



BOB HUNTER MEMORIAL

JOHN MCEWEN - 2019 Proposal

A Dialogue Both Formative and Experiential

The challenge for the Bob Hunter Memorial, (both simple and complex, is to create) an object about music. In other words the question is—how to approach the ephemeral by means of the durable and substantial? As a first step this proposal presents a single sculpture by means of two distinct and meaningful parts:

1. The Symbolic Heart an idea based on music and the emotional core of the proposal.

2. A specific recognition of Bob Hunter by means of his chosen instrument, the trumpet. An editing or reformation of that instrument by doubling and placing two trumpet bells back to back in order to suggest the liminal relationship or threshold between performer and audience.

THE HORN AND THE HEART.

Combined as the heart and the horn, the two subjects are in a mutually supporting dialogue. Were this only a matter of language the idea could be simply presented as a bronze plaque. However a work of sculpture, at its best is an experience that goes beyond both language and simple representation.

The Unique Status of Music. It has been said that the best of (live) music is like a third party, one in which 'the listener feels like the performer and the performer becomes like an enraptured listener'.

Becoming an Event: Sculpture as Threshold, a Two Way Street. The challenge of translating musical experience as a sculpture is to see the event in the object.

THE SITE SPECIFIC FOUNDATION

In forming this proposal I have looked to the promise of Meridian Place as a place becoming rich in events and performance:

- 1) With the two trumpet bells placed back to back; (one to the stage—one to the audience), I have reached back to the trumpet of Bob Hunter's past.
- 2) With the split form of the symbolic heart I have suggested a yearning for connection. While the symbolic heart is generally seen as symmetrical form, the split heart suggests the more dynamic role of music in human affairs. Within this context of past and future, the specified placement for this proposed sculpture creates a site specific present, it is this present which I hope will serve as a reminder of arts' ongoing need and purpose to create the connections that humans require.

Process and Production Sequence

The following outlines the sequence of both constructing and developing the proposed sculpture. Development within construction (the bell horns) is a matter not of form but of surface. It is within surface that an aspect of improvisation links the process of sculpture to music.

STAGE ONE

Review Drawings and certify order material

Produce required laser cut SS material for the horn bells; stars of various sizes, arrows, scrolls and other abstract shapes

Produce the required laser cut SS parts for the box form hearts

STAGE TWO

Produce CNC patterns for the horn bells.

Produce the required moulds using the patterns for the horn bells

STAGE THREE

Construct the Bell Horns

As indicated this is a unique stage in my fabrication method and the result will be a dynamic surface, with some very interesting references to music.

Construction Process for the Bell Horns

In the moulds the thousands of pieces of laser-cut material are continuously placed until the required effect is achieved. All pieces of whatever shape are cut from 1/4" thick stainless steel and the average size of star is about 1.5" wide. The stainless steel horse (see pg. 4), is an example of the mirror silver two-part epoxy painted steel plate. This process, by hand, is the one aspect of the design that takes place while the work is actually being constructed.

On the functional or substantial level the result is a tightly woven three dimensional form. Much like a Buckminster Fuller structure the 3D form produced is extremely tough—dropping a 12" globe from fifteen feet may dent but will not break the 'weave'.

On the conceptual level this overall field of stars approach can be best likened to the swirling, reflective stars of the early dance floors of Bob Hunter's youth. The handmade nature of this approach allows for the intuitive insertion of various patterns, curlicues, arrows, and inscriptions. Much like various qualities of music, specific instruments come to the front:

- Nb. - the staccato quality of the inscription on the horn.
- Once the two bells are constructed they are joined together as one unit.



Process and Production Sequence *con't*

STAGE FOUR / Weld the Split Form Box Heart

The role of the heart within the sculpture is underlined by the difference between their distinct surfaces. Acting like the desired threshold, the split-form of the heart is both structural and aspirational. Once the two halves of the heart are constructed they are combined to support the bell horns as one single structural unit.



STAGE FIVE / Finishing & Painting Mirror Silver over Stainless Steel

The Stainless Steel Horn Bells: Due to the fact that heat stains occur in the stainless steel welding process and that they can not be polished out (due the small parts and spaces of the welded surface) the bell horns would be sandblasted and painted with a two-part epoxy mirror silver point. It has been my experience that the use of stainless steel, despite this painting requirement guarantees the best substrate for a long life of trouble free maintenance.



This stainless steel horse is an example of the mirror silver two-part epoxy paint application.



