



The Music Box: Tampa Bay, Community Stepping Stones at Mann-Wagnon Park, Tampa. Photo: Ryan Seybold

About the Exhibition

Reflecting on performative, participatory projects in a museum context poses intriguing challenges. How can we provide space for contemplation while conveying the living essence of such work? *The Music Box* is best understood by experiencing it. As a site-specific and context dependent work, it isn't possible, or even desirable, to recreate the exact experience of any version of *The Music Box*. Instead, the galleries have been arranged to reproduce the opportunities for engagement offered by this multilayered project. Visitors are invited to play, look, listen, learn and participate in *The Music Box*.

PLAY: In the Genevieve Lykes Dimmitt Lobby Gallery, play with elements from *The Music Box: Tampa Bay*, including the sliding front doors from the *Pitch Bow House* and the *Sandman Bass* and wheelbarrow drum from the *Lunar Tool Shed*. Play solo, bring your friends, or make new ones in the gallery for pick up jam sessions.

LOOK/LISTEN: In the Lee and Victor Leavengood Gallery, immerse yourself in the sights and sounds of *The Music Box*. See a time-lapse video of the build and run of *The Music Box: Tampa Bay*. Take a seat, put on headphones, and experience three concerts presented in Sulphur Springs. Each iteration of the project reflects local music and culture, each performance shows a different interpretation of the performative site: compare the diverse performances of the original installation *A Shantytown Sound Laboratory* on Piety Street in New Orleans and the expansive *Music Box Roving Village* in City Park.

LEARN: In the hallway joining the galleries, learn about the history and development of New Orleans Airlift's musical architecture projects and the creation of *The Music Box: Tampa Bay*. Displayed here are objects, photographs, design sketches, flyers, programs, scores, and models from all phases of the project. Learn more from the creators and participants in documentaries of the outposts in Kiev, Ukraine; City Park, New Orleans; and the most recent installation here in Tampa.

PARTICIPATE: *The Music Box* is an incredibly generative creative engine. In its spirit of collaboration and participation, USFCAM invited local artists to contribute new artworks inspired by their experience with *The Music Box*. See their diverse and multifaceted creations in the West Gallery and sound-generating pieces in the lobby. For a list of participating artists and works, please see the sidebar. Visitors can make their own contributions in the comment book at the front desk and by sharing their comments, photos, videos or inspired artwork on social media with #MusicBoxTampaBay, or by visiting *The Music Box: Tampa Bay* and USFCAM on Facebook.

West Gallery Checklist

(all work Courtesy of the artists; all work 2016)

WENDY BABCOX

A memory is never heard
installation of cut photographs and mixed media
15 x 10 ft.

SHAWN CHEATHAM

White Squaw
mixed media
11 x 7 x 14 in.

CHRISTINE COMPLE and MICHAEL J. BAUMAN

Propagating Temptations
mixed media
9 x 13 x 2 ft.

SILVIA CURBELO and RHONDA J. NELSON

Morning Glory
collaborative poem and performance

MARCUS DESIENO

I am No More Lonely than the Loon Pond that Laughs So Loud
The Infinite Extent of Our Relations
Repose is Never Complete
archival pigment prints of images taken inside a mobile camera obscura
20 x 24 in. each

E.E. DYEMON

Untitled (Mechanism for remembering in times of storms and death)
ceramic, wood, mixed media
64 x 29 x 30 in.

KENDRA FRORUP

Melody in the Men's Room
mixed media; dimensions variable

JOE GRIFFITH

Artificial Turf Seating
Riverside Pylon
Shovel Harp
pen, pencil and acrylic ink on paper
30 1/8 x 22 1/4 in. each
Alligator Call Bounce House
pencil and acrylic ink on paper
22 1/4 x 30 1/8 in.
27,000
upcycled polystyrene, concrete, cast plastic and electronic components
96 x 18 x 18 in.

JASON LAZARUS

Social Engagement Rubric Study (Amplified)
assorted found wood sourced from New Orleans Airlift de-installation (Tampa, FL), paint, nails
166 x 212 x 1 1/2 in.

DESIRÉE MOORE

Are Gee Bee
26:33 min. loop single channel video installation, appropriated video and sound, KTV 13" transparent TV
dimensions variable

SHARON NORWOOD

Things fall apart
porcelain, decal, wood
13 3/4 x 28 x 25 in.

