



**Culver Arts
Research Lab (C.A.R.L.)
Call for Proposals
2010-11 Academic Year**

Deadline extended until Friday, June 18th!

UCR ARTSblock

The University of California, Riverside has moved its three premiere art institutions—the California Museum of Photography, Sweeney Art Gallery, and Culver Center of the Arts—to a single city block in downtown Riverside to create an integrated arts complex that is one of a kind. UCR ARTSblock brings exciting art, live performances, and special events to Southern California and the Inland Empire. Working with the City of Riverside and the State of California, the ARTSblock makes Riverside unique as the only city to have three UC art institutions centrally integrated into a major urban center.

The Barbara and Art Culver Center of the Arts and Culver Arts Research Lab

Scheduled to open in October 2010, The Barbara and Art Culver Center of the Arts will be an interactive art facility housed in the renovated Rouse Building, a splendid 1895 department store. The Culver Center will extend the vitality and community interactivity of UCR/California Museum of Photography and Sweeney Art Gallery by providing new exhibition space; a 80-seat film and video screening room; an atrium gallery for installation, music, and performance under a magnificent 40 foot high naturally illuminated clerestory monitor; a public café; a new home for CMP's world-treasure Keystone-Mast glass plate stereo collection; and an advanced faculty and student laboratory for enhanced human expression and innovative research in the arts, called Culver Arts Research Lab (CARL).

Located on the second floor, the Culver Arts Research Lab (CARL) is a dedicated facility for university-based, research projects that advance artistic, cultural, and performative research and study at UCR, as well as at the national and international level. While the university recognizes the significant and under-served needs of individual art departments, the aim of the Culver Center is not intended to serve as an overflow space for activities that could not be accommodated in the Arts building on campus, but rather as a separate enterprise in the more public location of the Arts block that will through judicious rotation of space assignments and shared resources, benefit all the arts and performance initiatives in the College and at the university. The use of CARL will be overseen by a faculty advisory committee, working in concert with ARTSblock staff, who will consider residency projects through the application process and by invitation.

The CARL residence program supports UCR artists and scholars from diverse disciplines dedicated to risk-taking research in the performing, visual, literary and media arts. Because the Culver Center is a meeting place for the university and the larger community, which may include local, regional, national, and international participants, projects for CARL that directly involve elements of the larger community and promote university/community and intercultural dialogue are welcomed. Although CARL projects are directed by faculty and graduate students, outside community artists and members, along with undergraduates from UCR, could be involved as participants, audience, or both.

Research residencies at CARL should involve a public presentation element that will take place on the Culver premises, such as the ground floor public presentation area in the Culver atrium, or on the Culver Mall. Public

presentations may include, but are not limited to exhibitions, performances, concerts, open rehearsals of works in progress, screenings, guest-artist visits, site-specific art, workshops, festivals and publications. The presentations do not have to take place during or directly after the conclusion of the residency, but should occur within 12 to 18 months period after the residency ends.

In this spirit, CARL invites applications for projects utilizing the facilities on the second floor for an extended amount of time. For the first year residency projects will be limited to one quarter to ensure a breadth of inquiry unrestrained by conventional structures and rigid guidelines. Applications can be from faculty or graduate students at UCR; multi-departmental collaborations are highly encouraged, though single department or single artist-based projects will also be considered. Proposals may also include components that include working with CMP collections, utilizing the ground floor screening room, and the such, but are at the discretion of the directors who oversee such areas beyond Culver's second floor facilities, the use of which are the heart of this application.

Residency Details

The purpose of CARL is to promote the facilities for the development of new work, which may be interdisciplinary, collaborative, or individual art projects. Proposals will be reviewed from all departments, but priority will be given to those from the following seven CHASS departments in the arts: Art, Creative Writing, Dance, History of Art, Media and Cultural Studies, Music, and Theatre. However, proposals coming from these departments may also include partners with any UCR department, undergraduates, and community members.

As of this time, home departments will not be provided with funding for release time for Residents, nor is there an arrangement for residents to be relieved of departmental and teaching obligations during their work at Culver. (It is hoped that the generation of future endowment funds will provide such benefits.)

Residency groups will be allocated space at CARL to facilitate research, workshops, production, rehearsal rooms, and meetings, etc. The format of the research in CARL is at the discretion of the Residents and must be outlined in the proposal.

