

A large, abstract, multi-colored splatter of paint or ink on a black background. The colors include yellow, orange, red, pink, purple, blue, and green, with some darker, more saturated areas. The splatter has a rough, irregular edge with some fine lines extending outwards.

Lighting Art

Panel Discussion



Credit(s) earned on completion of this course will be reported to **AIA CES** for AIA members. Certificates of Completion for both AIA members and non-AIA members are available upon request.

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Questions related to specific materials, methods, and services will be addressed at the conclusion of this presentation.





OMEN IN LIGHTING + DESIGN

Growing from a need for community and networking opportunities in the lighting industry, Women in Lighting + Design (WILD) began meeting casually in the 1990s. From small beginnings, WILD has blossomed into an established organization with multiple chapters nationwide and a burgeoning international presence.

Our mission is to provide an inclusive and open environment for professional and personal growth by offering community, mentorship, and knowledge sharing. We are a feminist organization, believing in the equality of the sexes, and strive to promote and encourage this in the lighting industry. WILD connects and supports our members, convening for discussions on topics such as professional growth, workplace sexism, financial health and parental planning, as well as supporting charitable causes. Some events are open to men to help further understanding of current issues, to broaden perspectives, and to inspire engagement in the process. These are not simply women's issues, but are problems that affect the entire community. We acknowledge the struggles of our past while focusing on how to build forward into the future.

We are WILD.



Course Description

A panel discussion addressing the age old question; **should art be lit in the same light conditions that the artist created the piece or should it be lit to look as good as it can?** A panel made up of four diverse panelists from different backgrounds all currently involved with the lighting design around art will share opinions revolved around this question. We will explore the philosophy as well as the technical aspects of lighting pieces ranging from ancient to modern art.

This is an opinion based conversation where different lighting designers with different perspectives will discuss their methods for lighting art. The purpose of the panel is to spread knowledge and critical thinking when it comes to lighting ancient art vs modern art as well as art that is meant to be sold vs art that is meant to be preserved. The panelists will be posed questions that are meant to drive a discussion about the different ways to light art both technically and philosophically. This discussion will be presented in conjunction with Women in Lighting+Design.

Learning Objectives

1. Learn different design approaches for lighting art.
2. Discuss the collaborative process between Lighting Designer and artist.
3. Discuss different technical methods for lighting art. (Lamp types, control, color etc)
4. Discuss the advantages/disadvantages for lighting art for conservation vs. selling.

Panelists



Ted Mather, LC, IALD
Principal
Available Light



Amy Nelson, IES, LEED Green Associate
Lighting Designer
Metropolitan Museum of Art



Anita Jorgensen, IES, IALD, LC, LEED GA
Principal
Anita Jorgensen Lighting Design



Rick Shaver, LC, IES
Vice President
Edison Price Lighting

Design

What is the most important aspect of lighting art?

How as a designer do you balance your vision of how something can be best lit with how the artist wants their piece viewed?

What if the artist isn't around to ask?

Environment

How do your lighting techniques change if you are lighting a piece in a museum vs. a gallery?



Studio conditions vs display conditions: should the display lighting quality mimic the same lighting conditions that the piece was created under?

