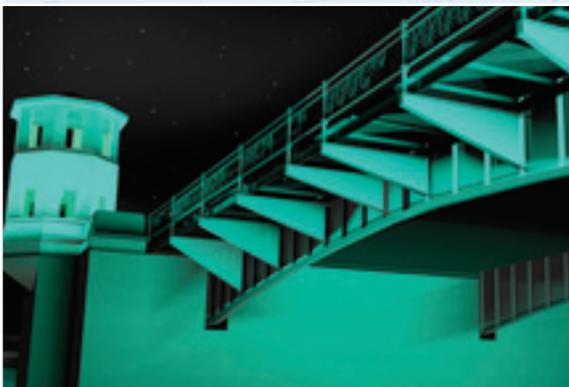


LIGHTS ON TAMPA

and other luminaries



NEWS IN EDUCATION
THE TAMPA TRIBUNE
TB KEYWORD : IE



LIGHTS ON
TAMPA



SO WHEN CAN YOU CALL IT ART?

You like to make contraptions from scraps of metal, old CDs, your parents' vinyl records and anything else that you can find around your house. You have a friend who creates scrapbooks and another whose big brother paints his college fraternity letters all over town. The little kid down the street draws dragons with sidewalk chalk, and your 2-year-old cousin scribbles "refrigerator art" – three drawings that all look like tornadoes, but he says they are his house, his car and his mommy and daddy. So OK, you call this art?

For hundreds of years, people have been trying to define art. There are lots of definitions, one is that art clarifies and intensifies our experiences. When you write a story or create a sketch of something you've experienced and you feel passionate about, you not only are creating art, but also are attempting to understand your emotional response to what has happened. If you've had a great vacation or a good time with your friends, you might express your feelings by writing a story or taking lots of photographs. In a way, you have helped yourself clarify your feelings, a step in the process of discovering and defining who you are and what you are becoming.

Art is a process too. It teaches people about themselves and how they are connected to an even bigger picture: other people, other communities and even other worlds. The beauty of art is that the artist learns about himself through his art and the person viewing the art learns something about both the artist and himself.

So getting back to the question of how you define art, it's anything that you can draw, throw on a canvas, or stick to a wall. It's anything that you can write or illuminate. In this special section, you'll meet artists whose art is all about public art and illumination, meaning creating art through lighting. But when you think about it, all art is illumination. When a light bulb goes on in your brain, your eyes light up and you say, "I think I understand what this artist is trying to tell me." Now that's illumination!

This publication is written, researched and designed by The Tampa Tribune's Newspaper In Education Department

Tim Lancaster, graphic designer
Cindy Tully, writer
Gail Taylor, education-marketing specialist



Dear Tampa Bay residents:

Starting on January 7, the City of Tampa's commitment to the arts will be in lights for all to see. Lights on Tampa, a public/partnership showcasing Tampa as a city that celebrates the arts, will debut at six locations around downtown.

A melding of art and technology, the canvas for all this creativity will be the buildings and storefronts of our city. Featuring the talents of local, national and international artists commissioned through Tampa's Public Art Program, the first phase will utilize the University of Tampa's beautiful Plant Hall, the city's Municipal Office Building, the Tampa Bay Performing Arts Center, the NewsCenter, Rivergate Tower and Park Tower. These landmarks will light up our downtown skyline with colorful designs that will engage, entertain and educate.

Lights on Tampa is both a cultural and educational project that has been made possible through the leadership and support of a number of Tampa businesses, organizations and volunteers. Both beautiful and dramatic, it also offers students and teachers a unique opportunity to experience and explore an emerging art form that illustrates how visual images impact our daily lives.

I encourage you to learn more about this art form and these artists and to come downtown on January 7 as we join together to light up our city. Including various vendors and entertainment, the celebration will begin at 5:30 p.m. as the lights are turned on at Tampa's Municipal Office Building, 306 E. Jackson Street. Being a part of this celebration and sharing it with your family and friends will be an event not soon forgotten.

Sincerely,

Pam Iorio



Lights On Tampa is a new biennial program of the City of Tampa, Public Art Program, a division of the Department of Arts & Cultural Affairs. This public/private partnership has grown out of a grassroots effort. It is intended as a cultural/aesthetic event that engages, entertains and educates.

PUBLIC ART AND PRIVATE DOLLARS

PETER J. HOBSON: LIGHTS ON TAMPA CO-CHAIRMAN

As corporations, we are constantly looking for an opportunity to be "good corporate citizens." In the past we have contributed to hospitals, schools and other charities. Historically, it is corporate perception that the Arts are supported by wealthy individuals and those entities having an appreciation for the art, itself. It is important to note that the Arts can be much more than just a venue for individual admiration or adoration; it could also be an economic driver.

As corporations we should be very attentive to economic development and re-development. By hosting this event, or contributing as a sponsor, corporations are given the opportunity to assist those vendors who have located their businesses in downtown Tampa. It is estimated that this series of events would bring one-half million people to downtown Tampa. Imagine the economic impact that would have upon those vendors who are presently downtown as well as those thinking of relocation or locating downtown.

On several occasions corporations are asked to participate in an event. At those meetings where the corporations come together everybody knows each other. Unfortunately, this is result of the 10 percent of corporations doing 80 percent or more of the civic and charitable giving. Lights On Tampa provides those corporations presently involved in the Arts to introduce new corporations and new entities to the Arts. As an example, most corporations in Tampa realize that 3.5 million visitors attend sporting events in our Bay area community.* What those same corporations, however, do not know is that 5.5 million people visit the Arts each year in that same geographic community. Clearly, many corporations believe that the sporting venues provide better marketing opportunities for them, totally unaware of these figures.

**Statistics from Tampa Bay Business Committee for the Arts Economic Impact of the Arts Study.*

Lights On Tampa is also a project that will provide corporations with the opportunity to "cross budget." This means that they can justify the contribution to this project for many reasons. It can be for economic development or re-development. Its contribution could also be for marketing purposes. More importantly, this contribution could be for educational purposes because this project is going to be used by the surrounding school districts as a school project for children in the study of the Arts.



NIE LUMINARY ACTIVITY

Lots of different kinds of art exist such as dance, drama, music and literature. There also is painting, sculpture, crafts, photographs, architecture, television and motion pictures. Then there is the art of self-expression, gardening and writing to mention just a few. Look through The Tampa Tribune to see how many different kinds of art are listed. Who in class found the most? Select one art form listed in the Tribune and write a paragraph or two about it. Share it with your class.

Sunshine State Standards: VA.A.1.1; VA.B.1.1; VA.C.1.1; VA.D.1.1; VA.E.1.1; LA.A.1.1; LA.A.2.1; LA.B.1.1; LA.B.2.1; LA.C.1.1; LA.C.2.1; SC.H.3.1; VA.B.2.1; VA.B.1.2; VA.D.1.2; VA.E.1.2; LA.A.1.2; LA.A.2.2; LA.C.1.2; SC.B.2.2; SC.H.3.2; VA.A.1.3; VA.B.1.3; VA.D.1.3; VA.E.1.3; LA.A.1.3; LA.A.2.3; LA.B.2.3; SC.H.3.3; VA.A.1.4; VA.B.1.4; VA.D.1.4; VA.E.1.4; LA.A.1.4; LA.A.2.4; LA.B.2.4; SC.H.3.4

For more lesson plans, please visit www.TBO.com keyword: Lights On Tampa





WHO'S THE ARTIST AND WHAT'S HIS ART?



