

Cacher pour mieux montrer
Sans façon

Saskatoon 2013

Proposal

«A work of art should always show us that we didn't see what we're seeing» Paul Valéry

Public art is an important part of our cities, unfortunately all too often it becomes so familiar we forget to notice it. Public Art pieces are known to their local neighbourhoods but often disappear from consciousness for the wider community once they become familiar. Spread across the city, the pieces are embedded in the urban landscape, but yet are not always noticed. Could we bring the presence of the collection and its diverse locations back to the public's awareness?

In 2004 for our installation *Depósito elevado* in Madrid, Spain, we covered the legs of a 28m high water tower in mirror material, bringing this functional building disappearing in the urban background back to the forefront. The installation was in place for one month, as the installation went down the building presence was somehow increased, yet the structure itself was unchanged.

In a similar vein, *Cacher pour mieux montrer* is a new public artwork proposal developed for Saskatoon's Placemaker program, it proposes to unify all the existing pieces in Saskatoon and create intrigue and discussion by covering each piece with smooth industrial shrink-wrap. This technic is widely used to store and transport fragile machinery and equipment. Beyond the functionality of this method, its aesthetic brings an interesting way of displaying, creating a protective layer that simplifies the appearance whilst keeping it strangely familiar. This medium is practical, quick to install, resilient, weather proof, cost efficient, etc., but most importantly it has a beautiful sculptural quality once installed, shrouding what is within whilst allowing the hidden to be recognizable, defining the new temporary sculptural form.



This work is an unusual approach to commissioned public art. Unlike traditional response providing new pieces to add to a Public Art collection, even temporarily, this project addresses the existing City collection itself.

Done throughout Saskatoon on the variety of pieces, the installation on one hand unifies the collection and on the other highlights the citywide presence of Public Art. In line with many contemporary Public Art projects, *Cacher pour mieux montrer* creates a direct engagement of the public with the City's Public Art collection but in an undirected manner. The wrap-ups will create questioning and intrigue about their presence and function, but also about the individual sculpture temporarily hidden from sight, indirectly about role of public art in general.



We anticipate 5 days to veil the entire public collection in downtown Saskatoon, we propose the installation is in place for two weeks in November, plus two days for take down.

We suggest that the installation takes place citywide hence the submission for more than one zone within this series of commissions. A bold gesture of this type on this scale has, to our knowledge, not been done in a city before, offering the opportunity for its provocative and playful nature to engage audiences in Saskatoon and beyond, exploring temporarily what our cities are entirely without our familiar public art. Can we describe to one another what's hidden underneath, does it bring to the front of our minds our memories and connections to these works once temporarily veiled?

In April we were fortunate to learn about the Saskatoon public art collection in a presentation given in Calgary by Alejandro Romero, since this time Saskatoon's public Art collection has played in our minds. This commission offers the opportunity to champion the collection and invite Saskatonians to engage with familiar public art temporarily in a new way and re-establish a relationship with the permanent works when, once again, they are unveiled.

Cacher pour mieux montrer, "hide to show better", is an expression of the French idea that partial concealment enhances attractiveness by suggesting rather than displaying.



Sans façon formed 12 years ago to explore the relationship between people and places through collaborative art practice. We work internationally on projects ranging from ephemeral performances and permanent pieces in public spaces, to developing and implementing strategies involving artists in the rethinking and re-qualification of specific places. Our work is invariably developed in close collaboration with communities, organisations, and individuals involved in a given place or a specific project.

We like to see the role of the artist and of art as a catalyst in a process of raising questions and inviting one to look and think differently. We aim to create work that can be valued, not solely as products but for what it reveals, what it allows to be seen, enjoyed and thought about.

We believe artist involvement in built environment projects generates an opportunity for continuous exchange with the locale, its people, its spaces and its belonging to a wider context. Beyond a way of looking, artists interventions allow for a sharing of a given situation for all parties involved, creating continuity between the existing and the future of the place.

After two years of development we moved the Sans façon studio from Glasgow, Scotland, to Calgary in 2011 to deliver the pilot phase of their multi-disciplinary project Watershed+. The first art program of its kind, Watershed+ presents an innovative approach to art and a distinct way of working within City departments, the public, and other stakeholders. Its guiding motive is to embed, not so much the artist, as their creative process within Water Services core activities and the Calgary watershed. Artists and artistic practices are participating as members on infrastructure design teams, contributing to project design, development of events, community education and communication to enhance the public's perception of the natural and man made watershed, generating an emotional connection for Calgarians.

Sculptures

- Provided document listing all 23 sculptures that were proposed to be worked on
 - Letter sent to artists asking for their support
 - Documentation of artists responses
- Images of the sculptures that we received support from the artists to cover
- Map of sculpture locations provided by the City of Saskatoon

