



Questions + Answers

Austin Studios Expansion AIPP Project

Q: Are studio/installation artists qualified to apply?

A: Yes, you are eligible. It is recommended that you help the jurors (who will be reviewing all the artist applications for this art opportunity) understand how you would make the leap from studio practice to public art. You can do this through your letter of interest, by pointing to methodology or early concept which shows how you can make this artwork happen. An idea to consider is to collaborate with others who may have complementary skills or experience. This could be a public artist, and/or a visual arts professional (architect/landscape architect/environmental graphic designer/etc.) and/or a fabricator who has fabrication/construction/project management experience to create a strong artist team.

Q: Can we paint the Water Tower (in front of the AFS campus)?

A: No, while the Water Tower is a City facility, it is not part of the Austin Studios campus. The funds for this project must stay on the Austin Studios campus.

Q: Do the 10 images required to apply for the project have to be of completed projects?

A: There is no requirement that the submitted images must depict completed projects. Do think strategically about what images you submit. They should show your (or your team's) breadth of skill, experience and capability as much as possible. And do make sure your images are of the highest quality – blurry images or compilations of photos, drawings and text on one image make it difficult to review the artwork.

Q: If we submit our qualifications for the project as a team, do all the artists need to be from Texas?

A: No. As long as the lead artist lives and works in the State of Texas, members of the artist's team do not need to be from Texas.

Q: Is there a vision from the Austin Film Society for the art?

A: The **Project Intent and Goals**, defined in the RFQ, will serve as a guide for the art throughout the project. These goals include the statement that the art should reflect the Austin Film Society mission and personality. The specific space for the artwork remains flexible until the project design team is in place and has progressed in their work. It is not possible to have a literal vision until this happens.

Q: In what capacity will the selected artist work with the project design team?

A: The selected artist will meet with the project design team to discuss concept(s) for the artwork and consider best location options. The selected artist will not have any work to do beyond the scope of work required by the AIPP project. The approval process for the artist's work includes review by the Art In Public Places Panel at key points in the design process (we call it mid-design and final design). For more information on what to expect if you are commissioned for a public artwork, please review our [Artist Resource Guide](#), pages 21 – 27.

Q: Is there a stipend for the developmental phase of the project?

A: All costs, time, and materials required to get from project kick-off to the final celebration of the installed artwork must be included in the project budget of \$95,000.

Q: Can proposal ideas be submitted?

A: Yes, you can, but there is no expectation that ideas will be submitted. For emerging artists without a deep body of work in their portfolio, or for artists who wish to work together but have not collaborated on works in the past, sharing ideas can be a helpful strategy which allows the Selection Panel to understand what you might be inclined to do. Please note that the Selection Panel must review the applicants based on the **Evaluation Criteria** listed in the RFQ – please do review this list and think how to put your best foot forward in light of this criteria.

Q: Should the artist plan on making one artwork or could it be multiple works?

A: This opportunity is open to multiple options. It is up to the artist, in collaboration with project stakeholders and the project design team, to conceptualize what the art will be. A discreet object, such as a sculpture, may not be the solution. For example, the artwork could be experienced –based, or something that requires interaction from the viewer. Do note that the **Artwork Opportunity** section of the RFQ states: *“A variety of media will be considered however the work should be durable, sustainable, and very low maintenance.”*

Q: I am an emerging artist looking for a supporting role in the project – how do I put myself out there?

A: Email Sue Lambe (susan.lambe@austintexas.gov) for opportunities to participate once an artist has been selected. Also you might come to **Open Office Hours** on the second Friday of every month from 2 – 4 and talk to any of AIPP staff. In the meantime, AIPP will try to think of creative opportunities for connections to happen.

Q: I couldn't make it to the Artist Information Meeting, but I would like to take a look at the site. Is it indoors?

A: The artwork opportunity will be outdoors but the site is not yet defined. The selected artist will work with the project design team to locate the site and conceptualize the artwork. However, to see what is available now, you can review the slides we shared at the meeting. [Find a link to the slides here.](#) If you decide to visit the site, you can walk along East 51st St in front of the AFS campus and the National Guard Armory. If you turn on the side street just west of the Water Tower, you can see the National Guard Armory from the street and you may use a sidewalk along East 51st to see all there is to see at this point.

Q: If I mostly work in paint, what opportunities could there be through this project?

A: Painted exterior artworks can be a maintenance burden, due to the ravages of weather and public interaction, such as graffiti. You might consider using another media to stand up to the demands of the public realm, such as rendering your imagery in CNC cut metal, or embedding your imagery into another media such as anodized aluminum or porcelain enamel over steel. Perhaps consider partnering with an artist experienced in more durable materials to help explore a collaboration or new opportunities for color, shape, or form to be expressed through materials other than paint. We have examples in the City of Austin public art collection of artists making surprising leaps, such as Ann Adams, who generally works in fiber, moving her imagery to the public realm [by cladding a building in glass tiles](#). Do some research and consider options - it might lead you into a new art practice!