

Silver Park Art Call Working Group, Review of Submissions,

Wednesday, July 30th, 2014.

Present: Ted Hughes, Peter Lambros, Kerrie Montgomery, Doug Olson, Kathy Olson, Taag Peterson, Linda Richards, and guest Gregg Wood with code enforcement.

- Silver Park Working Group has gathered to discuss issues surrounding the art call.
- Procedure: review and discuss submissions, using Submittable.

SILVER FAMILY TRIBUTE SUBMISSIONS:

Mike Hollern, "Growth": COMMENT: Thorough word description but no schematics or drawings.

"I would use the relics to create the core of three separate works, one in the pedestal and the other two at sites one and two. The two works in the field would be pretty much identical, and the main one would be configured to fit the space. I would utilize additional material including other old iron that I would supply from my cache, some new steel, concrete, rocks, and old wood. I would create two planters three foot square by four foot tall connected by one of the elbows from the duct laid on its side. This portion of the piece would be three foot tall, and would act as a planter as well. The two side planters would be embellished by raised weathered concrete side panels. Rising from each of the side planters would be an arch spanning the space between them, and intercepting this arch in the middle I would place a sculpture of a "Dream Catcher." I would plant a ponderosa pine at the base of each arch, and train the tree around the sculpture so that eventually the two trees would meet in the middle at the top, and then they would form one tree. In the middle planter formed by the arch, I would provide a sculpted piece, and plant several buffalo junipers which I would train up and around the sculpture, as well as down and around the sculpted planter. The entire sculpture would be wrapped at the base by concrete faced with a riveted look--picture a sharp curb faced with metal banding bolted to the concrete."

Lee Proctor: Silver Star. No comments.

"This concept incorporates the use of stainless steel, cast glass, and rusted relic metal, reaching up wards with a clear vision for the future of the Garden City. The silver stainless steel (a modern metal) emerges through the rusted relics symbolizing the accomplishments of the Silver family, cradling a metal and glass form that is symbolic of the future and all the people who benefited from they're generosity, foresight and vision. These materials are very reactive to the natural light as it constantly changes, and also by the flush mounted lights for nighttime. The metals are a tribute to the ingenuity and determination of the early industrial development in Montana that helped to make these non-ferrous metals possible. With a height of 25' to 30' this central focal point to the park is seen from afar in the round, offering many interesting angles of view."

Mike Gollins and Shane Morrissey, I Think I Can: COMMENT: Content wise, primarily addresses railroad, which does not relate to Silver Park.

"The sculpture will be constructed of various sized lengths of recycled railroad rail, between 30 and 45 feet in length. We will manipulate it by using concentrated induction heat and hydraulic force to contort the steel into its final form. The steel sculpture will be connected to the ground by forming rigid connections to concrete sonotube footings that can be cast under the existing concrete plinth. The pinned connections as the sculpture rises are designed so that the piece is stable and yet flexible and playful in the wind. The recycled glass medallions will be hung from the branches using aircraft cable and spring steel, allowing for the glass to move and sway with the steel and flutter in the wind creating both an auditory and visual display."

Seth Palmiter: sail like uplift forms. COMMENT: Rushed and overly general. Promising and experienced artist, but proposal does not directly relate to Silver Park.

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John Paoli/Inkstone Design, Vision Enhancers: See below for artists description. Using the relics and optical devices, create binoculars, kaleidoscope, etc. that engages public. COMMENT: Whimsical and engaging, maybe too whimsical for the Silver Memorial.

Ryan Bundy and Brad Benke, Reveal. The proposed sculpture is a colossal metal sphere that interacts with the surrounding landscape. COMMENT: Work fits concept, but may be too colossal, blocking landscape and main shelter.

“As you walk through the park you will notice the large sphere at the center, suspended in the air. The size and shape of the sphere make it visually engaging from all angles and distances. From a distant vantage point the rusted sphere will be an intriguing cracked mass at the center of the park. The shadows will play through the cracks differently from all angles. Various spots in the park will be marked by a piece of rusted metal embedded in the path, and these points will hold a special moment of discovery. From these spots the cracks will perfectly reveal the contour of the mountains beyond. From up close the rusted skin will come alive with texture. Users are invited to walk into the middle of the plinth; looking straight up at the sphere, users will discover the oculus that reveals the sky above.”

- With the detail which was provided with the present calls, Kerrie Montgomery was dissatisfied with submissions and so few, but had to leave before a complete review of Percent for Art submissions.
- Only eleven total entries for both the Percent for Art and the Tribute calls.
- Committee reviews the Percent for Art submissions.

PERCENT FOR ART SUBMISSIONS:

Mike Gollins & Shane Morrissey, Kaliedo Fantastico. COMMENT: The image provided of the kaleidoscope is clunky, lacks schematics.

“Kaleido Fantastico takes a toy that typically fits in the palm of a child’s hand and makes it a multi-user steel sculpture 9 feet tall and 17 feet wide and weighing several tons. The intention of our sculpture is to create a whimsical, multi-person kaleidoscope adjacent to the bike path in Silver Park. The bones of the piece are the propeller shaft and twin turbos that are currently resting the south of the site. The sculpture will be activated by a large crank which would supply two optical stations with the magic of morphing geometric shapes in light and color. The crank-shaft will be turned by one person creating a brilliant show of light and pattern for the two viewing stations. The sculpture requires teamwork, as the person turning the shaft cannot view the kaleidoscope at the same time. Each person must put in their time to get something out of the sculpture. It is a sculpture that is beautiful to the passer-by, but it cannot be fully experienced until one takes the time to stop, investigate and engage.”

Ryan Bundy and Brad Benke, Passage. COMMENT: Submerged, enclosed space could be invitation for nefarious behavior.

