

Question 1: Which of the opportunities are you applying for, as listed at <https://www.smalltownbig.org/rfp.html>?

Answer: Other

Question 2: Artist/s Bio (as it would appear at <https://www.smalltownbig.org/artists.html>)

Answer:

Lori Hepner is a Pittsburgh based new media artist working primarily in new media performance, fine art photography, and community centered public art projects. She has spent considerable time over the last five years in community centered artist residencies in two Pittsburgh neighborhoods, in a small Arctic Community in coastal Norway, as well as in Finland, Iceland, and the Canadian Yukon. Lori was featured in the WQED documentary, Visible, featuring five female artists from Pittsburgh, in Spring 2018, and focusing on the Color Beechview project, an intergenerational, community centered public art project in the city neighborhood of Beechview.

A collaboration with singer Kendra Ross has manifested itself into live performance as Hepner & Ross in Intersection*ology. A feminist exploration into the power of women, technology, and individual voices, she developed the real-time, light painting system that is used to draw with light using the body. Intersection*ology has been awarded grants by the Heinz Endowments, the 2018 Carnegie International, and The Opportunity Fund and has been performed at the Kelly Strayhorn Theater's Alloy Studios, in Durban, South Africa, the InLight Richmond Festival in Richmond, Virginia, and at the Luminaria Festival in San Antonio, Texas.

Lori's personal photographic work has been featured in Time, Wired, and Next Level Magazine and has been exhibited at the Houston Center for Photography, Carnegie Museum of Art, the Brooklyn Museum, in photo festivals in the Netherlands, China, & Spain One of her Twitter portraits from Status Symbols, as well as her performative photographs from #Crowdsourced Landscapes project, will be sent to live on the moon in 2021 in The MoonArk project.

Hepner holds an MFA in Digital Media from Rhode Island School of Design and a BFA in Fine Art Photography from Rochester Institute of Technology. She is a professor of Integrative Arts at Penn State University's Greater Allegheny campus.

Question 3: Artist/s Résumé (Submit a one to two-page current résumé that highlights your professional accomplishments as an artist. If applying as a team, please submit one résumé for the team, with no more than one page per team member. Please include experience in creating communal or public art and 2 references).

Answer: LoriHepner_CV.pdf (download)

Question 4: Statement of Interest (Please submit a statement briefly outlining your interest in the SMALL TOWN * BIG ART public art project, your design approach and your experience working on projects of this kind. Please also include information on your experience working with diverse communities and stakeholders).

Answer: As an artist, I am interested in working within community settings where regular people in the community can find themselves in situations where art making can easily provide a sense of wonder and discovery without the need for extensive skills or background in the arts in order to participate. Over the past four years, I have shifted my practice away from a solitary studio and into communities in Pittsburgh, Norway, and Kosovo through community centered public art projects built on collaboration.

I have been working with LEDs and using light painting from my background in photography and digital media for the past 10 years. This started as long exposure photographs on film that traced the paths of moving lights and has progressed to real-time projections where participants merely need to move with lights in order to see themselves become instant artists drawing with light.

From my time teaching digital art to beginners, I do know that digital projects often seem overly ambitious or scary. My approach for public art includes choosing technology that is easy for anyone to start using, without the need for any digital skills or background using computers for pop ups in public facing art creation experiences. This is the approach that I plan to take for ST*BA.

My first artist residency in the public realm was spent working with Arts Excursions Unlimited, a group founded by artist Edith Abeyta, in the Hazelwood neighborhood of Pittsburgh in 2018. Over three months, I spent many hours running workshops at the Hazelwood Carnegie Library, at after school Fusion workshops with middle schoolers at the AEU studio, and at the Hazelwood Senior Center with their sewing group in Mondays. We created sun prints on fabric, made portraits with LEDs for banners, and sewn circuits that resulted in collaboratively create light-painting capes, which we used in a community procession with the light capes and light painting banners at the Hazelwood Spray Park. A daytime light-painting tent was set up in the park after the procession where anyone could borrow the capes to make light-paintings using neighborhood photos and related text. The cape format decision was important to me to, as I wanted to create a wearable light-painting garment that was inclusive of all genders, body types, and physical abilities. The cape provided this format while also bringing the wearer strength and confidence by referencing the costume of superheroes while also working well for community members in wheelchairs who were a part of AEU.

