



Agenda - Wednesday, April 10, 2024 - 2:00 PM
Meeting Location: City Hall, 2nd Floor Media Room

CALL TO ORDER

ROLL CALL

- I.
 - Joan Jennings - Chair
 - Graham Jones - Vice Chair
 - Eleni "Beeba" Christopoulos
 - Sonja McGrath
 - Nicholas Toth
 - Katie Taylor - Alternate
 - Dawn Arbetello - Alternate

GUESTS

Sara Felice, Curator, Leepa Rattner Museum; Elizabeth Indianos, Artist

MINUTES

- II. PAC March 13, 2024 Minutes

OLD BUSINESS

- III. Riverside Field Mural Project
- IV. Black Heritage Project Update & Signage
- V. Virtual tour guide and QR codes
- VI. Dorsett Park Mural
- VII. Illuminated Art Boxes
- VIII. Sponges and Dreams Proposal from Evi Photopoulos
- IX. Sponge Hooker Project
- X. CRA Mural Project
- XI. City Clerk Building
- XII. Budget Update & Developer Contributions

NEW BUSINESS

- XIII. Consideration to amend PAC Ordinance to create a policy for proposals concerning the use of hybrid art, digital art, ai generated, etc.
- XIV. Dr. Mary Safford Project

STAFF/COMMITTEE/PUBLIC COMMENTS & ANNOUNCEMENTS

Speakers are requested to keep comments to a maximum of 4 minutes.

ADJOURNMENT

MINUTES
TARPON SPRINGS PUBLIC ART COMMITTEE (TSPAC)
March 13, 2024

THE PUBLIC ART COMMITTEE OF THE CITY OF TARPON SPRINGS MET INSIDE THE UPSTAIRS MEDIA ROOM AT CITY HALL ON WEDNESDAY, MARCH 13, 2024, AT 2:00 P.M. WITH THE FOLLOWING PRESENT:

JOAN JENNINGS	CHAIR
GRAHAM JONES	MEMBER
NICHOLAS TOTH	MEMBER
KATIE TAYLOR	ALTERNATE MEMBER

ALSO PRESENT:	DIANE WOOD	TSPAC LIAISON
	MEGAN MCINTYRE	MINUTE TAKER

GUESTS:	ANDRE SMITH
	JULIANNA DAY
	ROBERT STACKHOUSE
	BRANDON GROG
	BRENDA DORSETT
	JAMES DORSETT

ABSENT:	ELENI CHRISTOPOULOS	MEMBER
	SONJA MCGRATH	MEMBER
	DAWN ARBETELLO	ALTERNATE MEMBER

I. OPENING PROCEDURES

- A. **Call to Order:** Chair Jennings called the meeting to order at 2:00 p.m.

- B. **Roll Call:** Ms. McIntyre called the roll.

- C. **Guests:** Andre Smith, Robert Stackhouse, Julianna Day, Brandon Groc, James Dorsett, Brenda Dorsett

- D. **Approval of Meeting Minutes: (6:58)**

APPROVAL OF MEETING MINUTES (February 14, 2024)

Motion to accept the minutes for the February 14th PAC meeting as recorded.

MOTION: MR. TOTH
SECOND: MR. JONES

Unanimous, minutes are accepted as submitted.

II. OLD BUSINESS

A. **CURRENT PROJECT UPDATES**

1. RIVERSIDE FIELD MURAL PROJECT: (7:35)

Ms. Wood updated the PAC that Mr. Ramirez has received his supplies check and will be able to start next week.

2. BLACK HERITAGE PROJECT: (7:55)

Stephen Oliver reassured Ms. Wood and Chair Jennings the sculpture will be ready to go on March 25 for the unveiling of the second sculpture. On March 26 there will be a presentation for the public by Stephen Oliver at the Cultural Center at 6 pm.

The PAC discussed the signage at the Sculpture site at the Union Academy.

3. VIRTUAL TOUR GUIDE AND QR CODES: (11:45)

Mr. Brandon Groc, Marketing Operations Manager – CTS Cultural and Civic Services, presented to the PAC his research on creating an Art Map with Google Maps. Mr. Groc explained Google Maps, the benefits of using Google Maps, how to use Google Maps, etc.

Motion to further pursue using Google Maps for planning out an Artistic Landmark Map in Tarpon Springs.

MOTION: MR. JONES

SECOND: MR. TOTH

Mr. Jones thanked Ms. Dawn Arbetello, PAC Alternate Member for her prior research on this project. Unfortunately, Ms. Arbetello is absent today, but possibly Ms. Arbetello might be interested in populating the Google Maps Project.

Unanimous, Motion passes.

4. DORSETT PARK PROJECT: (45:23)

Ms. Wood received the proposed artwork and submitted it to Speed Pro for the estimate of the application of the mural on the wall or on a panel that could be removed. Ms. Wood explained the options that Speed Pro supplied and the pros and cons of each. The artist did say the art is an original illustration, which the PAC would like to provide to the Royal Family at the Dorsett Park mural unveiling. The family of Mr. Dorsett has approved this mural.

Motion to approve and fund the art and fund the \$4,776.00 option, which is Option 2.

MR. JONES

MR. TOTH

Unanimous, motion approved.

5. ILLUMINATED ART BOXES: (59:15)

The Illuminated Art Boxes have been replaced on the Sponge Docks.

6. CRA MURAL PROJECT: (1:02:22) No update.

7. BUDGET UPDATE AND DEVELOPER CONTRIBUTIONS: (1:02:35)

Ms. McIntyre shared the budget update and developer contributions.

Balance 9/30/2023:	\$147,356.00
Revenues through 2/8/2024:	\$62,598.00
Expenditures through 3/13/2024:	\$9,942.00
Projected balance as of 3/13/2024:	\$200,012.00

There are no current project updates.

III. NEW BUSINESS

A. Sponges and Dreams Project Submission (1:03:45)

The PAC received a project submission from Evi Photopoulos. Ms. Wood stated that she would follow up with Evi and send her the Formal Project Submission form that the PAC uses.

B. Bahamian Sponge Sculpture (1:08:15)

Chair Jennings stated that the Bahamian Sponge Hooker Project was proposed in 2020. Chair Jennings would like a motion to reconsider the Bahamian Sponge Hooker Project for discussion. Mr. Jones seconded the motion for discussion. The PAC members discussed moving forward with the Bahamian Sponge Hooker project again.

Mr. Toth stated that he would like more time to consider moving forward or not moving forward. Mr. Toth said, yes, I'm not sure what form it would take, but I am not ready to take it off the table. I would like to continue this. I wish Beeba was here, and I'd like to hear from the new committee. It seems to be a worthwhile project and I'd like to hear more.

Ms. Wood clarified for Mr. Toth that a Call-To-Artist was put out and there were 14 submissions for the Black Heritage Project, none of which included a Sculpture. They all proposed something different. The selection committee decided on Stephen Oliver's proposal.

Mr. Jones, in the absence of the person on the PAC who is the new Committee Chair for this project and not having a report back, I am not interested in discussing this further in time until they can present.

Ms. Taylor, what I am hearing is a serious injustice to the Bahamian Sponge Hooker. The hooker was the first sponger to bring sponging to Dodecanese Avenue. The Master Plan in 2020 called for a life-size bronze sculpture of a Bahamian Sponge Hooker. I would like Beeba to consider the seven people that I've submitted to be considered for the committee.

Bahamian Sponge Sculpture (Cont)

Chair Jennings, Ok Do we have a decision on this?

Mr. Jones (to Ms. McIntyre), Can you read back the motion?

Ms. McIntyre replied, I just have "Motion to reconsider the Bahamian Sponge Hooker Statue" and then, everything you just discussed.

Chair Jennings, So there was no motion?

Mr. Jones, Well, you made the motion.

Ms. McIntyre (to Chair Jennings), You made the motion and Mr. Jones seconded it.

Mr. Jones, oh so there was no motion.

Chair Jennings, Can I get a motion to reconsider? Is there any motion on this?

Mr. Toth – I would like to see this go ahead and continue.

Motion for the Bahamian Sponge Hooker Statue to remain on the agenda through next month when Beeba returns.

MOTION: MR. TOTH

No Second.

Motion fails.

Chair Jennings, ok since we cannot come to a decision, we'll table it until the next meeting.

C. STAFF/COMMITTEE COMMENTS (1:27:30)

Ms. Wood, there is a handout in your packet with the information for the BHP Sculpture II unveiling on March 25 at 11 am at the Sponge Docks Marina. On March 26 at 6 pm there is a free presentation by the artist, Stephen Oliver, at the Cultural Center. Please RSVP for reservations at 727-942-5605.

There are also a few pages of ideas for examples of Public Art projects to get your mind thinking about more possibilities. Budget season is ahead of us, so if you have some ideas and the thought of what it could cost, we could factor it into the Fiscal Year 2025 budget.

Mr. Jones, I'm looking forward to what happens with this proposal for an additional bronze sculpture somewhere down at the Sponge Docks.

Ms. Taylor, I agree with Graham. This is a very important project. It represents a community that is not represented down on Dodecanese, and it reflects on us as a committee, so I appreciate it moving forward. I will be glad to help in any way. I will be glad to help Beeba.

Chair Jennings, well you can't you know that, because of the Sunshine Laws.

Ms. Taylor, Well, then I will sit on the (Bahamian Sponge Sculpture) committee.

Chair Jennings, well then that might present a conflict of interest.

STAFF/COMMITTEE COMMENTS (CONT)

Ms. Taylor, All I want to do is see things better for the City of Tarpon with the connection to our communities and all over the City of Tarpon. Because not only did the African American community support over 200 signatures for this, it doesn't have to be bronze, it doesn't have to be \$30,000-40,000 dollars. All that is asked for is the representation of a statue to go on Dodecanese for the Bahamian Sponge Hooker who was the first one down there who has no representation.

Chair Jennings, We do have a process and we are all bound by the processes.

Ms. Taylor, what bothers me is that in 2020 the committee changed what the project was. You do art, you said to me, we do art, we are not talking history.

Chair Jennings, my point is we tried it, we put out a call-to-artists, we got no response. We made our best efforts and if we want to try to do it again, we can.

Ms. Taylor, well not what I've seen.

Mr. Jones, well let me go back again, like I said I'm looking forward to hearing from Beeba on this. I hope that there will be a proposal and a selection of the committee appointed and I want to see what they're going to come up with. I want to hear a proposal, I want to hear a budget, I want to hear who the artist might be that's what I'm looking forward to.

PUBLIC COMMENTS (1:34:30)

Brenda Dorsett (Tarpon Springs Resident) (1:34:30) I'm a historian, the stories are important. And when you have a group of people whose story has been omitted? History is important and you cannot put something out there not historically correct. An Artist rendition? It is so important to get things as right as you possibly can.