List of sculpture provided by City of Saskatoon

- | | | |
|--|-----------------|---|
| 1. Winged Ascent
Media:mild steel, welded and burnished
Date of completion 02 July 2008
Size: Height = 132" Width = 48" Depth =24" Weight:1000 kg | Douglas Bentham | NW corner of 20th St. & Ave P |
| 2. Dream Walker
Media:Steel and concrete
Date of completion 01 September 2006
Size: Height = 4m Width + 1.8m Depth =1.8m Weight: 800 lbs | Les Potter | NE corner of 20th St. & Ave G |
| 3. Stoic Dignity
Media:dolomite limestone and stainless steel
Date of completion 2005
Size: Height = 2.3 Width=1.4 Depth =0.8 Weight: 2600 kg | Ed Gibney | SW 20th Street and Avenue C |
| 4. Forging the Future
Media:Bronze
Date of completion 8 March 2007
Size: Height = 2.6m Width = 0.82m Depth =1.5m Weight: 700 KG | Jim Jenson | Ave A & Sonnenschein Way |
| 5. Contrapuntal Jazz
Media:Welded Steel
Date of completion 03 November 2007
Size: Height = 2400mm Width =1100mm Depth =900mm | Les Potter | 20th St and Avenue C |
| 6. Mediator
Media:Welded Steel
Date of completion 11 Sept 2007
Size: Height = 2200mm Width =1000mm Depth =700mm Weight: 200 KG | Les Potter | 20th St and Avenue B |
| 7. Pinnacle IX - Song of Ancients
Media:Steel welded and bolted, natural finish
Date of completion 28 November 2006
Size: Height = 262" Width = 36" Depth =34" Weight: 5000 lbs | Douglas Bentham | SE corner of Idylwyld Dr and 20th St |
| 8. Head
Year of Completion: 2000
Dimensions (H/W/L): 3.9 m X 1.5 m X 1.2 m Weight: 5,357 kg
Medium: Mild steel, paint, wax | Douglas Bentham | 20th St and 1st Ave. |
| 9. Walk in Beauty
Year of Completion: 1993
Dimensions (H/W/L): 2.4 m X 1.0 m X 0.5 m Weight: 230 kg
Medium: Bronze and brass | Douglas Bentham | 2nd Avenue south of 21st Street (Odeon) |
| 10. Buskers
Media:Reinforce concrete & lath
Date of completion 25 Sept 1999
Dimensions (H/W/L): 2.0 m X 1.5 m X 1.5 m | Kevin Quinlan | Broadway & 10th St. |
| 11. Arabesque
Media: steel and paint
Date of completion: 2004
Size: Height = 3.4 m ;Length = 1.4 m ;Width = 0.5 m Weight: 450 kilogram | Douglas Bentham | TCU Place |

12. Queen	Les Potter	Main St & Broadway - school side
Media:Welded and shaped steel		
Date of completion November 4, 2008		
Size: Height = 4000mm Width = 1300mm Depth = 1100mm Weight:500kg		
13. Sentinel	Douglas Bentham	Broadway and Main median
Media:rusted steel & wax		
Date of completion 2001		
Size: Height = 4.8 m Width = 2.1 m Depth = 1.3 m Weight:1451 kg		
14. Cascadence	Ed Gibney	NE 22nd Street & 3rd Avenue
Year of Completion: 2002		
Dimensions (H/W/L): 2.2 m X 2.1 m X 1.8 m Weight: 13,636 kg		
Medium: Dolomite and steel		
15. Musicians	Leslie Potter & Alicia Popoff	21st Street and Spadina
Year of Completion: 1999		
Dimensions (H/W/L): 3.8 m X 2.5 m X 2.2 m Weight: 1,500 kg		
Medium: Steel, concrete, paint		
16. L'Espalier	Douglas Bentham	21st Street and 3rd Ave
Media:Stainless Steel		
Date of completion 09 May 2007		
Size: Height = 3760mm Width = 1120mm Depth = 920mm Weight:500 KG		
17. Sacarium	Les Potter	19th St at 4th Ave.
Media:Welded Steel		
Date of completion 08 July 2008		
Size: Height = 4600mm Width = 12000mm Depth = 3500mm Weight: 500kg		
18. Self Portrait	Patty Shiplet	Library Entrance on 23rd St
Media:Stainless steel and slate		
Date of completion 18 Oct 2010		
Size: Height = 800mm Width = 1200mm Depth = 2400mm Weight:200 KG		
19. The Winds of Change Are Upon Us	Kent Pointon	Library Entrance on 23rd St
Media:Epoxy coated, laminated wood		
Date of completion 24 Oct 2010		
Size: Height = 32100mm Width = 1200mm Depth = 1200mm Weight:425 KG		
20. Play	Patty Shiplet	City Hall - North side
Media:Painted steel columns and concrete ball		
Date of completion 31 Aug 2010		
Size: Height = 2500mm Width = 2750mm Depth = 2750mm Weight:350 KG		
21. Harvest Collector	Les Potter	19th St & Ave B
Media:Welded Steel, painted		
Date of completion 30 Oct 2010		
Size: Height = 3200mm Width = 1500mm Depth = 1200mm Weight:200 KG		
22. Saskatoon Cougar	Kevin Quinlan	19th Street - under 1st Ave on ramp
Media:Solid steel rebar		
Date of completion 10 Nov 2010		
Size: Height = 1800mm Width = 1200mm Depth = 2750mm Weight: 500 KG		
23. Maize	Laura Hale	20th St & Idylwyld SW bulb
Media:Painted aluminium		
Date of completion 2011		
Size: Height = 2133 mm Width = 1219 mm Depth = 13 mm Weight: 118 KG		



sans façon

Artist Name
Contact Information

Cc: Genevieve Russell, CSLA
Urban Design Manager
City of Saskatoon Community Development Branch
3130 Laurier Drive
Saskatoon, SK S7L 5J7

Thursday September 26, 2013

Dear Artist's name,

I hope you don't mind me contacting you directly. I am one half of the artist practice Sans façon, and am writing in regard to a work we are creating. Your piece **title of piece** is one of 23 pieces we very much wish to include in *Cacher pour mieux montrer* temporary public art intervention working with the City of Saskatoon's existing Public Art collection. The project has been commissioned by the City for its Placemaker project, **which was selected by The City of Saskatoon Visual Art Placement Jury**. The intention is to incorporate 23 pieces around the city in a 2 week temporary installation, highlighting the citywide presence of Public Art.