In Fall 2018, and then again in late-May of 2019, I was an artist-in-residence in the 350-person, Arctic island community of Traena, Norway where I set up a community makerspace and process to recycle beach plastics and plastics from the Traena Music Festival into recycled 3D printer filament. I held multiple workshops for school groups and the community at large on 3D design and 3D printing. By setting up the 3D printer studio and plastics recycling center in the public Grendahuset community space, I was able to set up a station to recycle festival plastics that were normally hauled back to the mainland 22 miles away, into locally produced 3D printer filament to create small sculptures for the public.

As a faculty member at Penn State Greater Allegheny, I also have experience introducing art to my general education college students who are quite diverse in their ethnicities, ages, gender identities, and country of origin, with many students growing up in the shadow of the Steel Industry's death in the Monongahela River Valley in the mid 80s. Through my project design and workshop instruction techniques, built around being a safe space to ask any questions without judgement, individuals from many backgrounds are empowered to think of themselves as artists, while creating something that they are proud to share with others.

My experience that is most relevant, and that I am modeling the format of for my SMALL TOWN * BIG ART project proposal, was Color Beechview, a collaboration between multiple non-profit organizations in the diverse Beechview neighborhood of Pittsburgh. I was asked to create three collaborative, community-centered, public art-making workshops to bring generations together in art making at the Beechview Healthy Active Living Center. We had three fun gatherings in October and November of 2018 where music was played, dancing was encouraged, and LEDs were used by many to create light art projections by moving in space.

I had them use my wearable LEDs, which were strapped onto any arms, including those that had trouble holding things, and a 6' LED stick that was tested out as a light saber by many. Their light painting could be seen as a real time video projection behind the participants and the videos that resulted from these intergenerational light-painting portrait and dance sessions in the Beechview Healthy Active Living Center became my pallet to create with. I designed a 9' x 20' digital mural that would be placed onto the side of one of the above-ground subway T-cars that traveled from the neighborhood to downtown Pittsburgh, as well as five digital print murals that were installed onto the building façade and sidewalk for the next year. I used the silhouette portraits that the community created of each other to create the digital murals that were printed as outdoor decals rated to last for a year as remaining public art. At the opening reception we projected the light-painting videos when the community members returned to see what they had helped create the previous month.

The project allowed me to work with 3 different non-profit organizations in the planning, execution, and celebration that occurred around Color Beechview. These skills are ones that will translate into working with ST*BA and Wailuku Town community partners to implement my project: E ala! E alu! E kuilima! Up! Together! Join hands! Light Painting with Lori Hepner.

Community art making workshops, which can be held outdoors in shaded daylight if necessary, will use photographic imagery from the neighborhood on the programmable LEDs that will then be used to create silhouette portraits of members of the of holding hands as one workshop component. Local musicians will be hired to play at the light painting workshops to encourage dancing and storytelling to happen.

In addition to the community light-painting workshops, I will hold some Pop-Up Light-Painting Performances at different locations on some evenings that will, in addition to my own performances, also allow for the opportunity for the community members to BYOL, Bring Your

Own Lights, to use in making light-graffiti site-specific projections at the Pop-Up events with anything that glows.

Question 5: Project Description (You may select a proverb from *Ē»»ĀĒlelo NoĒ»»eau: Hawaiian Proverbs & Poetical Sayings* by Mary Kawena Pukui as a theme for your project, or, one will be selected with/for you during the project development stage. Please note: each project must undergo a period of collaborative project development with the ST*BA team. Please include examples or opportunities for broad community engagement that specifically pertain to your proposed project).

Answer: E ala! E alu! E kuilima! Up! Together! Join hands!
Light Painting with Lori Hepner

This project will be centered around a series of community art-making workshops using LEDs for people to light paint together to create silhouette portraits of each other joining hands. The workshops will be run in conjunction with the ST*BA partnerships, including Hale Hō'ike'ike at the Bailey House Museum/ Maui Historical Society with additional content relating to local interests and issues important to the community that will be researched during my days on site as an artist-in-residence for the project. The workshops will include local musicians/performers that can provide music to dance to for the light-painting sessions while also encouraging the dancers to use the wearable LEDs themselves to draw with light. The video recordings from these sessions will be used to create the site-specific art installation.

There are different configurations that the project can take, depending on what ST*BA prefers to focus on. Three different budget options are included that slightly vary the outcome of the public art as either: an outdoor video projection installation; an outdoor print installation; a combination of a print and video installation outdoors.