KYM O'DONNELL

7th Voyage
Ortho Lith print, Gasparilla beads, Sonotube
dimensions variable

About the Artists

The Music Box: Tampa Bay

New Orleans Airlift is an artist-driven initiative whose mission is to collaborate to inspire wonder, connect communities and foster opportunities through arts education and the creation of experimental public artworks. Airlift was founded in 2008 by musician and artist manager Jay Pennington and multimedia installation artist Delaney Martin in New Orleans after the devastation of Hurricane Katrina as a way to engage and rebuild their artist community.

Delaney Martin is a multi-media artist and the Co-Founder/Artistic Director of arts collective New Orleans Airlift. Her work engages the historical and cultural specificity of people and places to create spectacular, immersive environments marked by frequent collaborations and performance. Martin holds a BA in Literature and Film Studies from University of Southern California and a Master's of Research from the London Consortium. Her work has been discussed in many outlets including *Art Papers*, *ARTnews*, *Artnet*, *The New York Times*, *Smithsonian* magazine, NPR's *All Things Considered*, *Form*, *Dwell*, *Timeout London*, *The Face*, *Flux*, *Tank Magazine*, *The Huffington Post* and *The BBC World Service*. Born in Honolulu, Hawaii, she currently lives and works in New Orleans, LA.

Taylor Lee Shepherd is a multi-disciplinary artist interested in sound, kinetics, electricity and mechanical methodologies. Shepherd is the founding sound artist of *The Music Box* project that he helped to conceive with Delaney Martin and Swoon as a member of the New Orleans Airlift art collective. Shepherd tends to mount his projects in unusual spaces like fields or decommissioned churches, but has also exhibited in institutions including The Museum of Curiosity, London; The Ogden Museum of Southern Art, New Orleans; Art Arsenal, Kiev, Ukraine; Barristers, New Orleans; The Candle Factory, New Orleans; L'art Noir, New Orleans; Gallery T, Denver; and Bereznitzky Gallery, Berlin. Originally from Detroit, MI, he currently lives and works in New Orleans, LA.

Ranjit Bhatnagar is a sound artist who works with technology, language and found materials to create interactive installations and musical instruments. His works have been exhibited across the United States and Europe including Palais de Tokyo, Paris; Clocktower Gallery, New York; Neuberger Museum at Purchase College, New York; and Museum Tinguely, Basel, Switzerland. In his annual Instrument-a-Day project, now in its ninth year, he creates a new homemade musical instrument each day in the month of February. Originally from the San Francisco Bay Area, Bhatnagar received a BA from U.C. Berkeley and an MS from the University of Pennsylvania. He lives and works in Brooklyn, NY.

Alyssa Dennis creates imaginary architecture through drawing, sculpture and installation and is interested in how our built environment can perform more like a biological system. She has been involved with alternative building and construction ventures

including straw bale and adobe construction, living roof installation and historic restoration, as well as grass-roots community work. She has exhibited at Pulse LA, Pulse NYC, ImPulse Miami, Fountain Art Fair and had a solo show at White Walls, San Francisco. Dennis holds an MFA from Tulane University and a BFA from the Maryland Institute College of Art. She attended Maryland University of Integrative Health and the Solar Energy International, Carbondale, CO. A native of Baltimore, MD, she currently lives and works in Brooklyn, NY.

LiveWork Studios is a cooperative design, research and production facility located in the heart of Tampa's historic Seminole Heights district. They bring an ethos of collaboration and cooperation to their work across a variety of media, ranging from fine art and furniture to public art installations and restaurant interiors.

Janine Awai is a librarian, artist, and designer with keen interests in experimentation and innovation. She contributed to several collective exhibitions and public art installations as a member of Tampa art collective Experimental Skeleton. Raised in Trinidad and Tobago, she studied Fine Art at the University of South Florida and graduated with a concentration in Printmaking. She also holds a Master's in Library Information Science from University of South Florida.

Devon Brady is an artist, designer and musician. He began his life in the arts as a drummer in Tampa's hardcore punk scene of the late 1980s before studying sculpture and photography at the University of South Florida. He has worked as a darkroom technician, carpenter, welder and machinist and is a certified firefighter and paramedic with Hillsborough County Fire Rescue.