Cacher pour mieux montrer proposes to wrap each of the sculptures in a tight white film covering each work entirely, the form of the sculptures will define the shape of the temporary wrap. Our hope is to invite questioning and intrigue about the presence and function of public art in our cities, but also about the individual sculpture temporarily hidden from sight. After two weeks the wrapping will be removed, revealing each work once again no doubt with rejuvenated enthusiasm from the public.

Cacher pour mieux montrer, "hide to show better", is an expression of the French idea that partial concealment enhances attractiveness by suggesting rather than displaying.

This commission offers the opportunity to champion the collection and invite Saskatonians to engage with familiar public art in a new way and re-establish a relationship with the permanent works upon unveiling. It is our belief that public art is an important part of our cities, unfortunately all too often it becomes so familiar we forget to notice it. Our intention is to bring the presence of the Saskatoon Public Art collection and its diverse locations back to public consciousness through intrigue and discussion.

Sans façon formed 12 years ago to explore the relationship between people and places through collaborative art practice. We work internationally on projects ranging from ephemeral performances and permanent pieces in public spaces, to developing and implementing strategies involving artists in the rethinking and re-qualification of specific places. Our studio is currently based in Calgary, Alberta.

We are very enthusiastic about this project and would really value your support. We are planning to install the project in November, 2013.

Please find a couple of artist impressions attached.

If you would like to talk about this project with us we would be delighted and can be contacted directly at tristan@sansfacon.co.uk or 403-268-4741.