Robert Stackhouse (Tarpon Springs Resident) (1:35:07) it's a difficult situation to balance, where we are in the city, where we are going, and where we want to be. History and art combined, I've seen it and most recently, in the Academy Awards for Best Picture, it is not historically accurate, it's based on history, and we get that sense. I get that what is being asked here is something about a community that feels left out, that feels slighted, and there's a sense of balance in this request, I think Mr. Toth was referring to it. As much as what Stephen has done with the sculpture does include a lot of history. He has researched, he even has found he has relatives in the community, and he's done a remarkable job. But the location of the sculpture being in the marina, is not the most fitting place for it. There's a balance that is missing with the Sponge Diver and it would bring a sense of balance. To see that there is more than one type of sponge diver would bring maybe a little bit more sense of balance. It's a very expensive thing to have a sculpture. But I can just see it right now – there is an immediate recognition. Not everyone is going to read all the little things in Stephen's sculpture, it's important, but not everyone is going to read it. There is a passion here and it is important for the city, and it is worthwhile to pursue it more.

Julianna Day (Tarpon Springs Resident) (1:42:42) Art to me is about telling a story; from the beginning, to the middle, to the end. As far as telling our story, the history of African Americans in Tarpon Springs, and making sure the story is told where it really shows the story. Mr. Oliver's project is a good project, but it doesn't go in a line, it zigs and zags, not telling the story like it should be told from beginning to end. Regarding the Google Maps project – it should have more than just Union Academy, it should also include Dorsett Park, the Lincoln Ave area, and others, etc. The project at Union Academy doesn't represent that school at all, it doesn't tell the story. Question for Ms. Wood – how do we get notice of events that are happening in the community?

Ms. Wood answered, it depends on what it is – we do advertising on Tarpon Arts, which deals with four venues – the Safford House, the Heritage Museum, the Performing Arts Center, and the Cultural Center. For Public Art, I'm a liaison, and with Megan, we are here to help administratively. We push out a lot of our information on Social Media, our website, Facebook, Instagram. But, then you have many different groups in Tarpon Springs doing their own thing. The Historical Society is completely separate from the City, they lease their building, but we get a lot of information from them, even about our own buildings.

Ms. Day asked if Stephen Oliver worked with the Historical Society.

Chair Jennings, I have to add in addition to what Diane mentioned, a lot of what is being asked should be directed to the Historical Society, too.

Ms. Day added, yes, it is important to make sure the story is being told the right way.

Chair Jennings, a lot of what you are investing us with a lot more power and responsibility that we actually have and a lot of what we are talking about deals with history and it should be taken to the Historical Society.

Ms. Day, but Joan don't you think art and history go hand in hand?

Chair Jennings, Like Robert said about the film Oppenheimer, take that film and compare it to say a film like, Snow White, which came from somebody's imagination, so you can kind of compare that to different kinds of art... Some art is abstract, some art is representational...

Ms. Day, well you had all those artists come out – why was Stephen's art selected?

Chair Jennings, the Panel selected him. They thought he was the best. As Diane said, we had 14 submissions. They discussed all of the projects based on their merit, it was narrowed down to four projects in Feb 2022. Of those four, they actually had to make presentations to the committee. You can look at the comments from the committee, they are all here.

Ms. Wood, stepping out of Public Art liaison and entering as Director of Cultural and Civic Services, if you would like to work together to create a historical exhibit in the Heritage Museum, let's do that. That is all about History, that's all about getting it right. We've been talking about doing something like this for a long time. We've had meetings about it, and started gathering information on highlighting these historical figures of Tarpon Springs and that's where we can tell a historical story in a museum. I understand the desire for the art, but being able to tell the story correctly, this history also does belong in a museum. So let's set a date, and meet to talk about it, and let's see what it would look like.

Mr. Jones, yes like I've said having a Black History exhibit in the Train Depot once a month in February doesn't cut it. We should have a proper, historical exhibit in place in Tarpon Springs. Like what is in the Heritage Museum that shows the historical influx of people who came and settled here – Indians, Original Crackers, The people who settled on the North side of the Anclote, the Bahamians, the African Americans, the Spanish, the English, let alone the Greeks, we have a lot of underrepresented populations in Tarpon Springs in the historical views of our city and I'd like to see that corrected for all of us, not just you, not just me, but for everyone. (1:55:07)

Ms. Day, well I'm fighting for me now.

Mr. Jones, well of course you should. You should fight for you, I should fight for me, we should all fight for each other.

Ms. Wood, the Historical Museum does have a lot of that.

Chair Jennings, I'm going to make one more comment. Katie is signing example as she has stepped up to the plate. She's been going to all the BOC meetings, and she applied to be on this committee. I know she is feeling frustrated because she is bound by a lot of the rules and regulations, and we all feel that at times. But get on the Historical Society board. What is preventing you? Put in an application.

Ms. Taylor, and you can only sit on one Board.

Chair Jennings, no not you. One of our guests.

Ms. Day, I've looked into it, but they do not have any spots. They stay on the Board until someone dies.

Chair Jennings, well that should be changed any nonprofit worth it's weight in gold should have term limits.

Guest, Mr. Andre Smith (1:56:42) (Tarpon Springs Resident) I've been listening to the conversation I'm just returning the Tarpon Springs after about a 30-year military career, and

I've had the pleasure of traveling all over the United States. I can't tell how many countries I've been and I've deployed to three wars. Art is extremely important in every place I've been. I've had the pleasure of being in Egypt and at some of those sites I saw the conversation that was taking place was saying that a lot of these things that you are now witnessing have been restructured to a degree. And people don't, just to say how important Art is, they don't restructure these things just by accident. These things are being instructed and reconstructed to represent something that the person in power wanted to represent.

We live in a society where I'll tell you how important art is to this town. I get to see the young men and the young ladies of this community, the African-American community and I think it's extremely important... you want to build a better community? Make people feel like they're a part of it. Wanna build a better community? Make people feel like they're represented. Do you want to build a better community? I heard you say something earlier about 'you guys can do this' I'm gonna be the first to tell you, I'm not you guys. I'm you. I don't see... somebody created this for me to say I'm a black man. I'm just a man that's what I was before somebody told me I was something different. That's all you are - not one of you chose to be who you are, you just were born that way.

The representation that we need in this community to feel like...I really like what you said, sir, when you said that I'd like the idea of thinking about discussing this and believing that maybe there's something that we can do. Maybe there's something that we can create. It is that important.

It is so important that every day since I've been retired, I go to the schools here and volunteer to be a mentor. I only mentor kids who are at risk. I don't talk to them, I let them talk to me because I want to hear their stories and I sometimes give them feedback back to say, I just want you to know that I care about you. I want the kid that nobody else wants. I want that kid in my corner. I want that kid with me. Every one of you should be saying, 'You know what I want? I want a better community. I don't want mine or yours, I just want ours. Because we talk about Tarpon Springs as a community. If it's really a community... then be a community not just one side. I like what you said, there's an unbalance of representation. That statue down there in Greek Town, it might not be everything that somebody thinks it is, but when people come to the city and they see that - that says something, so putting something in a room or putting something in a historical building, that's one thing. When people are walking down the street down at the Sponge Docks they're saying that that means something that's why they take the picture because it means something. Everybody wants to feel that.

I spent some time up in South Dakota at Pine Ridge Indian Reservation... People need to feel like they're part of something, like they belong to something. I fought for a country and when I got back, I said you know what I could've been killed and I haven't even seen all the country that I'm fighting for so I made it my business to start going around in the United States to see every state that we have in all the different cities and I've lived in different places and I met all these different people and I've had the best time of my life just experiencing human beings, and I didn't look at them like, that's a white guy, that's a Native American guy, I just looked at him. I just met a guy who opened the door for me that gave us an opportunity to get to know each other. It's that simple. It's not even complicated to me anymore. I wish you guys would take the time to think what would be the best thing that we can do in a community to bring a

community together, and to make little young boys and little young girls feel like they truly belong to something, they truly have a culture... not just, I'm just babbling but I'm gonna tell you... I wrote a paper one day and someone read the paper and they couldn't believe it came from me. I've seen that story several times and it was almost like because of this, I wasn't supposed to write the paper that I wrote, my paper was supposed to be somewhat degenerate. I just want to see, I just want us as a community to be honest with each other and it is important to be honest, it is important to have representation. It is important to say you know what - I believe in you. I volunteer for several things in this community. I'm helping out with the Rose Cemetery and I'm helping out with several other things because that is my duty for coming back from war and living. I wanna earn my right to be here. You guys as a committee should have a heart to say, 'let's do what's right.' I don't care about the power. Let's do what's right. Let's make this place a better place. And if you can use me, in any way, I'm available. The Boards you are talking about, if they can use me I'm available. Thank you. (2:03:43)

Ms. Taylor to Ms. Wood, on Diane's request, we have a group called Union Academy Neighborhood Revitalization Committee. That committee will be calling you for a meeting to meet with us to make that happen down in the Heritage Museum or the Train Station uptown. I don't mean to seem like I'm argumentative that's not my purpose. My purpose is humility and kindness, but I'm passionate so when I discuss stuff about the Bahamian Sponger, I might get a little boisterous, I might get a little hyped up but that's just my nature. I'm passionate about getting things just like Mrs. Smith said, like a balance here... to get us pulled back together so please don't take me as a negative. I just have a passion.

Chair Jennings, and I have the unenviable task of trying to harness that passion.

D. CLOSING PROCEDURES

The meeting is adjourned at 4:00 p.m.

NEXT REGULAR MEETING WEDNESDAY, April 10, 2024, AT 2:00 PM.

X

Joan Jennings, Chair

X

Diane Wood, City Liaison









NO
PARKING
ANY
TIME
←

"Forward and Upward Together"

Sculptor: Stephen Oliver

Installed: 2024

One of two sculpture
installations artistically
honoring the Black
Heritage of Tarpon Springs.

QR code TBD linked to a
more detailed description
of the sculptures and the
images contained in the
pieces.

Please click on the QR code
above for more
information.

An initiative of the



Sponge Docks Site:

Onward Together is a celebration of the black spongers who came to Tarpon Springs from Africa and the Bahamas in the 1880s and 1890s. These early sponge hookers were so named because they used long poles with steel hooks to snare the sponges in the waters of the Gulf of Mexico. There were usually two men in a small skiff – one poling the boat and the other scanning the Gulf’s surface with a glass-bottom pail, hooking the sponges they saw on the water’s floor. This method was laborious and time consuming. The Greeks who came to Tarpon Springs in 1905 from the Dodecanese Islands invented the use of hard hat diving suits that made sponging more efficient and profitable. The sponge hookers collaborated with the Greeks, some even becoming fluent in the Greek language. That community is celebrated in a second sculpture titled ***Forward and Upward Together***, located at the intersection of Martin Luther King, Jr. Boulevard and South Grosse Avenue in the Union Academy neighborhood of Tarpon Springs.

