



City of Ketchum

June 17, 2019

Mayor Bradshaw and City Councilors
City of Ketchum
Ketchum, Idaho

Mayor Bradshaw and City Councilors:

Request for Council Feedback to Ketchum Arts Commission on its Selection of Finalists for Interactive Art Project

Recommendation and Summary

Staff is requesting Council to review the final proposals for the Interactive Art Project and provide feedback to the Ketchum Arts Commission (KAC) on their selection.

The reasons for the recommendation are as follows:

- The interactive art will be a permanent part of the city's art collection, located on the existing pedestal on Fourth Street, between East and Walnut avenues.
- Three semi-finalists were selected from a field of 22 artists.

Introduction and History

On Monday, December 3, 2018, a second Call for Artists for an interactive art piece was released. On March 27, the Ketchum Arts Commission selected three semi-finalists; Deborah Ascheim, Dwaine Carver and Kenneth McCall. Each semi-finalist submitted their final proposals.

Deborah Ascheim:	Time Machine
Dwaine Carver:	Zoetrope
Ken McCall:	Dream Weaver

On June 6, KAC juried the three proposals and unanimously selected the Zoetrope by Dwaine Carver.

Analysis

During review of the proposals, KAC raised questions about the safety of the viewing slots of the Zoetrope, whether or not there was an enclosed top, and if the artist was willing to consider a change in the horse and ice skater figures. Carver responded:

- The viewing slots, per ASTM safety standards, will be greater than .375 inches to prevent finger entrapment.
- The top will be enclosed by the vessel form, rendering the interior of the drum visually accessible from above, but inaccessible to hands.
- He is flexible regarding figures and would look forward to the discussion and exploration of alternatives.

Financial Impact

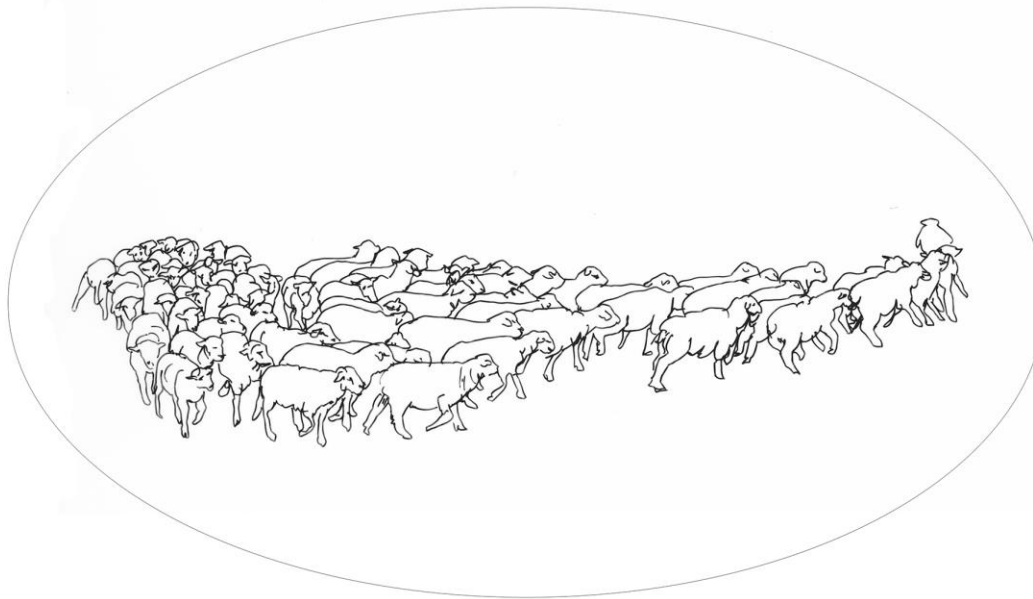
Each of the three semi-finalists will be paid a stipend of \$500 for their final proposals. The finalist will be paid \$29,000 for the project. There is no new financial requirement or impact. All costs will be funded through the FY19 Ketchum Arts Commission budget.

Attachments:

- Deborah Ascheim: Time Machine Proposal
- Dwaine Carver: Zoetrope Proposal
- Kenneth McCall: Dream Weaver Proposal

Deborah Aschheim

Time Machine
for
Ketchum's Heritage Corridor



Concept

Ketchum Time Machine is an outdoor capsule that viewers enter to engage with visions of Ketchum from the historic past. The Time Machine is constructed from durable, weather proof materials that are very long lasting and require minimal maintenance (periodic cleaning.) Viewers engage with the site-specific artwork using their bodies and senses, in an experience of extremely low-tech virtual reality.

I am a not infrequent visitor to Ketchum: I visited in 2010, 2015 and 2018 to participate in exhibitions and Sun Valley Center for the Arts. I love the way Ketchum changes yet maintains a sense of continuity with the past: Although I am aware of new construction, I also find it easy to lose myself in the historic photographs at Sun Valley Lodge or imagine Ernest Hemingway fishing in Silver Creek.

I want to install a “Time Machine” at 4th and Walnut. The Time Machine is a roofless gazebo-like structure that consists of 5 colored glass panels securely housed in metal frames on vertical “legs.” Together the frames create a five-walled “room” with two doorlike openings. Viewers enter through one “door,” experience the artwork and exit through the other door.

From a distance, people see a whimsical, colorful glass and metal structure, approximately 8’ tall, with two inviting openings. The dynamic and colorful structure entices people to enter and stand inside the round room. Each colored glass panel features one or more ovals of window-clear glass, at different heights. Viewers line up their point of view with the ovals—some will be low enough to ensure that people in wheelchairs and children can access them—peering through the glass to the view outside.

In the center of each oval is a black line drawing based on Ketchum history: 1880’s lead and silver mining, wagon days, 1940s and 50s film stars on ski vacations, capturing a moment from the past. I will carefully integrate the see-through drawings with the views of the 4th and Walnut streets, site to conjure up of ghosts of Ketchum past that line up with the present day street view. For example, I will transport herds of sheep from the 1920’s into the streets of 2019, or invite you to share the sidewalk with movie star skiers of the 1940s, or overlay an image of the 1982 Olympic Gold Medal ski team onto the building next to the site. After traveling through all the oval views, viewers exit through the other door and return to life in the 21st Century.

Process and Community Engagement

I will make one research trip to Ketchum to develop content for the Time Machine.

I will survey and document the viewpoints we will line the drawings up with, and research themes from Ketchum's past that will be depicted in each oval, using local archives. I can conduct workshops with residents and students to dialogue about compelling collective memories from the distant and recent past for the Time Machine.

Back in my studio, I will translate the images I research into line drawings that will be fused onto glass.

The colored sections and line drawings will be transferred onto tempered ½" glass using Dip-Tech digital ceramic printing. The ceramic inks are fused into the glass during the tempering or annealing process. This process has been used outdoors for thousands of projects around the globe and on automotive glasses for over 10 years.

Structure and Materials

The 8' tall frame is constructed out of sections of 2" x 2" anodized aluminum square tubing. Each frame houses a colored panel of ½" thick tempered and laminated Stapphire glass, with polished edges glass, 3' wide and between 3-5' tall. Each glass panel is supported by 2 vertical members (8' tall "legs") and 3 approximately 36" horizontal elements (framing for panels and additional structural reinforcement at the top.) The modular elements will fit in a single crate and we will assemble the structure onsite in order to keep crating and shipping costs as low as possible.

Each frame is bolted to adjacent panel, and to an aluminum octagon at the top. (Please note: in the drawings, I showed the top element as a circle, but we have refined it to be an octagon.) The "foot" of each leg is also securely bolted to concrete anchors inserted into the cement. One of the doors is wide enough (36") to allow wheelchair accessibility, and the interior is spacious enough for a wheelchair to turn around.

In the current form, the structure is proposed with no moving parts that require maintenance. However, if kinetic interaction is desired, we can consider adding sliding panels that viewers manipulate to conceal or reveal the images on glass in some or all sections. In the sliding panels version, some of all of the glass panels feature parallel sets of horizontal rails that house sliding aluminum panels that have a date, e.g. “1888” or “1983” cut into the metal. Viewers reveal and conceal the image by sliding the panel to expose the clear glass with image of an historic event from that year. The kinetic element is TBD pending confirmation of final/binding fabrication quotes from fabricators and discussion with the committee, as this option will add cost and possibly require eventual maintenance or repair.

Chicago based Skyline Design Architectural Glass & Products will create the digitally printed Art Glass. They made us an 8”x 8” sample from a drawing I made at Boise Airport that I sent to Lisa that shows the high image quality we can achieve with line art on glass.

Safety, Maintenance and Longevity

The Time Machine is scaled to fit the site limitations and to create an intimate experience for one or two people at a time. The structure is tall enough to prevent people from climbing. It has no roof and is open at the bottom, so trash and snow cannot accumulate in the artwork. It feels like an intimate room, but it is not really private because it is transparent, which will discourage antisocial behavior.

The artwork should require little or no maintenance except for periodic cleaning.

The frames of the structure are attached to 5” square foot plates which are bolted to the cement using a reinforced concrete anchoring system: anchors are reinforced with injectable adhesive to create an extremely secure attachment. The frames are finished using a Class 2 clear anodizing process, one of the most durable finishes for aluminum. (Anodizing is an electrochemical process that converts the metal surface into a decorative, durable, corrosion-resistant, anodic oxide finish. This aluminum oxide is not applied to the surface like paint or plating, but is fully integrated with the underlying aluminum substrate, so it cannot chip or peel.)

