



WHEN IN ROME...

AN ARTIST'S JOURNEY

BY
TONY KARP

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A few words about how I work.

I see myself as an artist rather than a photographer. Taking the picture is just the first step. From there, it's sometimes a long path to the final image. Some images go through many steps (stages) until the final version is reached. Sometimes, a series of variations will be produced along the way. This is the way that Picasso worked, always open to new possibilities, variations, and methods.

And now, a brief poem.

Sometimes... You make a picture

And sometimes... The picture is right

And sometimes...The picture is wrong

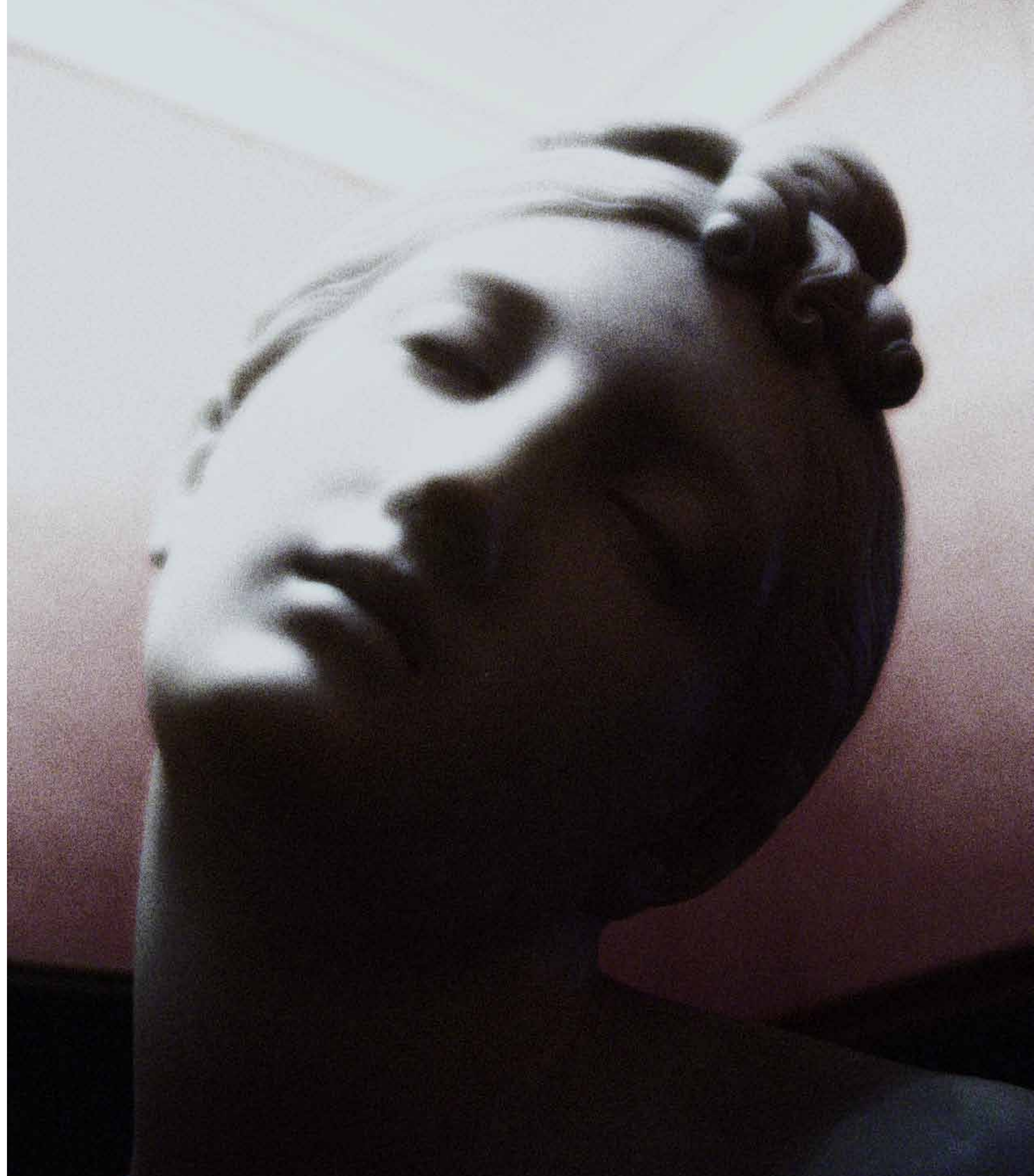
But sometimes...You look at the picture again