Michael LeMieux is a designer and fabricator who has been working in Tampa for almost two decades. In addition to being a partner in LiveWork Studios, he is the teaching lab manager for University of South Florida School of Architecture and Community Design.

Tory Tepp has developed his practice around the exploration and reestablishment of the metaphysical connections between the social and environmental ecologies that shape communities. He was the driver of an armored car for Mel Chin's Fundred Dollar Bill Project and has an itinerant art practice with projects completed in New Orleans, Milwaukee, Los Angeles, Death Valley and the High Sierra Mountains. Most recently, he has been actively developing community-based land art projects in and around Central Florida including two projects as the inaugural Artist in Residence for the Community Artist in Residence program at the Atlantic Center for the Arts. Tepp received his BFA in painting with a minor in non-traditional art histories from Parsons, The New School. He earned his MFA in public practice as part of the inaugural class of Suzanne Lacy's social practice program at Otis College of Art and Design in Los Angeles. A native of Wisconsin, he currently lives in St. Petersburg, FL.



Image from Syphonium Camera Obscura, *The Music Box: Tampa Bay*, Community Stepping Stones at Mann-Wagnon Park, Tampa. Photo: Sarah Howard

CONTEMPORARY ART MUSEUM | Institute for Research in Art

University of South Florida
4202 East Fowler Avenue, CAM101
Tampa, FL 33620-7360 USA

(813) 974-2849 | cam.usf.edu | caminfo@admin.usf.edu
Hours: M-F 10am-5pm, Sat. 1-4pm

Closed Sundays and USF Holidays (9/7, 11/11, 11/25-11/28)



Cover photo: *The Music Box: Tampa Bay*, Community Stepping Stones at Mann-Wagnon Park, Tampa. Photo: Sarah Howard



Amplified: Reverberations from The Music Box

June 6 - July 23, 2016
USF Contemporary Art Museum

Foreword

As part of its mission to present vital, investigative and cutting-edge programming, the University of South Florida's Institute for Research in Art (IRA) develops and promotes artist-driven projects that are interactive, participatory and intended to address community needs and social issues. Socially engaged art practice, an integral part of the Institute's program, seeks to provoke dialogue about the possibilities of social change.

Sarah Howard, Curator of Public Art and Social Practice, commissioned Delaney Martin and Taylor Shepherd of New Orleans Airlift to develop a new version of their *Music Box* projects for the Tampa Bay area. Howard served in a range of capacities to direct, identify partners and inspire all aspects of the project. With a team from IRA, she developed the collaborative partnership with Community Stepping Stones and put together a brilliant team of artists, designers, builders, musicians, performers, students and local community members to create *The Music Box: Tampa Bay*. Delaney Martin stated the underlying intent: "Our basic desire is to create wonder and awe – for ourselves and for our audiences. Wonder and awe unite us, breaking down stubbornly held ideas and opening pathways to community building, artistic progress, and urban regeneration."

The exhibition *Amplified: Reverberations from The Music Box*, co-curated with USFCAM Registrar and Exhibitions Manager Shannon Annis, serves to reframe the project and encourages critical assessment and evaluation while offering new ways to experience and re-engage.

Sarah Howard is an artist, collaborator at Graphicstudio, and a curator: her range of talents and skills were fully utilized in the development and realization of *The Music Box: Tampa Bay*. Thank you Sarah for your commitment and endless energy in coordinating and directing all aspects of this project. You inspire us all!

Margaret Miller, Director
USF Institute for Research in Art

The Music Box: Tampa Bay, Community Stepping Stones at Mann-Wagnon Park, Tampa. Photo: Sarah Howard



Amplified

Amplified: Reverberations from The Music Box provides an opportunity to reflect on the history, collaborative process and community engagement generated by New Orleans Airlift's multidisciplinary musical architecture project *The Music Box*. In the months prior to the exhibition, USFCAM invited Airlift to transform a park in Tampa's Sulphur Springs neighborhood into a musical village and performance space with the goal of bridging and uniting communities through the stimulation of new audiences and creative alliances. Reframing the *The Music Box: Tampa Bay* within the context of the institution, *Amplified* invites viewers to play instruments from the installation, view performance and documentary videos, and learn from models, photographs and ephemera. In the spirit of Airlift's mission to connect communities and encourage opportunities through shared resources and exploratory experiences, USFCAM invited local artists to create and share their artworks in the exhibition based on their own engagement with *The Music Box*.