The tempered glass is UV stable, strong and impact resistant (it is the glass used in car windshields.) Both the glass and the anodized aluminum are difficult to scratch. If it is ever necessary to replace the glass, it is relatively inexpensive to replace and can be re-created from the original artwork files. The kiln-fired, digitally printed glass panels are eco-friendly, cost-efficient to replace comply with LEED and other environmental and sustainable architecture standards. (<https://www.dip-tech.com/printed-glass-projects>)

AFX/Sign Effectz studios in Milwaukee will construct the frame system and Adam Brown, who will design and engineer the structure, will travel to Ketchum with me to assemble and install the glass and metal structure. When we come for install, I am happy to give a public lecture about my work and process for researching and developing the artwork and/or visit high school art classes, if there is interest.

Fabricators:

AFX Division, Sign Effectz, Inc.

1827 W Glendale Ave

Milwaukee, WI 53209

Direct Line: 414-312-6978

Main: 414-264-5504 Ext. 102

Fax: 414-312-6978

www.signeffectz.com

Skyline Design

Architectural Glass & Products

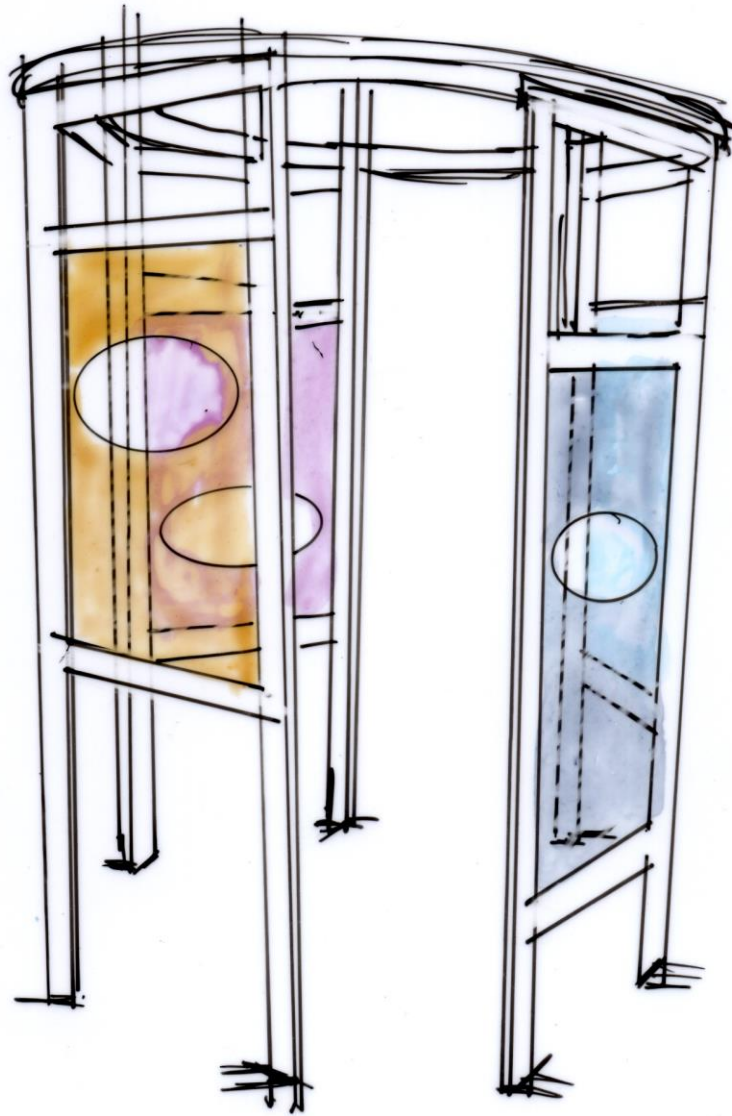
1240 N. Homan Ave. Chicago, IL 60651

T: 773.278.4660 D: 773.969.5866

M: 773.550.8829 F: 773.278.3548

www.skydesign.com





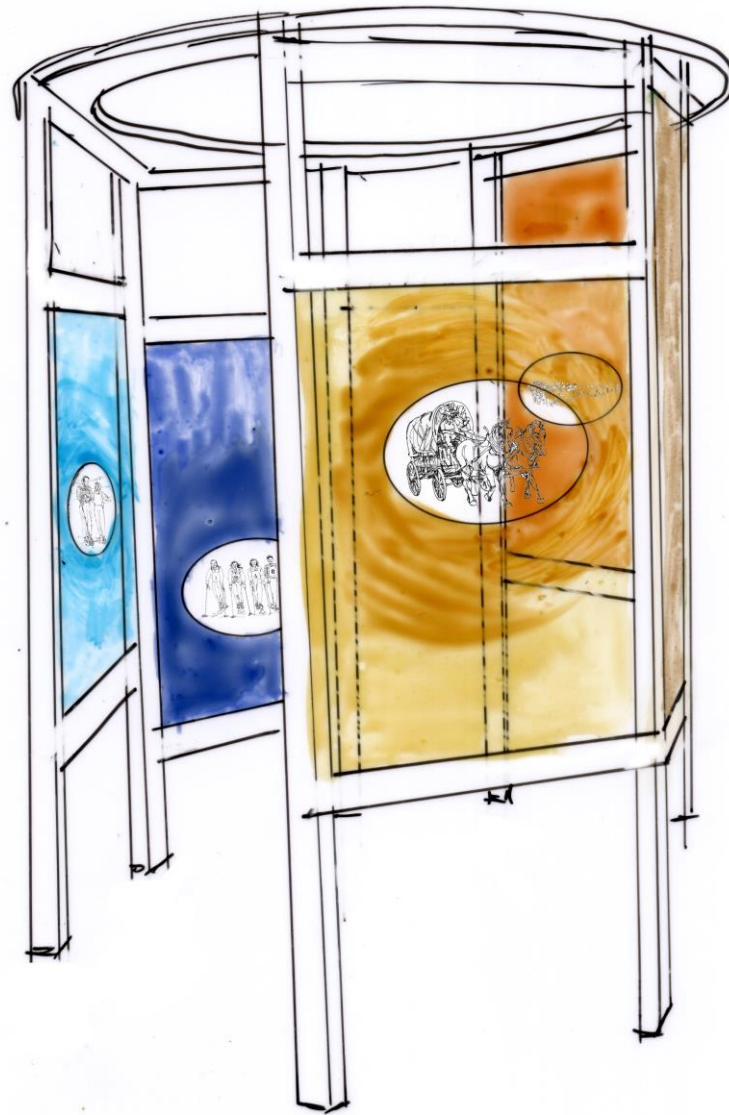


Note: top support will be an octagon, not a circle as shown

One door is wide enough to accommodate wheelchair .

Feet are attached to concrete using weatherproof cement anchoring system.

Time machine with images



Height:
approx 8'

Diameter
approx 5'



Time machine at site (concept drawing)

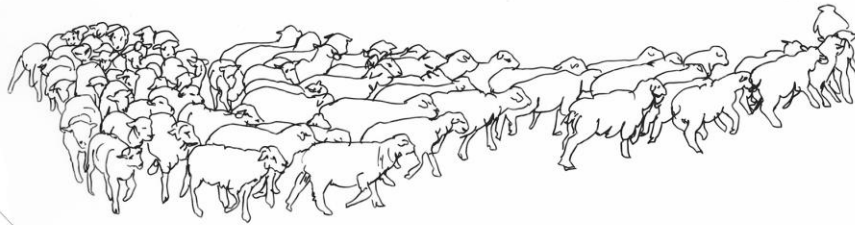
Preliminary Imagery

these rough sketches are placeholders based on images on the Internet, the “real” drawings will be developed based on materials from Ketchum archives.

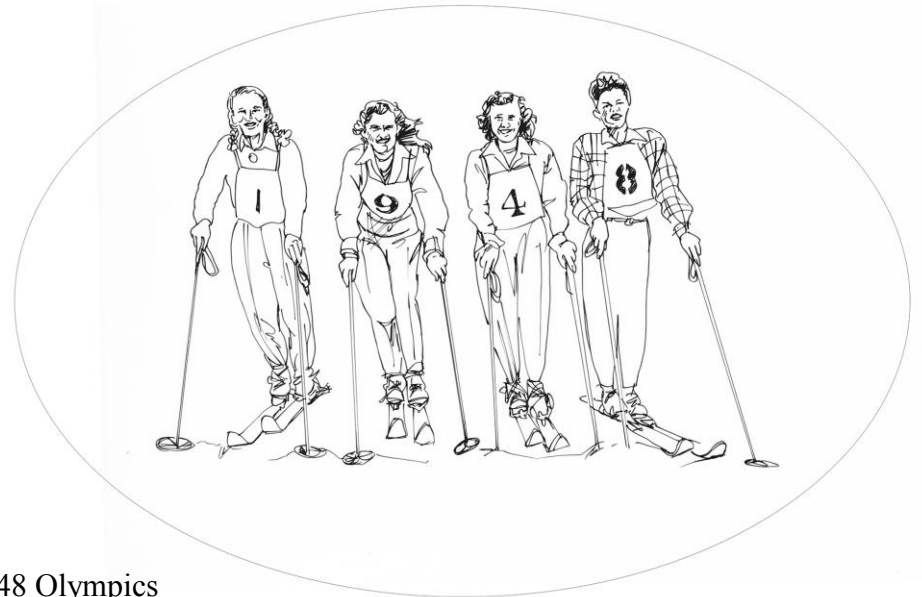
Late 1800's sheep herding



1880's Covered Wagon



Ernest Hemingway hunting pheasants with his son Gregory in 1941



Idaho native Gretchen Fraser representing Sun Valley in 1948 Olympics



Gary Cooper and Claudette Colbert
on the slopes in 1940s

Aschheim Time Machine

Preliminary Budget

BUDGET: \$29,000

Engineering and Fabrication: 9500

Breakdown:

Engineering: 1500

Structural Framing: 7000

Anodizing aluminum: 1000

Crating: 500

Shipping: 1500

Glass (including shipping to Idaho): 6000

Artist's travel (2 trips): 2500

Artist's fee: 5800 in kind donation*

Installation: 6000

Contingency: 3000

Lodging: donated**

Total cost including in-kind: 34,800

Direct costs: 29,000

*note: In order to make this artwork for \$29,000, I am not paying myself an artist's fee, which is usually 20% of project budget. I really like this idea and I love Ketchum, so I will donate my fee if necessary to realize this project.

