hortus Botanicus, the Amstel River and the famous Skinny Bridge, the narrow Sint Antoniesluis, and the historic tower Montelbaanstoren. The wealth of maritime and industrial heritage sites, many of which now have a new function in the 21st century, offers an inspiring stage upon which contemporary artists can present their work. The route includes an old harbour crane, several jetties and ramps, old yards, small bridges, locks, and 19th century bushes. Around Artis Zoo we see buildings used to house animals that date back to the 19th century, an old barracks, and various sloping public gardens. There are old diamond cutting shops and warehouses around the university campus. Large mansions alternate with shabbier-looking houseboats along the Amstel River; there is also a large lock system and the chic Amstel Hotel.

In the old centre we find many houseboats, the old Jewish neighbourhood, and the narrow structures of medieval Amsterdam. Our start and end points are on the large body of water at the Oosterdok. The replica of a Dutch East India Company ship that is positioned in front of the National Maritime Museum reminds us of the former docks and old building site of these once very powerful and important ships.

Please note that this route might be subject to change.

DIFFERENT TYPES OF ARTWORKS ALONG THE ROUTE

The various neighbourhoods and environments ask for different types of artworks. The works along the Amstel River and around the Oosterdok should be grand and spectacular while the works in the city centre or in the area around the Artis Zoo can be more subtle and interactive. We want to divide the artworks on the route into 4 different categories: 1. 'wow' pieces, 2. playful and/or interactive works, 3. innovative light installations, and 4. artistic and/or poetic artworks.



4. ARTWORK CRITERIA

Amsterdam Light Festival will feature a great variety of light art objects, installations and projections. In addition to these works, the festival will also select a special artwork with an educational component. The latter will be the result of a co-creation between an artist and local school children. Artists are invited to submit an idea for either a regular artwork or for this special educational project. Please keep in mind the following artwork criteria before submitting your proposal:



Studio Balmond, Infinita (2017). Credits: Janus van den Eijnden

4.1 General Criteria

NEW ARTWORKS

We give priority to newly created, high-quality artworks that will make their premiere at Amsterdam Light Festival. In exceptional cases, we might consider exhibiting existing artworks. Please visit <https://amsterdamlightfestival.com/nl/kunstwerken/editie/all> for an overview of the artworks that were created for previous editions of the festival. We suggest familiarising yourself with them in order to make sure your concept is new and unique.

ROLE OF LIGHT

We strongly encourage innovative and creative use of light and if feasible, the incorporation of new technologies. We are not looking for artworks in which light is used only to illuminate your work – light, in any form, should be the actual artwork. We require that the role of light is essential to your concept.

THEME

The proposed artwork must respond to the theme; we welcome diverse interpretations.

CHARACTER

Your artwork should have a multi-layered meaning – it should engage the festival's visitors in some way. Your artwork should be monumental in appearance and clearly visible to the audience.

CONSTRUCTIONS

All works at Amsterdam Light Festival are staged in the public space for a period of 53 days. This requires rigid

constructions and waterproof solutions. Winter weather in Amsterdam can be stormy, wet and freezing, so the technical feasibility, rigidity and durability of your artwork are of utmost importance. Please keep in mind that we should be able to rebuild and transport the artwork to other locations after the festival.

SUSTAINABILITY

We encourage sustainability, reuse and cradle-to-cradle methods, and highly appreciate energy-saving solutions. For Round 2, you will be asked to elaborate on the ways in which you have made your artwork sustainable, including an indication of the power consumption in Watt.



Mario Merz, Fibonacci Sequence (2000), Centre for International Light Art Unna

SOUND

The use of sound is often not possible due to the residential area where your artwork will be installed. However, it may be allowed in exceptional cases.

VISITOR EXPERIENCE

The festival can be experienced in many different ways. Most visitors will see your artwork from a (canal) boat. These boats usually travel at a slow speed and occasionally come to a full stop. Also note that the boats have a very low viewing point (they rise only 150 cm above the water). The tour takes about 75 minutes, so it is important that your artwork has a striking impact within a short amount of time. It is also possible to see the exhibition by bicycle or on foot, so it is important that artworks can be enjoyed on land as well.

SETTING

We ask you to be aware of the historical surroundings of the festival; it is important that your artwork connects with the specific characteristics of the city. You are welcome to integrate site-specific elements in your artwork.