And sometimes... The picture that was right is wrong

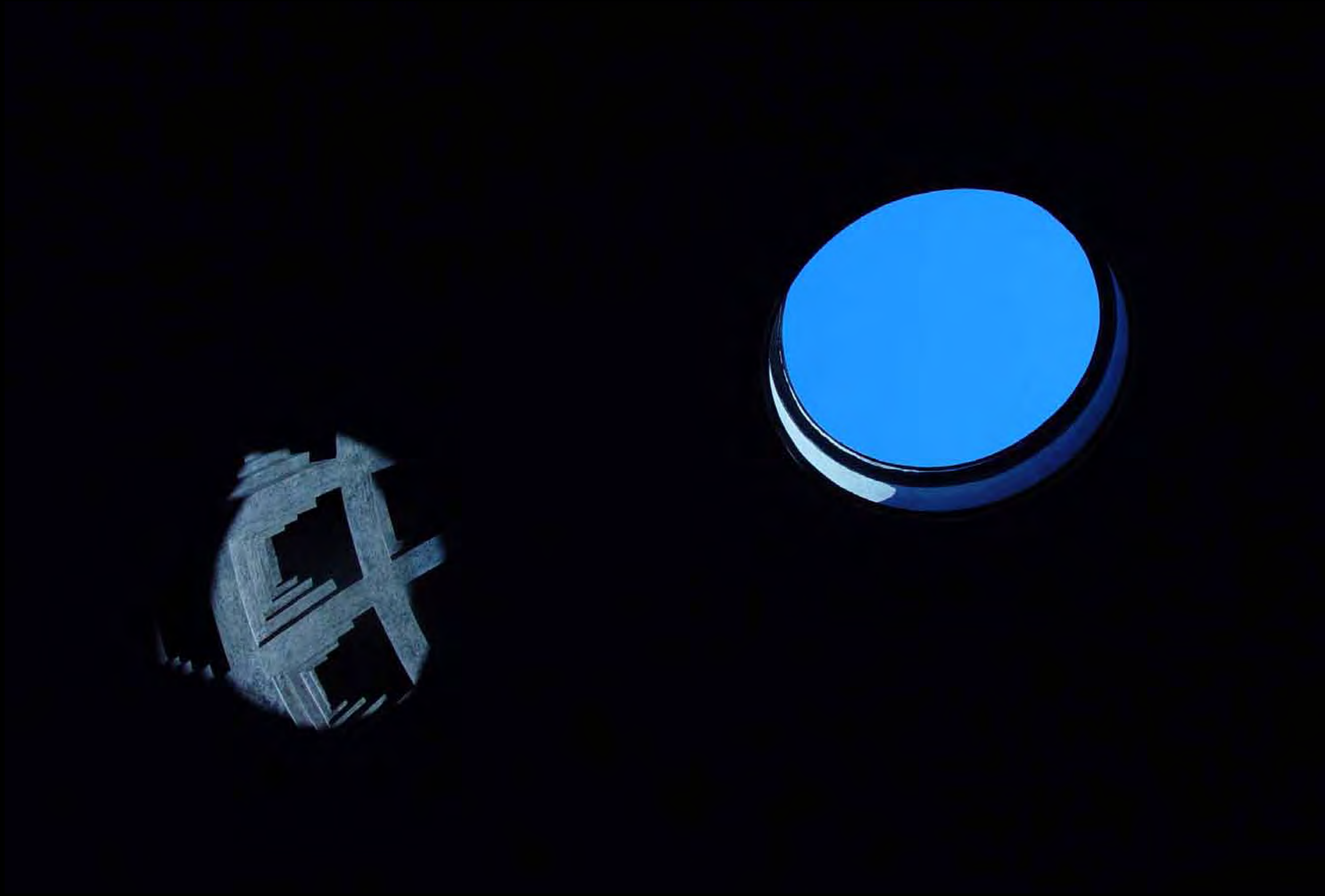
And sometimes... The picture that was wrong is right

Sometimes... But not always.