Yours sincerely,

Tristan Surtees

Approved sculpture before and after

Stoic Dignity
Ed Gibney



Pinnacle IX - Song of Ancients
Douglas Bentham



Head
Douglas Bentham



Buskers
Kevin Quinlan



Arabesque
Douglas Bentham



Sentinel
Douglas Bentham



Cascadence
Ed Gibney



Self Portrait
Patty Shiplet



The Winds of Change Are Upon Us
Kent Pointon



Play
Patty Shiplet



Saskatoon Cougar
Kevin Quinlan

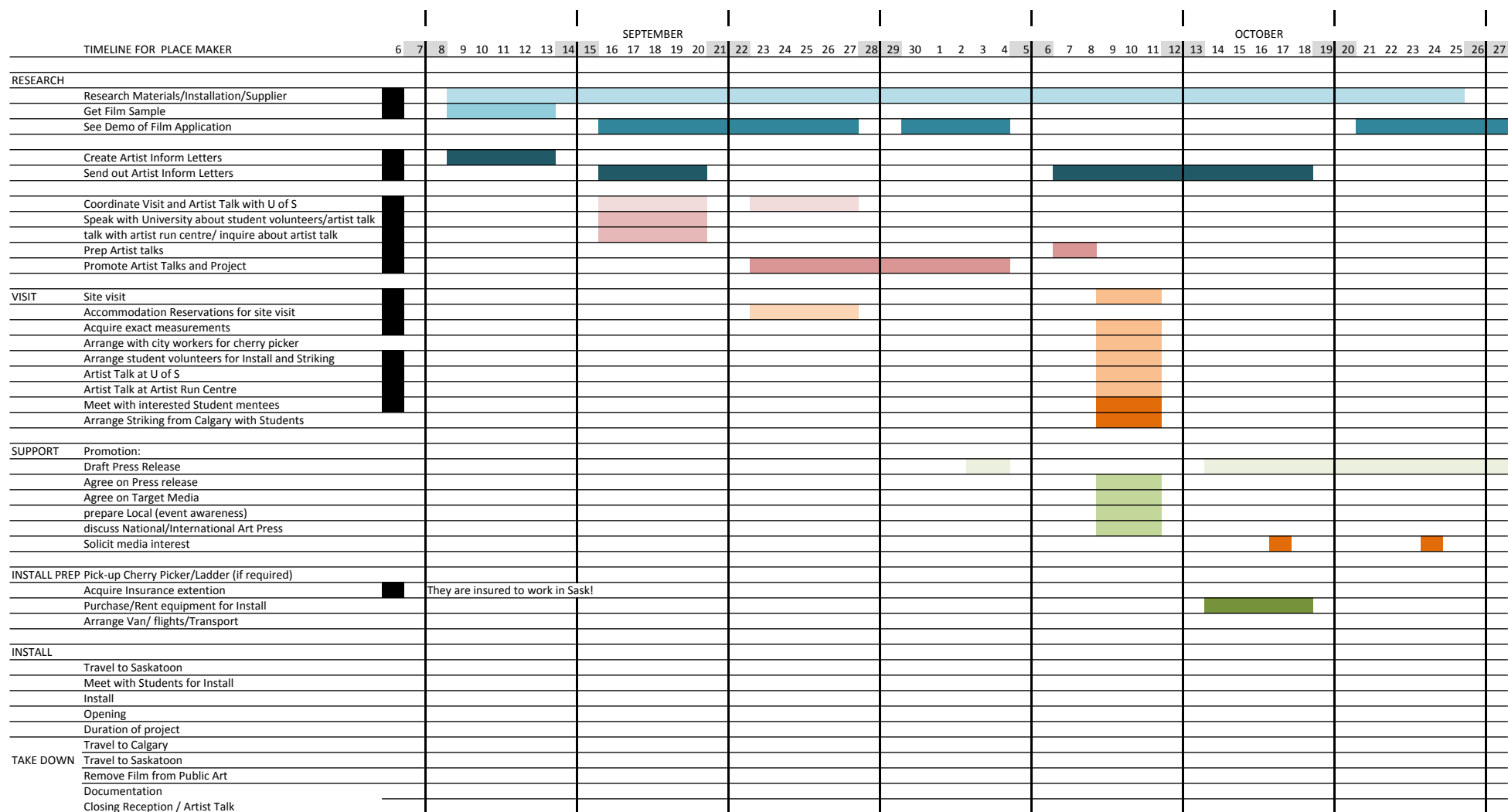


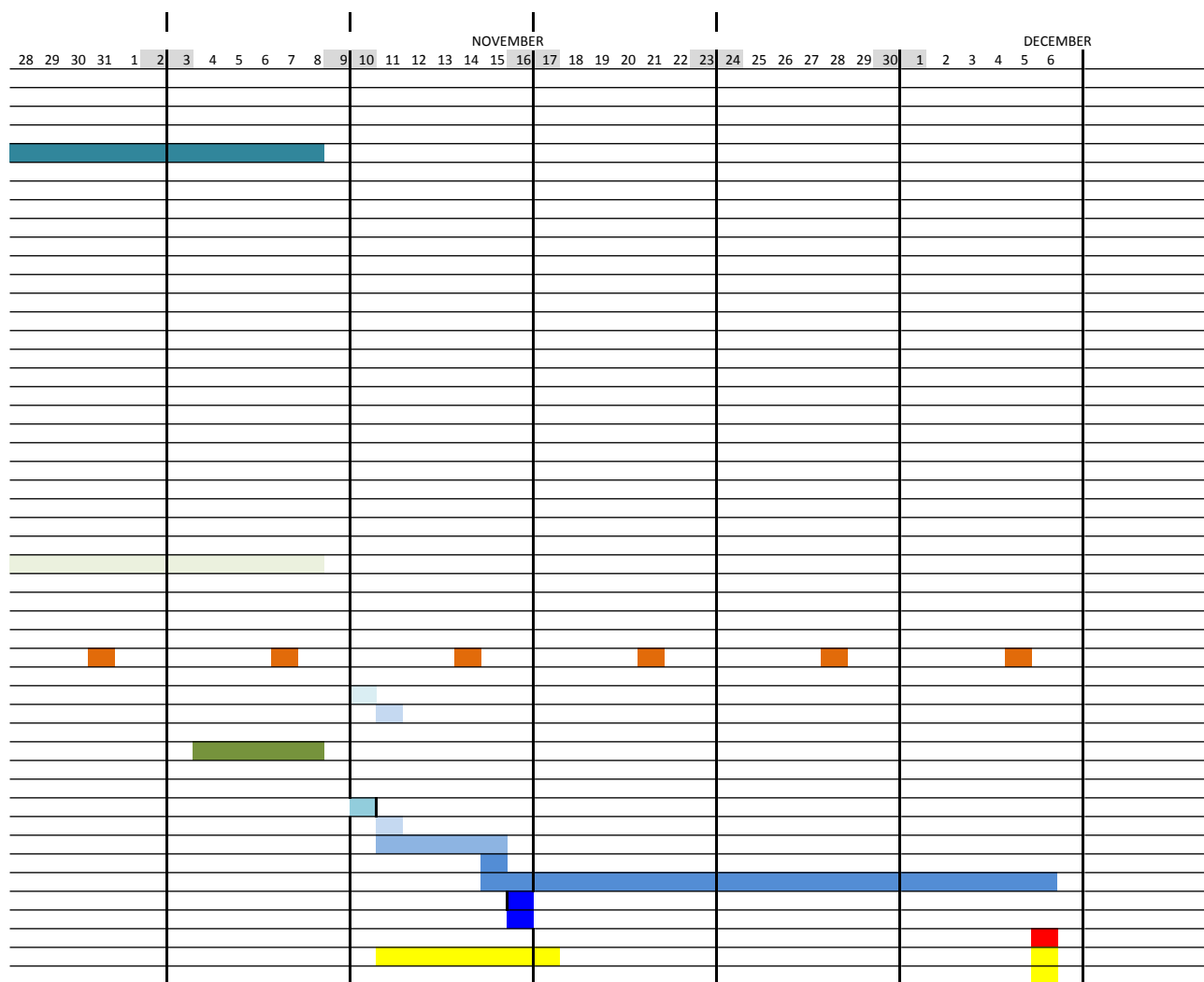
Maize
Laura Hale



Paperwork/Press

- Schedule for project
 - Press release
- Web links to interviews





Public Service Announcement

From: Sans façon

Contact: Heather Campbell

Phone: 403-268-4752

For use: Between now and December 7th, 2013

Title: *Cacher pour mieux montrer*

Cacher pour mieux montrer is a new public artwork by Sans façon developed for Saskatoon's Public Art program.

Through the city a number of public art pieces have been covered with smooth industrial shrink-wrap, a technic normally used to store and transport fragile machinery and equipment. For three weeks these pieces will be shrouded whilst their shape stays strangely familiar, inviting questioning and intrigue about the presence and function of Public Art in our cities, but also about the individual sculpture temporarily hidden from sight.

Cacher pour mieux montrer provocative and playful nature engages audiences in Saskatoon and beyond, exploring temporarily what our cities are without our familiar public art.

Twelve of the temporary public art pieces of the Placemaker program, which some have been in the collection for many years, have been covered. Each sculpture will be covered for a period of three weeks, then on the 7th of December, 2013 they will be revealed once again.

Cacher pour mieux montrer, "hide to show better", is an expression of the French idea that partial concealment enhances attractiveness by suggesting rather than displaying.

For more information about this project and others by Sans façon please visit:
www.sansfacon.co.uk or contact Heather Campbell by email: info@sansfacon.co.uk or phone:
403-268-4752.