Union Academy Site:

Forward and Upward Together is a celebration of the historical legacy of the black community in Tarpon Springs and their contributions to the early development of the sponging, lumber, and citrus industries. Though discrimination existed, members of this community persevered and uplifted themselves by moving forward to become teachers, ministers, first responders, and civic leaders, including the office of mayor. They contributed to the Greek community, assisting with funding the construction of St. Nicholas Greek Orthodox Cathedral during World War II. Local musicians, particularly William “Billy the Kid” Emerson, helped introduced black music to audiences popularized by the likes of Elvis Presley. The influence of the black community in Tarpon Springs is represented by the former Union Academy Elementary School, which today is the pride of the community-based non-profit Citizen’s Alliance for Progress, Inc. (CAP).

Sponge Docks Site:

Onward Together is a celebration of the black spongers who came to Tarpon Springs from Africa, the Bahamas, and Key West in the 1880s and 1890s. These early sponge hookers were so named for their long poles with steel hooks used to snare the sponges in the waters of the Gulf of Mexico. There were usually two men in a small skiff – one poling the boat and the other scanning the Gulf’s surface with a glass-bottom pail, hooking the sponges they saw on the water’s floor. This method was laborious and time consuming. The Greeks who came to Tarpon Springs in 1905 from the Dodecanese Islands brought with them the use of hard hat diving suits that made sponging more efficient and profitable. The sponge hookers collaborated with the Greeks, some even becoming fluent in the Greek language.

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TARPON SPRINGS

40



WAVES

EVI PHOTOPOULOS

BUDGET YEAR 2024-2025

CITY OF TARPON SPRINGS PUBLIC ART COMMITTEE (TSPAC)
PUBLIC ART PROPOSAL AND SCOPE
FOR PROJECTS WITH COMPENSATION GREATER THAN \$1,000

TARPON SPRINGS



EVI PHOTOPOULOS

Artist Information:

Artist Name: Evi Photopoulos

Phone: 0030 6951260040

Address: OASIS NEAS KYDONIAS -GALATAS -CHANIA CRETE/GREECE

Email Address: info@eviphotopoulos.com

Website: www.eviphotopoulos.com

Project Title: "40 WAVES."

"40 WAVES" is a captivating art installation designed to immerse viewers in an evocative exploration of the ocean's beauty and power. Inspired by the rhythmic ebb and flow of the sea, this project aims to evoke a sense of wonder and reverence for the natural world while inviting contemplation on themes of transformation and renewal.

The project draws its inspiration from the ocean's timeless allure, capturing the essence of its ever-changing dynamics through a series of 40 intricately crafted waves. Each wave represents a unique moment in time, frozen in sculptural form to evoke the fluidity and energy of the sea. From gentle ripples to towering swells, the waves offer a visual symphony of movement and grace, inviting viewers to experience the ocean's majesty in a new and immersive way.

At its core, "40 WAVES" seeks to engage and inspire audiences through the transformative power of art. By creating an environment that transports viewers to the heart of the ocean, the project aims to foster a deeper connection to the natural world and provoke reflection on our relationship with the environment. Through its beauty and symbolism, "40 WAVES" invites viewers to contemplate their own journey of growth and renewal, echoing the eternal cycle of life and the ever-changing tides of existence.

"40 WAVES" aspires to leave a lasting impression on its audience, sparking conversations and connections that extend beyond the confines of the art space. By harnessing the universal language of art to evoke emotion and provoke thought, the project aims to inspire positive change and foster a greater appreciation for the wonders of the natural world.

"40 WAVES" draws additional inspiration from the rich history of Tarpon Springs and the courageous divers who first arrived in search of a better life. These pioneering individuals faced the unknown depths of the ocean with determination and resilience, navigating the challenges of the underwater world in pursuit of opportunity and prosperity.

In paying homage to these early divers, "40 WAVES" honours their spirit of adventure and perseverance, weaving their stories into the fabric of the artwork. Each wave serves as a tribute to the courage and tenacity of these trailblazers, symbolizing the trials and triumphs they experienced beneath the waves.

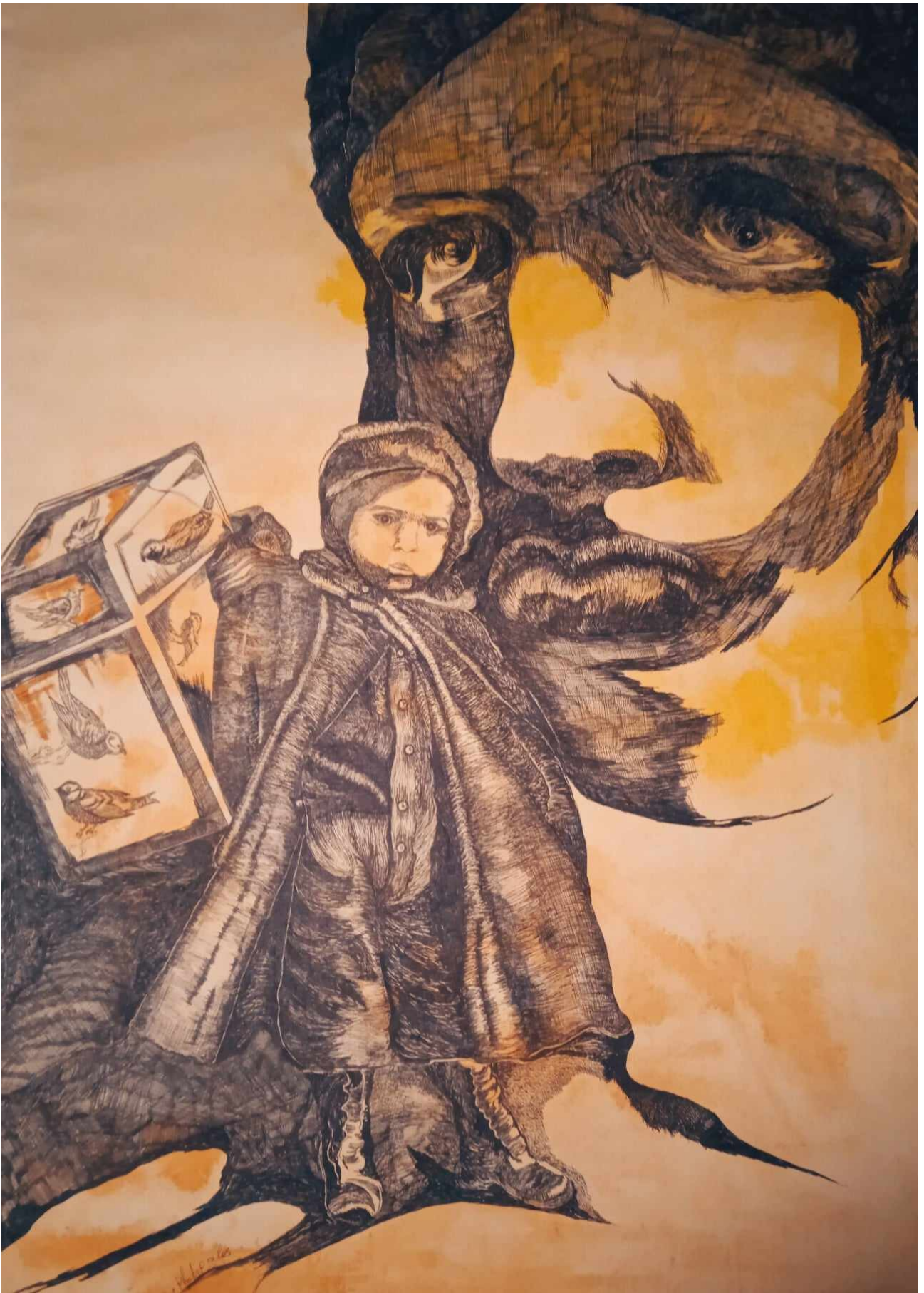
By incorporating this historical narrative into the project, "40 WAVES" seeks to deepen its connection to the local community and celebrate the enduring legacy of Tarpon Springs' maritime heritage. Through art, the project invites viewers to reflect on the struggles and triumphs of those who came before, fostering a sense of pride and solidarity among residents and visitors alike.

DESCRIPTION

Nestled within the heart of Tarpon Springs lies a narrative woven by the courageous hands of immigrants, who bravely crossed the tempestuous Atlantic Ocean in pursuit of a brighter tomorrow. Their odyssey, marked by trials and tribulations, is etched into the very soul of this vibrant community, a testament to the unyielding spirit of those who dared to dream.

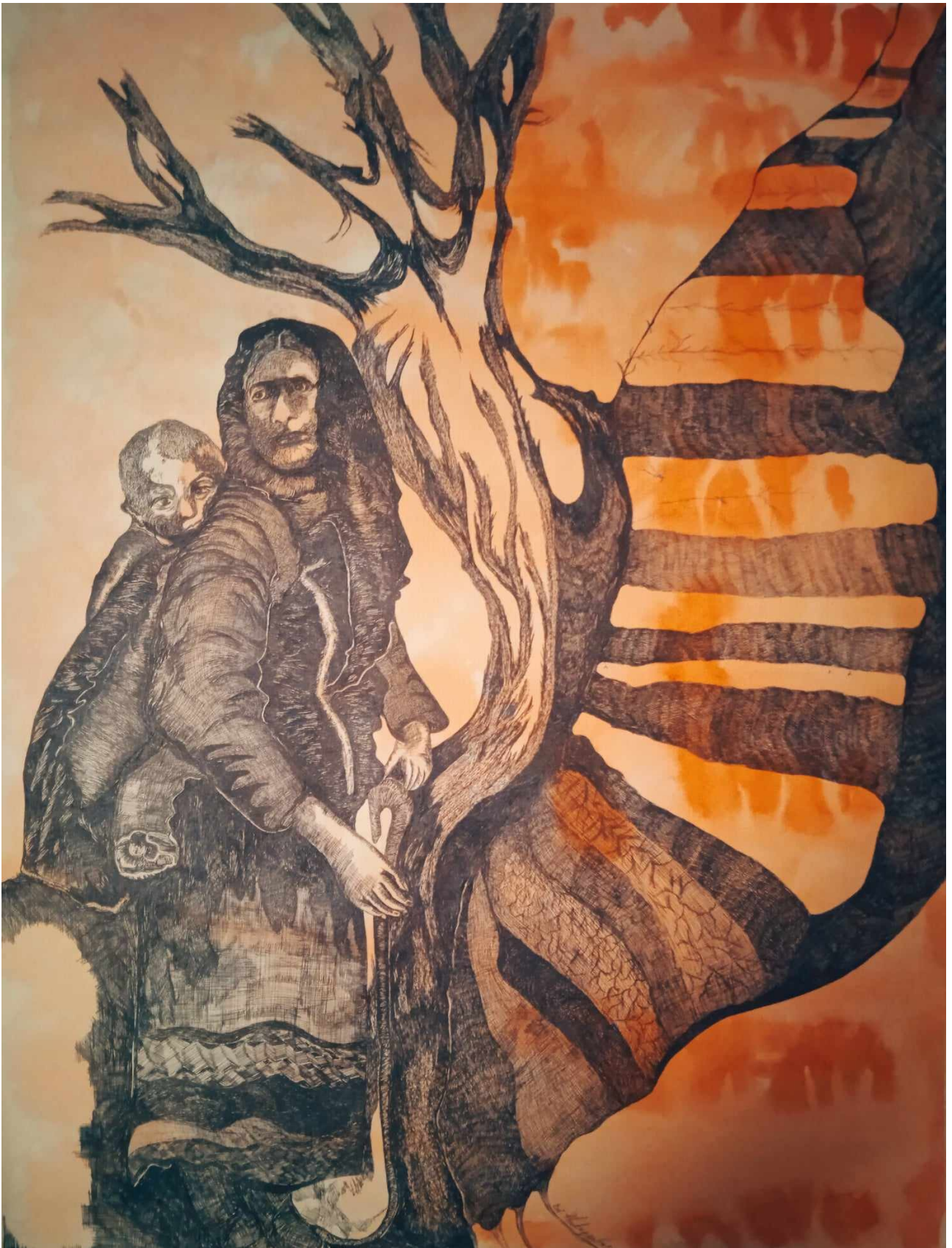
As we stand on the shores of time, we are reminded of their resilience and tenacity, their unwavering resolve to carve out a new existence amidst the turbulent waves of uncertainty. It is against this backdrop that "40 WAVES" emerges, an artistic masterpiece paying homage to the valiant souls who dared to embark on the voyage into the unknown.