*We will need donated lodging for Adam and my trips to Ketchum.

Aschheim Time Machine

Timeline: 4 months

Week 1: Visit to Ketchum for Research, community engagement and surveying (1 week)

Weeks 2-5: Work on drawings in studio, scan: 3-4 weeks

Engineering (2 weeks)

Week 6-8: Glass samples produced for approval: 2-3 weeks)

Week 9-14: Fabrication and anodizing of metal structure: 8 weeks—can start during glass sampling

Glass production: 6 weeks

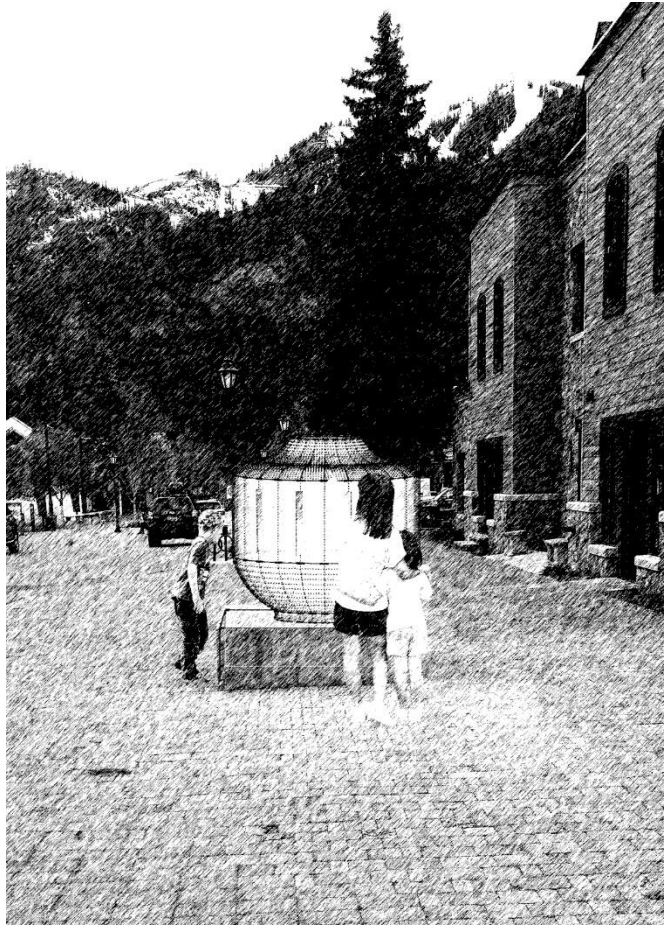
Week 15: Shipping (Glass from Chicago and of metal from Milwaukee): 1 week

Week 16: Installation: 1 week

Aluminum and footings



Frame is made of 2" square clear anodized aluminum.
Feet of the sculpture will be anchored to 5" plates cemented to concrete.



Zoetrope

An Interactive Public Art Proposal for Ketchum Idaho

Ketchum Arts Commission
Ketchum, Idaho
Dwayne Carver, May 24, 2019

City of Ketchum
Ketchum Arts Commission
Ketchum, Idaho

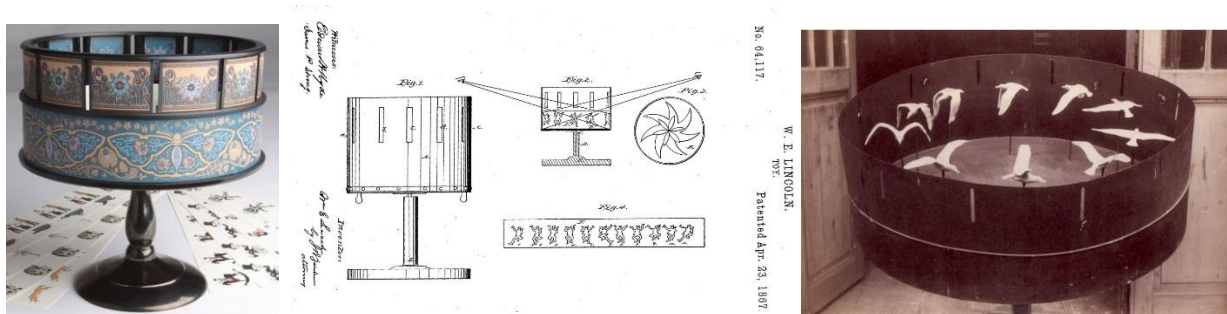
Re: Ketchum Interactive Art Proposal – A Zoetrope for Ketchum

Zoetrope: noun, a 19th-century optical device consisting of a cylinder with a series of pictures and/or objects on the inner surface that, when viewed through slits with the cylinder rotating, give an impression of continuous motion.

Dear Selection Panel,

The zoetrope (zoh-oh-trope) was a 19th century precursor to motion picture film and animation technologies. Initially developed as scientific studies of motion, zoetropes quickly became objects of entertainment as well as education, ranging in quality from inexpensive paper toys to precious Victorian era parlor curios.

Historical Precedents

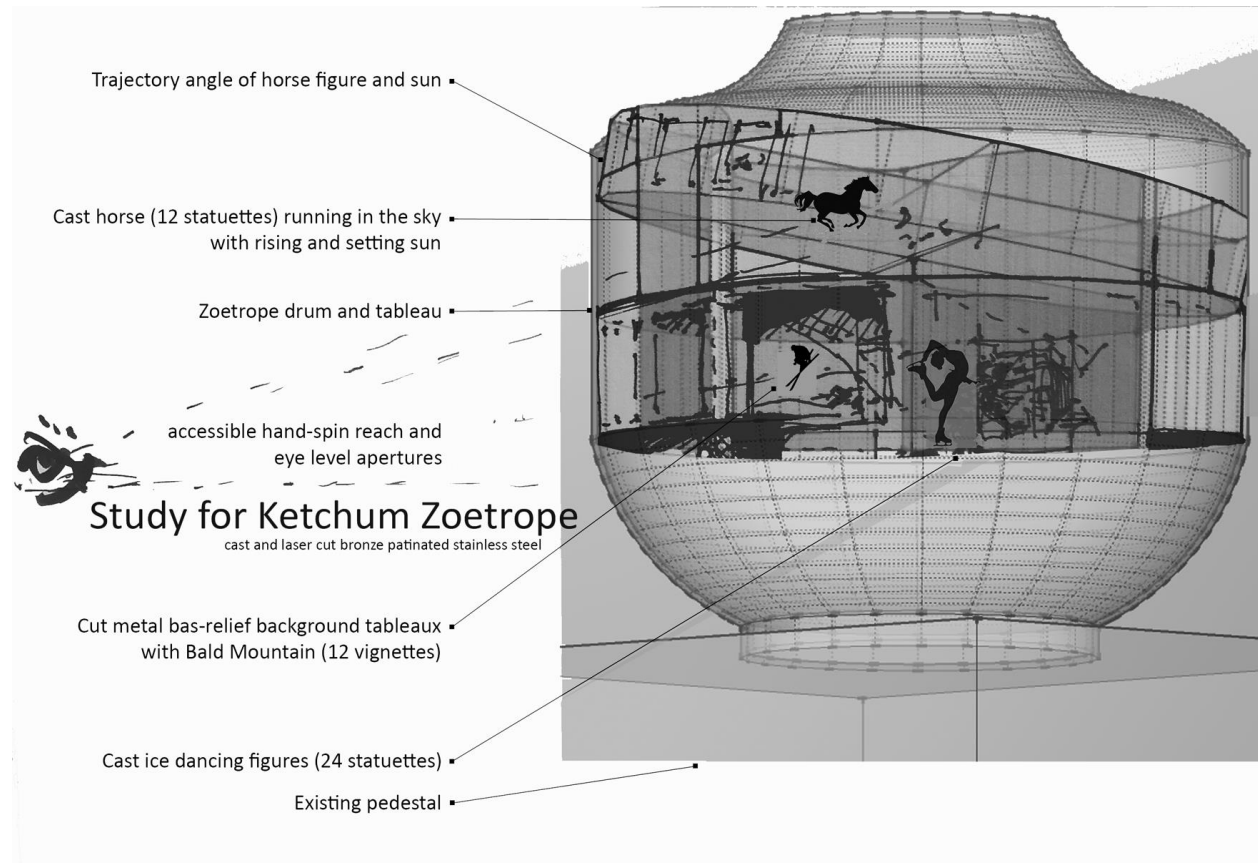


Victorian zoetrope; W.E. Lincoln's U.S. Patent, 1867; Etienne-Jules Marey, 10 successive statuettes of flight

While most zoetropes utilized flat, drawn images or photographs to animate their subject matter, Marey developed a 3-dimensional zoetrope study of flight in 1887.