Thankyouverymuch

















Suppose you worked for the tourist board in ancient Rome. And your job is to put together a campaign to bring visitors to your city. You've got a picture to use in the campaign. All you need now is a slogan.

"Welcome to Rome!
You'll lose your head over our
glorious attractions!"

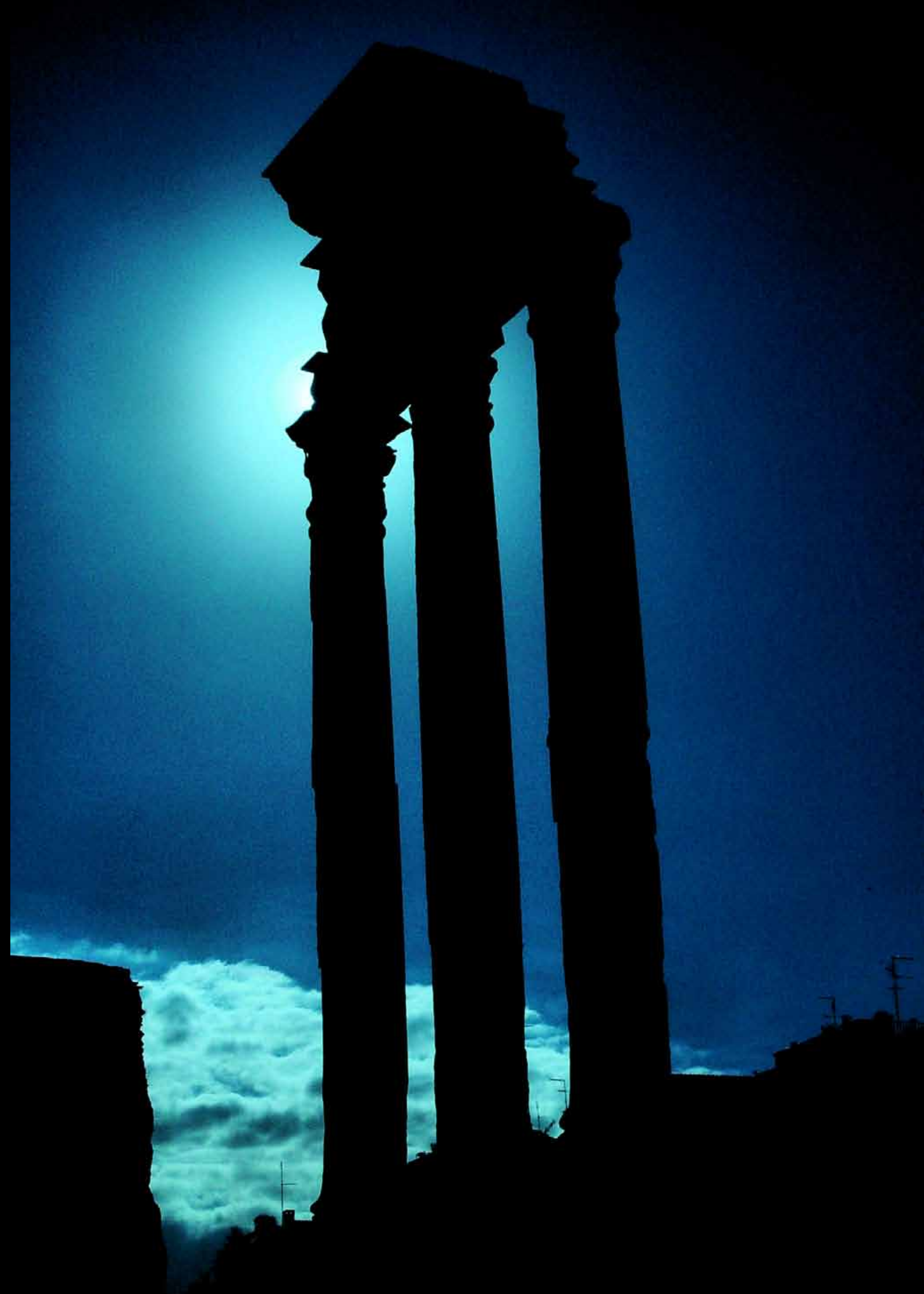




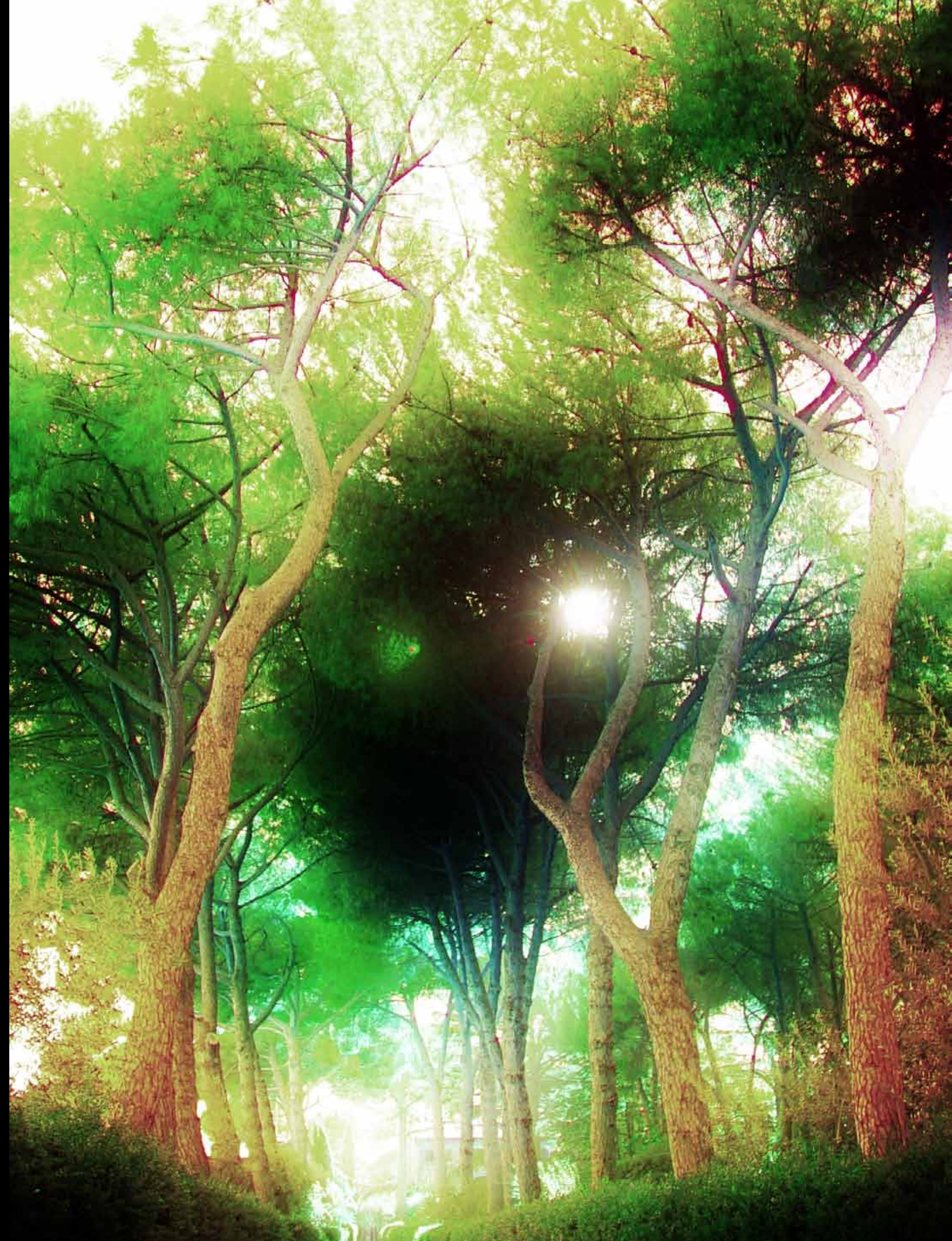


























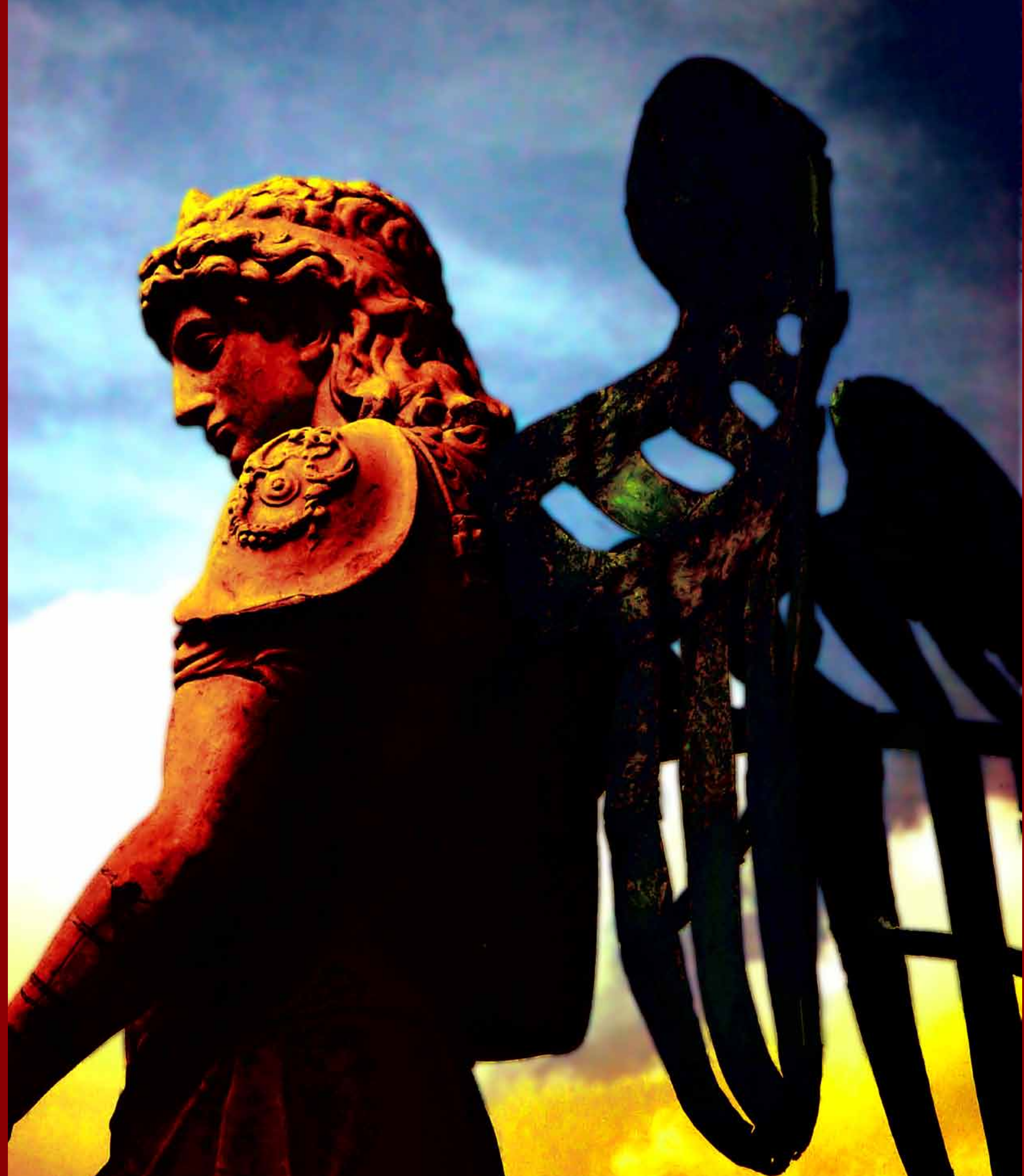


















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BEHIND THE SCENES

ROLL YOUR MOUSE OVER THE BUTTONS TO SEE HOW PICTURE WAS MADE

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About the Artist - Tony Karp