You remember your friend who makes scrapbooks and the older brother who paints his fraternity letters in public places, and your 2-year-old cousin who draws tornadoes and calls them my house, my car, and my mommy and daddy? Who is the artist in this group? They are all artists. They envision, they create, they learn. In the eyes of your two-year-old cousin, those drawings really do represent a house, car, and mommy and daddy. These objects and people are real to him and the tornadoes are his interpretation. And you are the artist too, creating contraptions from scraps of stuff from the earth.

Art is objects such as paintings, sculpture and crafts. Then there is the art of design, print-making, photography, architecture and computer design. According to the experts, these are considered visual arts. What is referred to as "the Arts" includes dance, drama, music and literature.

People also have taken the liberty to express art in other ways. They claim there is an "art" to cooking, to relaxation, to good communication and to self-expression, just to name a few. Ironically, the art of self-expression usually produces "works of art." So anyone who has ever participated in any of these activities has made art at sometime in his or her life, and that's just about all of us!

SO HOW DOES ART BECOME PUBLIC?

Think about it. This is an easy one. Getting back to your artist friends, two of them are public artists, the neighborhood kid who draws sidewalk art and the fraternity boy who paints his fraternity letters in public places. Art becomes public when it's there for all the world to see. Taking it a step further, take your latest contraption outside and make it "yard art." Guess what? It becomes **public art**.

Making art is basic to the human condition. A clear example of this is the cave paintings. That is because art is a direct expression of what a society values. Historically, art has often been a vehicle to carry the message of its patron; be it a ruling monarch, religious organization, or other group.



Today, it is not uncommon for **Public Art** to become a visual expression for a city. The statue of Liberty in New York City, and the Arch that is a Gateway to the West in St. Louis are examples.

Public Art as we know it today really began in the late 1950s. In the mid 1960s, several artists "took a walk on the wild side" and went outside the museums and galleries seeking another kind of canvas for their work. They were tired of remaining inside the "institution" of art. They wanted **OUT!** They linked with the landscape and nature became their canvas.

ONE MORE TIME ... WHAT IS PUBLIC ART ANYWAY?

a. It takes many communities to come together to make "a public." Just as lots of neighborhoods make a city, different groups of people who like different things make a community. For instance,

people who like to play music are a community group. Those that like to skateboard are another community group. When all communities are put together, they make up the public. Public Art has a very broad function, and the City of Tampa's Public Art Program Committee tries very hard to offer something for everyone.

Public Art can play many roles for a city. It can be a symbol of the city, a landmark, a monument, cultural artifact, as well as an artistic creation to be admired. In all of these examples, Public Art should always engage the audience. This means everyone from doctors to dog-walkers.



NIE LUMINARY ACTIVITY

Check the Tampa Tribune for an article that discusses an "interdisciplinary approach" to problem solving. How many subject were involved and what was the process for solving the problem? Share your article with your class.

Sunshine State Standards: VA.A.1.1; VA.B.1.1; VA.D.1.1; VA.E.1.1; LA.C.2.1; SC.H.3.1; VA.A.1.1; VA.B.1.2; VA.D.1.2; LA.A.1.2; LA.A.2.2; LA.C.1.2; SC.B.2.2; SC.H.3.2; VA.B.1.3; VA.D.1.3; VA.E.1.3; LA.A.2.3; LA.B.2.3; SC.H.3.3; VA.B.1.4; VA.D.1.4; LA.A.1.4; LA.A.2.4; LA.B.2.4; SC.H.3.4

For more lesson plans, please visit www.TBO.com keyword: Lights On Tampa



ART WITH A PURPOSE

As artists began to think about taking their ideas for a walk, city officials around the United States began to commission artists to beautify their public places with public art.

Public art can be sat on or even walked on. An example of this is the terrazzo floor recently installed at the Cyrus Green Community Center by artist Gary Moore.

Other forms of public art represent the people who live in a community such as

Steven Dickey's "Immigrant Statue" in Centennial Park in Ybor City.

LIKE ANY ART FORM, PUBLIC ART HAS VERY SPECIFIC OBJECTIVES IT MUST MEET:

- Public art must relate to a much broader group of people than the audience found in museums and galleries.
- The content of the art should relate to both the site and audience.
- Public art must relate to a sense of location, environment and com-

munity identity. In Florida, for example, public art might relate to a subtropical Florida environment or to the people who live here.

- The elements used for large outdoor works are different from the small, precious materials used in fine arts for galleries and museums. In Florida, materials must be durable and weatherproof, because of hurricanes and other nasty weather conditions.



VISUAL LITERACY

EXPRESS YOURSELF!



Close your eyes! Now think about an image, any image. It can be a family member, your pet, a place you've visited, or a beautiful work of art that you once viewed. How do you conjure that image?

First, you have to have seen that person, pet, place or piece of art at sometime in your life. You have to know the color, texture, movement, smell and shape of that person or thing. Remembering something or someone in your "mind's eye" requires that those "baby's blues," or "browns" or "hazels" peering from inside your head have seen it first.

This is visual literacy at its finest. The word "visual" means that your eyes can see it and "literacy" means that you can understand and interpret the image you are seeing. Just as you can read and write and interpret and communicate the written word, you can also interpret and communicate images of people, pets, places and art!

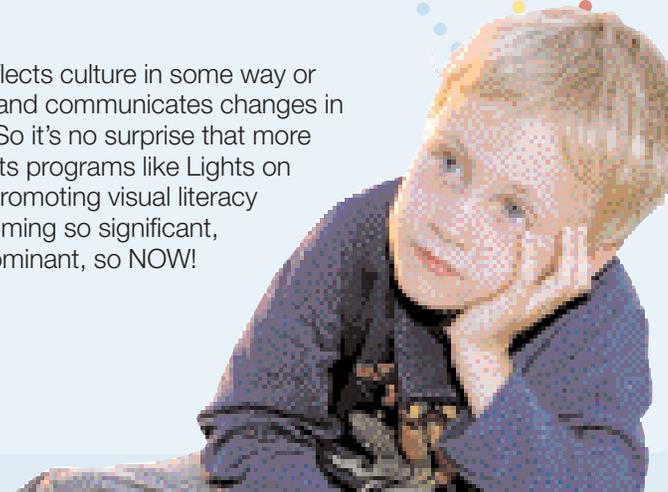
Visual communication is a process of sending and receiving messages using images, and visual literacy is the ability to construct meaning from visual images.

When you think about it, you communicate visually all the time. Sending e-mail messages with graphics, or photographs, or holiday cards online is visual communication. Television, movies, billboards, road signs, public art and school mascots communicate a visual message. Every day, we use visuals to communicate with other people. It is what is seen with both the eye and the mind. In today's world, you need to be able to interpret, create and select images to convey a range of meanings.