Awarded proposals will for the first year receive a grant of up to \$5,000. It is anticipated that there will be at least one project per quarter. It is anticipated that many proposals will also need additional outside funds to succeed.

At this writing, CHASS and ARTSblock staff are in the process of fundraising for the equipment to outfit CARL to its fullest extent. There is a master list of equipment that has been developed over the years and updated periodically. It is available for review by request. But this equipment is not yet funded and for the first year Residents should anticipate providing their own media equipment. In essence, the unique flavor of the building should be the inspiration for proposals, rather than the expectation of access to equipment. In this respect, before submitting an application, a site-visit to Culver is encouraged, and can be made by appointment with ARTSblock staff.

The Culver Center Faculty Advisory Committee, working in concert with the ARTSblock staff, will make the award decisions. As residencies turn over, preference for new residencies will ordinarily be given to those who have not been previous Resident Fellows. UCR Faculty who have received Resident Fellowships become eligible again in four years. ARTSblock staff will administer and coordinate scheduling, space assignments, and facility management for Culver.

You are encouraged to discuss preliminary ideas with CARL Faculty Advisory Board Members:

Art	Brandon Lattu
Art History	Pat Morton
Creative Writing	Michael Jayme
Dance	Susan Rose
Media & Cultural Studies	Derek Burrill
Music	Deborah Wong
Theatre	Eric Barr

Proposal Preparation

The proposal must contain the following elements:

I. **Narrative Description** (up to 4 pages) (submit 10 copies)

Project Summary: The abstract (up to 125 words) should summarize your project, and will be used in the review of the proposal, in ARTSblock's and Culver's annual report, and in other publicity.

Significance: Your description should make clear how the proposed arts research agenda would benefit from the use of the Culver facilities. Your description should also include enough historical and theoretical context to allow any member of the Culver Faculty Advisory Board unfamiliar with the details of the topic to appreciate the artistic and intellectual significance and timeliness of the proposed project.

Work Plan/Timeline: Your description should provide enough programmatic detail to convey a clear sense of the proposed artistic research and production. A tentative timeline, showing general goals and organization should be included. There will be opportunity for the timeline to be revised, but the description should be as concrete and detailed as possible, noting especially total number of hours, specific months, and/or days of the week required. Your plan should reference which areas of CARL will be used (refer to floor plan).

Presentation, Exhibition: Residencies at CARL require public presentation of artistic research that will occur on the premises of Culver. It is possible that the presentation will occur as part of the ARTSblock's and Culver's public programming on the ground floor in the Atrium Gallery, the Screening Room, Sweeney Gallery, or on the Culver Mall or in the CMP. The proposal should be explicit about these presentations, the space, equipment, and time required, the preferable date, tech and staff support.

Biographies: Please provide abbreviated vitas of the key participants, short narrative bios, or a description of past work that has relevance to the proposal.

- II. **Budget** Proposers are encouraged to submit the most detailed budget possible using the template provided on the application form and, where appropriate, to work with the CHASS's Principal Analyst, Maryann Doherty, or ARTSblock's Grant Development Office, Moira Adams, to seek out other funding sources. Also, discuss what additional funding you think might be brought to the project, and/or discuss additional funding that has been or will be solicited. Additionally, please note that funds can be used only for direct costs such as materials, equipment, contract workers, honoraria for non-UC faculty and students, etc., and not as honoraria for UC-faculty and graduate students.
- III. **Documentation** (submit 1 copy) Please include material such as CDs, DVDs, images, scores, audio, films, publications, etc. that show related projects of applicants. Because it is anticipated that the residency will generate new work, you should point out how previous work relates to your proposal. For time-based documentation, indicate a five minute segment for first review, though the entire piece may be reviewed as time permits. For all documentation, include a list that identifies and describes each work sample
- IV. **Letter of Support** (submit 1 copy) from the chair of your department, if a faculty member, or faculty advisor, if a graduate student. This is a simple letter that acknowledges and demonstrates awareness of the use of your time spent on the residency at Culver. To reiterate, there is no course release time for faculty. It is as the discretion of graduate students as to whether or not the project is course related, which is not a requirement in a proposal.

