

Artist's Statement



Nuit Blanche 2007: Brite Lite

What was your first artistic medium as a child? What drew you to this? Our piece is based on the original Light Brite toy that we used at an early age as a toy and creative development tool. The toy, consisting of a black light box, paper patterns and transparent pegs; allows a person to create patterns and images that are illuminated by light. The little pegs that came with the Lite-Brite toy resembled LEDs, but were essentially plastic pegs. This toy had an element of magic for us, you put the plain plastic peg in and suddenly it lit up and allowed you to essentially sculpt with light and colour. The hiding of the light source created a sense of wonder and intrigue about what gave the plastic this luminescent ability. Our group, Team Pound is made up of seven members; Ashley Mailloux, Nathan Garvie, Diana Brucculieri, Danny Nguyen, Jenna Avrich-Stevens, Carly Benkendorf and Priscilla Vogl. We wanted to recreate our childhood creative experience but on a scale that would be still relative to the physical size we are as adults. Each piece represents a plastic peg from the original toy but instead of creating a specific picture or pattern we want to allow the community who are viewing this to be free in how they use the medium we have created. Viewers receive only one square and may put it wherever and however they want to on the board. Within Toronto there is a beautiful diversity of different cultures and nationalities and we wanted a way to display this organically in a visual form. If the board was to be all the same colour, the piece would be somewhat boring. Or does it? Can there be beauty found in

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the monotonous similarity of things? Place a square and allow the colour to grow. Do you take the same colour that is dominating the board? Or will you try and be different and pick the less common colour? All of these issues raised through a child's creative medium. How does expression as a child shape your creativity today?

A similar piece was created for the RedShift Gallery in Denver by Lori Kanary in 1999 which featured the same plastic pegs but the board was twenty times larger than the original. Her piece was the idea of recreating famous paintings such as Monet and other impressionist painters in Lite Brite form. However her piece was not interactive and was hung on the wall like traditional art work would be. This somewhat defeats the purpose of the Lite Brite medium as we believe it's meant to be an experience, the action of picking a colour and pushing it into on onto the board. The purpose of our piece is not to reenforce existing structures and mediums of art but to create new interactive ones that allow any person walking by on the street to express themselves. The colourful light pattern created by the public in a collaborative manner allows for an uncontrollable outcome which is a form of beauty within itself. In order to ensure this we only allow one square per person to prevent people from making their own controlled image or pattern on the board. How does overall creative control factor into your square placement decision? Do participants collaborate to create patterns or images on the board? Are there any natural images or patterns that can be seen? Why are certain areas of the board more busy and filled than other? Is

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there a relationship between the negative space and the black squares
emerging?