LOCATIONS

Different types of locations are included in the festival, which we have specified in detail in an attachment. You are welcome to propose a new location as long as it is part of the route, but please note that the curatorial team will decide on the final locations for all artworks.

4.2 Additional Criteria: Artwork Co-created with Children

At Amsterdam Light Festival, we think that it is important to actively involve children in the festival. We do this in several ways including an education project in which primary school students help to create an artwork that will be exhibited at the festival. The children participate in several workshops that result in contributions to the artwork.



Claudia Rey, They were once drifting on the water (2017).
Credits: Jan van den Eijnden

CONCEPTS

We invite artists to come up with a concept for a work of art that involves the contribution of children. It's important that they can see their own work in the final artwork. It's more a collaboration between the artist and the children than merely a contribution. The artwork must also allow children to really experience what it's like to make art using light.

THEME

The proposed artwork must respond to the theme; we welcome diverse interpretations.

ROLE OF LIGHT

We strongly encourage innovative and creative use of light and if feasible, the incorporation of new technologies. We require that the role of light is essential to your concept and the creation of it. We think that it is important that children experience, during the actual creation of the artwork, what it is like to work with light. That is why the actual process of creation must be an important part of your proposal.

WORKSHOPS

The project consists of two parts, the artwork and the educational workshop programme that precedes the creation of the artwork. The artist is responsible for the concept for the artwork whereas the educational workshop programme is conceived and executed by the festival. We see it as a win-win situation if the artist can play a role in the workshops. Students will learn to think conceptually based on the festival's theme and get to experience first-hand what it is like to make a light artwork. The focus is on the making, the creativity,

the technological know-how, and the mastery of skills in the creation of a work of light art. The quality of the final result is just as important as the content-based educational process.

TARGET AUDIENCE

The educational project focuses on primarily school children aged 8 to 12 years old.

GENERAL ARTWORK CRITERIA

All general artwork criteria apply to the educational project.