Musical architecture, conceived as invented structures embedded with musical instrumentation, was developed in 2010 when New Orleans Airlift founder and artistic director Delaney Martin, Airlift lead sound artist Taylor Lee Shepherd, and artist Swoon, were considering how to transform the materials and site of a disintegrating 250-year-old cottage into a collaborative space for public art. Inspired by New Orleans' unique musical and architectural traditions, they decided to create a musical house. Swoon's grand architectural model for a single structure, called *Dithyrambalina*, led Martin to envision an entire village of musical houses that could serve as a performance space and laboratory for radical collaboration and experimentation by artists, musicians, and audiences. Since their initial installation of *The Music Box* in New Orleans in 2011 and 2012, Airlift has created additional outposts in Kiev, Ukraine (2012), Atlanta, Georgia (2014), Shreveport, Louisiana (2014), and New Orleans (2015), continually expanding their network of collaborators and incorporating structures from each installation into their growing collection of musical houses. In the spring of 2016, Airlift purchased a site in the Bywater along the Industrial Canal in New Orleans as a permanent home for *The Music Box*, now including two additions from the Tampa Bay outpost.

The lush, subtropical landscape of Mann-Wagnon Park, tucked into the banks of the Hillsborough River, provided an ideal backdrop and rich historical site for *The Music Box: Tampa Bay*. Just downriver from the Sulphur Springs Water Tower – site of the now polluted mineral springs that served as a major tourist attraction in the early twentieth century – the property was previously used as a fish camp by the related Mann and Wagnon families. In 1960, the property was donated to both the City of Tampa and Hillsborough County for educating youth about art and nature. The historic buildings at the park recently housed three non-profit organizations including USFCAM's community partner and generous site host,



Lunar Tool Shed at The Music Box: Tampa Bay, Community Stepping Stones at Mann-Wagnon Park, Tampa. Photo: Will Lytch

Community Stepping Stones, an organization dedicated to youth arts education. Recent urban renewal efforts led to the demolition of the historic structures to make room for the construction of a new facility for the community organizations. Fortuitously, the heart pine rafters, roof deck boards, windows and tin roofing from the historic bungalows were salvaged and repurposed into three new structures, in keeping with Airlift's aesthetic and utilitarian approach to materials and reinvesting the history of the site into the musical village.

The Music Box: Tampa Bay incorporated Airlift's collaborative model, uniting and building community by inviting local and visiting artists, students, and community volunteers to work together, amplifying creative potential towards a common goal. Over two dozen students from CSS and USF College of The Arts' music, art and architecture programs worked alongside the eight lead artists for four weeks, assisting with materials preparation, construction, and public presentation. The increased activity and sounds at the site opened access and initiated a dialogue with the surrounding communities – the organizations and construction crew working on-site, curious neighbors in the alley, on the river and beyond. A few community members joined our crew and helped with the build, and neighbors enjoyed the site during public cultural events and performances. All of the contributors brought their energy and talents to the structures and infrastructure, creating instruments to explore sound and music, individually and collectively.

New Orleans Airlift invited previous collaborator Ranjit Bhatnagar, a Brooklyn-based sound artist, and visual artist Alyssa Dennis to Tampa to design and construct a musical house. Bhatnagar and Dennis expanded on past visions and concepts to build the two-story *Pitch Bow House*. Designed to create multiple vantage points and perspectives, Dennis incorporated window frames, pierced openings and transparent doors that suggest boundaries and oscillate between interior and exterior space. Dennis' open-air design, lined with porous tulle and lace fabrics and windows etched with botanical imagery, allow the structure to breathe, relating to her concepts of constructed spaces as biological networks and ecosystems. Accessible by a ladder, the upper deck features scalloped awnings