The Concept

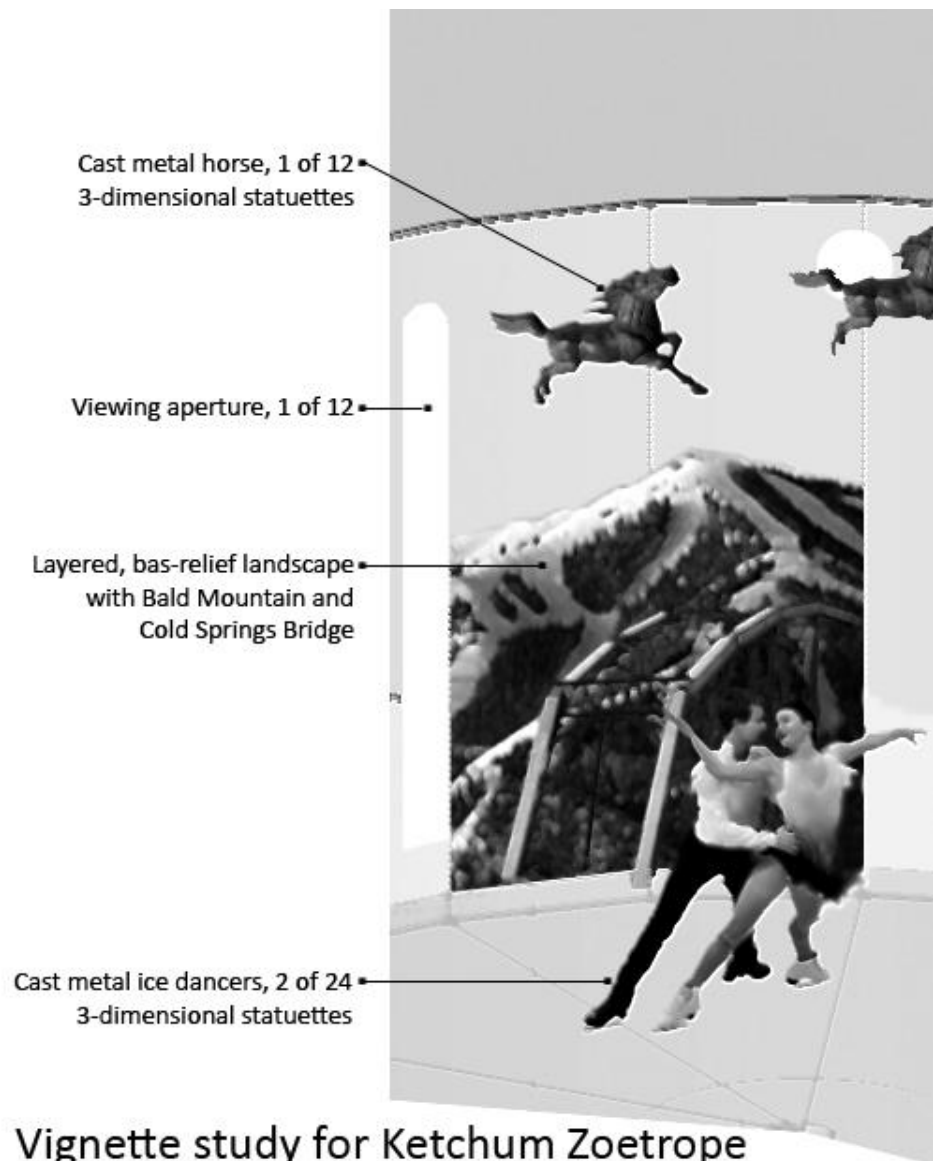
Utilizing laser-engraved imagery in combination with bas-relief sculpture (low profile with 3-dimensional effect) and fully 3-dimensional cast forms to animate 12 poetic tableaux, the Ketchum Zoetrope will encourage passersby to become engaged participants, providing new perspectives and fresh experiences, at once personal, collective, and poetic.



The Ketchum Zoetrope synthesizes historical and contemporary elements of life in the Wood River Valley. Beautiful and mysterious as a still-life sculptural ensemble, compelling as an animated tableau, the piece encourages the simple interaction of spinning the zoetropic drum.

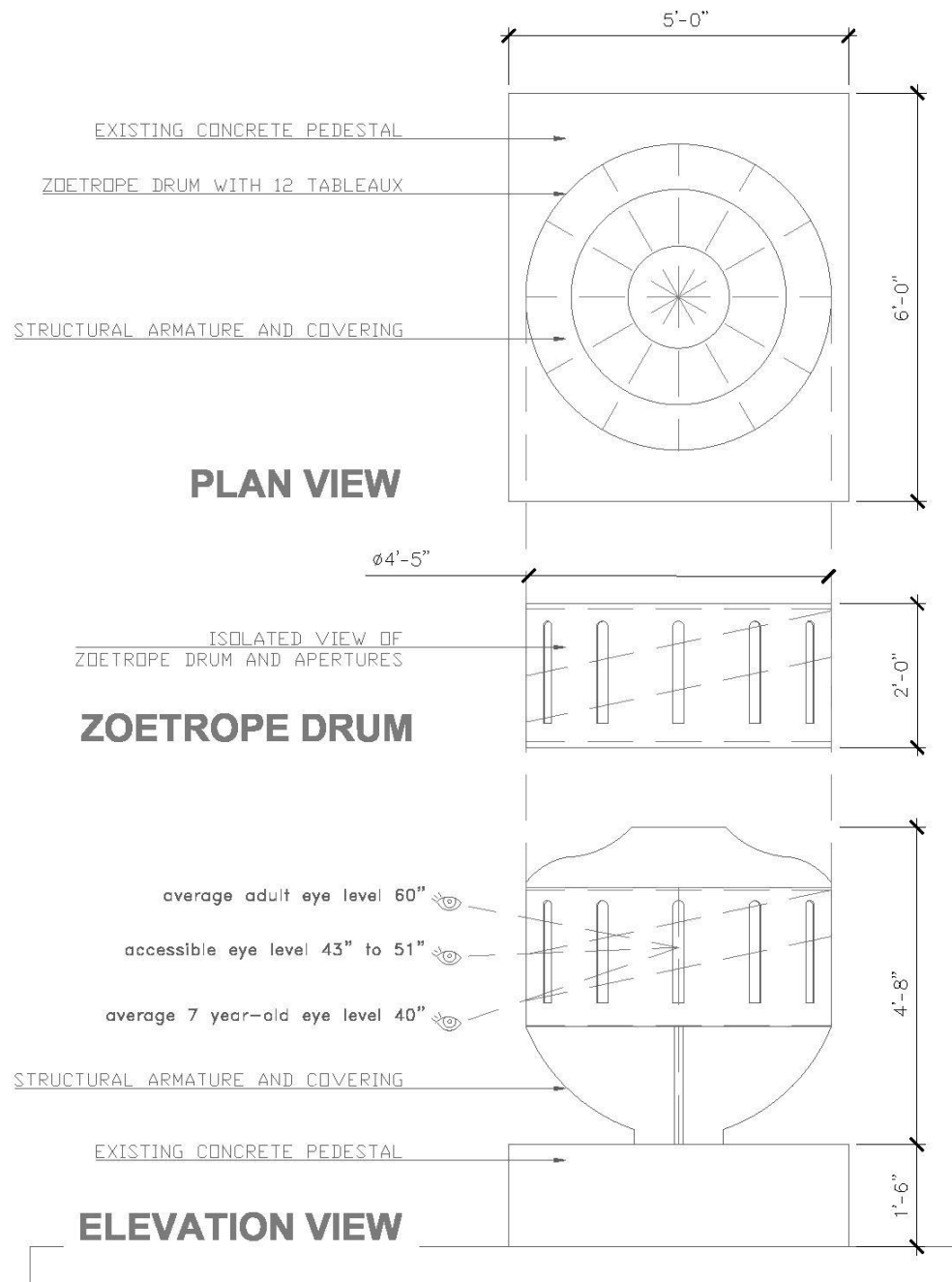
One of Twelve Vignettes

The principal elements of the sculpture are a rising and setting sun, a horse running across the sky, Bald Mountain from the point of view of Ketchum's Heritage Corridor, the iconic Cold Springs Bridge, and a pair of ice dancers, all in bronzed patinated stainless steel.



Measured Drawings

Zoetrope is from the Greek. Zoe is 'life.' Trope is 'turning.' The form of the Ketchum Zoetrope is a vessel, as though pottery thrown on a wheel, or a basket woven.



Budget

stainless steel sheet, plate, and round stock	\$3,500.00
laser cutting and engraving	\$3,500.00
molds and casting	\$9,000.00
fabrication, assembly, bronze patination	\$6,500.00
delivery and installation	\$2,000.00
artist fee	\$4,500.00
Total	\$29,000.00

Maintenance

Bronze patinated steel requires no maintenance.

Single simple axle requires annual lubrication only.

Structural support/vessel form encloses and protects statuettes and tableaux.