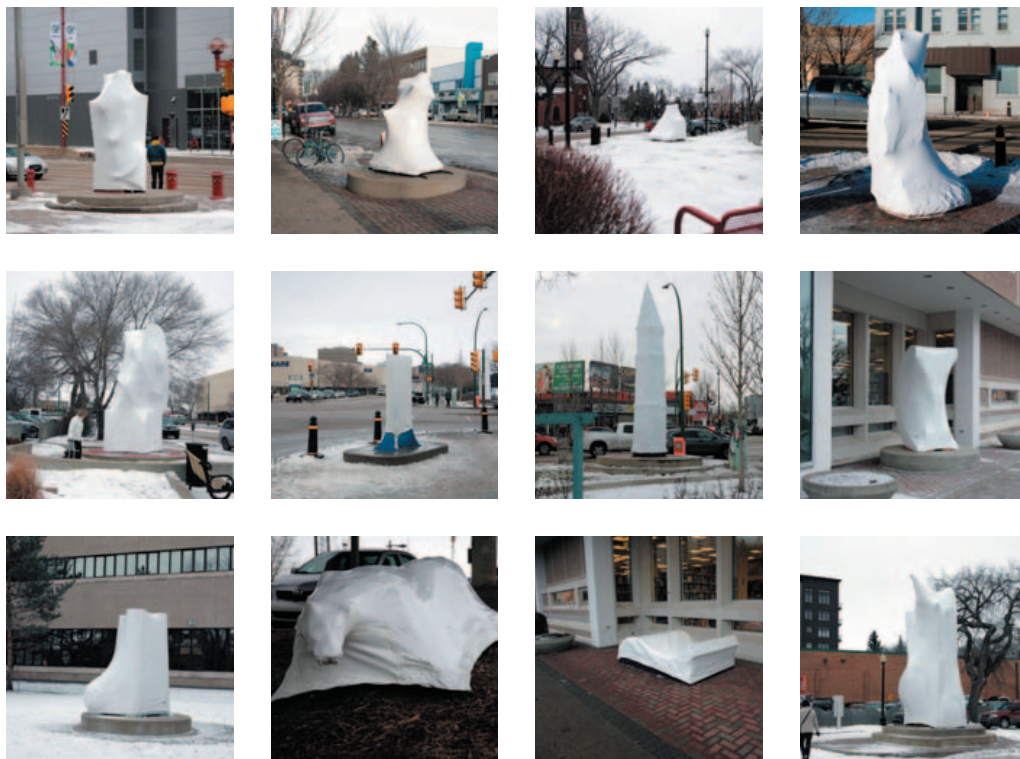
Links:

[placemaker](#)

[Saskatoon public art program](#)

Cacher pour mieux montrer

We have covered sculptures, from the city of Saskatoon's temporary public art collection, in a tight white film. Enveloping each work entirely, the form of the sculptures will define the shape of the temporary wrap. Our hope is to invite questioning and intrigue about the presence and function of public art in our cities, but also about the individual sculpture temporarily hidden from sight. After two weeks the wrapping will be removed, revealing each work once again no doubt with rejuvenated enthusiasm from the public.



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Artist duo hiding local sculptures to show them better

BY JONATHAN CHARLTON, THE STARPHOENIX NOVEMBER 19, 2013

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Sculptor Doug Bentham encourages support of the work of younger artists but doesn't feel Sans facon's project to cover existing public artwork enhances his works.
Photograph by: Gord Waldner, The Starphoenix , The Starphoenix

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What the artist giveth, another artist may taketh away.

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Calgary-based artist duo Sans facon has covered up a dozen sculptures around the city to better highlight their importance.

The project is part of the city's Placemaker Program of temporary art installations.

Its title, Cacher pour mieux montrer, translates as "hiding work to show it better."

"It's inviting people, in a playful way, to consider the work they've already got in the city and think about what is public art, how does it work, how well they appreciate or understand what's in the city," Tristan Surtees said.

"It's a way of framing something we see every day, but just inviting people to think about it again in a slightly new way."

Part of that means looking at the value of public art - something people might take for granted, Surtees said.

"For ourselves, the right kind of public work and the works throughout cities are incredibly meaningful and, potentially, hugely powerful to how people perceive the city, how they enjoy it on a day-to-day basis, but also how the city is perceived nationally and internationally," he said.

As a senior artist in the community, Douglas Bentham feels an obligation to support the work of younger generations. That's why he has let Sans facon cover up some of his work around the city.

But he said he feels decidedly "neutral" about it.




Bentham said he doesn't feel the project enhances his work, comparing it to graffiti.

"It could turn out to be a good thing. Their thesis is to draw attention to public sculpture that might be languishing in the public realm, and that this will renew and rejuvenate it, and I hope that will be the case," he said.

"If I have a concern, it's related to an attitude under which (artists) are taught that intervening upon the works of others as your own personal art form is highly relevant to our times. The U of S art department is a very noteworthy culprit in promoting and rewarding this attitude."

The sculptures will be re-revealed to the public in two to three weeks.

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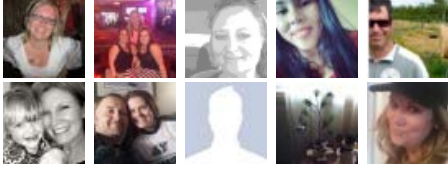


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City pushes envelope with unique art sculpture project

12 sculptures covered in white wrap, reborn on Dec. 6

Reported by François Biber
First Posted: Dec 7, 2013 3:04pm

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Highlighting public art in Saskatoon while hiding it behind white winter-camouflaged plastic wrap is the latest work in the City of Saskatoon's Placemaker program.