At its core lies a collection of **40** Lithographs,

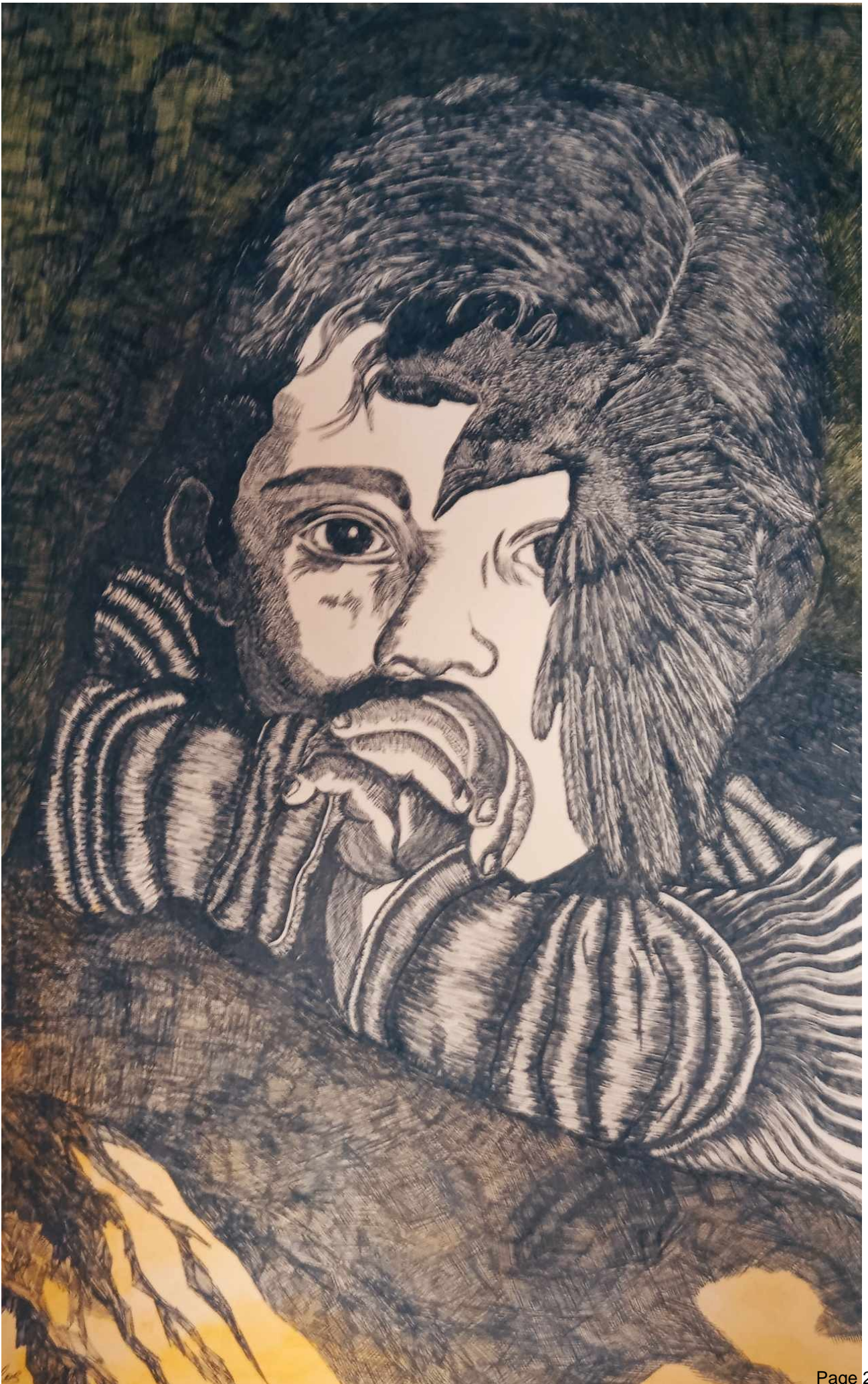


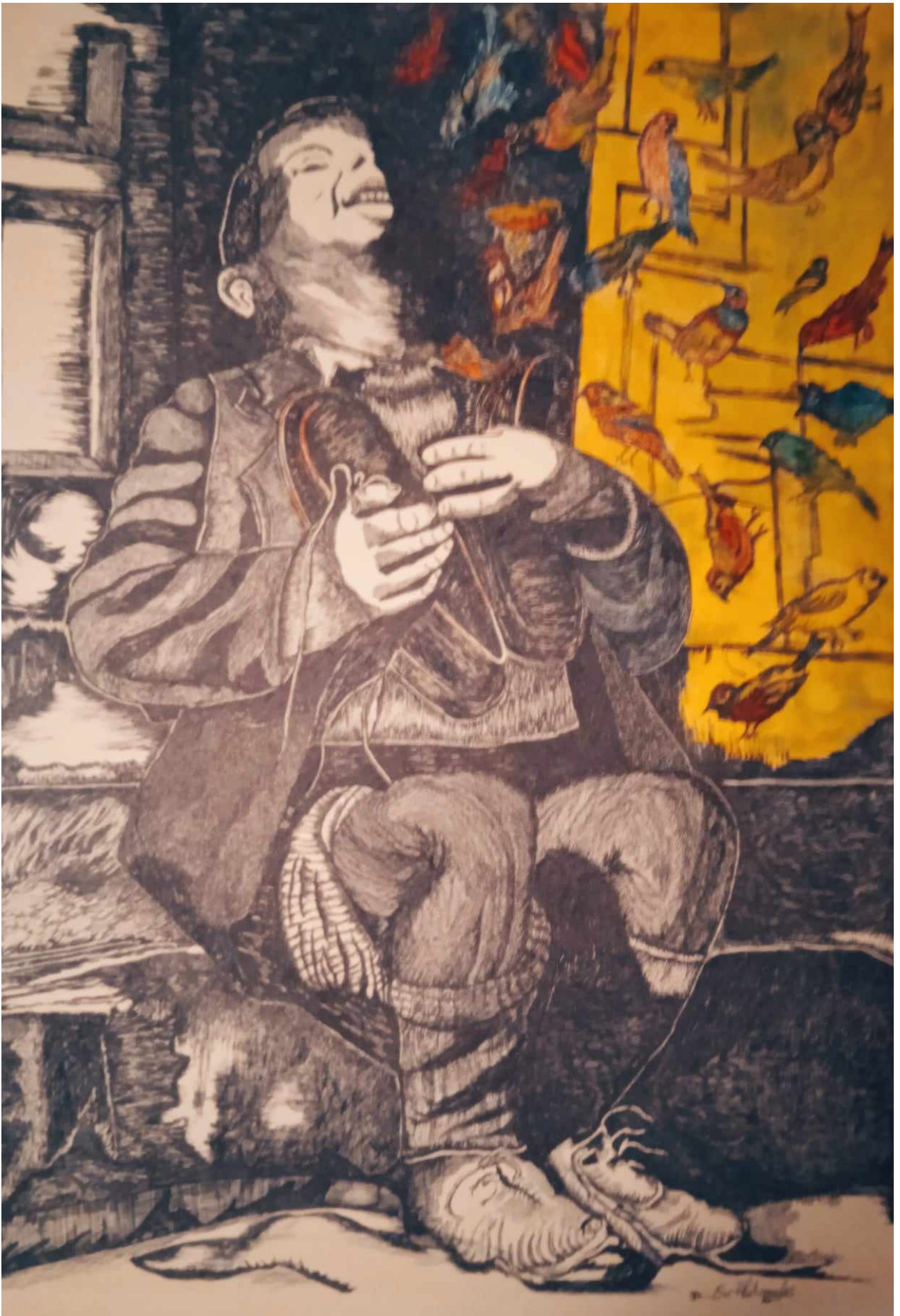
each bearing witness to the trials and triumphs of sponge divers who dared to dream the impossible and to the families they left behind.