STAGE SIX / Installation before June 22nd of 2020

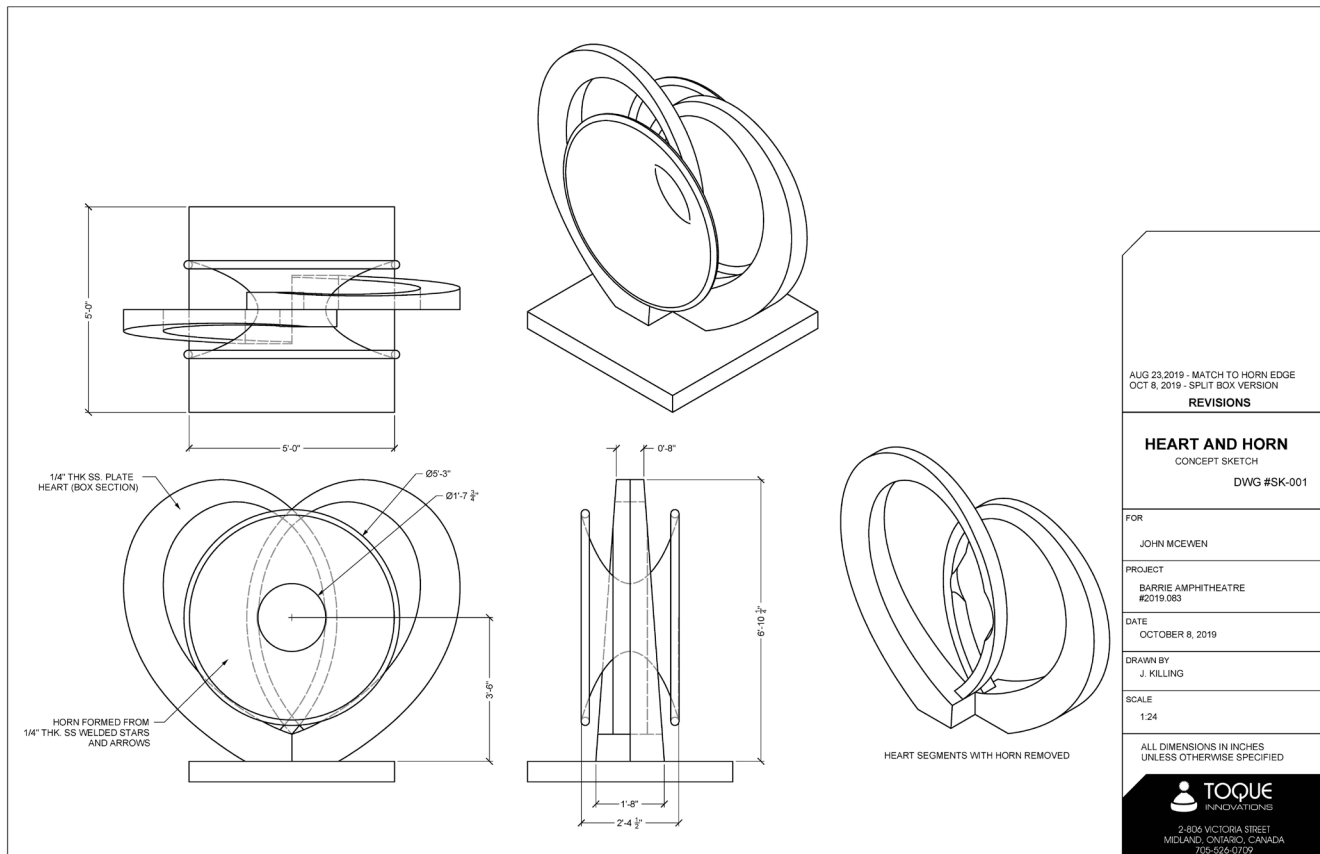
TIME LINE

- 1) **November - December of 2019:** contract, engineering approval and Stage One as outlined on page 4.
- 2) **January-February 2020:** produce CNC patterns for Bell Horns and plaster moulds
- 3) **March- April 2020:** construct bell horns, assemble and weld split form box heart
- 4) **May:** finish and paint
- 5) **Installation prior to June 22nd 2020.**

BUDGET

Artist Fee.....	\$20,000.
Engineering & Design.....	\$10,000.
General Liability	\$3,000
Material & Laser cutting	\$23,000
Sandblasting & Painting	\$4,200
Labour: Moulds & Welding	\$16,800
Installation	\$5,000
Maintenance	\$5000
HST	\$13,000
Total	\$100,000

The total budget available to the artist/artist team is \$100,000. The total budget available to the artist/artist team is \$100,000. The budget must be inclusive of all costs including but not limited to artist fees, studio overhead, artwork fabrication, travel, transportation and installation of artwork, HST, and general liability insurance in the amount of two million dollars. A sum of 5% of the budget must be designated as a maintenance fund.



FIVE VIEWS