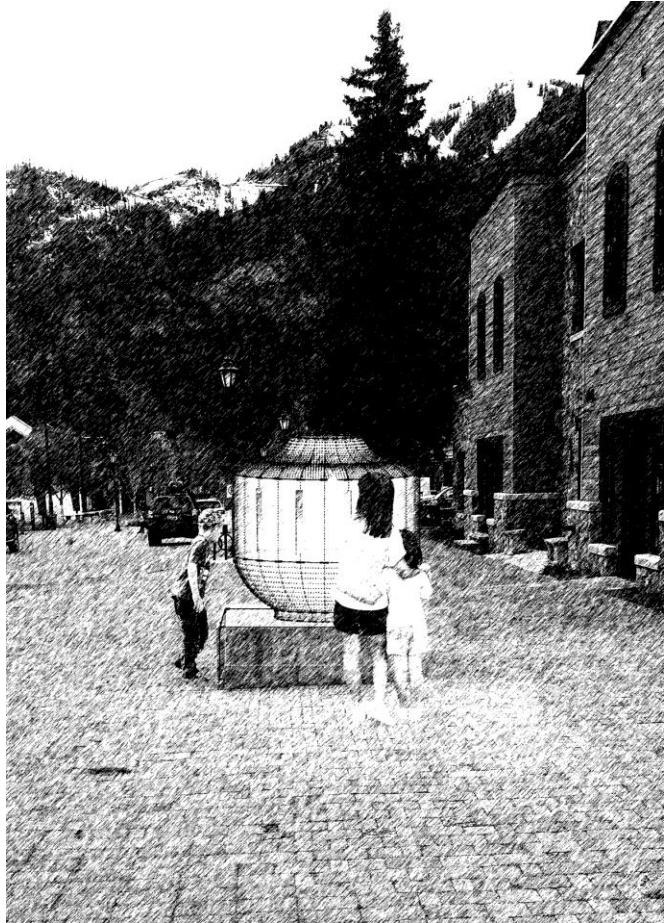
Rain and snow will pass through fully drainable drum and support base.

Dust and debris can be cleared via leaf blower. Snow may require clearing via blower.

Note: While the sculpture will function beautifully under any ambient light condition, it would be especially striking at night with a small internal light source. I will explore options to accomplish this.

Artist Insurance

Each occurrence	\$1,000,000.00
Personal and Adv Injury	\$1,000,000.00
General Aggregate	\$2,000,000.00



The Ketchum Zoetrope:

- Reveals the site as a specific and meaningful place
- Renders the poetics of place through interaction
- Engages visitors and residents
- Includes all people, of all ages and abilities
- Integrates memory
- Creates meaningful, aesthetic experiences

Making place visible provokes a deeper perception of our surroundings. It gives us a simultaneous experience of the ordinary and a revelation of the extraordinary, the poetical meaning of place.

Thank you very much for your consideration.

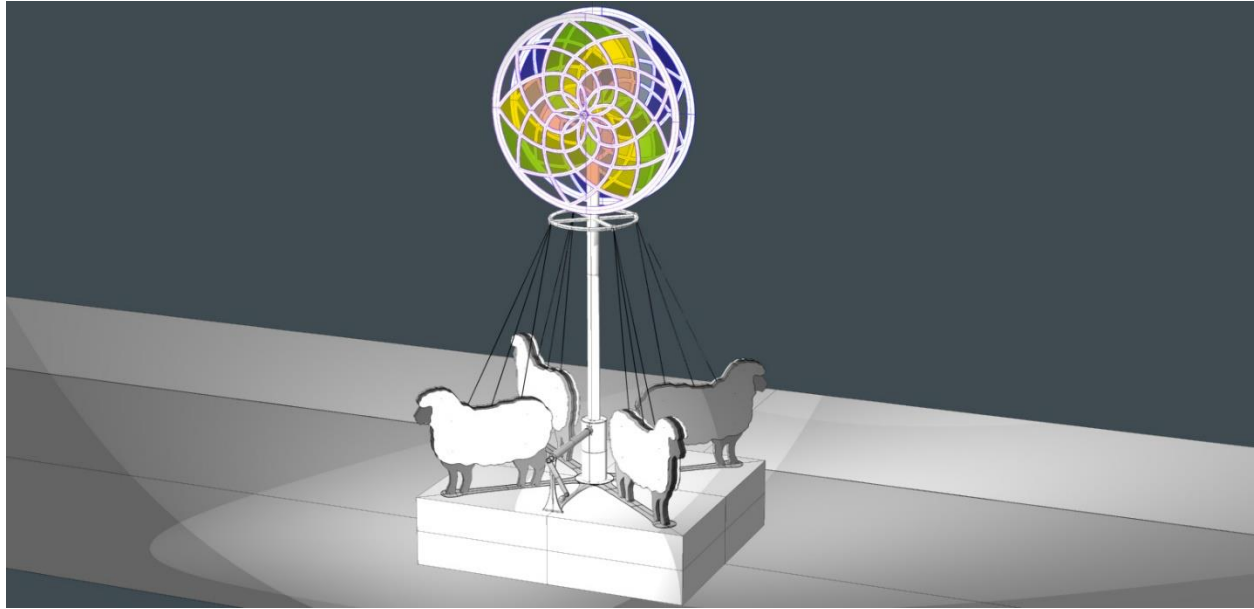
Sincerely,

Dwaine Carver

Interactive Art Proposal

Ketchum, ID

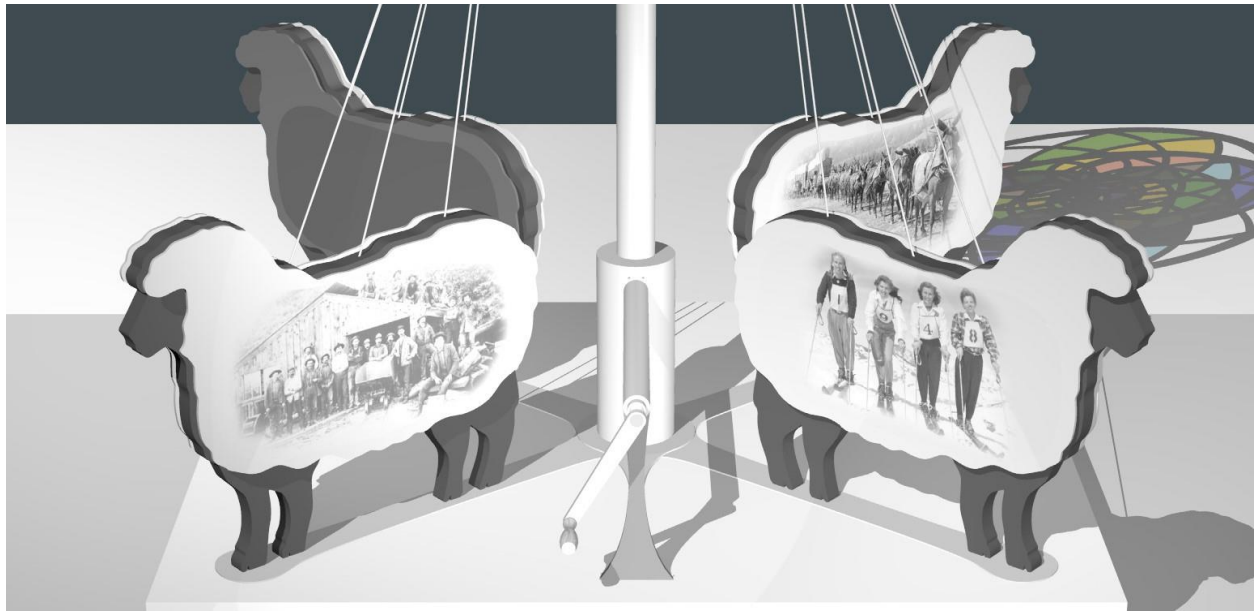
Ken McCall



McCall 2019

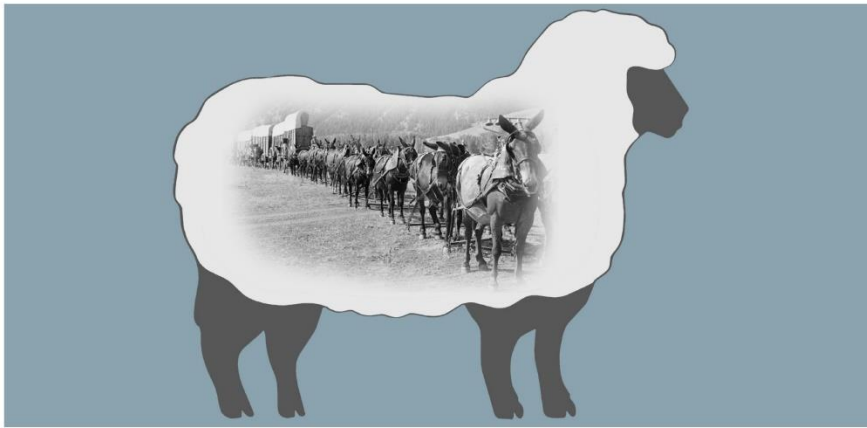
Inspired by Ketchum's rich history woven throughout the years by aspiration and innovation, *Dream Weaver* is a free-standing sculpture that represents one of the greatest human gifts; to create our dreams. Upon approaching the sculpture, participants will have the opportunity to contemplate pictures of the area's eventful past. As they turn the hand crank, the two top wheels will spin in opposite directions allowing partakers to create colorful kaleidoscopic patterns on the ground.

While the sheep represent the beginning of dreams and ideas, the hand crank signifies the work invested to make the dreams reality and portrays the physical manifestation of effort. The cables illustrate pulling the wool from the sheep; the history, the ideas, and the dreams, all being spun into yarn by the spinning wheel and shaping the social fabric of the community.