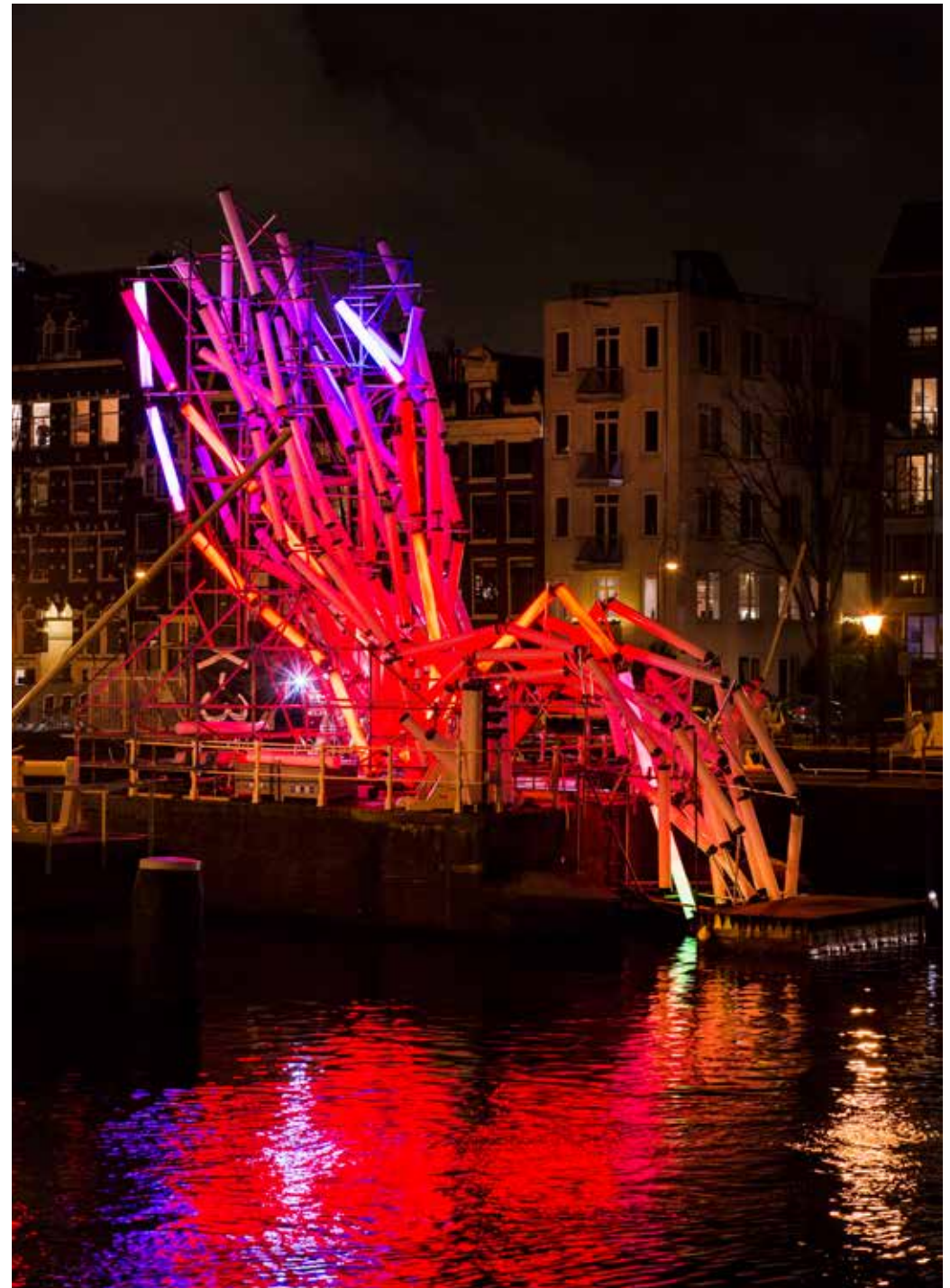
4.3 Budget

The selection of the artworks will also be based on accurate budgeting and cost efficiency. Amsterdam Light Festival invites artists to design an artwork that falls in one of the following three budget categories (excl. Dutch VAT):

1. A total budget up to EUR 15,000.
2. A total budget of approximately EUR 25,000.
3. A total budget of EUR 35,000 or more

Your estimated budget should include everything including your fee, labour costs to build the artwork (from concept to installation on site), all materials, tools, facilities, (light) equipment, installation, construction, and testing.

The festival will separately arrange and pay for shipping costs, engineering services, construction calculation, power supply near the artwork, (technical and artistic) advice from our experts, security, basic maintenance, (limited) travel and stay during the building period,



Viktor Vicsek, Nexus (2016). Credits: Janus van den Eijnden



Peter Vink, Kattenburgerstraat 5 (2017). Credits: Janus van den Eijnden

insurances, and publicity during the exhibition period. Please exclude these costs from your budget estimation.

Please note that once you have been selected after Round 1, you will not be allowed to increase your budget; this also applies after having been selected after Round 2. The festival will not provide additional budget for unforeseen costs in the development and production phase. For this reason, we ask you to calculate your budget wisely and realistically.

ARTIST FEE

Based on the Dutch national guidelines for artist fees, the advised artist fee for artists part of an exhibition comparable to Amsterdam Light Festival would be approximately EUR 1,600. Amsterdam Light Festival however aims to reward the artists according to their efforts and design and takes as a guideline for the artistfee an average of EUR 2,500, with a maximum of 20% of the total budget of the artwork. When truthfully substantiated, exceptions can be made in some situations.