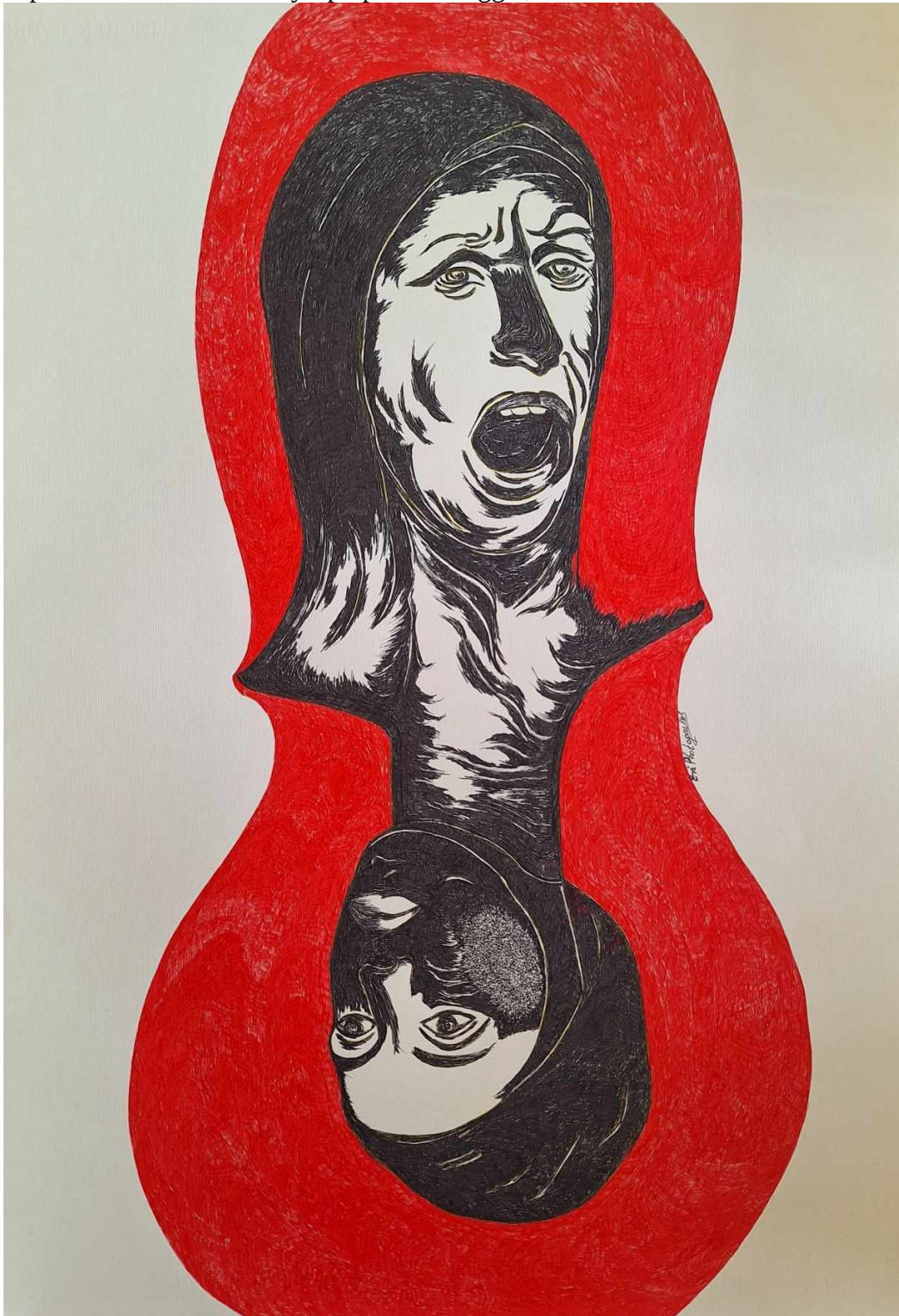
Through meticulous detail and evocative imagery, these scenic ink artworks—reminiscent of vintage photographs





—capture the essence of a bygone era when young and old alike embarked on perilous journeys in search of sustenance and survival.

Enhancing the historical lithographs are an additional 40 contemporary lithographs, serving as a symbolic representation of humanity's perpetual struggle, akin to a modern Prometheus.





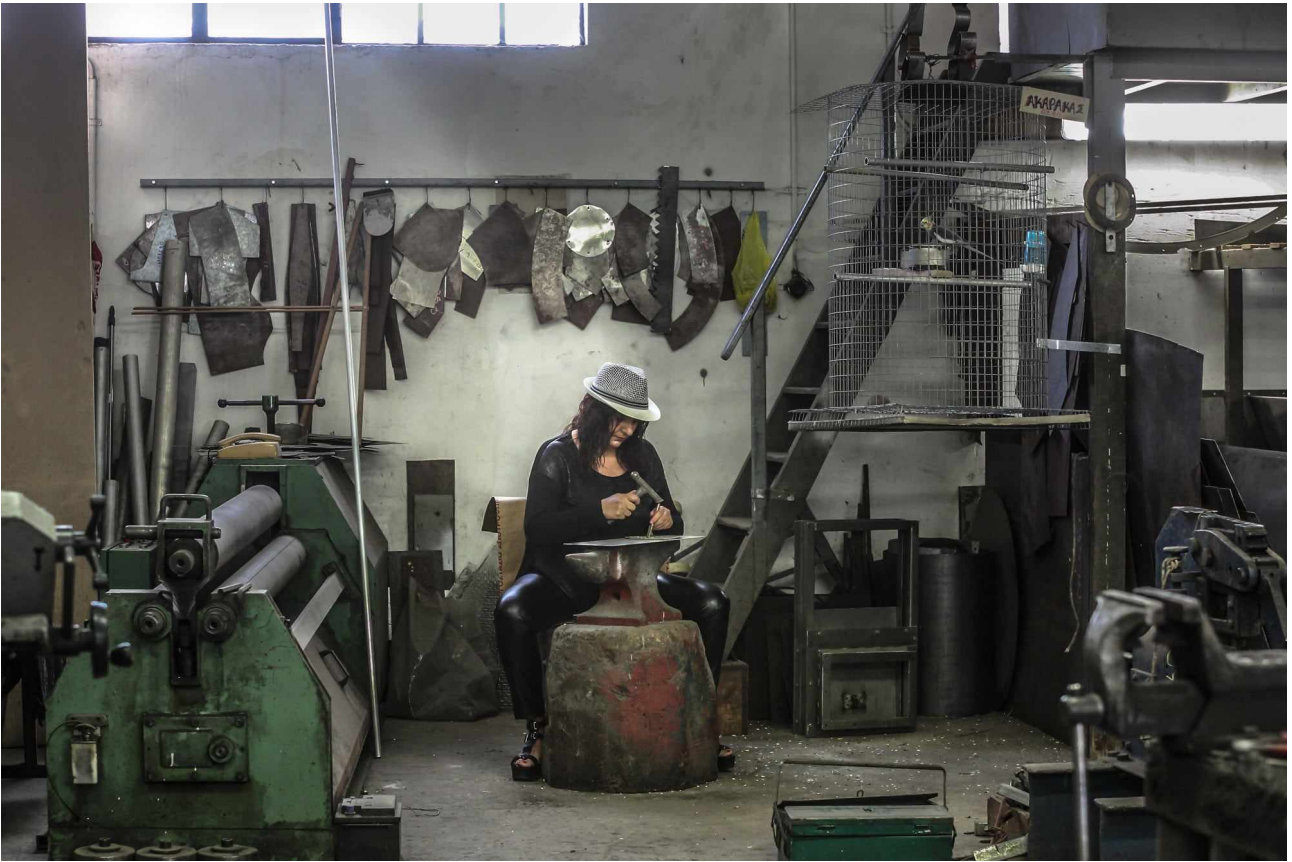




While the centrepiece of the installation is a monumental forged art piece, crafted from several panels of steel, towering over the space with an air of strength and elegance. Symbolizing the tree of life with human figures, it stands as a beacon of hope amidst the darkness, its branches reaching out to embrace all who dare to dream of a brighter tomorrow.



Time of creation 12 months.



Accompanying this visual spectacle is the haunting melody of "Bird of Freedom,"
https://www.youtube.com/watch?v=oEH7drtqa_8

EMPHOTOPOULOS KIMON POLLATOS

MUSIC COMPOSER ART PROJECT

"Fly my Bird...fly"



Editing-Animation
MANOLIS KOLOKOTRONIS
&
VINTAGE STUDIOS ATHENS

International Music Film Festivals
2018 - 2019

a symbolic song that resonates through the halls of time, carrying with it the hopes and dreams of generations past. As the animated short film unfolds across the walls, it serves as a poignant reminder of the sacrifices made by those who paved the way for our future.

New York - Los Angeles - Nashville
International Song Festivals
2018 - 2019

"Bird of freedom"



Vintage Studios Athens
Production Manager
George Archontakis

SINGERS
Konstantinos Tsimouris
Aris Kabanos
Kostas Segis
Penny Papageorgiou
Anna Maria Deligiorgi

EMI **PHOTOPoulos** KIMON **POLLATOS**
MUSIC COMPOSER **LYRICS**

In harmonizing these elements, "40 WAVES" transcends its role as a mere tribute to the sponge divers of Tarpon Springs—it becomes a celebration of the human spirit, a testament to our ability to persevere in the face of adversity.

GLOBAL MUSIC AWARDS
CELEBRATING MUSIC WORLDWIDE

BIRD of FREEDOM

SINGERS
Konstantinos Tsimouris
Aris Kabanos
Kostas Segis
Penny Papageorgiou
Anna Maria Deligiorgi

Athens
Vintage Studios
George Archontakis

EMI PHOTOPoulos KIMON POLLATOS
MUSIC COMPOSER LYRICS

As we immerse ourselves in these works of art, let us not forget the journey that brought us here and the waves of change that continue to shape our destinies.

Digital renderings showcasing the layout and composition. Including the placement of the lithographs, and central steel piece. As described above.



These renderings offer stakeholders a clear understanding of how the artwork will be integrated into the designated space.

These images convey the emotive power and visual richness of each piece, further enhancing stakeholders' appreciation of the project.



A conceptual sketch of the central steel piece, offering stakeholders a preliminary glimpse into its design and scale. While this sketch serves as an initial concept, we are prepared to provide detailed technical drawings and specifications upon request.

A preview of the music short film "Bird of Freedom," encapsulating the essence of the auditory component of the installation. This preview offers stakeholders a sensory experience, allowing them to envision how sound will complement the visual elements of the artwork.

Overall, our submission aims to provide stakeholders with a holistic understanding of the proposed artwork, ensuring that they can fully visualize its impact and significance within the designated space. We are committed to transparency and collaboration throughout the approval process, and we welcome any feedback or additional requirements to further refine our proposal

My artistic vision for the "**40 WAVES**" project is rooted in the rich tapestry of history and human resilience, with a profound emphasis on storytelling and communal reflection. This installation serves as a homage to the brave souls who embarked on perilous journeys in pursuit of a better life, particularly the sponge divers who contributed to the cultural fabric of Tarpon Springs.

At its core, "40 WAVES" is a visual narrative that unfolds across multiple mediums, each layer adding depth and dimension to the overarching theme of human endeavour and endurance. Through lithographs, oil paintings, a central steel piece, and an accompanying music short film, the installation seeks to encapsulate the essence of the immigrant experience and the triumph of the human spirit over adversity.

The lithographs serve as windows into the past, capturing moments of struggle, triumph, and everyday life amidst the turbulent waters of the Atlantic Ocean. These artworks not only honour the memory of the sponge divers and their families but also celebrate the diversity and resilience of the local community.