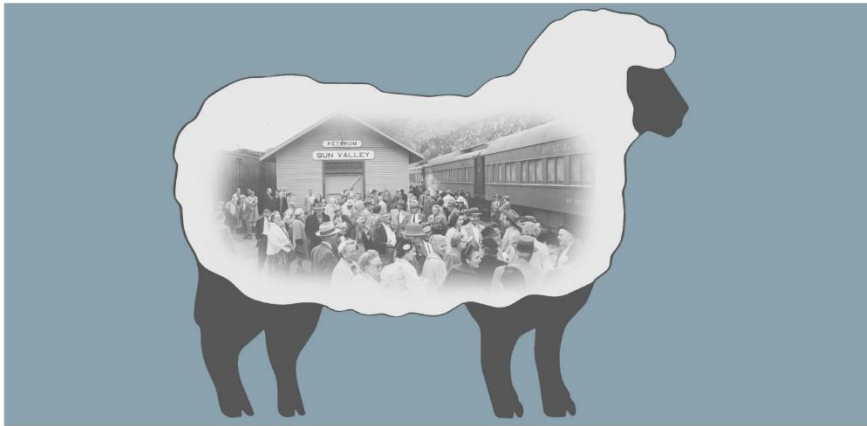


McCall 2019

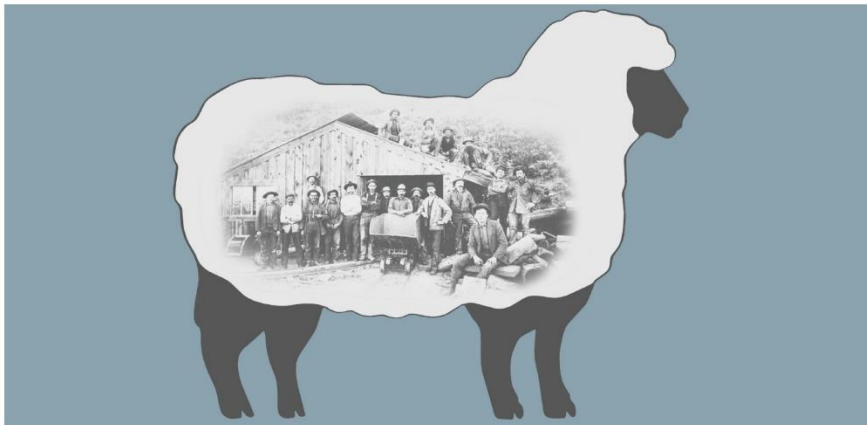
Historical photographs of significant places, events and people which helped shape Ketchum will be laser etched into the sheep. The Arts Committee can choose to have all four sheep etched with photographs (one photograph per side, for a total of 8) or 3 sheep etched and one black sheep which will be a chalk board for people to write or draw their own dreams on. In addition, the Arts Committee can choose from the photographs shown in this proposal - all of which were chosen from the collection at The Community Library in Ketchum and have been approved for use on the sculpture – select pictures that they would like to use , or hold a public vote on which photographs to use.



Ore Wagons lining
up for the Wagon
Days Parade (1960)

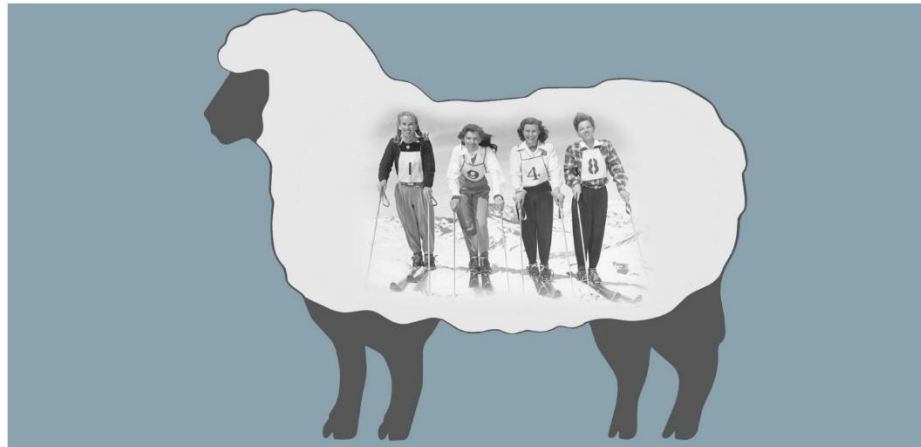


Train Depot
Ketchum/Old
Timers Convention
(unknown)

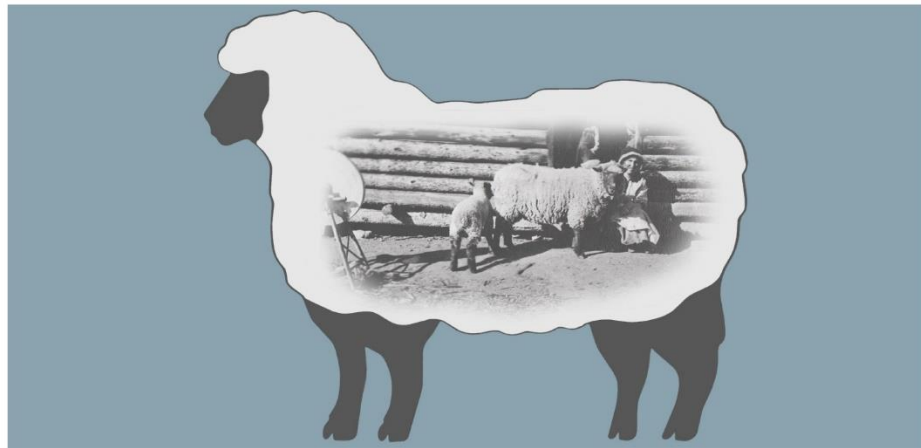


Miners posing as a
group at the Tip Top
Mine (1899)

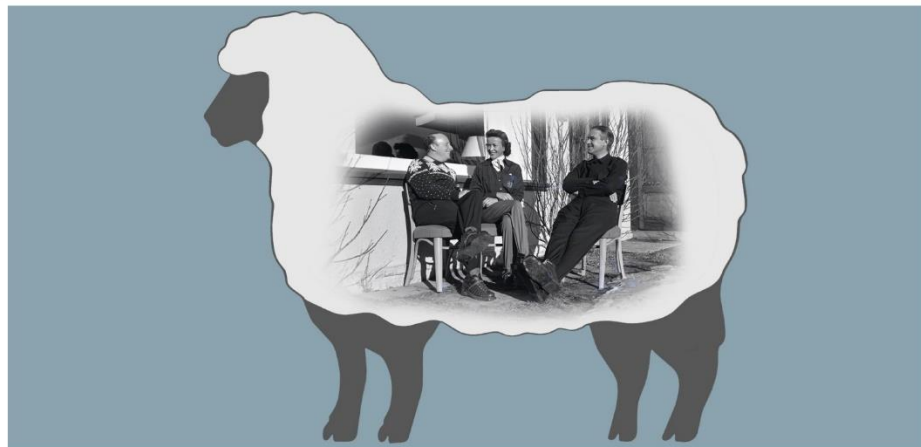
Four members
of the 1948
United States
Olympic Ski
team, women's
(1948)

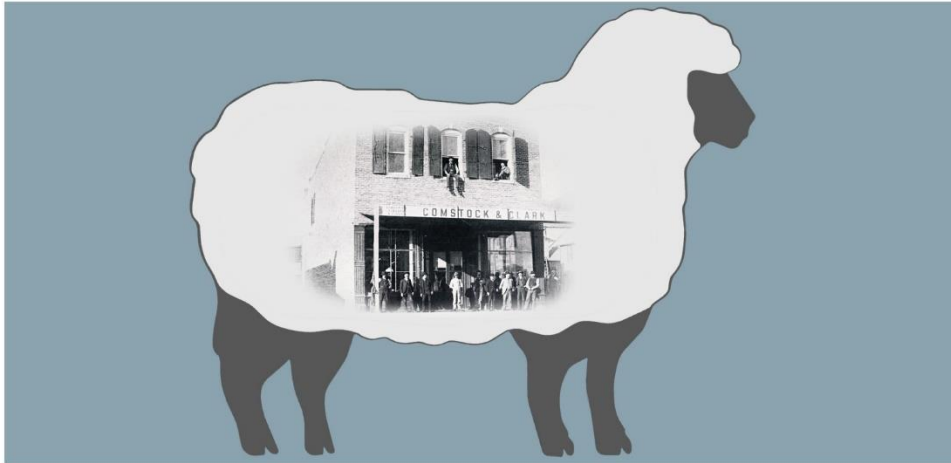


Hazel Johnson
with sheep
(1916)