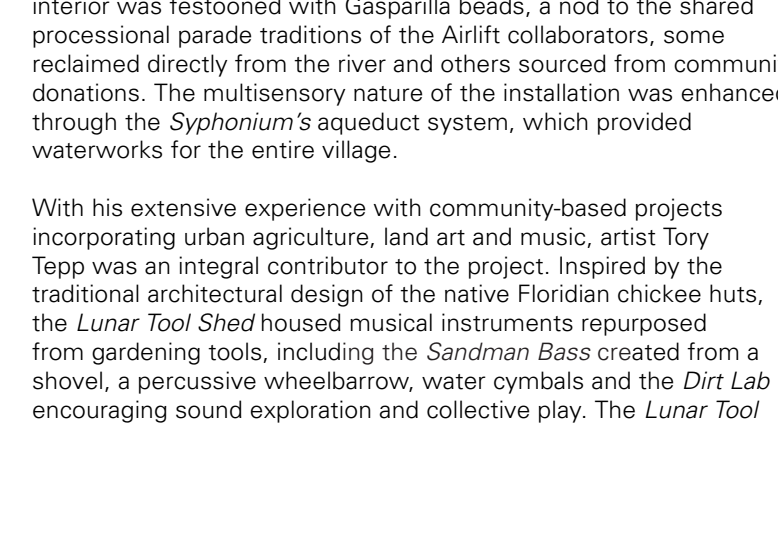
and provided an elevated view of the river, evoking the nostalgia of a riverboat cruise. The pitched roof and slanting angles echo the musical pitches produced by the structure's instrumental features. Building on his inventive sound installations and original noise floor in *The Music Box: A Shantytown Sound Laboratory*, Bhatnagar designed two interactive noise floors with visible mechanisms incorporating easily-sourced materials. The lower level's squeaky, creaky, wooden noise floor is inspired by the Nightingale floors found in the Nijo Castle in Kyoto, Japan, cleverly installed to alert Shogun warriors of potential invaders. The *Dance Clavichord* floor, on the upper deck, can be performed both by stepping and dancing on the floor/keyboards, activating the tangents on the stringed clavichord, as well as playing the strings by hand. The *Pitch Bow House* also features two of Bhatnagar's sliding string instrument designs, a sliding window and double sliding doors, the latter included in the exhibition. These slide instruments reference the Diddley Bow, a one-stringed African instrument that inspired the slide guitar and influenced the sound of blues music in the American South.

Fostering connections to the local arts community, USFCAM invited LiveWork Studios artists Janine Awai, Devon Brady and Michael LeMieux, with their broad talents in art, music, architecture and construction, to design and build a structure. The *Syphonium* is composed from a series of musical pipes affixed to the exterior of an urban water tower silo, fueled by water pumped directly from the adjacent river by a primitive rope pump powered by a bicycle rider/performer. The Seussian whistling and honking sounds generated by the siphoning pitches of the six musical pipes, two each of bass, mid and high octaves, are played from a series of switches on a control panel in the tool box mounted to the bicycle's handlebars. The fluctuating pitches of the pipes produce complex patterns of interference and auditory spatial illusions, creating a sensory disorientation as they stimulate strobe lights on the inside chamber. Providing a tranquil counterpoint to the sensory assault of the water tower's interior, and a view of the river blocked by the structure, a camera obscura mounted on the roof of the *Syphonium* projected the reframed landscape on a lens mounted in the ceiling. The interior was festooned with Gasparilla beads, a nod to the shared processional parade traditions of the Airlift collaborators, some reclaimed directly from the river and others sourced from community donations. The multisensory nature of the installation was enhanced through the *Syphonium's* aqueduct system, which provided waterworks for the entire village.

With his extensive experience with community-based projects incorporating urban agriculture, land art and music, artist Tory Tepp was an integral contributor to the project. Inspired by the traditional architectural design of the native Floridian chickee huts, the *Lunar Tool Shed* housed musical instruments repurposed from gardening tools, including the *Sandman Bass* created from a shovel, a percussive wheelbarrow, water cymbals and the *Dirt Lab* encouraging sound exploration and collective play. The *Lunar Tool*

Sarah Howard, Curator of Public Art and Social Practice
USF Institute for Research in Art

Syphonium at The Music Box: Tampa Bay, Community Stepping Stones at Mann-Wagnon Park, Tampa. Photo: Will Lytch



Shed functioned as the community garden for the village. The beans, herbs, corn, sunflowers and heirloom moonflowers grew entwined with the architecture, and continue to evolve as the *Lunar Tool Shed* remains in Mann-Wagon Park indefinitely. Tepp united the structures and defined the site with his sodded *Sonic Berms*, which incorporated speakers and provided seating for public events.