Tony Karp has been working with projects involving art and technology for over fifty years. He believes that all art requires technology, and vice versa. Tony calls this blending "Techno-Impressionism." Tony's work has taken him down many paths, through many different careers with the common thread being the successful integration of art and technology.

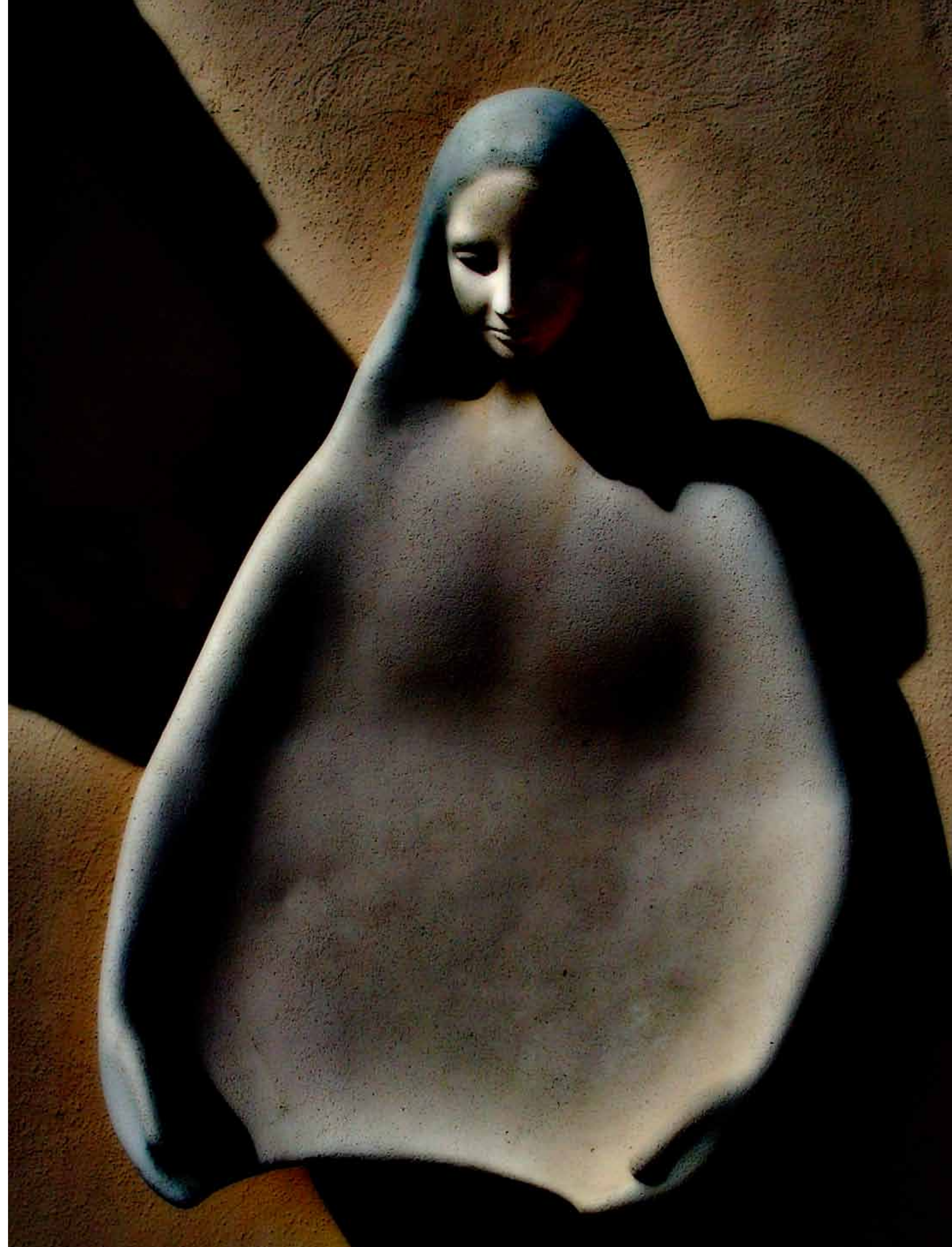
Tony created his first professional images as a photographer. In 1959 and 1960 he took most of the photographs for NBC's on-the-air advertising. His work also appeared in Life Magazine, the New York Times, Newsweek, and Sports Illustrated. He received several Art Directors awards for his work.