WHY IS VISUAL LITERACY IMPORTANT?

Dr. Anne Bamford, Director of Visual Arts from the Art and Design University of Technology in Sydney, Australia, has conducted extensive research on the subject of visual literacy and has discovered that "contemporary culture has become increasingly dependent on the visual especially for its capacity to communicate instantly and universally." Bamford adds that "visual images are becoming the predominant form of communication across a range of learning and teaching delivered across a range of media and formats." Charles Brumback, chairman of the Newspaper Association of America, said in 1995 the ratio of visual image to text is increasing, and that we are heading toward a culture of visual literacy. More and more we will communicate visually and less through text. Think about it! We send photos by phone and advertisements by computer. We want our information to catch our attention, to hold our interest and we want it ...NOW!

All art reflects culture in some way or another and communicates changes in society. So it's no surprise that more public arts programs like Lights on Tampa promoting visual literacy are becoming so significant, so predominant, so NOW!





NIE LUMINARY ACTIVITY

Create your own public artwork using elements from the Tribune. Decide where in your county you would like to locate your public art. Then using photographs and other elements from the Tribune, past your creation on a sheet of construction paper. Give your public artwork a name. Share your site-specific work with your class.

Sunshine State Standards: VA.C.1.1; VA.D.1.1; VA.E.1.1; LA.A.1.1; LA.A.2.1; LA.B.1.1; LA.B.2.1; LA.C.2.1; SC.H.3.1; VA.A.1.2; VA.D.1.2; VA.E.1.2; LA.C.1.2; SC.B.2.2; VA.A.1.3; VA.D.1.3; VA.E.1.3; LA.A.B.2.3; SC.H. 3.3; VA.A.1.4; VA.B.1.4; VA.D.1.4; VA.E.1.4; LA.A.1.4; LA.A.2.4; SC.H.3.4
For more lesson plans, please visit www.TBO.com keyword: Lights On Tampa

LIGHTS! CAMERA! ACTION!

Light is light, right? From the second we open our eyes in the morning, the world is lit up like a stage. We take it for granted that the sun will come up every morning. It's a given. Light is a gift from the sun, but most of us really don't know that much about what light is and where it comes from.

In the early half of the 20th century, there were two different models for light. One model looked at light as a **particle** and the other looked at light as a **wave**. According to Albert Einstein, a **particle** is considered a "quantum" in scientific terms. A quantum is just a small, indivisible bundle of energy. In essence, Einstein was thinking of light as a particle. Today, the "quantum of light" is called the **photon**. Photons have different energies, depending on their frequency.

A ROCK AND A HARD PLACE

Most of what we can observe about light is explained by **waves**. Have you ever taken a rock and thrown it into a river or lake? You created a wave. The rock hitting the water pushed the water underneath of it, down. When the water came back up, it caused some water near it to go down. This continues until the energy of the rock is finally dispersed throughout the lake. The ripple you created moved across the lake, but the water that formed it didn't. The water moved up and down, but did not travel horizontally very far. This is the main idea of a **wave**. It moves, but the **medium** it passes through stay fairly stationary. **Waves** are disturbances and **mediums** are disturbed.

SO IS LIGHT A WAVE OR PARTICLE?

Light is actually both a particle and a wave. We see different aspects of its nature at different times.



The artists involved in the **Lights On Tampa** project must decide how to light the buildings that are becoming their canvas. They must consider the size, depth and shape of the building, the color and texture, the angles and curves. They must consider other aspects such as location and history before they decide what colors, angles, timing and even drama will become important elements in their public arts projects. Another major consideration is what exactly is it that they want the public to see.

Before we meet the artists, it is important to understand their **medium**, translated, that means what materials are used to create their projects. In this case, the main ingredients are light and color. Taking a giant step backward, before we can understand how lights and color, shadows and luminaries can create art, we must understand the physics of light and how the human eye detects both light and color. So here we go!

REFLECTED LIGHT

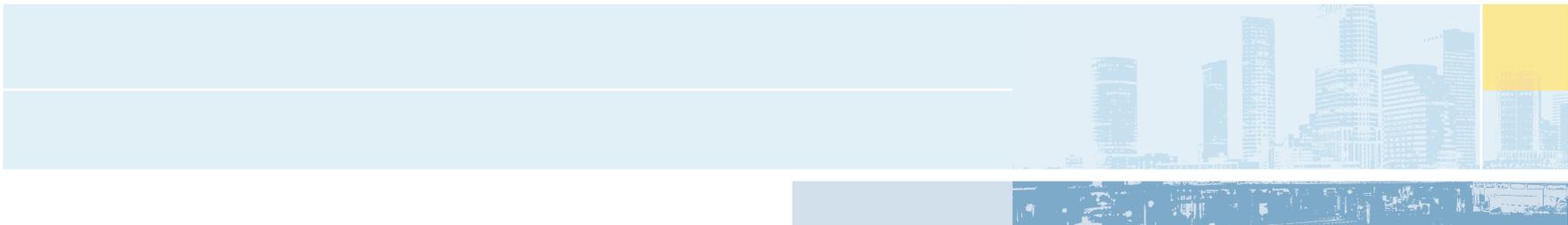
The artists you will meet created art by illuminating objects; this is called **reflected light**. The same basic mechanisms apply to **reflected light** as it does with other light, but the energy that excites the atoms of an illuminated object is actually other light waves. A photon of light is absorbed by the atoms, the electron is elevated to a higher energy level, then it drops to its original state and a **photon** is released. This **photon** may or may not be of the same frequency that the atom first absorbed.

Reflected light also can be depicted in another way. Light can be thought of as a series of rays. When it strikes an object, each ray is reflected off the object in many different directions. Those that reach our eyes allow us to "see" the object in our vision.

SO HOW DO WE SEE LIGHT?

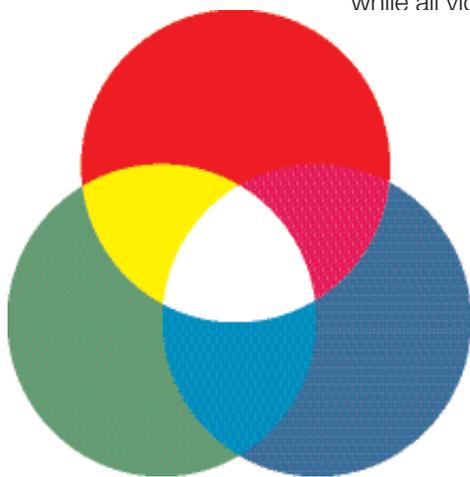
When you look at an object, light rays are reflected from the object to the **cornea**, which is where everything begins. The light rays are bent, refracted and focused by the cornea, lens and vitreous. The lens' job is to make sure the rays come to a sharp focus on the retina. The image on the retina is upside-down. At the retina, the light rays are converted to electrical impulses, which are transmitted through the optic nerve to the brain, where the image is translated and perceived in an upright position.

The eye is like a camera. A camera has a lens and a film to produce an image. The eyeball needs a lens (cornea, crystalline lens, vitreous) to refract, or focus the light and a film (retina) on which to focus the rays. The retina represents the film in the camera. It captures the image and sends it to the brain to be developed. The **macula** is the highly sensitive area of the retina. The macula is responsible for our critical focusing vision. It is the part of the retina most used. We use our macula to read or to stare intently at an object such as a work of art.