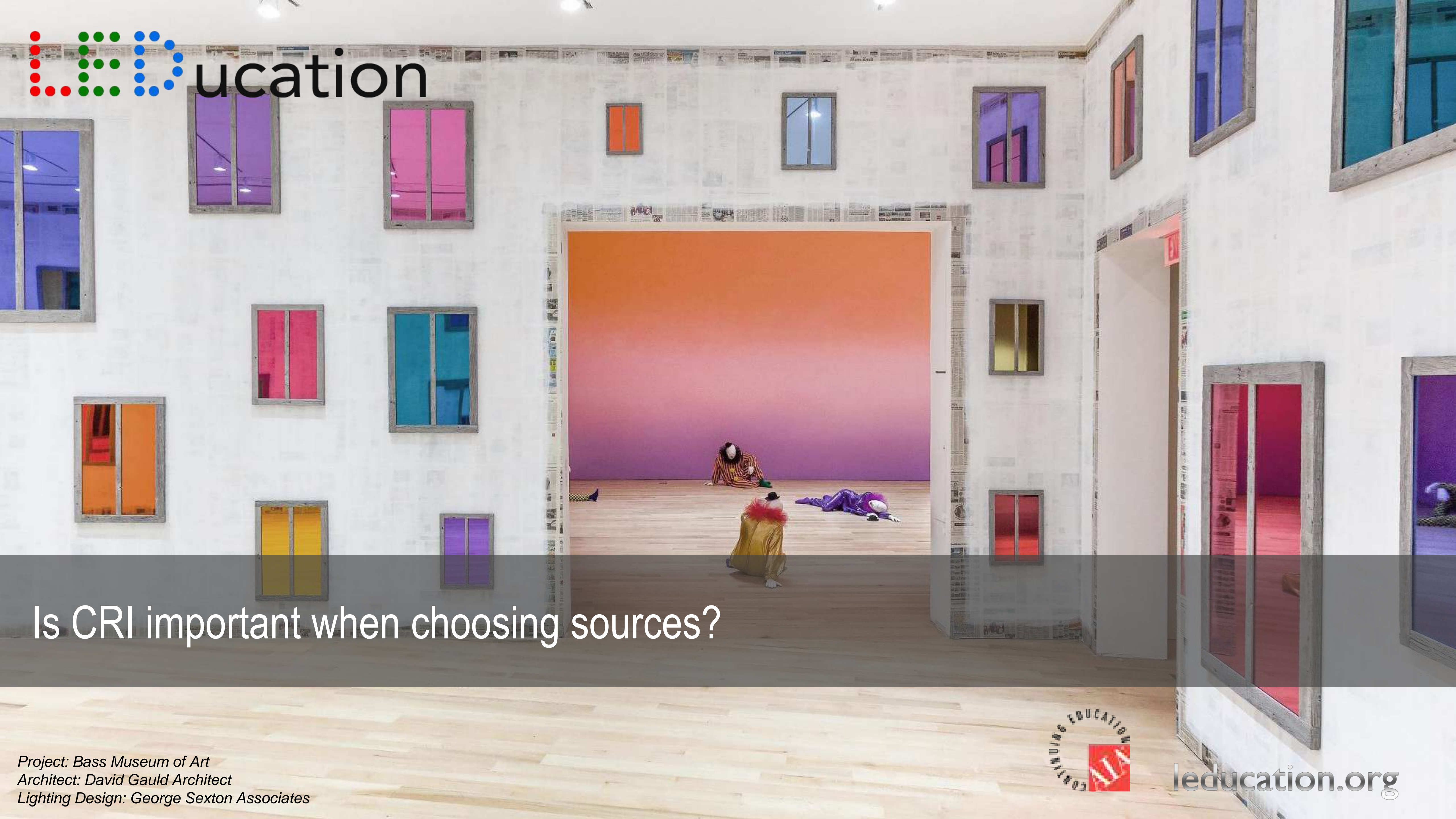
Daytime vs nighttime viewing: should art be viewed under static lighting conditions?



Are there specific lighting control considerations for lighting art?

Light Sources

Is it appropriate to use LEDs when lighting art?