Culver Arts Research Lab (CARL) Faculty/Graduate Student Residencies Application at Culver Center of the Arts, June 9, 2010, page 4 of 9

See an example application at the end of this prospectus. Applicants are encouraged to contact staff at Culver or CARL Faculty Advisory Board members with questions or to discuss preliminary ideas for proposals.

Submit (10) copies of the written Application, and only one copy of Documentation samples, and Letter of Support.

Application Deadlines and Procedures

Awards are made based on the recommendation of the Culver Faculty Advisory Board, reviewing the proposals in concert with the ARTSblock staff. Successful applicants will be asked to report on their activities at the end of their residence.

Proposals for use of Culver beginning in fall quarter, and beginning no earlier than October 7th, 2010, must be postmarked or hand-delivered by June 18, 2010 (extended deadline from prior June 4th date). Notification of acceptance will be no later than June 30, 2010. Proposals can also be for winter and spring quarters in 2011. Tours of the Culver and CARL facilities are available by appointment and encouraged before application. See example application attached. For an appointment, contact Tyler Stallings, director, UCR Sweeney Art Gallery, tyler.stallings@ucr.edu, or Jonathan Green, executive director, UCR ARTSblock, jonathan.green@ucr.edu.

These guidelines are downloadable from <http://culvercenter.ucr.edu>

Deliver or mail one copy of the completed proposal to:

**Culver Arts Research Lab Proposals
UCR Culver Center of the Arts
3834 Main Street
University of California, Riverside
Riverside, CA 92501**

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EXAMPLE APPLICATION

[The following is an example of a possible application. It is modification of a actual grant proposal by Sweeney Art Gallery. The artist's name and original title of the project have been removed and rewritten to purposefully cover various options that may be considered under a CARL application, such as bringing in an artist to conduct a workshop, working with another department on campus, involving students from campus and other community members, if additional funding will be needed, etc.]

CARL RESIDENCY APPLICATION FORM COVER SHEET

Name:

Address:

Website (if available):

Faculty or Graduate Student:

Phone: ()

Email address: _____@_____

Project Summary (75 to 125 words stating nature of project, location in Culver, preferable time period, total amount requested, and if any additional funds are being sought):

Body Parts is a new work that expands upon my past projects exploring trans-border manual labor, the maquiladora industry, and dissipation of Mexican crafts as a result of NAFTA and globalization. The proposed project involves a community workshop on the second floor of Culver (CARL) and a public performance in the Atrium Gallery on the ground floor of Culver, preferably in winter 2011. The total funding request is \$5,000, and the total projected cost is \$10,000, with additional grants submitted to the Warhol and Harpo Foundations. Funding will cover travel, materials and supplies, honoraria, and shipping.

Narrative Description (Project Summary above is considered the introductory paragraph):

Through my work with various Mexican crafts people, I hope to emphasize how craft is a vital aspect of material culture; one that is passed down through generations, hand to hand, and through oral tradition. *Body Parts* will expand upon my soft sculptures, such as a floppy vinyl rendition of a *maquila*-made car, with the introduction of basketry techniques. My emphasis on material and craftsmanship explores U.S. influenced economic factors on labor, production, and exchange, and on the conditions of existence for Mexican workers and the affect on traditional Mexican craft and autonomy. The resultant mass migration from homeland is symptomatic of a mass migration from traditional crafts and culture.

The project's conceptual underpinning is the establishment of a multinational corporation, *Corpus*, a legal entity constructed of illegal entities, that is, undocumented workers, who will now have a voice through the body of the corporation as its contracted employees and/or shareholders. This follows on my recent projects in which the objects for those exhibitions are made between myself and undocumented workers, who are paid, are co-authors and co-owners of the works. The corporation's first products will be *Body Parts*, produced at Culver in a workshop environment led by myself and a craftsman from Mexico. A core group of ten AB 540 students, originally from Mexico, and from the three area campuses of UC Riverside; CSU San Bernardino; and Riverside Community College (RCC) will gather to use basketry techniques from the Mexican craftsman to create works in the shape of arms, legs, hands, ears, and noses, for example. These "body parts" function as artificial extensions that reconnect people to the "missing limbs" of their heritage in Mexico.