"We thought it presented something ground breaking and it would highlight our current collection and get people talking about public art and get them noticing and engaging with what we have around us right now," Kevin Kitchen, director of community initiatives, said.

On Friday Tristan Surtees and Charles Blanc, a pair of artists from Calgary, brought their latest flavour of contemporary art to Saskatoon with a project called 'cacher pour mieux montrer,' which translates to 'hidden to show it better.'

During the second week of November, Blanc and Surtees went around Saskatoon and wrapped a dozen sculptures with white plastic wrap. During the process, they said they were approached by at least 100 people, asking them what they were doing.

"They said, what are you doing, don't touch my sculpture, are you wrapping it for the winter, are you moving the sculpture?" Surtees said, adding some people asked if they were installing a new piece, not knowing the sculpture had been there for at least three years.

"You can still identify the work that's there, if you know it, you can still identify the arm or the guitar or the head so it's an idea of hiding something, but playfully. It's not about the sculpture not being there anymore," Surtees said.

After a month under wraps, the sculptures were reborn, bringing the project to a close.

Looking back, Kitchen said this project was the edgiest they've undertaken in the public art program, adding it was well worth the risk.

"This has pushed the envelope and we anticipated more of the wraps would be vandalized and it was interesting to see the markings on the wraps," Kitchen said.

"This is a small step. We were trying to think outside the box and I think we can probably go even further next time around."

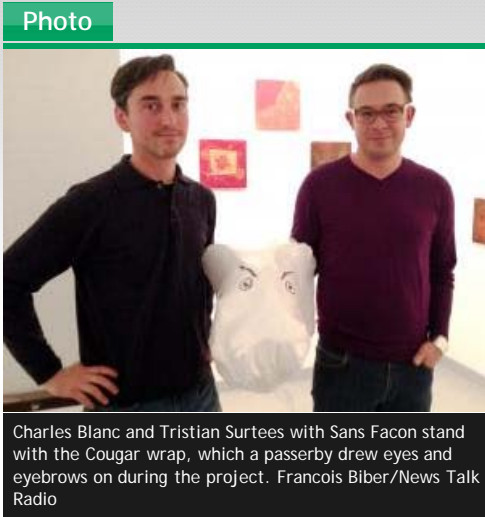
Many of the wraps along Broadway and Downtown may have been scarred with paint, various graffiti and a few puncture wounds, but for the artists, it was symbolic of how Saskatoon feels about its public art.

"There was a tiny bit of graffiti and the cougar (under Idylwyld) had eyebrows drawn and that's people taking the sculptures back," Surtees said.

"We didn't encourage any of that but it's in public space, that's their reaction to it."

The most intriguing aspect of the whole project, and ultimately the project's aim, was to remind people of the public art pieces, and after many people admitted they never noticed some sculptures around the city, it means Sans Facon achieved exactly what they set out to accomplish.

"What this does say is that people care about public space but sometimes we get blinded by the



visual clutter, lamp posts and street furniture; so people need to think carefully where they put public art of this kind, and where is the best place to get engagement and reaction.”

The city paid Sans Facon \$5,000 for the project, the standard fee for project in the Placemaker program.

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THE A WORD

Art Reviews / Criticism in the Saskatoon area by Bart Gazzola

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Saskatoon's Placemaker Program: theft, ego and change.

November 27, 2013 ★ Categorized Under: Reviews

Saskatoon's public art has rarely manifested with "moments of unexpected joy" as you go about your day. That's an idea from Rachael Seupersad, and she's led the Calgary public art program since 2008. She averred how public artworks must engage with the community. Anna Wacławek, in her book [Graffiti and Street Art](#) , and in her keynote address for Street Meet last summer, went further. She decried the notion of "plop art", usually manifest in ugly, rusted, karaoke modernist works that are "plopped" down, saying nothing to anything / anyone around them (more on these eyesores, of which Saskatoon has many, with Doug Bentham as the main offender, later).

There's been bright spots: SPASM I & II, aneco, and the aforementioned Street Meet (with *Sugar Bombs* and *Liquid Bacon*) raised expectations. It's in this atmosphere that the city of Saskatoon, in their Placemaker Program, have facilitated public artworks that connect to this place, and have an engagement with the public.

National and international artists, whose works span a variety of media, and who want to engage with this site and city, are prominent. You can check with the [city website](#) for details, to "locate" notable works, like that by local artist Josh Jacobson (*Quantum Dot* on 33rd Street, a more traditional mural work) or Paul Reimer's *Open Book*, at the Mayfair Public Library, which is playful and cute.

UK artist Tony Stallard has a work installed high up on the side of the Persephone theatre which may be my favourite. The pink neon is a warm and prominent sigil that glows in our frigid winter air. Stallard collaborated with Tribe (an Aboriginal Arts Collective that functions without a specific gallery space, but works with organizations like paved, aka, the Mendel, etc.) to produce the work *Land of Berries*. The massive letters are in Cree, and function as a kind of "city sign": we name places, or sometimes places are named "for" us. Names aren't neutral, and carry assumptions of power – and authority. Language – in the use of languages "other" than English – can also acknowledge an audience that is excluded, or ignored. There's something beautiful about this "sign", when one considers that the legacy of the residential schools where language and culture was unsuccessfully beaten out of the children, is still with us....