The central steel piece, symbolizing the tree of life, stands as a beacon of hope and unity, its branches reaching out to embrace all who dare to dream of a brighter future. This monumental sculpture serves as a focal point for reflection and contemplation, inviting viewers to connect with the deeper themes of the installation.

Accompanying the visual elements is the haunting melody of "Bird of Freedom," a symbolic song that resonates with themes of liberation and aspiration. This music short film adds an auditory dimension to the artwork, further engaging viewers and evoking emotional responses.

In alignment with the goals of the Public Art Committee's Master Plan, "40 WAVES" enhances public spaces by transforming them into immersive storytelling environments. It promotes cultural diversity by celebrating the heritage and contributions of immigrant communities, fostering a sense of inclusivity and belonging. Moreover, the installation engages with the local community by providing a platform for collective reflection and dialogue, fostering connections and understanding across generations.

Overall, "40 WAVES" is not just an art installation but a testament to the human experience, inviting viewers to journey through time and space, to reflect on the past and envision a brighter future. Through its thematic richness and multi-sensory approach, the project aims to leave a lasting impact on both individuals and communities, inspiring dialogue, empathy, and resilience.

The anticipated impact of "40 WAVES" on its viewers and the surrounding environment is multifaceted and profound. This art installation is expected to contribute significantly to the cultural enrichment of the community while inspiring dialogue, reflection, and a sense of shared identity among residents and visitors alike.

First and foremost, "40 WAVES" serves as a powerful reminder of the resilience and tenacity of the human spirit. By immersing viewers in the stories of the sponge divers and immigrant families who braved the turbulent waters of the Atlantic Ocean, the installation evokes empathy, admiration, and a deep appreciation for the sacrifices made by those who came before us. This emotional resonance is expected to foster a sense of unity and solidarity within the community, as individuals from diverse backgrounds come together to honour and celebrate their shared heritage.

Moreover, "40 WAVES" provides a platform for dialogue and reflection on important social and historical themes. Through its evocative imagery, thematic richness, and multi-sensory approach, the installation invites viewers to engage with complex issues such as immigration, identity, and the pursuit of the American Dream. By encouraging conversations and exchanges of ideas, "40 WAVES" has the potential to promote greater understanding, empathy, and social cohesion within the community.

In addition to its cultural and social impact, "40 WAVES" also has the power to transform its physical environment, enhancing public spaces and enriching the urban landscape. As viewers interact with the artwork and explore its various components, they are likely to experience a heightened sense of place and connection to their surroundings. This sense of engagement and belonging can contribute to the revitalization of public spaces, attracting visitors, and fostering a greater sense of community pride and ownership.

"40 WAVES" is poised to make a lasting impact on both individuals and communities, inspiring viewers to reflect on the past, engage with the present, and envision a more inclusive and compassionate future. Through its powerful storytelling, thematic resonance, and transformative potential, the installation has the capacity to enrich lives, strengthen communities, and leave a lasting legacy for generations to come.

Logistics Plan for "40 WAVES" Art Installation

Timeline:

Preparation Phase (Month 1-2):

- Finalize design concepts and artwork selection.
- Secure necessary permits and permissions from the Tarpon Springs Public Art Committee.
- Procure materials and equipment required for the installation.
- Arrange transportation of artworks to the installation site.

- Prepare the installation site, including any necessary modifications or enhancements.
- Begin installation of the central steel panel and other structural elements.
- Hang lithographs according to the approved layout and design.
- Install interactive elements, such as touch-sensitive sensors and projection mapping equipment.
- Conduct tests to ensure all components are functioning properly.

- Fine-tune lighting design to enhance the ambiance of the installation.
- Conduct a comprehensive review of the entire installation to address any issues or discrepancies.
- Finalize audio recordings and digital projections to complement the visual elements.
- Prepare signage and informational materials to provide context and guidance for visitors.

Host a grand opening event to unveil the "40 WAVES" art installation to the public.
Invite key stakeholders, community members, and local media outlets to attend.
Arrange for guided tours and interactive experiences to engage visitors with the artwork.
Capture photographs and videos of the event for promotional purposes.

Installation Requirements:

Adequate space in a designated indoor venue, preferably with high ceilings and ample natural light.
Access to electrical outlets and infrastructure to support lighting and interactive elements.
Installation team with expertise in art handling, lighting design, and technical setup.
Equipment such as ladders, scaffolding, projectors, and audiovisual systems.
Security measures to protect the artworks and ensure public safety.

Challenges and Considerations:

By adhering to this comprehensive logistics plan, we will ensure the successful execution of the "40 WAVES" art installation, delivering a memorable and transformative experience for residents and visitors alike in Tarpon Springs.

Logistics Plan for "40 WAVES" Art Installation

1. Site Preparation:

Evaluate potential installation sites based on criteria such as accessibility, space requirements, and aesthetic considerations.

Select a suitable indoor venue with high ceilings and adequate lighting to showcase the artwork effectively.

Collaborate with venue owners or managers to secure permission for the installation and discuss any necessary modifications to the space.

Arrange for site visits to assess logistical requirements and identify any potential challenges or obstacles.

2. Materials Procurement:

Compile a detailed list of materials required for the installation, including structural elements, artwork display components, lighting fixtures, and interactive technology.

Source materials from reputable suppliers, considering factors such as quality, cost, and compatibility with the design concept.

Coordinate with vendors to schedule deliveries and ensure timely availability of all necessary materials.

Installation Process:

Develop a comprehensive installation plan outlining tasks, timelines, and responsibilities for each phase of the project.

Begin by preparing the installation site, which may involve cleaning, painting, or making structural enhancements as needed.

Install structural elements such as mounting brackets, support frames, and hanging systems to accommodate the artwork.

Hang lithographs according to the approved layout, ensuring proper alignment and spacing between each piece.

Sample Installation image:





Integrate interactive elements such as touch-sensitive sensors, projection mapping equipment, and audiovisual displays into the installation.

Test all components to ensure functionality and troubleshoot any technical issues that may arise. Finalize lighting design to enhance the visual impact of the artwork and create the desired ambiance within the space.

Conduct a thorough inspection of the installation to address any discrepancies or areas needing adjustment.

Document the installation process through photographs, videos, and written reports for documentation and promotional purposes.

4. Contingency Planning:

Anticipate potential challenges such as equipment malfunctions, weather disruptions, or logistical delays, and develop contingency plans to mitigate their impact.

Maintain open communication channels with all stakeholders involved in the project to address concerns and adapt to changing circumstances.

Allocate additional time and resources as needed to address unforeseen issues and ensure the successful completion of the installation.

By following this logistics plan, we will execute the "40 WAVES" art installation with precision and efficiency, delivering a captivating and transformative experience for visitors in Tarpon Springs.

Compensation for Project: Specify your compensation expectations and payment timetable.

Artwork Production Costs:

80 Lithographies on paper canvas sizes (50x70 and 100x70 cm) -**Artist's Cost**

Forged steel central art piece: **Artist's Cost**

Animated short movie production: **Artist's cost**

Shipping and Handling:

Packing and shipping expenses: \$10,000

Customs duties and taxes: \$5,000

Total: \$15,000

Travel and Accommodation:

Round-trip airfare: \$3,000

Accommodation expenses: \$12,000

Transportation within Florida: \$1000

Total: \$16,000

Artist's Fee:

Fee for time and expertise: \$15,000

Promotion and Marketing: 4,000

Printing and advertising expenses: \$3,000

Fee for promotional activities: \$3,000

Total: \$6,000

Insurance:

Insurance coverage: \$3,000

Contingency Fund:

Allowance for unforeseen expenses: \$3,000

Total Compensation: \$ 62,000

Payment Timetable:

30% upfront

40% midway

30% upon completion

Scheduling: Proposed Start Date/Completion

We propose to commence the installation process for "40 WAVES" art installation in Tarpon Springs during Epiphany 2025, aligning with the significant cultural event in the community. The proposed start date will allow for ample preparation time leading up to the Epiphany celebration, ensuring that the artwork is ready to be unveiled and showcased to the public during this auspicious occasion.

The installation process will be meticulously planned to ensure that all components are in place and fully operational by the scheduled completion date. Our team will work diligently to meet the project milestones and deliver a captivating art experience that enhances the Epiphany festivities and leaves a lasting impression on residents and visitors alike.

By coordinating the installation timeline with the Epiphany celebration, we aim to maximize the visibility and impact of "40 WAVES" while fostering a deeper connection between art, culture, and community in Tarpon Springs. We are committed to delivering an exceptional artistic experience that celebrates the rich heritage and vibrant spirit of the city during this momentous occasion.

Why the Heritage Museum & Tarpon Arts is the Perfect Choice for Tarpon Springs

The Heritage Museum & Tarpon Arts stands as a beacon of cultural heritage and artistic expression in the heart of Tarpon Springs. Situated in shady Craig Park overlooking Spring Bayou, this beautifully renovated facility embodies the essence of Tarpon Springs' rich history and vibrant community spirit.

The museum's diverse exhibits, ranging from the history of the Greek community to the maritime traditions of Tarpon Springs, offer a comprehensive exploration of the town's cultural identity. With its focus on celebrating local heritage and fostering understanding between diverse communities, the museum provides an ideal platform for showcasing the "40 WAVES" art installation.

Moreover, the museum's commitment to showcasing the works of renowned artists, such as Christopher M. Still, demonstrates its dedication to promoting artistic excellence and cultural enrichment. The addition of "40 WAVES" to the museum's repertoire would further enhance its reputation as a hub for artistic innovation and creative expression.

Furthermore, the museum's central location and prominent role in community events, such as the annual Greek Orthodox Epiphany Celebration, ensure that "40 WAVES" will receive maximum exposure and engagement from residents and visitors alike. By hosting the installation at the Heritage Museum & Tarpon Arts, we can create a synergistic relationship between the artwork and the surrounding cultural landscape, enriching the overall visitor experience and strengthening ties within the community.

In conclusion, the Heritage Museum & Tarpon Arts offers the perfect setting for the "40 WAVES" art installation, providing a platform for artistic exploration, cultural celebration, and community engagement. With its rich history, diverse exhibits, and commitment to artistic excellence, the museum stands as a testament to Tarpon Springs' enduring legacy and vibrant cultural heritage.

RESUME



Evi
PHOTOPOULOS

Novelist,



Poet,

Screenwriter

EVI PHOTOPoulos



PRODUCED SCRIPTWRITER



, and

Film Director

THE
 **AUTHORITY**
MAGAZINE



Background:

Evi Photopoulos is a multifaceted creative force hailing from Greece. With a diverse skill set honed through extensive studies and experiences, she has become a prominent figure in the international art scene. Her journey began with four years of study in fine arts and Byzantine icons, followed by immersive art courses at the prestigious Tate Modern in London. Additionally, she gained valuable design experience in Italy before delving into the realm of scriptwriting at the University of East Anglia.