Following the build, *The Music Box: Tampa Bay* became a platform for extending its creative and community reach through free cultural events offered to the public for four consecutive weekends. From March 25 through April 17, 2016, *The Music Box: Tampa Bay* attracted more than 2,200 visitors. Musical performances were presented on Friday and Saturday evenings by a roster of diverse local musicians including world-musicians Ray Villadonga and The Modified Mosquito Massive, postpunk band Career, hip-hop reggae collective Gwan Massive, and the experimental and avant-garde music of the USF Composition Program. In total, 60 musicians and performers entertained nearly 1,500 audience members during eight performances over the four weekends. Additional programming reverberated the creative force of the project: open play days, talk by local historians about the history of Sulphur Springs, an open jam session, and an open mic night hosted by the youth spoken word group Heard 'Em Say, who performed works inspired from the sounds of the structures.

As the experience of *The Music Box* transcended the geographical boundaries of the park, USFCAM continues to challenge itself to move beyond the walls of the campus-based institution, amplifying its resources with socially engaged public art initiatives. We hope the creative alliances and communities created by this project will transcend the physical site and continue to be celebrated by everyone who shared in the magic of *The Music Box*.

Sarah Howard, Curator of Public Art and Social Practice
USF Institute for Research in Art

Syphonium at The Music Box: Tampa Bay, Community Stepping Stones at Mann-Wagnon Park, Tampa. Photo: Will Lytch



Acknowledgements

New Orleans Airlift's outpost installation of *The Music Box: Tampa Bay* and resulting exhibition, *Amplified: Reverberations from The Music Box*, would not have been possible without the vital contributions of many talented individuals, dedicated partners and generous funders.

The USF Institute for Research in Art's faculty and staff of Robert Aiosa, Amy Allison, Tim Baker, Kristin DuFrain, Alexa Favata, Peter Foe, Ian Foe, Mark Fredricks, Don Fuller, Eric Jonas, Vince Kral, Will Lytch, Tony Palms, Tom Pruitt, Noel Smith, Kristin Soderqvist, Matt Squires, Andrea Tamborello, Randall West, Megan Voeller, and David Waterman have all provided advocacy and support for the project including development, grant writing, artwork loans, contracts, exhibition design and installation, project documentation, travel and event planning, marketing and promotion, publication design and so much more. The USFCAM installation crew is recognized for their valuable assistance with the on-site build and exhibition preparations. USFCAM interns Nicole Carter and Emiliano Setticassi and volunteer Marlena Antonucci assisted with the exhibition preparations. Alyssa Cordero is gratefully acknowledged for her logistical support and coordination of event staff and volunteers. I am especially indebted to Shannon Annis for her critical insight, exceptional advice and encouragement during the organization and execution of the project and exhibition. Thank you to all my colleagues who contributed their unique talents, time and efforts.

I am exceptionally appreciative to Director Margaret Miller for her ongoing support of socially engaged initiatives exploring how the institution can engage the community in new ways. Margaret, thank you for the opportunity to delve into these exciting community-based endeavors.

USFCAM was awarded a National Endowment for the Arts ART WORKS grant, which provided seed funding for the musical architecture project, and inspired additional generous contributions from local organizations. Funding from The Frank E. Duckwall Foundation, The Gobioff Foundation and the USF School of Art and Art History Bank of America Community Arts Endowment Fund sponsored direct support to the artists, musicians and creative consultants who collaborated on *The Music Box: Tampa Bay* and helped make the project a reality.

The success of *The Music Box: Tampa Bay* is credited to the exceptional collaborative efforts of the contributing artists. I am especially appreciative to New Orleans Airlift's Artistic Director and Co-founder Delaney Martin and Technical Director and Lead Sound Artist Taylor Shepherd for their tireless efforts and dedication to sharing the magic of *The Music Box* with our community and for their insight to invite artists Alyssa Dennis and Ranjit Bhatnagar, who contributed their special talents and creative vision in architectural structures and sound instrumentation in the form of the *Pitch Bow House*. Local artists of LiveWork Studios, Janine Awai, Devon Brady and Michael LeMieux, contributed their unique skills and design interests exploring the intersection of music, art and architecture through the creation of the *Syphonium* water tower and aqueduct



Pitch Bow House at The Music Box: Tampa Bay, Community Stepping Stones at Mann-Wagnon Park, Tampa. Photo: Will Lytch

system. Community-engaged land artist Tory Tepp brought his agricultural and ecological interests to the *Lunar Tool Shed* as well as the *Sonic Berms*, which served as seating for public events. Thank you to all the artists for sharing their research and practice through videos, models, drawings and ephemera, which details and enriches the story of *The Music Box: Tampa Bay*.