Another project that plays upon history and site (but perhaps with a break between intent and perception) is by the duo *Sans facon* , titled *Cacher pour mieux montrer* (roughly translated as "hidden so you may see"). Their blurb is as follows: "Cacher pour mieux montrer creates a direct engagement of the public with the city's public art collection, but in an undirected manner. The wrapped sculptures will create questioning and intrigue about their presence and function, but also about the individual sculpture temporarily hidden from sight, indirectly about the role of art in our public realm". If you've seen works on 20th, Broadway or downtown enveloped in white, smooth and clean and shiny and sexy, this is their interventionist work. Several of the larger pieces are perfect in their consideration of environment: blank white spaces that blend with the snow, with the sky and the weather in a way that reminds us of how public art should consider its environment metaphorically, but also formally. Absence is a powerful analogy: I see how little gov'ts seem to value culture, and how absent they are from that dialogue...

Cacher has a bit of controversy. Karaoke modernist Doug Bentham whined to the [StarPhoenix](#) about his "art" being "compromised". He could have said no, but amusingly, his works, usually "ubiquitously boring" (like much "plop" art), are now being noticed by pedestrians, and have never looked better...

That brings us to Tonya Hart's *INFRA*: at the time of writing, her eight "wolves" on the U of S campus [had been vandalized and partly stolen](#). Thankfully, there are plans to relocate the piece. But this is a work that was quite lovely, and that was intentionally placed at a high traffic site, bright in the day, and shining in the night. One could be forgiven for seeing this as a less "sophisticated" version of the Sask Party's dismissal of a 44 million dollar film industry. Politicians use spin. Others use hammers.

But *INFRA* will soon be re installed elsewhere: and that's not the most important aspect of the Placemaker program. Saskatoon is expanding and experimenting with it's public art. The city (especially people like Alejandro Romero, who had a strong voice in this new direction) deserve praise. Art can and should change, and it's good to know what came before, but it doesn't have to be the only way things can be. This incarnation of the public art program is easily the best the city has ever facilitated.



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PLACEMAKER PROGRAM

November 12, 2013 4:46 pm

Shrink-wrapped sculptures gaining attention

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SASKATOON – Some of Saskatoon’s art sculptures are looking a little different this week, covered in white plastic.

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CANADA

It's not to keep them warm through the winter, it's art designed to create intrigue and discussion.

The plastic-wrapped sculptures have certainly been turning heads with many asking what it is and why is it covered up?

Sans Façon is the artistic group behind the unique exhibition, made up of Calgary-based pair, Tristan Surtees and Charles Blanc.



“The title of the piece is ‘Cacher pour mieux montrer’ which is a French expression which means, hiding to show better,” said Blanc.

That’s exactly what they’re hoping to achieve by wrapping 16 existing sculptures around the city, with the artists permission of course.

“Often we pass things in the street especially in urban settings that you don’t necessarily pay a huge amount of attention to or they’re there but we take them for granted so we’re inviting people to miss them for a little while and then reveal them and enjoy them once again,” said Surtees.

“We wanted to create something which was very

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tight, you could still identify the sculpture but it was a sort of playful game so it's an industrial plastic wrap that when it's heated it shrinks around the form of the sculpture that's underneath," he added.

Many residents Global News talked to didn't know or couldn't remember what was under the plastic wrap.

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It's all part of the City of Saskatoon's Placemaker Program, where seven pieces of new temporary art are being displayed around Saskatoon.

The aim is to enhance civic spaces, engage the public and to promote an appreciation for contemporary art.

"Peoples intrigue and questioning and kind of re-looking at what they already have is something we feel strongly people will do," said Surtees.

If it gets people talking and paying more attention to public art, Tristan and Charles have done their job.

The sculptures will remain covered for two weeks.

A 'meet the artists' reception is being planned for when the artwork is removed.

ART

CITY OF SASKATOON

PLACEMAKER PROGRAM

Jessica Brown
Reporter

Jessica reports

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Global News Saskatoon - <http://globalnews.ca/news/962748/plastic-wrapped-sculptures-gain-attention/>

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Star Phoenix - <http://www.thestarphoenix.com/Artist+hiding+local+sculptures+show+them+better/9182749/story.html>

Research

- Information about Material
- Supplier contacts/Resources
 - Kit List

Research compiled from the Internet

Shrink Wrapping Information

Before you start:

1. Inspect structure for anything that could cause issues. In particular, keep an eye open to spot sharp objects, potential slippery areas, combustible materials or potential fumes.
2. Photograph object before wrapping.
3. Find any sharp edges and apply foam padding, shrink-wrap, tape, etc.
4. Determine how windy it is and accommodate (shrink will stick to itself!)
5. Be sure that film does not drag on the ground or floor (static electricity in the film attracts dirt and dust which won't allow the film to weld properly.) Keep boat shrink-wrap clean, dry and folded as long as possible during installation. Boat shrink-wrap head welds to itself much better when it is clean. Once the boat shrink-wrap is unfolded it is much harder to manage, and especially difficult during windy circumstances.
6. Wipe off snow or moisture as best as possible.
7. Measure all areas to be covered to assure that you have the proper size and proper amount of boat shrink-wrap available to complete your application task. The goal is to utilize the fewest number of boat shrink-wrap pieces. It is much easier to cover large objects in one piece of boat shrink-wrap. Use the thickest boat shrink-wrap material possible on larger objects. If it is necessary to use two pieces of boat shrink-wrap, there must be an allowance of 8-10 inches of overlap where material are joined together at seams.