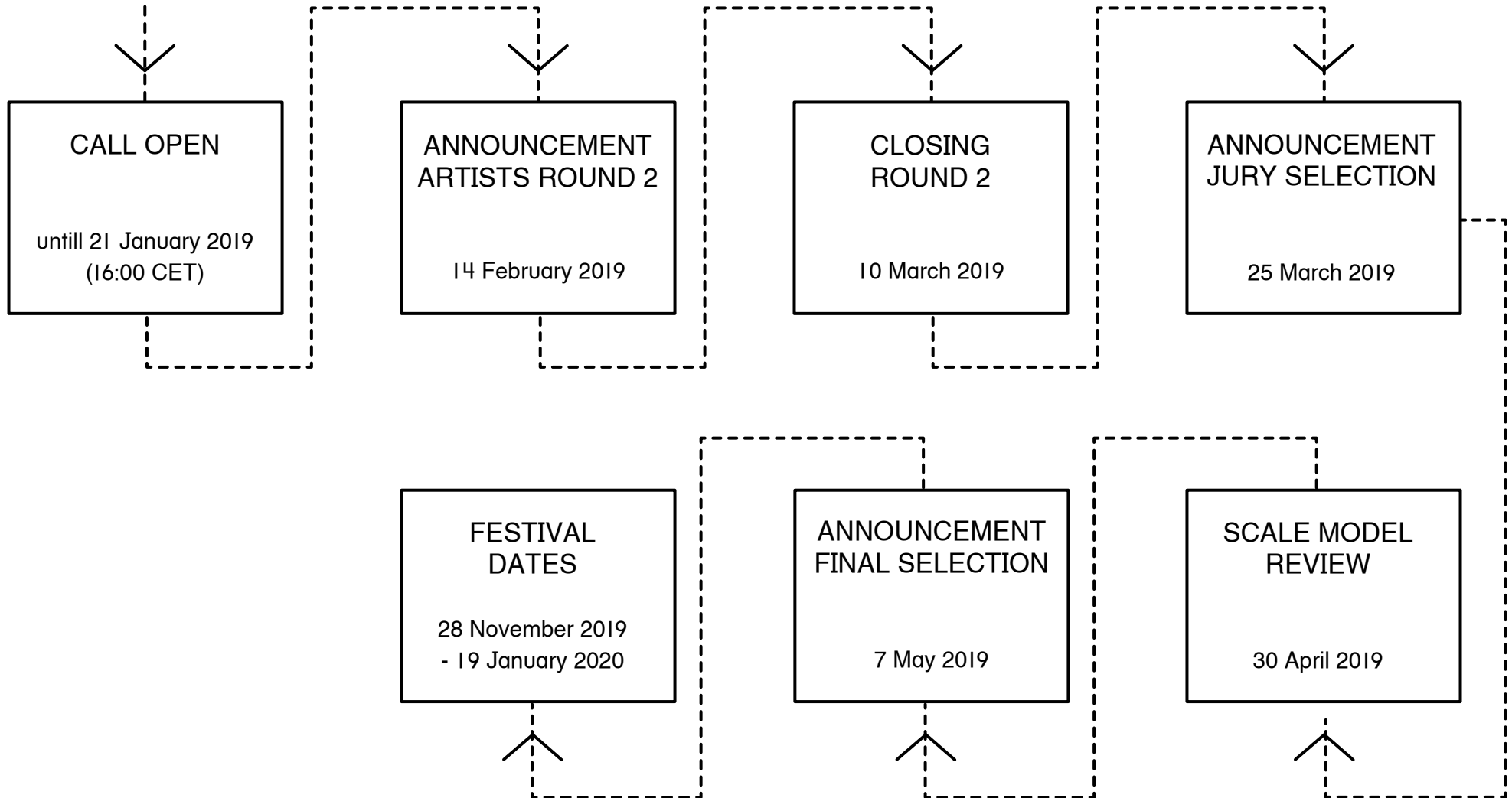
SPONSORING

We welcome artists to seek and propose sponsors to help lower the total costs of the artwork - below the budget that was originally set. The artist has to indicate sponsor contributions in the submission template in Round 1, and specify the secured funds in the budget template in Round 2. In general, private sponsors will only be given recognition in our communication if a specific agreement is made between the festival's partnerships department and the sponsor, which is only possible if the sponsorship does not conflict with one of the main festival sponsors.



Luigi Console & Valentina Novembre, Together (2016). Credits: Janus van den Eijnden

5. SUBMISSION & SELECTION PROCEDURE



5.1 Key dates

Dates are subject to change

5.2 Submission

After requesting this briefing, you should have received an email containing:

- A unique submission ID
- A download link for the briefing (including attachments)
- A link to our online submission portal

This ID is the ‘linking pin’ that will connect all of the different parts of your submission. Each unique submission needs its own submission ID, so for every additional artwork you would like to submit, you will need to download this briefing again in order to receive a new submission ID.



Please note that only proposals submitted via our online submission portal at <https://amsterdamlightfestival.com/call-for-concepts> will be reviewed. Please fill out all of the required information in the submission form and subsequently upload your submission. Your submission for Round 1 is limited to a maximum of two PowerPoint slides including visuals. The PowerPoint template we have provided with the briefing is the mandatory format for presenting your concept. All submissions must be written in English; this applies to Dutch artists as well.

SUBMISSION COSTS

We charge €35 (including Dutch VAT) for each individual submission, in order to cover part of the costs of the selection procedure. This fee applies to all artists and each individual submission. The fee is to be paid via PayPal and is non-refundable. It is possible to make credit card payments via PayPal. Please note that you need your submission ID during payment.