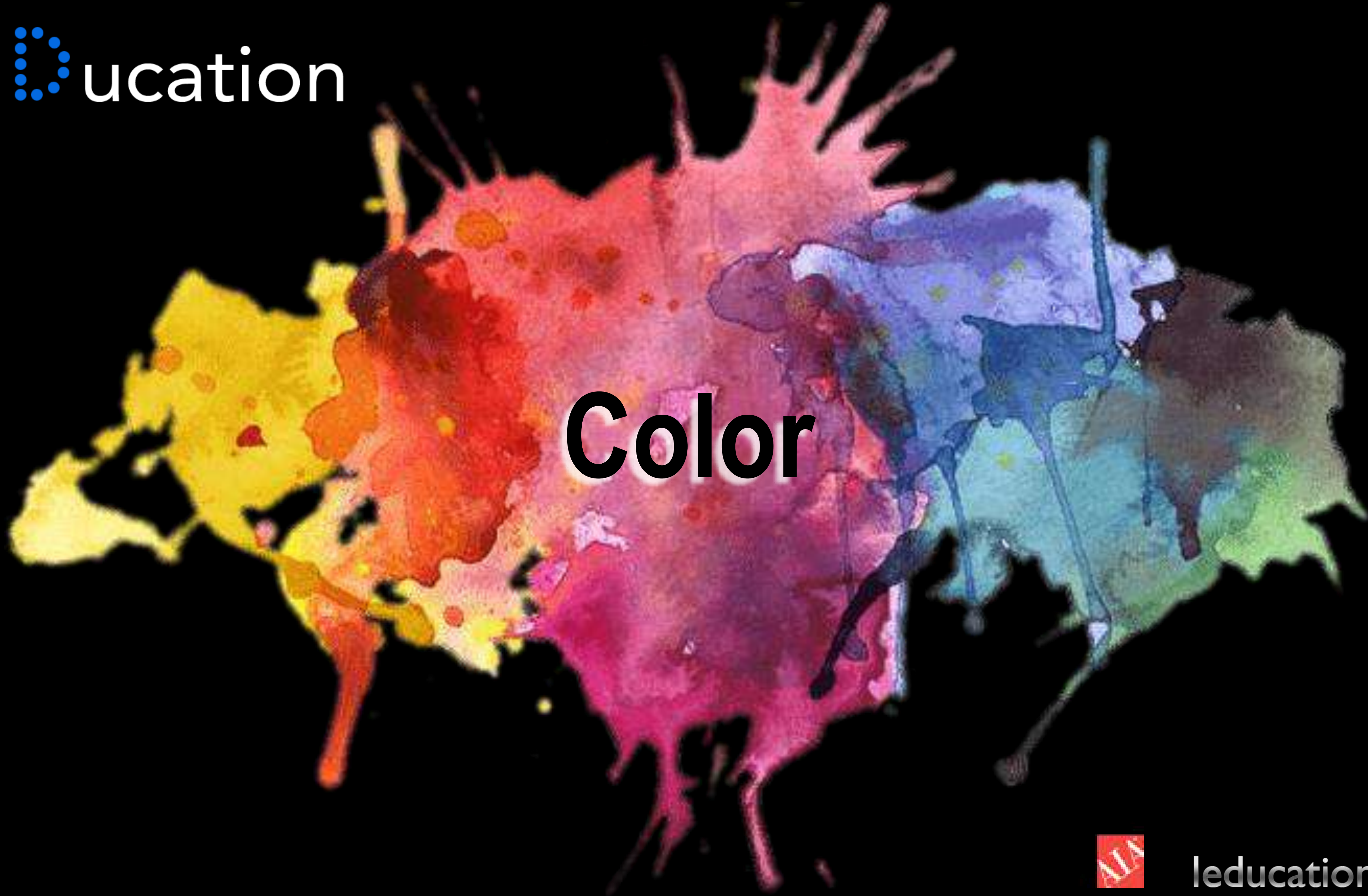


Is CRI important when choosing sources?



Spots vs Wash: should art be evenly lit?

Color



What is true white light?



Is color tuning (shifting color temperature) appropriate?



If and when is it appropriate to use color (filters or RGB) on artwork?

Conservation



What are some big considerations when lighting artwork for conservation?



When dealing with foot candle level requirements, does the source matter?



Education

Restrictions based on older light sources: how do you combat conservation requirements that are outdated?

Gettysburg Cyclorama
Architect: LSC Design
Media Producer: Donna Lawrence Productions
Lighting Design: Available Light



education.org

Closing

What is the most bizarre requirement you've been given?



Questions?



This concludes The American Institute of Architects
Continuing Education Systems Course



leducation.org



Thank You!

Lighting Art

Panelists

Ted Mather, IES, IALD, LC

Anita Jorgensen, IES, IALD, LC, LEED GA

Amy Nelson, IES, LEED GA

Rick Shaver, IES, LC

Moderator

Rachel Gibney, Associate IALD, IES, LC