Community Stepping Stones (CSS) generously hosted *The Music Box: Tampa Bay* at the lovely Mann-Wagnon Park along the banks of the Hillsborough River. Thank you to Director of Operations Michelle Sears, and the staff and board of CSS for accommodating our menagerie of needs during the build residency and public presentation.

The installation and presentation of *The Music Box: Tampa Bay* was the result of the collective efforts of many. Students from the USF College of The Arts and CSS worked alongside the collaborating artists, contributing countless hours of effort. I gratefully acknowledge the contributions of USF students Jorge Alvarez, Bobbi Amato, Jayde Archbold, Mario Brown, Alexandra Campos, Brett Copeland, Rhonda Donovan, William Douglas, Jordan Griffin, Sean Hamilton, Abigail Lavenant, Athit Praphatsarang, Lauren Prentice, Zakriya Rabani, Malissa Reta, Emilia Ribadeneira Pesantes, Jessica Rumick, Mira Tabbalat, Chasity Williams and Caprice Winters, and CSS students Dilon Bristol, Shayla Calderon, Matthew Hobbs, Lakeema Matthew and Sebastian Vallandingham.

Director of USF's School of Art and Art History, Wallace Wilson, is recognized for his support in identifying funding sources and paths for students to participate in the project for academic credit.

USF School of Music Professors Baljinder Sekhon and Paul Reller are acknowledged for coordinating the USF Composition Program's participation and musical performances.

Members of the community volunteered to help with the installation and public events. Many thanks to Chad Allison, Wendy Babcox,

Bob Ballard, Jessica Barber, John Byrd, Jose Gelats, William Keefer, Kieran Lennox, Joe Coone, Roman Otmahov, Jeanine Patrick, CaRissa Maynard, Christopher Nash, Eddie Reynolds and Karen West.

Phil Benito and Joe D'Acunto of Brokenmold Entertainment were critical to identifying and booking musical talent for the weekend performances. John Zumwalt Stephan and Derek Stephan of the Springs Theatre provided live and recorded sound for the cultural programs, music performances and video documentation. I am exceptionally grateful to the bands, composers, musicians and performers who shared their talents with *The Music Box: Tampa Bay* audiences. Ray Villadonga and The Modified Mosquito Massive, Career, Gwan Massive, and the USF Composition Program all embraced the experimental nature of the project and contributed memorable performances that explored and amplified the sounds of the musical architecture.

Special thanks to all the community members who contributed to the cultural programs offered at *The Music Box: Tampa Bay*. Historians Rodney Kite-Powell and Hermann Trappman provided their expertise on the cultural and geological history of the site; Vince Kral, Kevin Seibel and Devon Brady led an Open Jam Session for local musicians; members of the youth arts collective, Heard 'Em Say, led by Wally B. Clark, shared their voices during an Open Mic Spoken Word event.

Ryan Seybold and his crew of BoomBap Productions went above and beyond to capture all aspects of *The Music Box*, and Ryan is credited for his tireless pursuit of multiple participants' perspectives and ability to produce a cohesive project narrative and performance video documentation for the exhibition.

Christopher Kelly is credited for his development of *The Music Box: Tampa Bay* logo.

I am appreciative to local artists Wendy Babcox, Shawn Cheatham, Christine Comple and Michael J. Bauman, Silvia Curbelo and Rhonda K. Nelson, Marcus DeSieno, E.E. Dyemon, Kendra Frorup, Joe Griffith, Jason Lazarus, Desirée Moore, Sharon Norwood, and Kym O'Donnell for participating in the collaborative dialogue and generative spirit of *The Music Box* by sharing their creations as part of *Amplified: Reverberations from The Music Box*.

It was an honor and privilege to work with such a gifted community of artists and contributors who dared to dream how an interactive, experimental public art installation of musical architecture could create a magical space to inspire awe and wonder for visitors. Thank you to everyone who visited and participated in *The Music Box: Tampa Bay*!

Sarah Howard, Curator of Public Art and Social Practice
USF Institute for Research in Art