5.3 Selection Procedure

ROUND 1

All submitted concepts will be reviewed by the curatorial team according to the following criteria: compliance with the briefing, technical feasibility, the role of light, relevance, and artistic quality. Approximately 125 artists will be selected during Round 1. These artists will be asked to further develop their artworks concept, technical design, and financial budget for Round 2. We will not elaborate on the motivation of the curatorial team’s decisions, and the selection will not be made public.

ROUND 2

The briefing for Round 2 will only be communicated with you if you have been selected during Round 1. You will receive specific instructions and feedback for Round 2, based on the concept you have submitted in Round 1. The submission for Round 2 is limited to four PowerPoint slides including visuals, and a separate, detailed budget. The jury will select approximately 50 artists from Round 2.

SCALE MODEL REVIEW

Following the jury meeting, the selected finalists will be asked to work out a scale model of their artwork. With the making of this small prototype, we aim to make sure you start thinking of the development of your artwork in an early stage and to bring to light any remaining unfeasible proposals. The exact requirements for this assessment will be revealed at a later stage. For the development of this scale model, Amsterdam Light Festival will make sure to provide a reimbursement for the artists. The best scale models will be selected to be exhibited at Amsterdam Light Festival.

FURTHER QUESTIONS

If you require assistance, please send your question to cfc@amsterdamlightfestival.com. Keep your questions generic and do not upload images, etc. Please note that we will only answer questions regarding the Call for Concepts.

6. UPON SELECTION

Our curatorial team will contact you on 7 May 2019 if you are selected to participate in Amsterdam Light Festival. You will receive feedback from our curatorial and technical teams and discuss the artistic and technical development of the artwork. During the months to come it is important to continue the process of creating the artwork in order to get your artwork ready in time.



DP Architects, Rhizome House (2016). Credits: Mattias Lindt

6.1 From Concept to Artwork

Many different kinds of artists apply for Amsterdam Light Festival, and some are more experienced than others. For some of you it might even be the first time you work with light or in public space. For those artists, Amsterdam Light Festival would like to co-create the artwork with the artist, meaning that the artist will be matched with a technical producer and curator to advise and assist in creating their artwork. In other cases, artists may act more independently when creating the artwork. In all cases, the artist is primarily responsible for the artistic and technical realisation of the artwork, while the festival is responsible for funding and insurance, as well as the curatorial, technical and material review of the concept.

6.2 Commission Agreement

If the jury selects you as a participating artist, we will formally commission you to create an artwork for Amsterdam Light Festival. The commission will be drawn up in a contract, in which the relationship between the artist and the festival is defined as commissioner and principal. The contract states the festival's work method, and the artist's rights and obligations during the making-of phase, the festival period (28 November 2019 – 19 January 2020) as well as future exhibitions.

6.3 Artwork Ownership

The intellectual property rights (such as the artistic idea and the concept of the artwork) will always belong to the artist. However, the ownership of the physical artwork will be transferred to Amsterdam Light Festival after the completion of the artwork. When operating software or creative and digital data are essential to the artwork, they should remain available to the festival in the case that the work will be re-exhibited (we will save a copy of the data in our archive). We may consider a rental construction in some cases - this needs to be made clear in the submitted concept. Please keep in mind that the festival can only consider this option when it results in significant savings in costs.



Barstow Foundation, Moonburn (2014). Credits: Janus van den Eijnden

6.4 Light Art Collection

Light Art Collection is a subsidiary entity of Amsterdam Light Festival that takes care of (a selection of) the artworks after the end of the festival and actively seeks for new exhibition venues. By entering Light Art Collection, the artwork will be revised, stored and insured. In addition to this, an enthusiastic team will make sure to re-exhibit the artwork on several international platforms. Light Art Collection will take care of paperwork, contracts, transport, build up and break down of the artworks. Each time the work is re-exhibited, the artist is consulted and receives an artist fee.

6.5 Communication and PR

By submitting your artwork, you agree to cooperate as much as you can with our activities in the fields of public relations, social media, and other online communications.

AND NOW... OFF YOU GO!

We are very much looking forward to receiving your submission, and we wish you the best of luck in creating your concept. Amsterdam Light Festival is an exciting celebration of light, art, design and innovation, and we sincerely hope you will become a part of it!

Best regards,

Lennart Booij
Artistic Director Amsterdam Light Festival