COLOR MY WORLD!

We know how the human eye interprets light. How do our eyes register color? Color is how our eyes and brain interpret light. What we perceive as color is actually light waves hitting our eyes, translating into nerve impulses and interpreting by our brains as all the various colors around us. Color not only involves physics and chemistry, but also physiology and psychology. Visible light is electromagnetic waves. Colors are distinguished from each other by their frequency. All red light of the same shade has the same frequency, while all violet light has the same frequency, but different from red. Red light has a lower frequency than violet light. The colors of the rainbow are arranged in order of frequency from red to violet. So color is the visual effect caused by the spectral composition of the light emitted, transmitted or reflected by objects.



THE RAINBOW CONNECTION

So what happens when our eyes are bombarded with colors? Actually, the brain can perceive only one color at each point. When both red and green light reaches our eyes from an object, it actually appears yellow! Yellow light is not being emitted or reflected from the object. Our brains just interpret it that way. Most of the colors that we perceive can be produced from mixing just red, green and blue light in different combinations and brightness. All three colors mixed together produce white light.

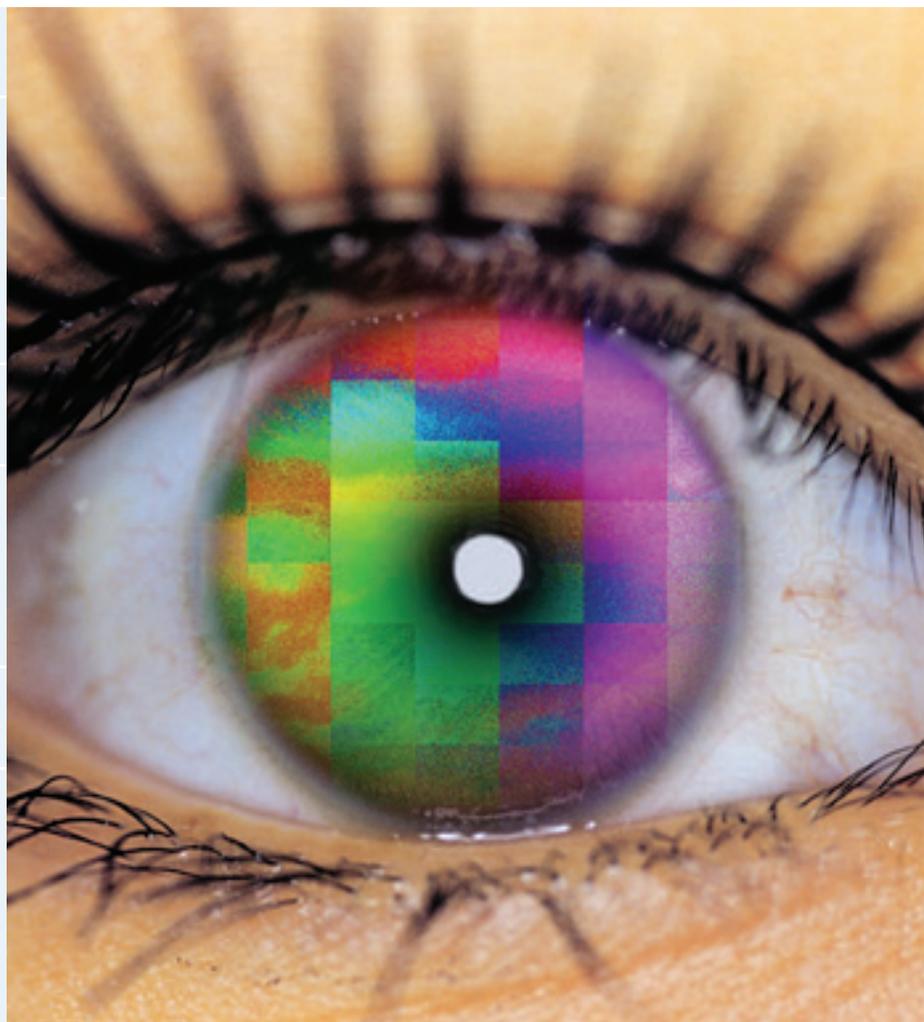
EMITTED LIGHT

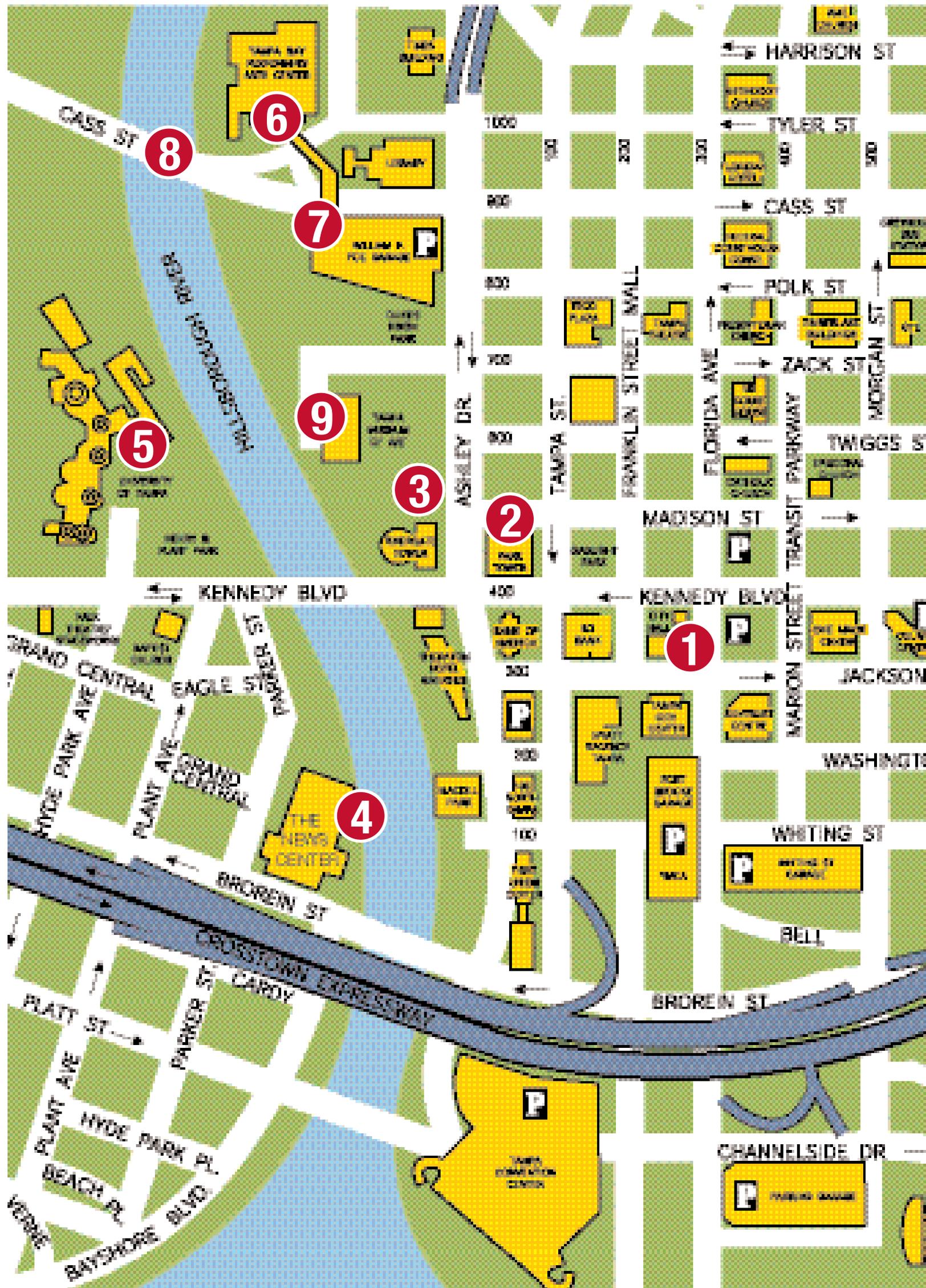
All of the colors that we see are from objects that are either original sources (luminous objects) or secondary sources (illuminated objects). Luminous objects are things that emit light such as candles, light bulbs and stars. Illuminated objects have color because they reflect light such as the art being created for Lights On Tampa.