Shrinking:

1. Always design and draw an attachment plan before taking the boat shrink-wrap out of the box. Boat shrink-wrap must be attached firmly around the entire perimeter of the vessel in order for it to become a tight durable protective cover. Boat shrink wrap can be attached to your vessel, or parts of the vessel by utilizing woven cord strapping, tape, steel cabling or furring strips—depending upon the project you are performing.
2. Padding sharp objects, cleaning the hull of all waxes and release agents, and taping the fuel vent.
3. Cutting the boat shrink-wrap in a straight line around the hull.
4. Applying the tape equally to the wrap and hull, then rubbing the tape to eliminate air bubbles under the tape and help assure complete adhesion.
5. Running strapping fore and aft to make a simple strong support structure for the boat shrink wrap to rest upon.
6. Once the film is on (after you've heat welded around the perimeter band) there are a few steps that can help in achieving a wrinkle-free, tight cover.
7. You must install the belly bands immediately after head welding around the perimeter band on the boat.
8. These taut straps pull the slack from the wrap allowing it to become tighter when heated.
9. If you shrink too much, take comfort that you will befriend a large ape that will help you escape the mad scientists lab.
10. The heat shrinking order is as follows; Seal all pleats in cover, begin applying heat at the bottom of the cover near one end (never in the middle). Guide the shrinking with the heat gun (use as if you are spray painting) to the other end of the board, up to the hub rail.
11. Starting at the bottom of the cover allows the heat to rise and helps you shrink more quickly.
12. Now you can shrink the top; be careful not to put excess heat on the corners or sharp protruding objects. Avoiding these areas allows the shrink-wrap to maintain its full thickness at these points.
13. Again, firm attachment points around the entire perimeter of the vessel are necessary to ensure the boat shrink wrap remains tight and secure, to prevent edges loosening and releasing during inclement weather.

Hole Patrol;

First, holes are not rare in boat shrink-wrap covers. It is very easy to puncture the material before it is heated and shrunk; conversely, it is just as easy to repair holes that form.

1. When the cover is completely shrunk, you must check for puncture holes. A hole in the shrink-wrap will not tear or rip, but will certainly allow the elements into the boat.
2. The most effective method of repairing a hole or weak spot is to use shrink-wrap tape.
3. Ensure it's rubbed to remove air bubbles and to activate the adhesives in the tape.
4. The tape can be lightly warmed also so that the tape will adhere better.
5. If it is a larger hole, a small piece of boat shrink-wrap approximately 2" larger than the hole may be taped on the original cover and lightly shrunk.

Supplier Information

GF Fastening - 403-287-7127 - 2270 Portland Street SE, Calgary, AB

Walked over and talked to guys in office, they gave me samples and the contact information of someone who uses the product a lot for tips. Received best pricing for Heat gun, Polyethylene Wrap, Heat-shrink Tape in the city.

Industrial Paint and Pastics - 5558 1st Street SW Unit 5

Went in and talked to them about heat resistant fabrics. Tested Breather cloth and Tyvec. Breather cloth worked really well and was in the budget.

Bruce - Brasso Co. - 403-861-8417

We were given his name from the supplier GF - he gave us tips, demonstrations, and let us try to shrink the plastic with their heat gun. An invaluable resource.

The Rent-It-Store - 633 45th street east, Saskatoon, SK

They gave us the best pricing for renting Scaffolding and Tarps.

Used Home Depot and Canadian Tire for common supplies needed.

Canadian Tarpaulin - 618 51street East Saskatoon, SK

For purchasing tarps. Fantastic prices

Driving Force - 3660 50 Ave SE Calgary. AB

Best truck rental price in Calgary

KMS tools and equipment - 6311 Centre street South Calgary, AB

Purchased welding gloves, they gave a great price!

QwIc Signs - 1023 8th Street East Saskatoon, SK

QR codes printed on vinyl stickers.

Kit List for Install

- cable ties
- cross bar (wood)
- propane heater
- timber chocks for scaffolding
- rope
- knives
- bin bags
- brushes, broom, shovels
- towels/rags
- cardboard boxes
- sharpie pens
- spanner
- hammer
- work gloves
- duct tape
- 1st aid kit
- plastic sheeting
- camera
- Scissors

Installation

- Images from Install
- Reaction from public during install
 - QR Code



Reactions from the public

Maize

"Oh are you putting this sculpture here? - ha ha, no kidding, well I guess this is for me then"
"What are you doing to all of these sculptures? – Oh what a good way for us to notice them!"

Pinnacle

"I've been walking along 20th and just realized what is happening, I didn't even know there was artwork along here until I saw the white covers"
"Are you removing the sculptures?"

Cougar

"Are you protecting the sculpture for winter?"
"What's going on? – Well that is clever"
"What are you doing to the cougar? – Oh"

Self Portrait and Winds of Change

"What is going on here? – Well that is great! It's like when you hide toys from a child and then give them back after a while – they think it's new again"
"It's good that we are reminded of the art around us!"
"Will you be moving these sculptures? – Oh cool!"
Man who lifted up the tarp "Hello in here, what are you doing to these sculptures? - Well that's great! We need more contemporary art in the city!"

Buskers

"Are you protecting the artwork? - That's clever!"
"Why would you cover up the sculptures?! – I'm glad they wont be covered long"

Sentinal

"That doesn't seem like art"
"I think it looks great covered!"
"Interesting idea... the more I think about it the more I really dig it!"
"Do they cover these every year? - I notice the art around me, but I guess other people might ignore it"

Head

"It's beautiful"
"Do you work for that Christos and Jean something group? - Well very good!"

Stoic Dignity

"Is it a comment on Christo's work?"

Arabesque

"Is something new coming here? - Oh really? Wow, how long has this been here?"
"Why are you taking this away? - I'm glad, I like this statue"

When we were removing the wrap; "Am I the first to see the sculpture? - Well that is great, I didn't even know it was here until now."

QR Code - linked to the Sans façon facebook page



Contact Information

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