They will be displayed on a special *Corpus* boardroom table that occupies the center of the Culver Atrium Gallery for a "board of directors" performance. I will be working with John Smith from the UCR Creative Writing Department on creating a script for the performance, though improvisation will be encouraged, and will involve students from Creative Writing, Dance, and Theatre departments. The performance will be the first meeting of

Corpus' board of directors and shareholders, consisting of myself, AB 540 students (using pseudonyms in order to protect their legal status), and other UCR faculty and students, as discussed above.

AB 540 students have been identified specifically, as opposed to undocumented workers in general, because Culver is a university gallery, and because Riverside's largest employers outside of city and county governments are the local universities. Additionally, California was at the forefront of establishing laws to restore students' ability to pay the equivalent of in-state tuition to attend public institutions of higher education in the state where they have lived and been educated for years while being legally defined as "non-residents." The bill that passed in 2001 is referred to as AB 540.

It is important to conduct the workshop and presenting the performance at the Culver due to its public setting. Issues of immigration go beyond the campus and it is important to raise this awareness. Additionally, since I would like to work with other university campuses the Culver provides a natural gathering spot. Finally, due to its location on the pedestrian mall and proximity to city and county government buildings, the public presentation will provide an opportunity for dialog. In this respect, I think that presenting the performance during a First Thursday Artswalk would be most appropriate.

Biographies of Lead Artist(s) or Team:

I was born 1970 in Mexico City and then immigrated to the U.S. I live in Riverside, CA, and teach in the [name] department at UC Riverside. Currently, my work is in the touring exhibition, *BlankBlank*, organized by LACMA. My work is represented at BlankBlank Gallery, Los Angeles, and BlankBlankBlank Gallery, New York. I received my BFA from UCLA, my MFA from [name of school] [or if student, state present year and course of study], and Ph.D. from [name of school].

John Smith, Professor, UCR Creative Writing department, author of *BlankBlankBlank*, and recipient of numerous awards and fellowships including various National Endowment for the Arts Writers' Fellowships, California Arts Council, among others.

Workplan/Timeline:

Oct '10, Myself and John Smith meet with students from UCR and other area universities at Culver

- Culver space required: open area on second floor, conference room, or black box theatre
- Time required: one major meeting, probably in evening to accommodate varying schedules

Nov '10, Begin workshop production of Body Parts and writing "script" for boardroom performance

- Culver space required: side area in atrium and/or black box theatre
- Time required: weekly, ongoing for a month, need place to be able to leave and/store materials

Dec '10 and Jan '11, rehearse, construct boardroom table

- Culver space required: black box theatre for rehearsal; assistance with constructing the table
- Time required: weekly, ongoing for two months

Feb '11, present performance on a First Thursday Artswalk; if space and time permit leave boardroom and Body Parts on display in atrium

- Culver space required: atrium for boardroom table and performance; need assistance with dismantling and/or transporting table to nearby storage and/or to campus
- Time required: one week for final rehearsal and installation of work

<u>DIRECT COSTS THAT SUPPORT ARTIST</u>	Amount	Describe how funds will be used
HONORARIA/COMMISSIONING FEE for non-UC faculty and students	1000	Honoraria for Mexican craftsman to conduct basketry workshop for making <i>Body Parts</i>
ARTIST'S PRODUCTION COSTS:		
MATERIALS	1500	For building boardroom table and materials for basketry workshop
EQUIPMENT	0	
LABOR (contract work)	1000	For building boardroom table; for paying workshop participants labor that is part of conceptual idea of the <i>Corpus</i> corporation
ARTIST'S TRAVEL	1500	For Mexican craftsman to travel from Mexico, hotel, and per diem
OTHER	0	
TOTAL DIRECT COSTS: <i>Your request should not exceed \$5000.</i>	5000	

Image List Description examples

1. [artist last name], *Blender*, 2001, vinyl, thread, blender parts, 26 x 6 x 5 inches

Feminization became inevitably a central concern in my work. I began to treat Immigration and migration issues related to labor and femicides, which I addressed through the connotative and visual aesthetic choices, focusing on the appliances made in the maquiladora industry. The hanging threads are like sutures.