During the 1960's, Tony's technical interests turned to engineering. The high point of this work was the design of a computer-controlled zoom lens that was used to shoot the opening scene of "The Godfather." For this work, Tony was nominated for an Academy Award for Technical Achievement.

In the early 70s Tony became fascinated with computers. For the next twenty five years Tony was the architect and systems designer for a number of large computer systems. Tony designed and built the computer system that controlled a large multimedia pavilion for the 200th anniversary of the Bill of Rights.

In the early 90's Tony changed his focus and again made art his metier. He created the concept of Techno-Impressionist art, in which he combined his knowledge of art and computer technology to produce new and varied images. His largest artwork is the Techno-Impressionist Museum, a complete art movement on an Internet web site. Tony used technology to build the web site, and art to create the images. There are shows, exhibits, and galleries in the museum

Tony now works in his studio in a rural area of northern Virginia, creating art for the Internet and prints for galleries. Since moving to Virginia, Tony has had twelve one-man shows, at venues both large and small.



COLOPHON

These pictures were taken with a Sony DSC-F707 digital camera. Some of the shots were taken in the normal mode and some were shot in the infrared mode when there wasn't much light. With these shots the colors were restored in the computer.

The software used to process the pictures included LightZone, Paintshop Pro, and Adobe Streamline.

This book was designed and laid out in Adobe InDesign and packaged in Adobe Acrobat Pro. Other software, built by the artist, was used for the intermediate processing.

Picking typefaces for a print book is a lot easier than for an electronic book. The print book will always be the same size, but the electronic book can be viewed on anything from a tiny netbook to thirty-inch monitor. What looks too big on a large screen can shrink to unreadability on a small one. In addition, screens have limited resolution when compared with print, which further complicates the issue. In the end, it's a compromise at best. We chose TheSans font for its readability and wide variety of fonts for most of the text in this book. But we're still experimenting to find out what works best.

My wife, who is also the Artist's muse, is the co-creator of this book. We worked side by side choosing the pictures, laying out the content, and designing the interface. Thanks to her contributions, this book has reached its current state.

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ABOUT THIS BOOK

Artists are driven by many things. For Tony Karp it's his desire to make as much art as possible and to have as many people as possible see the art.

Tony gave up being a systems architect and software engineer in order to pursue his art. But technology is part of him and it was a natural progression for him to use it to create his art. As Tony's work has evolved, so has his ability to seamlessly integrate art and technology. This book, "When in Rome . . . An Artist's Journey" is his latest art work. It's the future of artistic publishing. It redefines what's possible in an art book.

Tony designed and built this book. A book created as a virtual medium has attributes that a hard copy book does not. The book is a work in progress and will continue to evolve as it is easy to modify virtual media.

Tony has modeled this after a physical book. You can turn the pages, go to the index pages, or view the table of contents. You can flip through the book or you can have it turn the pages automatically for you. You can even turn the titles of the pictures on and off. The book's special feature — the back button will retrace all your steps.

Everything that's been described is available on the interface that Tony calls the "Bookbar" at the bottom of every page. Click the buttons to see what they do. It's very easy.

This book has a "live index." Clicking on the image on the index page takes you directly to the page. Click on an item on the Contents page and you'll be on that page. The map gives you the context of where in Italy the images were created.

Marilyn Karp, the Artist's muse August 2010