The human eye can see seven to 10 million colors!

Some of these colors are soothing to the eye, but others are a source of irritation and can cause headaches and blurred vision.

- 1 More light is reflected in bright colors, causing excessive stimulation to the eye.
- 2 Babies cry more in yellow rooms, and families fight more in yellow kitchens, because the brightness of yellow makes it an eye irritant.
- 3 It's best not to use yellow as a background on your computer monitor.
- 4 Because yellow is the most visible color of all the colors, it is the first color that the human eye notices. It's great for getting attention such as using it for signs or as an accent. It also is the most cheerful of the spectrum.
- 5 Sir Issac Newton listed the pure spectral colors in light as red, orange, yellow, green, blue, indigo and violet.
- 6 Every person's eyes perceive color a little differently.





WHO'S T

Match the name of the artist with the picture of his or her exhibit. Write the number next to the artist's name who created it.

WENDY BABCOX

JORGE ORTA

ERWIN REDL

**BAY STAGE LIGHTING,
GREG UTLEY, CHRIS
JONES (DESIGNER)**

STEPHEN KNAPP

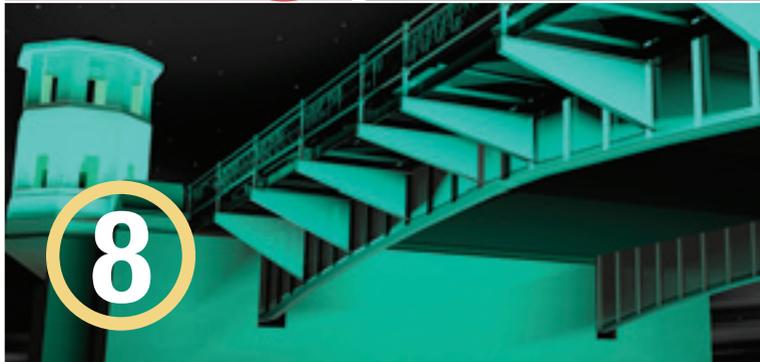
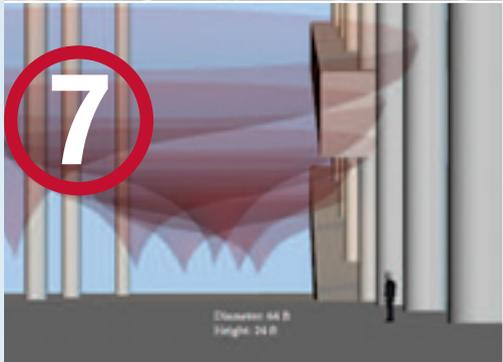
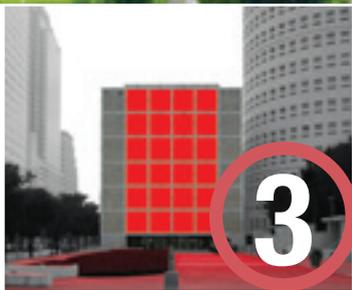
TOBEY ARCHER

JANET ECHELMAN

JEFF WHIPPLE

**HOK ARCHITECTS
& TRACEY DEAR
PRODUCTIONS**

THE ARTIST?



VOCABULARY MATCH-UP

You've read about art, public art, light vision and color. See if you're vocabulary shines like the public artists' art works. Write the correct number on the line before its definition. Answers on page 16.

1. visual communication
2. public art
3. graffiti
4. visual literacy
5. medium
6. particle
7. wave
8. photon
9. reflected light
10. illumination
11. mediator
12. luminous objects
13. frequency
14. cornea
15. macula

- A small, indivisible bundle of energy.
- An intervening person, object or substance through which something is transmitted or carried on.
- The highly sensitive area of the retina. It is responsible for our critical focusing vision.
- What is the name of the mechanism for illuminating objects?
- Disturbances that "disturb" mediums are called?
- The ability to construct meaning from visual images.
- The "quantum of light" is called?
- A thick, convex structure covering the lens of the eye.
- Scratching a drawing or words on some medium.
- A process of sending and receiving messages using images.
- Very small pieces of an entire structure.
- Things that emit light such as candles, light bulbs and stars.
- Art that is created for a public audience.
- The number of times a specified phenomenon occurs within a specified interval.
- To provide with light. Can also mean to understand or gain insight.



MEET THE ARTISTS!

INTRODUCING WENDY BABCOX, JORGE ORTA, ERWIN REDL, GREG UTLEY, CHRIS JONES, STEPHEN KNAPP, TOBEY ARCHER, JANET ECHELMAN AND JEFF WHIPPLE!

Some were raised in the Tampa Bay area, others hail from New York, Massachusetts, Illinois and even Great Britain. Their favorite colors and non-colors include everything from purple, blue, and green, to silver, white and “red number 114.” Their desire to be artists was influenced by parents, grandparents, college professors, other artists, and life! They are all ages, both men and women, and their art is as unique and individual as they are. So what do they have in common? They are passionate about making art, in particular, about making public art, so all of world can share in their talent and the beauty that radiates from loving what they do. As one artist commented, “My role as an artist is to become a **mediator**, engaging the participation of the public with the work of art.”

One very smart writer, Marshall McLuhan who was considered the “prophet of the electronic age,” once discussed his vision of where technology was taking our country. In his book, *Understanding Media: The Extension of Man*, McLuhan made a statement regarding what he considered to be the communication (message) that people received from what they were seeing, or listening to on television or radio, or reading in

magazines or advertisements. He said, “The medium is the message.” How can a medium be its own message? A definition of medium is “any extension of ourselves.” So when we think about the Lights On Tampa project, the medium is public art and so is the message!

The medium of art extends the artist’s thoughts to others. The message is what we receive from the work of art. Does it change an attitude or enlighten us in some way? Does it inspire us or make us feel passionate about someone or something? The artist’s comment that his “role as an artist is to become a **mediator**” makes sense. The artist mediates between the very private creation of a work of art and the very public display of that work.