2. [artist last name], *Vocho (yellow)*, 2004, vinyl, thread and car parts, 5 X 6 X 13 feet

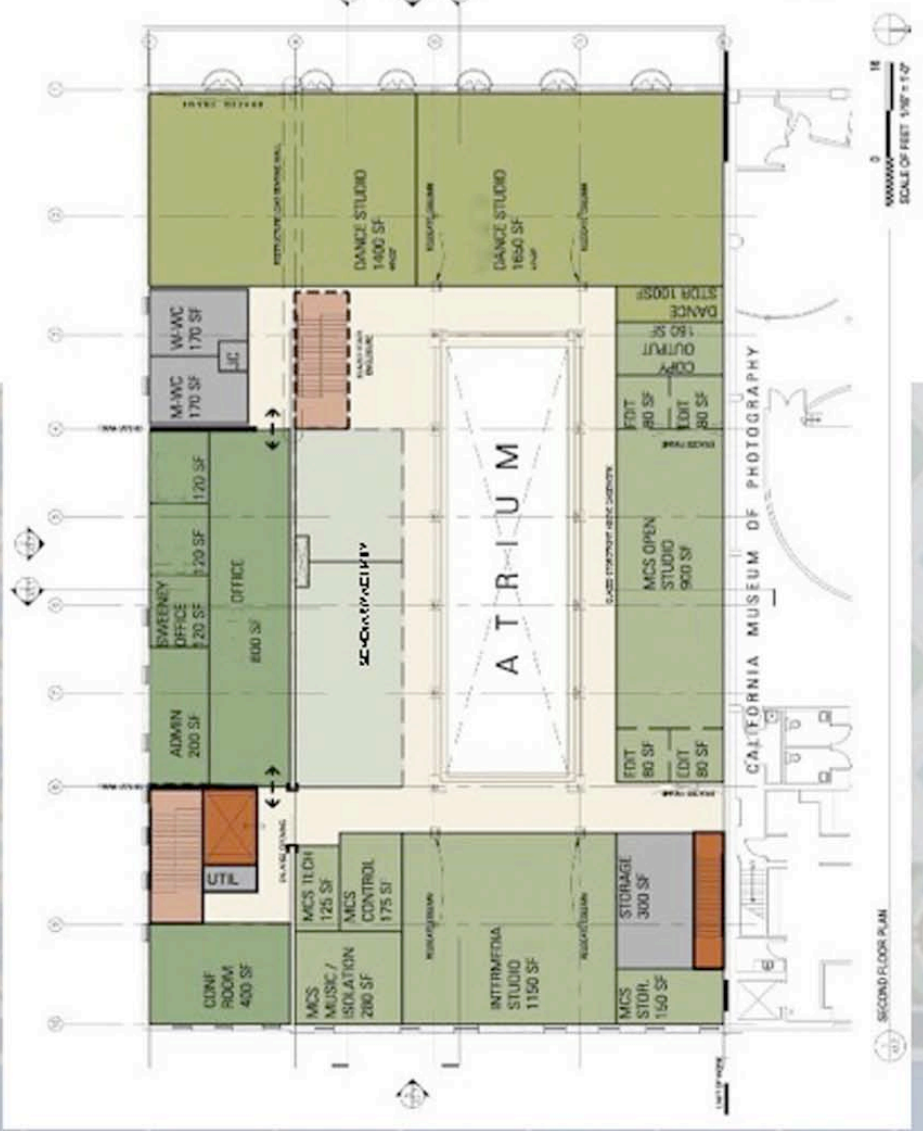
I continue investigating items made at maquiladora, but I've increased the scale, looking at two cars at opposite ends of the spectrum. Here the Volkswagon is depicted, which is ubiquitous in Mexico, while in another slide, the Hummer comes to represent wealth, El norte, NAFTA, and globalization.

3. [artist last name], *Nopal can Tunas #3*, 2006, border patrol uniform, thread and terra cotta pot, 39 x 46 x 4 inches

In this project undocumented workers create cactii found along the border out of border patrol uniforms. The workers are paid for their labor, become co-authors, and receive profits from works sold. This project is a precursor the establishment of an actual corporation as proposed for *Body Parts*.

UCR Culver Center Floor Plans

- Major 2nd Floor Spaces:**
- Dance Studios
- Offices
- Intermedia Studios
- Media Computer Studios (MCS)



SECOND FLOOR PLAN

UCR Culver Center Floor Plans