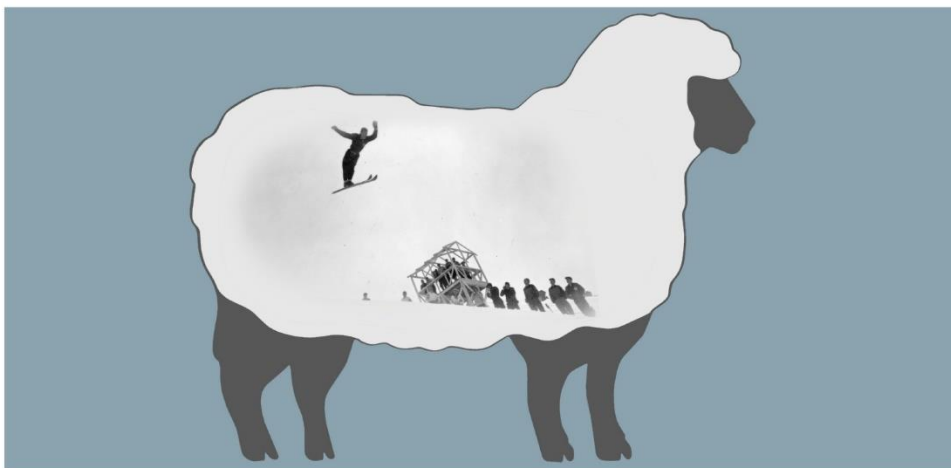


W. Averell
Harriman,
Kathleen
Harriman,
Harry Evans at
the President's
Cottage in Sun
Valley (1947)

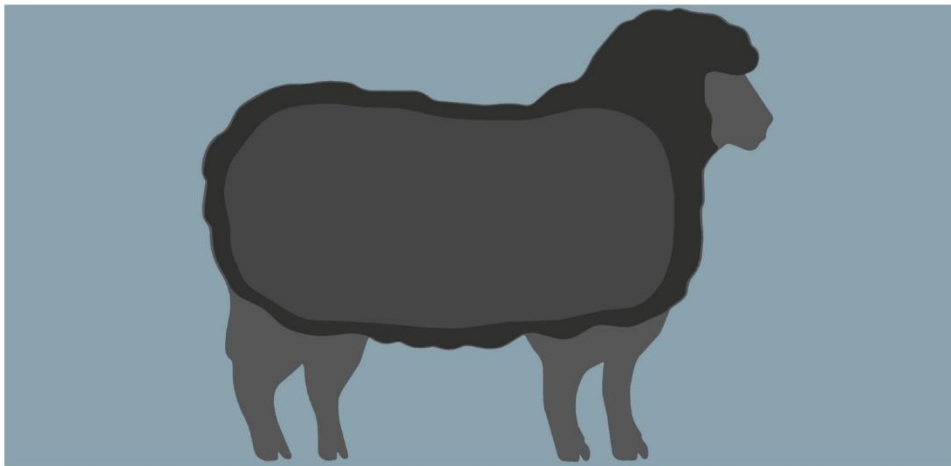




Comstock
and Clark
general
store
(1890)



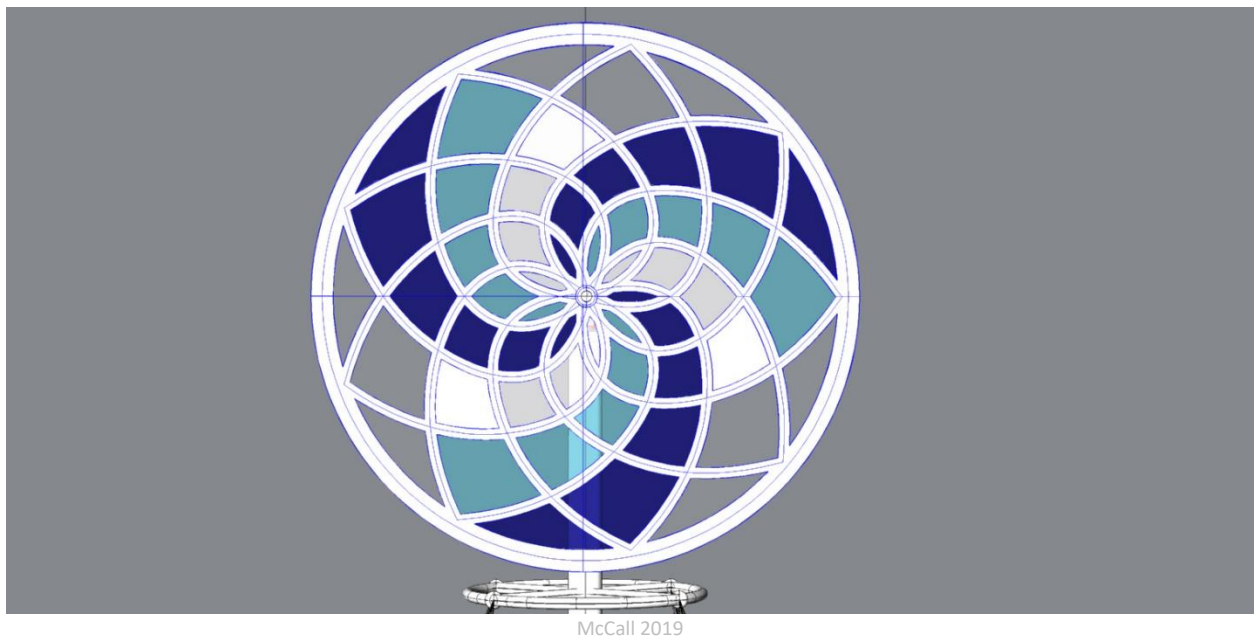
Birger Rudd
ski jumping
(unknown)



Black sheep
chalk board



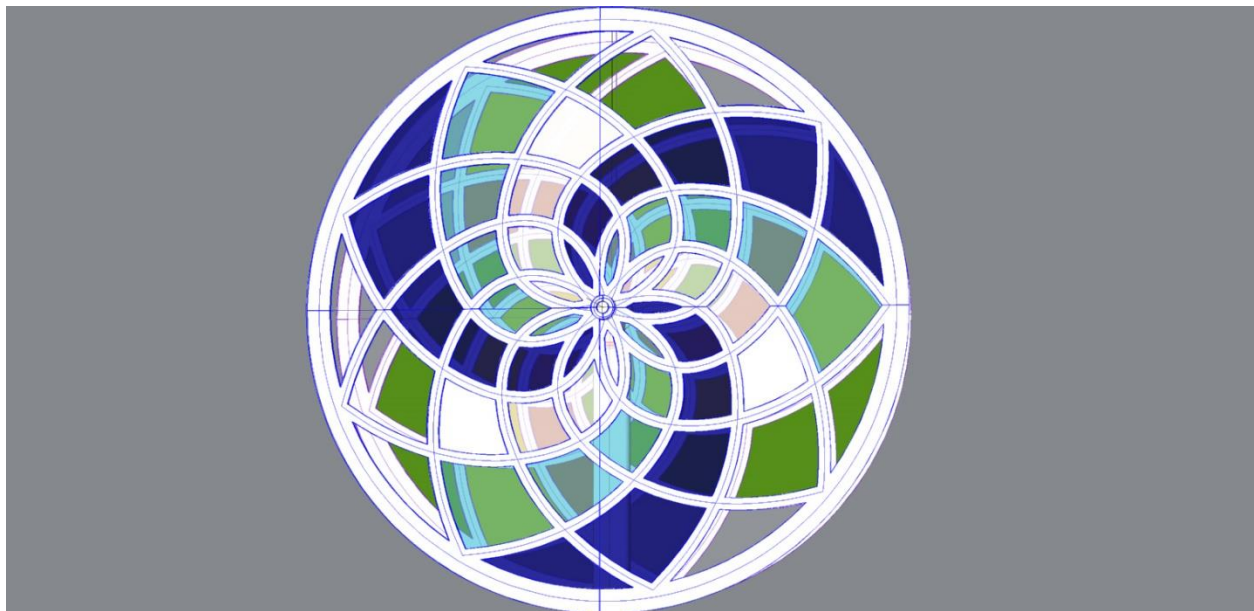
Different colors on each disk of the spinning wheel represent the seasons