The artists involved in the Lights On Tampa project were selected through a national call to artists and chosen by a nationally recognized jury to participate in this artistic initiative. As you read about their lives, their art and the way they express it, you will experience their passion and personal philosophies concerning their work. You also will begin to understand just what public art is all about and what makes it so magnificent.



Jorge Orta:

UNIVERSITY OF TAMPA, PLANT HALL

“Every day, I open the windows of reality so that my art absorbs life as it is. Transforming life and reality became my obsession.” These are the words of artist Jorge Orta reflecting on how his work has evolved from childhood to its present state. “This nice thing,” he adds, “when I was a kid, I was full of self-expression without thinking about art and artists.”

Like most children, Orta expressed his art spontaneously, born from energy, passion and unrestricted imagination. He adds that he was not influenced by anyone or anything in particular, but by everything in general life! “To participate in our world, to take a stand, a position, to be an agency of transformation for society by poetizing the spaces of life,” is what makes Orta passionate about what he does.

One element in particular influences Orta’s work, color. Color is so critical to his art that he has even created his own colors. His favorite is Red No. 114 from the ORTA Gamma. It’s called “Stumbled Death.” He adds, “It is one of the 1,677,216 colors that can be presented on a screen but that we cannot necessarily perceive. A bee can see more subtle colors than we can in a field of flowers. We are still far away from living color in its fullness, from being able to imagine that a color also can reflect a behavior, an experience, a specific moment in our history.” Orta explains that his favorite color belongs to a scale of contextual colors called ORTA Inc. that he implemented in 1978. “All of my work spins around these key colors.”

Aside from his passion for colors, Orta acknowledges that art, science and technology are critical components in creating his art. “The Fine Arts School taught me very few elements to confront the art that my generation was supposed to be producing. The Architecture School enlarged my vision and taught me planning methods. But very quickly, I understood that only a large interdisciplinary between art, science and technology could fulfill my needs when producing my work.”

Orta’s works are connected to the community where they are being created. As a part of his Lights On Tampa project, the artist has produced a series of workshops that promote communication at multiple levels between different people in Tampa. “Using interconnecting props that were specifically created for this project, every single one of the participants realized that we are all part of a large and interdependent element in a large constellation and that we all affect the existence of each other,” Orta explains. He adds that one of the most interesting facets of this process is that we all realize that we are all different, biologically, culturally, racially and ideologically, and we learn to value and cherish these differences as part of the larger fabric of life. Orta suggests that “the visual aspects of this project will be a direct result of the documented records, and the conceptual aspect of this piece will be a direct result of my interaction with the people of Tampa.”

“ The luminographic paintings that I create are an interaction between a historically charged building and its community. My role as an artist is to become a mediator, engaging the participation of the public with the work of art. ”

Wendy Babcox: NATIONAL WALL ART GALLERY, 401 N. ASHLEY DR.



Wendy Babcox is a long way from home! She was born in Windsor in Great Britain and as a young adult traveled and worked in Greece, Italy and Switzerland before going to college. Eventually, she found her way to Tampa Bay where she teaches at the University of South Florida.

Her love of art began as a child, although like most children, she didn't think about becoming an artist, only about making art. "My mother was very encouraging with regard to my love of art and often bought me art supplies," Babcox says. "I always loved drawing, because I found it such a peaceful and contemplative activity. I loved finding different ways to make marks on paper."

Like everyone else, Babcox has favorite colors that have influenced her work and dominated her art. She associates green and blue with both "growth" and "life." "I love the blue of Floridian skies and the green brings to mind the wonderful lush plant life that surrounds us." The artist adds that her current project for Lights On Tampa "overwhelmingly features my favorite colors."

In retrospect, Babcox reflects, "It is interesting to look at my work and see how it has been shaped by my experience and by the important relationships in my life." She was given her first camera at age 10, which changed the way she viewed the world around her. Coupled with high school art classes, drawing and photography became her passion. When she went to college in her mid-20s to study drawing and painting, Babcox quickly discovered that she gravitated toward photography. "My photography teachers were very open-minded and encouraged me to investigate art making through any approach that made sense to me," she says. "With their encouragement, I started to integrate computer imaging, video and performance into my work. These professors remain very important to me, and I have remained in contact with them. Finding mentors was one of the most important things about my development as an artist."

Ultimately, Babcox was inspired to express her art through lighting. She has worked in video projections and is interested in the way that video can activate a space inside and out

so that it is visible to people passing by. Her inspiration for her current Lights On Tampa project includes Florida tourist locations and the fine line she draws between reality and imagination. Manatee and mermaids are featured prominently in her work. "I am working with video projections of footage from some of my tourists sites," she says. The footage comes from Weeki Wachee Springs and Lowry Park Zoo. It highlights the theme of sailors after many months at sea, mistaking manatees for mermaids."

This imaginative artist offers advice to students interested in art. "It is important to find people who inspire you and find ways to make them your mentors. This is central to building a support system that will help you grow as an artist," she explains. "Also, it is important to work hard in your other subjects since these will often augment or inform your work somehow. There is no secret to being an artist. Like many things, it comes down to devotion and hard work."

“ PUBLIC ART GIVES AN ARTIST THE OPPORTUNITY TO ENGAGE WITH A NEW AUDIENCE. I LOVE THE IDEA THAT IT CAN ENTER SPACES THAT ARE NOT CONSIDERED ‘ARTFUL.’ IT WOULD BE WONDERFUL IF A PUBLIC ARTWORK COULD TOUCH SOMEONE WHO ORDINARILY DOES NOT SEEK OUT ART IN THEIR LIVES AND HAVE SOME IMPACT ON THEIR EXPERIENCES OF THE ENVIRONMENT. ”

Erwin Redl: THE PAVILION AT RIVERGATE TOWER, 400 N. ASHLEY DR.



Some of the artists creating projects for Lights On Tampa are driven by vibrant colors, colors that evoke feelings or memories, or visions of future experiences and colors such as passion red or royal purple. Other artists are influenced by the absence of color. One such artist is Erwin Redl who tells us “White is my favorite color because it is the base of all other colors!” He adds that his “favorite color” influences his art “but not in a direct way.”

Redl’s work had other influences as well. As a child he was interested in both the visual arts and music. After attending a poly-technical high school with an emphasis on interior design and furniture-making, he decided to go to music college in Vienna, Austria, to study guitar, electronic music and composition. “Later, partially through the mediator of computer art, I switched to fine art,” he adds. In addition, artists who “deal with spatial issues like James Turrell and Fred Sandbeck were an influence,” he said. Other significant influences include math, technology and science, but, as Redl explains, “only as a support mechanism. Art and nature are the biggest influences on my art.”

Geographically, Redl’s work has taken him all over the country as well as Europe and Asia. “Socially,” he adds, “from the very low to the very high, and technically, to all possible areas from mechanical engineering to computer programming.”