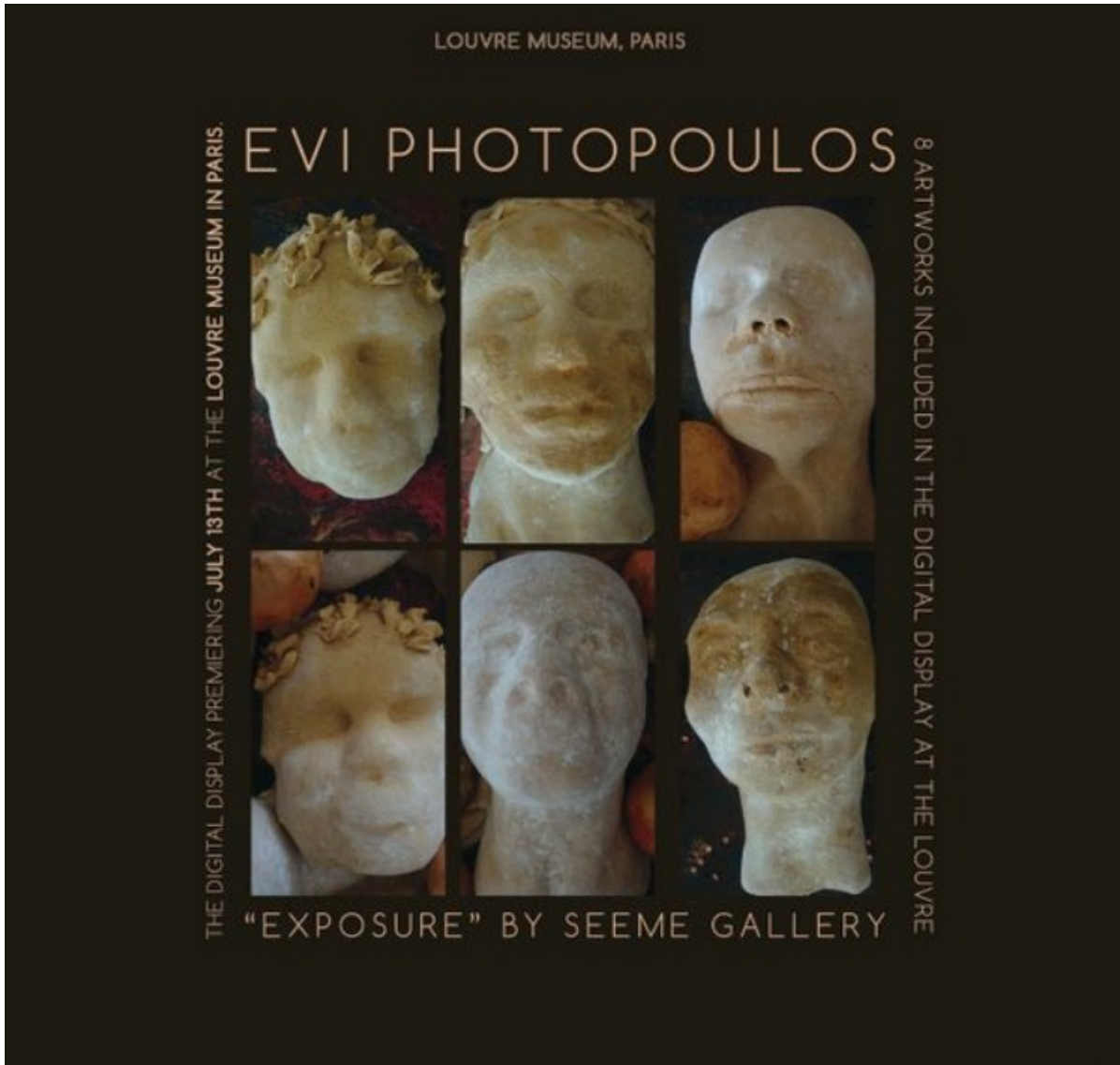
Permanent Collections:

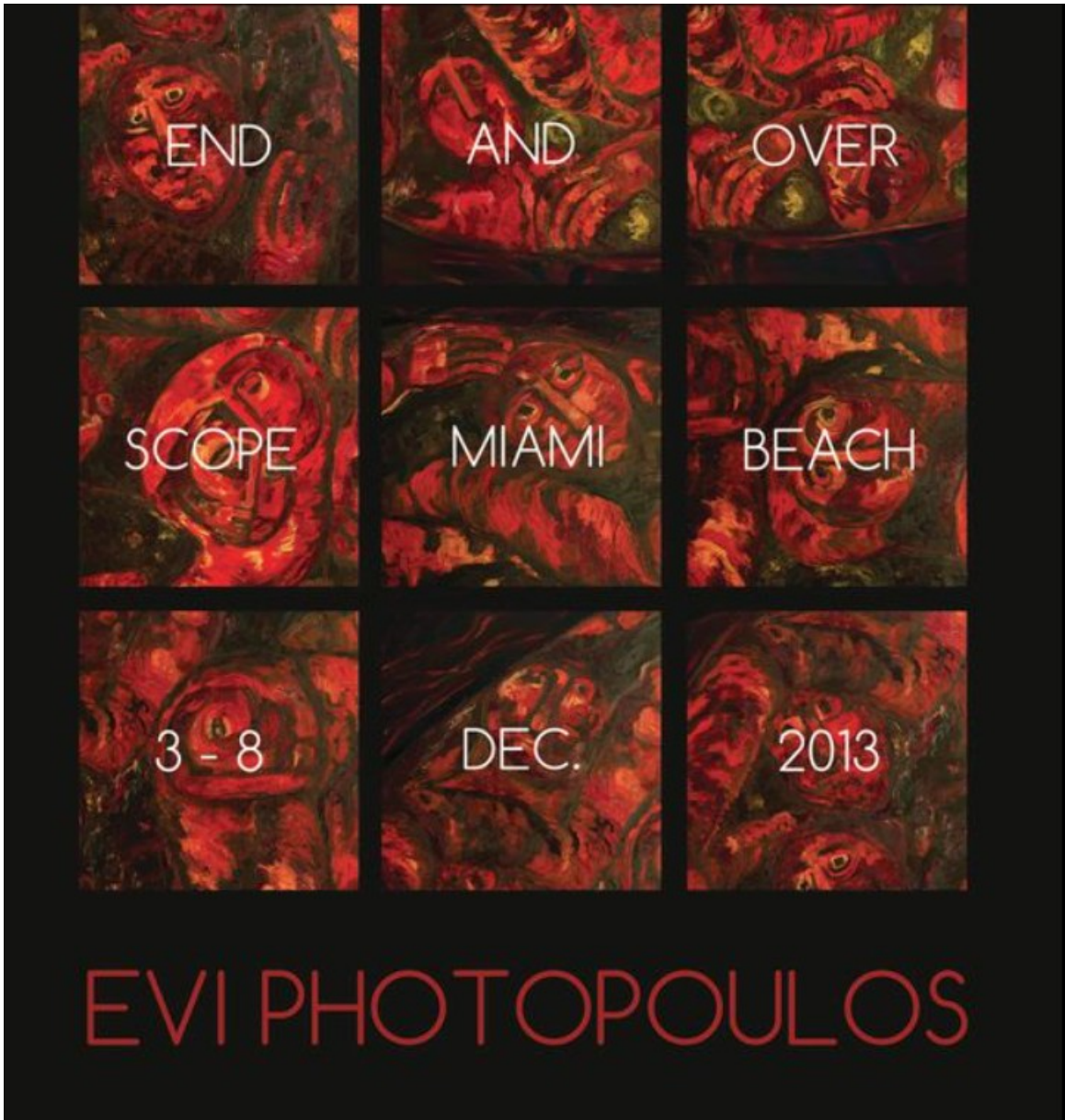
Evi's artworks grace esteemed permanent collections worldwide, including:

Emporium Museum, Las Vegas
Sir Stelios Philanthropic Foundation, Monaco
Museum of Bread, St. Petersburg, Russia
Municipal Art Gallery, Los Angeles, USA
Municipal Art Gallery, Heraklion, Crete
Museum of Modern Art, Las Vegas

Print Art Museum, Guanlan, China
HLSI Institution, London
Museum of Modern Art, Chania, Crete

Museum Exhibitions:



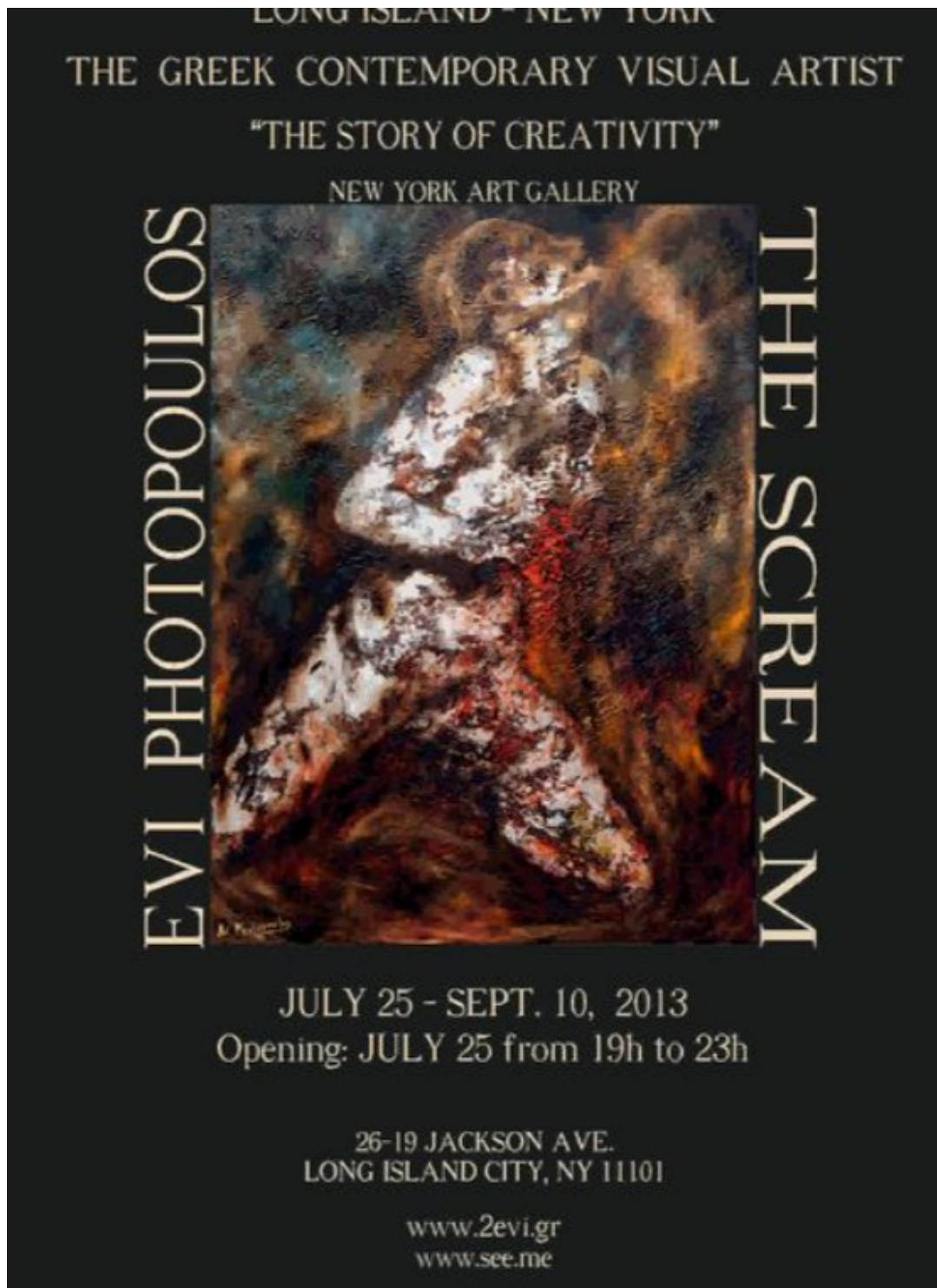


INTERNAZIONALE ITALIA ARTE 2013/2014
presents
EVI PHOTOPOULOS

ROMA, MADRID, BERLINO, NIZZA, AIX-EN-PROVENCE, LOS ANGELES, LONDRA, PARIGI

- MUNICIPAL ART GALLERY -LOS ANGELES
- Contemporary Fine Arts-BERLIN
- SAATCHI GALLERY-LONDON
- CON IL PATROCINIO DI REGIONE PIEMONTE, PROVINCIA E CITTA' DI TORINO
- ZHOU BROTHERS ART CENTER - CHICAGO
- PINACOTECA COMUNALE - ASSISI/ ASPETTANDO LA BIENNALE
- "BMM BIENNALE MUSEO MIIT TORINO" - Museo MIIT - Torino
- "Scelte contemporanee" - Palazzo Marescotti - Città del Vaticano Roma
- "FACES" - Museo MIIT - Torino
- "Pablo Atchugarry" - Museo MIIT - Torino
- FONDAZIONE AEM - MILANO
- KUNSTL. BONN-ART MUSEUM
- "LUXURY ART"BADEN-BADEN /MODERN ART MUSEUM





Evi's work has been showcased in prestigious museums across the globe, including:

- Hermitage Museum, St. Petersburg, Russia
- Museum of Bread, St. Petersburg, Russia
- National Library Museum, Rome, Italy
- Museum of Modern Art, Sao Paulo, Brazil
- Ca'Zanardi Museum, Venice, Italy
- Midac Museum, Italy
- Municipal Art Gallery, Los Angeles, USA
- Municipal Art Gallery, Heraklion, Crete

Museum of Modern Art, Las Vegas
Guanlan Art Museum, China
And many more...
Art Fairs, Biennales, and Festivals:

SEEME ART COMMUNITY
Exposure Award

EVI PHOTOPOULOS's

Creations at MILLS of CRETE
have been included to
The Art Book from MUSEUM DE LOUVRE
Still Life Collection

each book sold
sends one child in Ghana
to a School being built from
the contributions by SeeMe



Evi's artworks have been featured in renowned art fairs, biennales, and festivals worldwide, including:

Art Basel Miami

New York Biennale Art

Dubai Art Biennial

Cannes Film Festival

EVI PHOTOPOULOS

United Nations Headquarters New York



The artist's speech
about my-VIOS



GLOBAL SUMMIT OF WOMEN
United Nations



25-30 April 2016

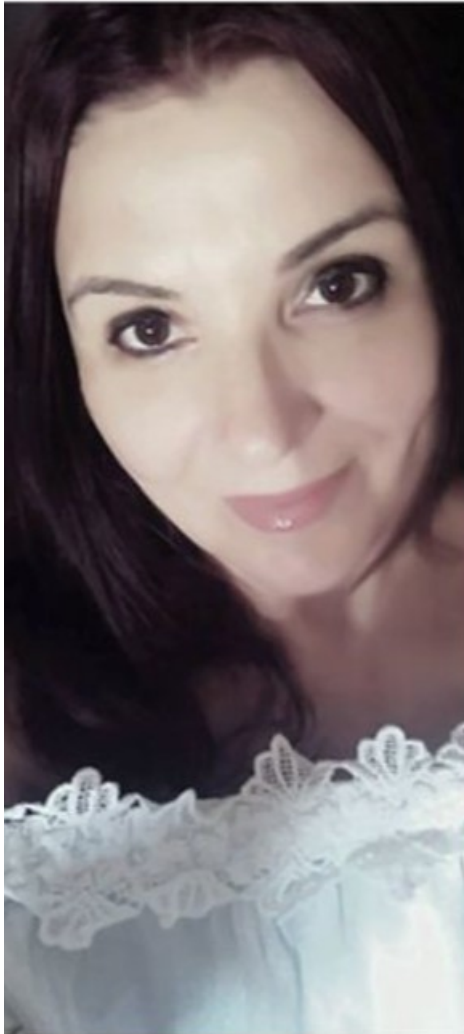


my-VIOS

EVI PHOTOPOULOS
Contemporary Visual Artist



February 12th 2020
**My Dressmaker
LAZOS**



SONG WRITER
**E
V
I**

PHOTOPOULOS

*presents
the story behind the song*



BOOK

SCRIPT

SONG

FILM

FINE
ART



IEVI PHOTOPOULOS

with
INTERNATIONAL AMNESTY & WELCOMMON

create with the Refugee Kids
a world with flowers

JUNE 2017, Athens

AMNESTY
INTERNATIONAL



International Art Festival, Times Square New York

Athens Video Art Festival

Florence Biennale

Guanlan International Print Biennial, China

And numerous others...

Awards and Recognition:



PRINCE ALBERT II
OF MONACO
FOUNDATION

stelios

STELIOS PHILANTHROPIC
FOUNDATION



EVI PHOTOPOULOS

Donates her Art at:

sir Stelios Phillanthropic Foundation
Prince Albert I I Foundation

for WWF Org
11 th July MONACO MONTE CARLO 2017



Evi has garnered accolades for her creative endeavors, including:

- Semifinalist at New York City International Screenplay Awards
- Semifinalist at Toronto Independent Film Festival of Cift
- Finalist at Swedish International Film Festival 2022
- Honorable Mention at Athens Film Festival 2022
- Nominee for Best Script at New Media Film Festival 2022
- Quarterfinalist at Screencraft Cinematic Book Competition 2022
- Bronze Medalist at Global Music Awards 2018
- And many more...
- Published Works:

Epic Fantasy Trilogy: "The Legendary Mountain" (Includes "The Last Earth," "Selene's Cave," and "Warriors of Hallan") Literary Book Awards - Silver Star
Screencraft Cinematic Book Awards - Quarterfinalist
New Media Film Festival - Winner Top Script (Judged by representatives from MARVEL, HBO, Fox, BBC, and PBS)
Cover Fly - The Red List - 4th Place of All Times
Upcoming Novel: "My Blue God"
Poetry Collection: "Eros the Nude"
With a rich tapestry of artistic accomplishments and a dedication to using her art for social good, Evi Photopoulos continues to inspire audiences worldwide. Her diverse body of work reflects a deep commitment to creativity, innovation, and the transformative power of art.

-Samples of previous work showcasing my artistic style and expertise.

Professional References:

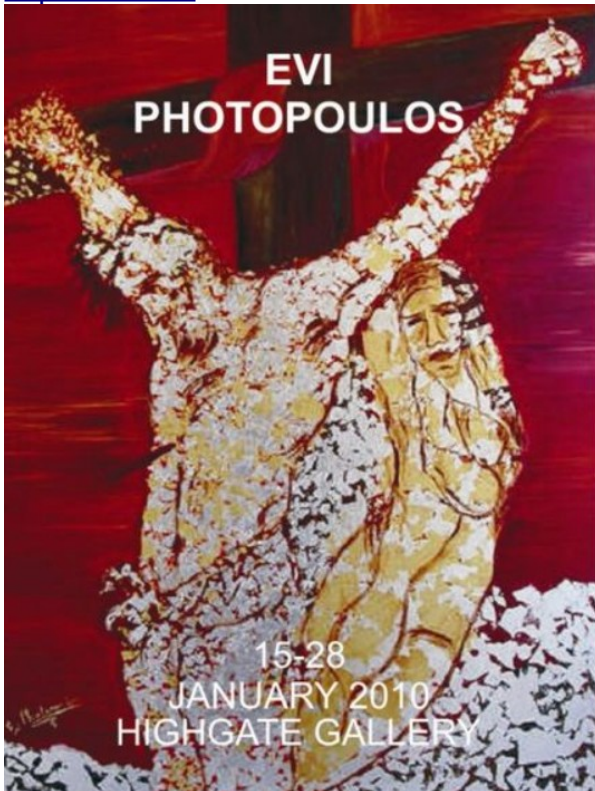
<https://heraklionartgallery.gr/en/>

Solo Art Installations: The Environment Sends an SOS





<https://hlsi.net/>



I N V I T A T I O N
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"THE CROSS OF IDEOLOGY"

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Solo Art Installation: The Cross of Ideology



and Evening Symphony

• 25TH TILL 26TH OCTOBER •

• EVI PHOTOPOULOS by •



INTERNATIONAL ASSOCIATION BEAUX ARTS •

• CARROUSEL - DU LOUVRE MUSEUM 2014 •

<https://visitchania.gr/en/places-to-visit/modern-art-museum/>

Solo Art Installation: The Environment Sends an SOS and Daphne's Quest

ΑΥΤΟΙΟ ΚΩΣΗ ΚΑΝΤΟΝ
ΔΗΡΟΣ ΚΟΥΜΒΕΡΙΟΥ
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ΔΗΡΟΣ ΚΑΝΤΑΡΟΥ
ΔΗΡΟΣ ΝΕΑΙ ΚΥΔΩΝΙΑΣ
ελαιουργείον
ΕΚΘΕΣΗ ΖΩΓΡΑΦΙΚΗΣ

Το ταξίδι της Δάφνης
ΠΑΡΟΥΣΙΑΣΗ
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ΣΤΑΔΙΟΝ ΑΡΧΑΙΟΛΟΓΙΑΣ
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TARPON SPRINGS

40



WAVES

EVI PHOTOPOULOS