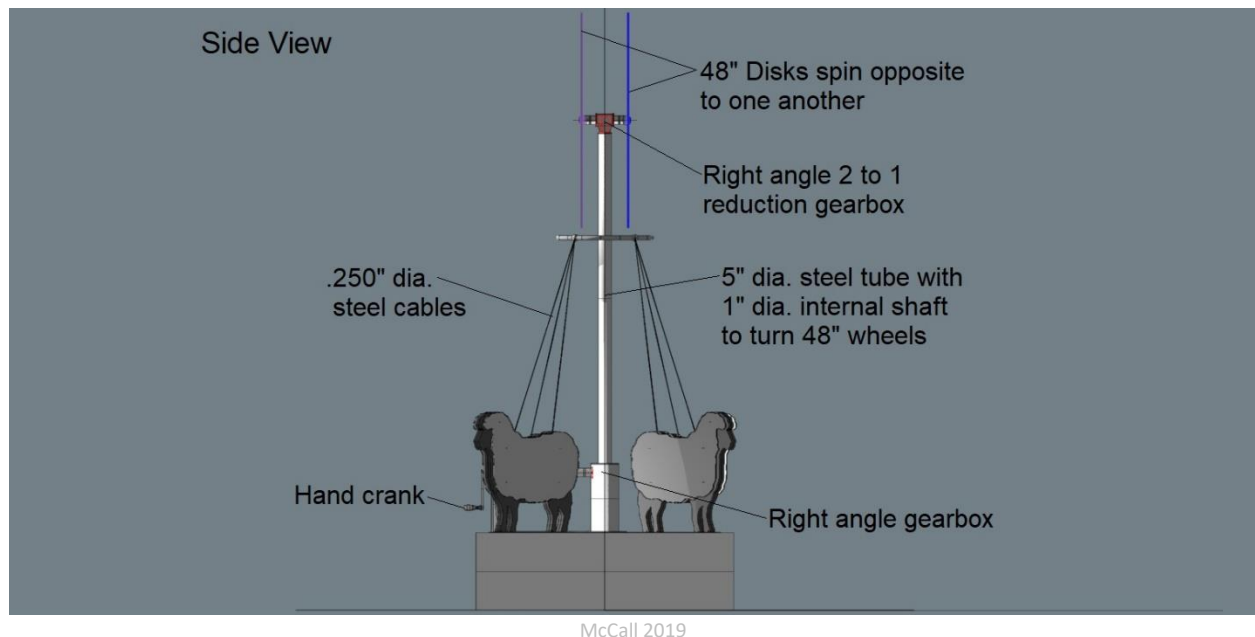
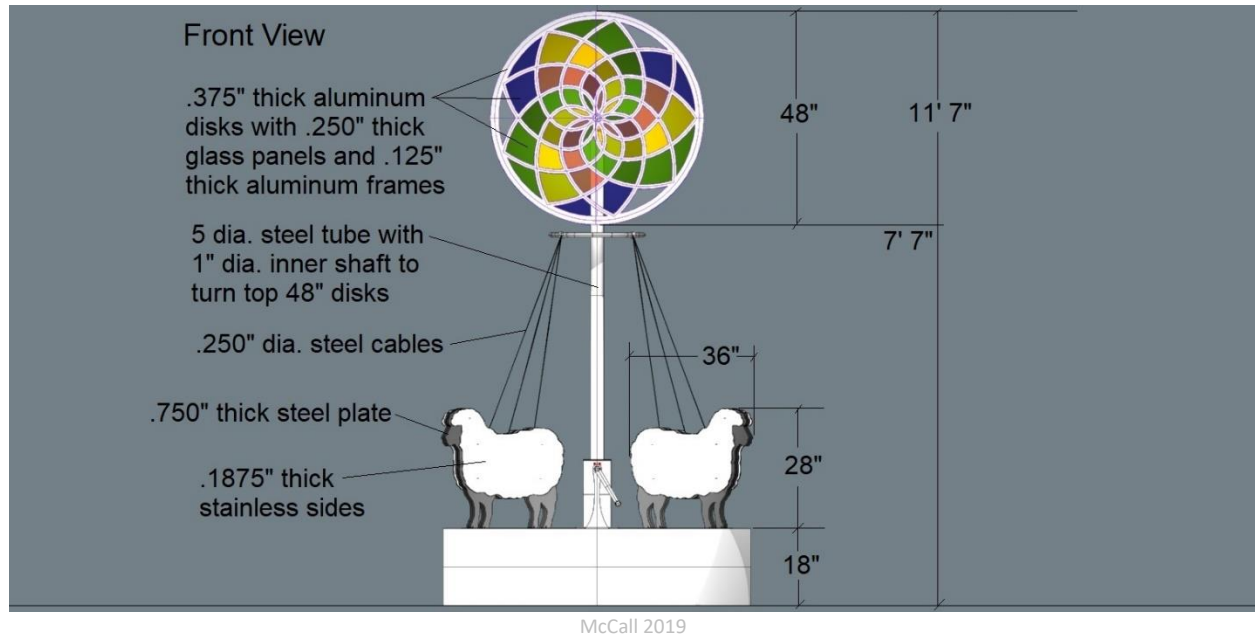
McCall 2019

As participants turn the hand crank, various colors from both discs will blend together to create kaleidoscopic patterns on the ground



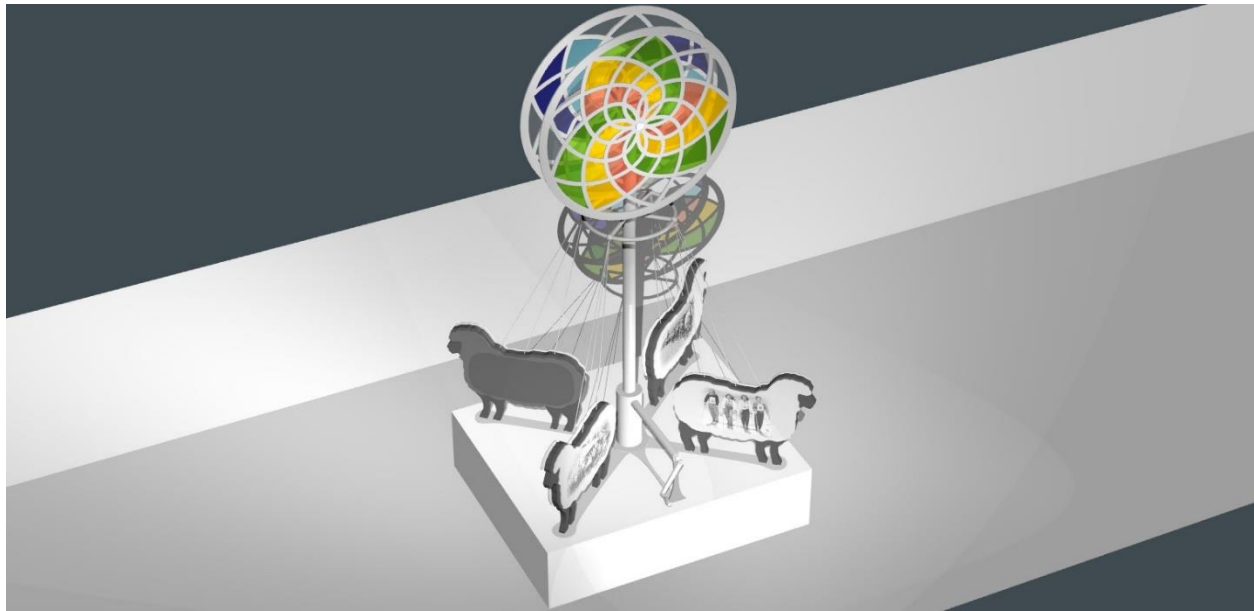
McCall 2019

Materials and Attachment System



Materials will consist of powder coated steel, stainless steel, colored glass (.250" thick which makes it extremely durable, but if the committee is uncomfortable with glass, this can be replaced with colored acrylic panels). All materials were selected to withstand Ketchum's extreme climate and weather range, and will be assembled so that the sculpture can be professionally disassembled and moved if necessary.

Dream Weaver will be attached to concrete with concrete anchor bolts.



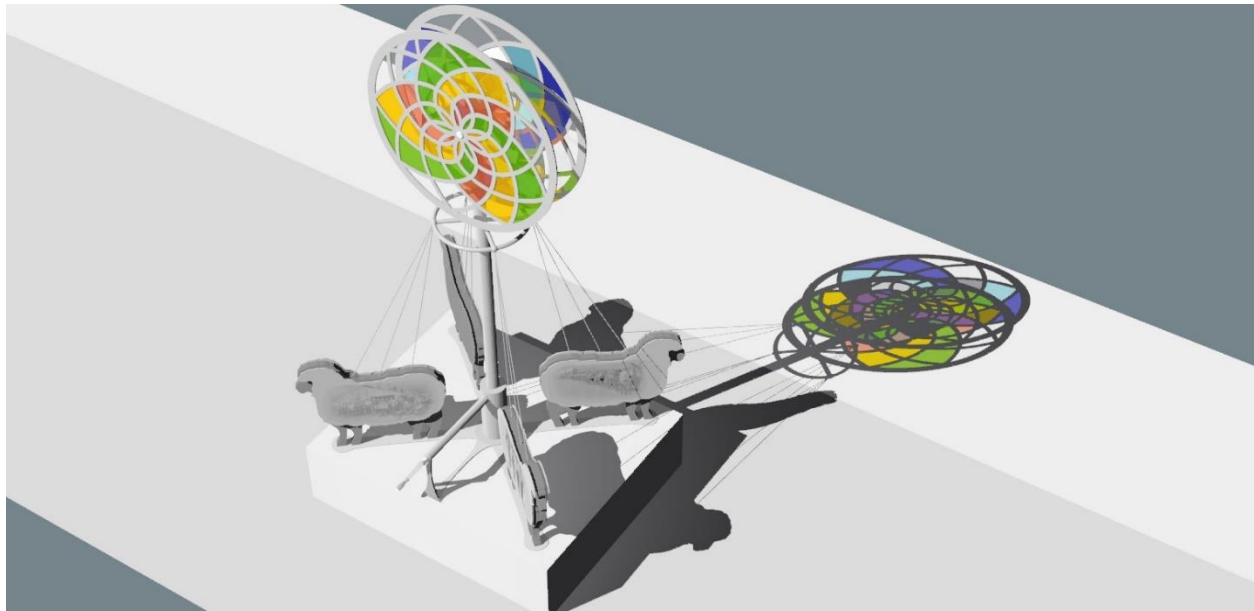
McCall 2019

Maintenance

Very little maintenance will be required, however, just as any structure located outside, *Dream Weaver* should be cleaned from time to time with mild soap and water.

Due to the sculpture's vertical nature, there will be no issues with snow load. All mechanical aspects to the sculpture will be enclosed, making them weather-proof and safe for those interacting with the sculpture. All mechanical aspects will be heavy duty industrial grade, ensuring an extremely long performance/life.

The ratio from the crank to the spinning wheel will be 4:1, so every four turns on the crank will be equal to one rotation of the wheel, making it difficult to spin the wheel fast. In addition, the hand crank will contain a free wheel to prevent the crank from spinning out of control and will eliminate the risk of injury.



McCall 2019

Budget

Engineering	\$1,500
Permits/Documents	\$250
Insurance	\$500
Materials	\$7,500
Fabrication	\$10,000
Travel/Shipping	\$500
Installation	\$500
Contingency	\$1,250
Artist/Design Fee	\$7,000
Total	\$29,000