What gets Redl excited about what he does? “The diversity of experiences I have in my artistic practice is very exciting as well as the process of seeing a single abstract idea becoming alive on a large scale.” And what excites Redl about public art? “It is great to give people who normally wouldn’t be able to see art, the opportunity to see their environment in a different way.”

Concerning his current Lights On Tampa project, Redl says the sites that he visited for his work were themselves the “biggest inspiration” for generating ideas for his project. “Seeing the site, spending time at that space and then the patience of working on ideas are the most important factors,” he adds.

When deciding on a location for his Lights On Tampa project, Redl visited different locations in downtown Tampa. “The building I was referred to (locally known as the Cube), simply offers the spaciousness and openness that my work requires.”

If he might offer a suggestion for students interested in a career in art, it would be this: “Don’t go into debt to go to art school.”

“ The structural elements of the architecture are most important. Texture, color, etc. are secondary. ”



Greg Utley and Chris Jones of Bay Stage Lighting: THE NEWS CENTER

Greg Utley and Chris Jones are a team! Both artists are involved in lighting Media General's News Center, (The Tampa Tribune, TBO.com and WFLA, News Channel 8, Centro) for the Lights On Tampa project. While some of their answers to questions asked concerning their work, inspiration and passion are focused and direct, others are energized by humor and wit, attributes reflected in their art.

Greg was raised up north, Chris, down south, but they have more in common than not. Greg and Chris like to inject a sense of fun and wide-eyed discovery in the process of making awesome art.

MEET CHRIS JONES!

Chris Jones, alias L.B.J. (Light Bulb Jones) as his parents nicknamed him was more interested in electricity and the way things worked than art. "Art really started to affect me after seeing Salvador Dali's work for the first time," he explains. "But I chose light as opposed to paint as my medium." Jones adds that his grandmother was most instrumental in keeping art alive in his life. "My grandmother made sure I experienced all forms of art whether it be theater, paint or light."

Aside from his grandmother, Jones found inspiration in vivid colors; his favorite is purple. "Not only does purple represent royalty, as a color, I think it is comfortable to most people. In other words, other colors, red for instance, invoke an absolute feeling in people, whereas purple is a neutral color. Most people are just comfortable with it ... and it's a mystery!"

Does his favorite color influence his art? "Always!" he announces. "In light, it (purple) gives us a multiple of colors to work with a limited amount of fixtures like red, blue, lavender and variations of those colors."

Jones has integrated subjects such as math, technology and science in creating his art. He says "All of those factors directly relate to everything I do, be it calculation for load, lumens (light) or just plain color."

Public art and passion are interlocking components for Jones. "Sharing my passion through light with other people and maybe make them smile, just for a minute" lights up his world. "The effect it (public art) has on people, especially children, just watching a child chase around a pattern of light as it moves and the smile that come to his face makes all the hard work worthwhile," he adds.

His ultimate inspiration to express his art through lighting came from a "KISS" concert. "The sheer magnitude of seeing a show like that at 9 years old greatly affected my career path. The mix of lighting, pyrotechnics, sets, sound and even costumes, totally blew me away!"

MEET GREG UTLEY:

"Life and technology have progressed, but the vision is still the same ... FUN!" This is Greg Utley describing his favorite metaphor for his art – fun! And this artist makes certain that it's reflected in everything he creatively touches. As a child, he did not consider himself an artist, he considered himself at play. "To me, I was just having fun, and I still feel the same way, most of the time!"

Like his partner Chris Jones, Utley was mesmerized by the rock group KISS and its extreme light shows. He also was greatly influenced by music. "Music is the number one inspiration that I work with," he explains. "I have to hear music, then I can get the vision." He adds that "Chris Jones' vision" for the Lights On Tampa project and "passion has inspired me the most, and of course, our musical selection."

When lighting a building, what elements do Utley consider important? "BUDGET! CLIENT! After that ... I know I sound like a broken record ... but I need to listen to music and then it all comes together!"



NIE LUMINARY ACTIVITY

Public Art can be a landmark, symbol, monument or any artistic creation that serves a public function. Find an example of public art in the Tampa Tribune. In what way does it serve the definition of public art? Have a class discussion about your findings.

Sunshine State Standards: VA.A.1.1; VA.C.1.1; VA.E.1.1; LA.A.2.1; LA.B.1.1; LA.C.1.1; SC.H.3.1; VA.A.1.2; VA.D.1.2; VA.E.1.2; LA.A.1.2; LA.C.1.2; SC.B.2.2; SC.H.3.2; VA.b.1.3; VA.D.1.3; VA.E.1.3; LA.B.2.3; SCH.3.3; VA.B.1.4; VA.E.1.4; LA.A.1.4; LA.2.4; SC.H.2.4

For more lesson plans, please visit www.TBO.com keyword: Lights On Tampa



Stephen Knapp: TAMPA MUNICIPAL OFFICE BUILDING, 306 E. JACKSON ST.



He was not a child who drew and painted. He spent most of his time outdoors being physical, hiking, biking, and being moved by nature. But when he picked up a camera, “A whole new world of creativity opened up.”

Artist Stephen Knapp related, “I never did much art as a child. I spent a lot of time outdoors, which eventually led me to photography in college. From there, my art has been an evolution of discovery as I went from photographic art to photomurals to ceramic murals to etched metal wall murals, to carved slate, mosaic tile murals, carved marble sculpture, kiln formed art glass walls, glass and steel furniture and sculpture, and now to light-painting.” Wow! That’s an amazing creative journey for Knapp!

His journey continues. As a child he chose the color, blue as his favorite – “maybe from the blue sky on top of the mountains and the brilliant blue black that presages the coming night.” He still loves the hues and shades of blue. Other than his favorite color, his mother and father and now his wife have helped him along his journey. “My father’s individualism, my mother’s optimism and my wife’s encouragement have all been factors in my work.”

Then, there is Knapp’s geographical journey. “My art has taken me all over the United States to fabricate, install and show my work. I’ve fabricated work in Japan, Germany and Italy. I’ve

installed work in France and Canada and lectured in Mexico.”

Knapp’s passion for his art is stirred by a constant challenge to create “something entirely new, to explore and to learn, to be constantly challenged.” He adds that technology, manufacturing, science and math all play a part in his work. Light also became a fascination.

“I’ve always been fascinated with light all my life, both for what it can do and for the effect it has on us,” Knapp explains. “In all of my prior **mediums** I’ve used it in ways which are not always apparent. Once I found a way to uniquely express myself in light, I embraced it fully.”

The Lights On Tampa project became for Knapp a “give and take between ideas and possibilities. I had to be able to make a lightpainting work on a grand scale, outside,” he explains. “Part of the inspiration was Tampa itself, it’s vibrancy and potential. I wanted to capture some of that excitement permanently. Like Tampa itself, the lights will ebb and flow with the changing light, reflecting the dynamism of the city.”

“ WHEN I CREATE A LIGHTPAINTING, I’M LOOKING FOR A FLAT WALL FOR THE WORK. TEXTURE IS IMPORTANT. I PREFER A SMOOTH WALL, BUT I CAN WORK WITH TEXTURE IF NECESSARY. HOW THE OTHER LIGHT – BOTH NATURAL AND ARTIFICIAL – IMPACTS THE WALL ALSO IS IMPORTANT. ”

Tobey Archer: TAMPA BAY PERFORMING ARTS CENTER

In Tobey Archer’s world, “Everything you see and do in your life affects your perspective on life and that affects your art. I always loved light and color, so that led me to experiment with illuminated colors in painting and then Fiberglass and gem-toned resins in sculpture and later with neon and fiber optics in combination with other **mediums**.”