Option #1: 7 Day Artist-in-Residence; Outdoor Site-Specific Video Projection

- Long Term Video Projection, Installed Indoors in a Window w/ Projector Purchase
- Outdoor Projection Pop-Up Performances with HD Projector Loan from the artist
- Community Workshops Budget
- Augmented Reality Video of Light Painting Workshops at outdoor locations

Option #2: 12 Day Artist-in-Residence; Outdoor Site-Specific Print Installation

- Site-Specific Print Installation: Outdoors on Sidewalks, Walls, & Buildings
- Outdoor Projection Pop-Up Performances with HD Projector Loan from the artist
- Community Workshops Budget
- Augmented Reality Video of Light Painting Workshops at outdoor locations

Option #3: 6 Day Artist-in-Residence; Site-Specific Print & Video Installation

- Long Term Video Projection, Installed Indoors in a Window w/ Projector Purchase
- Site-Specific Print Installation: Outdoors on Sidewalks, Walls, & Buildings
- Outdoor Projection Pop-Up Performances with HD Projector Loan from the artist

- Community Workshops Budget
- Augmented Reality Video of Light Painting Workshops at outdoor locations

Every project option includes a budget for the Community light painting workshops that are at the heart of the project where the community will be invited to be a part of the art making process. The wearable LEDs and 6' programmable Pixelsticks are able to have imagery and text loaded onto them, which the workshop participants will be asked to spend some time collecting using their cell phone cameras at the beginning of each workshop in a photo scavenger hunt. This will allow for local imagery from the neighborhood to appear within the light paintings that will be created in the second part of each workshop.

In the light-painting portion of each workshop, local musicians will play music that the participants will generate light painting portraits to. This is meant to be a fun, collaborative event where people from the community can get Up! Together! Join Hands! to make light-painted portraits of each other, my inspiration for the workshops. I will use the video light-painted portraits as source material to create the site-specific installation as video projection and/or outdoor decal prints, depending on the project option selected by ST*BA.

The workshops will have some food and snacks provided for the community, if circumstances allow this to be done safely. These workshops can be held outdoors, in a shaded spot during daylight hours, if social distancing needs to be taken into consideration. If this is the case, community members will be asked to hold out hands to each other, but staying separate, if social distancing practicing is still in effect; hands can be brought together digitally.

The project will also include light painting BYOL Performance Pop-Ups on some evenings during the artist-in-residence period. As BYOL, (Bring Your Own Lights) events that move to different outdoor locations for the projection each time, it will allow the community to play with light painting projections using anything that glows as their light brush, in addition to the wearable LEDs and 6' LED Pixelstick that Lori will bring to those events. The locations for these events will need to be near enough for an extension cord to be plugged in to power the projector and laptop that runs the light-painting software.

After 1-3 workshops have happened, there will be a few days of work time where I will be using the source material collected to create the public art for the project. This will be either a site-specific, outdoor, print installation on sidewalks, walls and/ or buildings at the location chosen by ST*BA and/or a video projection onto an outdoor wall or building. The selection of a video projection site will need to have an indoor window that is adjacent to the projection surface so that the projector can be locked up inside and turned for evenings.

The cost of a permanent outdoor projector enclosure that would need to have a newly installed power conduit installed to it is a bit too high for the project budget range, but could be added to an amended budget if desired by ST*BA and any local permitting issues dealt with prior to project dates.

If the video projection route isn't easily available for the final public art, video will still be able to be added to the project in the form of augmented reality. I plan to place videos from the workshop as augmented reality art with a QR code at the site for the public to download the necessary mobile device to access it.

Ultimately, I am happy to customize the components of the project to best suit the community as they get Up! Together! Join Hands! and draw with light.

Question 6: Project Budget (Please include all costs associated with the project including, but not limited to: design fee, other consultation fees such as structural engineering consultation, insurance, tools, materials, fabrication, transportation, installation, any building or site modification required, travel to and from the site, per diem expenses, project documentation, contingency to cover unexpected expenses, and any other costs). County of Maui, in partnership with Hale HÅ 'ike»ike at the Bailey House Museum/ Maui Historical Society, may select as many artists or artist teams as they see fit. Each project's commission or budget request may vary, depending on the project's specific needs. The request must be in increments of \$100. Multiple applications with varied project budgets may be submitted.

Answer: Hepner_Budget.pdf (download)

Question 7: Notes (optional)

Answer: There are three project variants that are included here with a budget page for each variant in the Project Budget. I am open to tweaking projects outcomes and/or project budget allocations in consultation with SMALL TOWN * BIG ART.

Additional documentation (stills and video) of other related community centered public art projects can be seen on my website: www.LoriHepner.com.