“Walking along the meandering trails of Silver Park you are presented with an entrance to a path. Either out of curiosity or desire for a shortcut you decide to enter. As the walls rise around you and the background noises of the park subside, you notice the tone of the park has changed and you have begun to engage with something more intimate. By bringing your own past experiences with you on your way through Passage you will have a unique experience from every other visitor. The smell, texture, and scale of the charred wood may stir a memoires of bonfires with friends, derelict buildings of generations past, or the many forest fires that have claimed miles of Montana forests. Making your way through the entrance the walls begin to gently open up and you are presented with a central pavilion space. You become aware of the scale of the blue sky above, the depth of black charred wood, and the glow of the orange/red rusted steel as it reflects the sunlight. Whether you decide to sit down or continue through Passage, this minimally detailed void at the center of the sculpture gives you a heightened consciousness of the current moment as it engages you with the scale, textures, and forms of Western Montana. Exiting the sculpture is a reverse experience of the entrance. As the charred wood walls lean back inward you are squeezed through a tighter corridor and ejected back into your daily life. Continuing on your way through Silver Park, time begins to unwind back to normal, and you are left with the sensation that what you just experienced was on scale much bigger than yourself.”

John Paoli/Inkstone Design. COMMENT: Promising. Interactive.

Interactive Artworks for the Silver Park and the Morris and Helen Silver Tribute at Silver Park

“The mission of the Silver Family Foundation is to help youth reach their greatest potential by providing financial support to non-profits that utilize experiential educational opportunities for children”.

This proposal is for three unique pedestal mounted sculptures repurposing the existing historic relics onsite into remade imaginative, interactive sculptures.

The sculptures include the following:

The sculptures will be large scale *kaleidoscope*, *microscope*, and *binoculars* with a *periscope* as an alternate.

All of these scopes are originally designed to enhance one’s scope of vision, whether it be for the study of flora and fauna, a distant horizon, or just to inspire the imagination by interacting with these sculptures.

The goal of these sculptures is to engage all users to explore the park from varying focal points. Since experience is tantamount to the foundations’ goals these sculptures will provide a medium for the youth and adults of our community to view nature differently, using large whimsical abstractions of the site historical objects specified. The intent is to have a unified installation of 3 different sculptures of the same order, much like the timber-frame structures on site. We felt the placement order would work best if positioned as follows:

Karen Slobod, The Came Before Us. COMMENT: Addresses presence of Native Americans in addition to mill site.

“The sculpture "They Came Before Us" references the Mill site with beams and pipes (repurposed by Heritage Timber), and brigs together symbolic elements to pay homage to the history of this place -- located at the heart of Missoula. "They Came Before Us" combines railroad trestles to reference the adjacent rail line and it's connection to the mills, native american symbol The Four Directions to recognize the original people of Missoula, and river rock and chimes (made from pipes like those found on site) to represent the sounds of the Clark Fork river and clang of machinery from the days when Missoula was a hub of the lumber industry.”

Wesley Delano & Caleb Kasper, Dam Break (working title). Promising.

“Caleb and Wesley envision a work that celebrates community, heritage, and change. The artists intend to use timbers salvaged from beneath the waters of the Blackfoot River, timbers that had comprised the Milltown Dam, and the remnants of the old mill that remain on the Silver Park site to articulate these concepts in sculpture.

Perched on the knoll to the southeast of the pavilion (Site 2), Caleb and Wesley propose a large (roughly 30'x30') circular concrete slab. Around the slab's circumference, the large Blackfoot River Dam timbers will reach towards the sky. The timbers will be pitched outward at a gentle angle, allowing for aesthetic appeal and a welcoming posture. The slab will bulb out in the locations where the timbers and concrete meet. This detail creates a sense of movement, as if the concrete flow had naturally wrapped the timber before coming to rest. The timbers will be spaced far enough apart so that viewers can walk between them and onto the concrete. In the space created by the ring of massive timbers, Caleb and Wesley propose placing three large relics from the old mill. The twin turbo will be cut into two pieces and each piece will be placed on the slab. From the small opening atop each turbo, a timber will reach upward. The third piece of relic (either the top portion of the propeller shaft, or the chimney portion of the offset duct-work) will be situated nearest to the center of the ring of timbers. Inside of this relic, Caleb and Wesley will fasten three timbers, of varying length and wrapped with steel, to grow out from its vase-like aperture. To connect the relics to the timbers, Caleb and Wesley propose cutting rivulets of steel, from the massive amount of sheet metal that comprises the remaining duct-work, which would be welded to the base of the relics. From the relics, these rivulets will flow outwardly toward the ring of timbers. Where these rivulets meet the ancient wood, they would artfully wrap around the base of the timber.

The timber beams, which first stood as giant trees at the headwaters of the Blackfoot River, then held back the water of the Milltown Reservoir, remind us that our shared story is centuries old, and that beauty can be salvaged from the forgotten. Scorched and rusty, the remnants of the old mill will be cut and reshaped to provide accompaniment to the prominence of the timber arrangement, while evoking the concept of change in the mind of the viewer. Together, the timbers and the steel connect to form a union, a bond which Caleb and Wesley see as a beautiful conveyance of community. By incorporating materials that have been a part of Missoula's legacy, Caleb and Wesley propose an installation that will be appealing, thought provoking, unique, and celebrates the core concepts of community, heritage, and change.”

- PAC discusses whether to extend the call. Grappled with possibly disrespecting the artists that put in the effort to make the deadline.
- PAC moves to extend the deadline by two months. In addition PAC will contact the initial group of submitters personally and offer feedback that may use to resubmit their artworks if necessary.
- PAC discusses why there were not more submissions, and are a bit stumped. How can we provide better publicity? Ask the Missoula Cultural Council to post the calls. City did not publicize via press release.

There being no further business the meeting was adjourned.