Archer has experienced other mediums and other worlds. He has seen and done a lot! Born in Chicago, Illinois, this artist lives in South Florida, specifically Ft. Lauderdale for the 28 years, but he also has lived in Texas, New York, New Jersey, Antwerp, Belgium, Israel and Taiwan.

Other than extensive travel, Archer says that his art was influenced by “such divergent artists as the Impressionists and Post-Impressionists, the Expressionists, cave and primitive art, Japanese and Chinese art, Modigliani and Rembrandt, the Abstract Expressionists and light art.” He adds, “Probably the most influential teacher I had was my first studio art

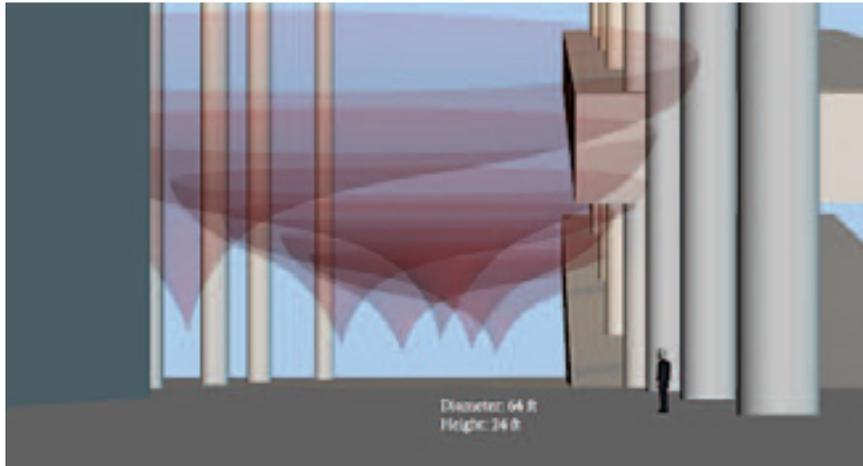


teacher at the Art Institute of Chicago, Seymore Rosofsky, who taught me that to create art, you first had to destroy the purity of the paper, but there was always another sheet if you screwed up.”

This artist views public art as his “favorite kind of puzzle.” He explains that public art “allows you to take all of the pieces of the community with its history and people, the faculty and its functions, the work of architects and engineers and your own vision, and create something new, complete, and wonderful on a large scale which you can share with lots of people. Now that’s exciting,” he says.

“Art is all-engrossing. It is the best, and a legal high every time you work on creating something. I am the luckiest person in the world to be able to do what I love doing!”

PHASE I of the Lights On Tampa initiative is just the beginning of Tampa's ambitious Public Arts program. **PHASE II** will be initiated in March 2006 with the introduction of Janet Echelman's installation at the the Poe Parking Garage, and Jeff Whipple illuminating video installation at the Tampa Museum of Art. And stay tuned for more illuminations with the lighting of the Cass Street Bridge by HOK Architects and Dear Productions in the future.



Janet Echelman: POE GARAGE

While Janet Echelman lives in Boston and has an art studio in New York City, she remembers her childhood and growing up in Tampa, Florida. "As a child and teenager in Tampa, I was very involved in classical music. I played Grieg's piano concerto in A minor with the Florida Orchestra when I was 14 and 15," she said. "I took my first drawing class as a freshman at Harvard."

A college professor became a mentor in influencing her art. "Carole Bolsey was an important influence, just by observing the way she lived – a never-ending intellectual and emotional engagement with visual art and life that continues to your last breath." Translated, Bolsey had an enduring passion for exploring art and life to the fullest.

Echelman explains, "I am always excited to delve into a new site, to find out about its history, its materials, its visual language and to meet the people related to that place." She says that public art gives her the opportunity to interact with people in the course of their daily lives, and that light has always been an important element. "The works glow and cast shadow drawings on surrounding surfaces."

Have you created other public art projects? "Many! My most recently completed permanent commission is a \$1.6 million sculpture for the government of Portugal which is taller than a 16-story building and moves in the wind."

"I chose the Poe Garage, because it is a big hunk of urban infrastructure, my favorite material with which to work."

Jeff Whipple: TAMPA MUSEUM OF ART

"My favorite color! That's like asking me about my favorite sound, temperature or flavor!" This is Jeff Whipple who says that he thinks of color as a wide range of visual effects with many variations of brightness and dark. "I use that wide range of color in my artwork in the same way a pianist uses all the keys on a piano. "Does a piano have a favorite note?"

As a child, Whipple was constantly drawing, painting and creating sculptures. "I did a lot of creating writing too," he said. "But I didn't know that's what being an artist is. I just liked making things."

In grade school and middle school, Whipple taught himself how to draw. By the time he was 14 Whipple could do realistic drawings. In high school, he experienced talented art teachers who helped him learn composition and techniques. "I also worked a lot on my own time and improved enough to win a four-year tuition art scholarship to a state university," he adds.

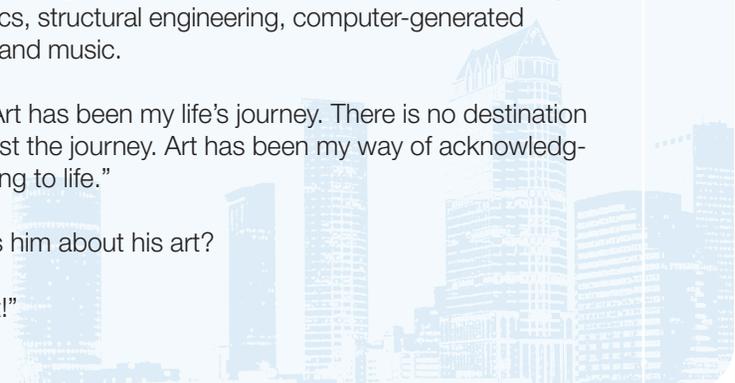


Aside from art teachers, Whipple's art was influenced by color. In his own art, he is fascinated by the colors and their relationships. "It is so visually interesting to me that it dominates everything else," he explains. He added that many other elements come into play in creating his work ranging from social issues to technology to history to philosophy to poetry to music and even astronomy. "Basically, I write or make visual art about life and the world as we know it, so all of those subjects regularly appear in my work. In addition, I use a wide range of technology to create my artwork in the forms of video, mold-making, casting, electronics, structural engineering, computer-generated imagery, sounds and music.

Whipple adds, "Art has been my life's journey. There is no destination or place to go, just the journey. Art has been my way of acknowledging and responding to life."

And what excites him about his art?

"The next project!"



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TAMPA MUSEUM OF ART

VOCABULARY MATCH-UP ANSWERS: photon, medium, reflected light, waves, visual literacy, photon, cornea, graffiti, visual communication, particle, luminous objects, public art, frequency, illumination