

Call to Artists - Public Art Competition

Municipality of La Pêche

MRC des Collines-de-l'Outaouais Heritage Route

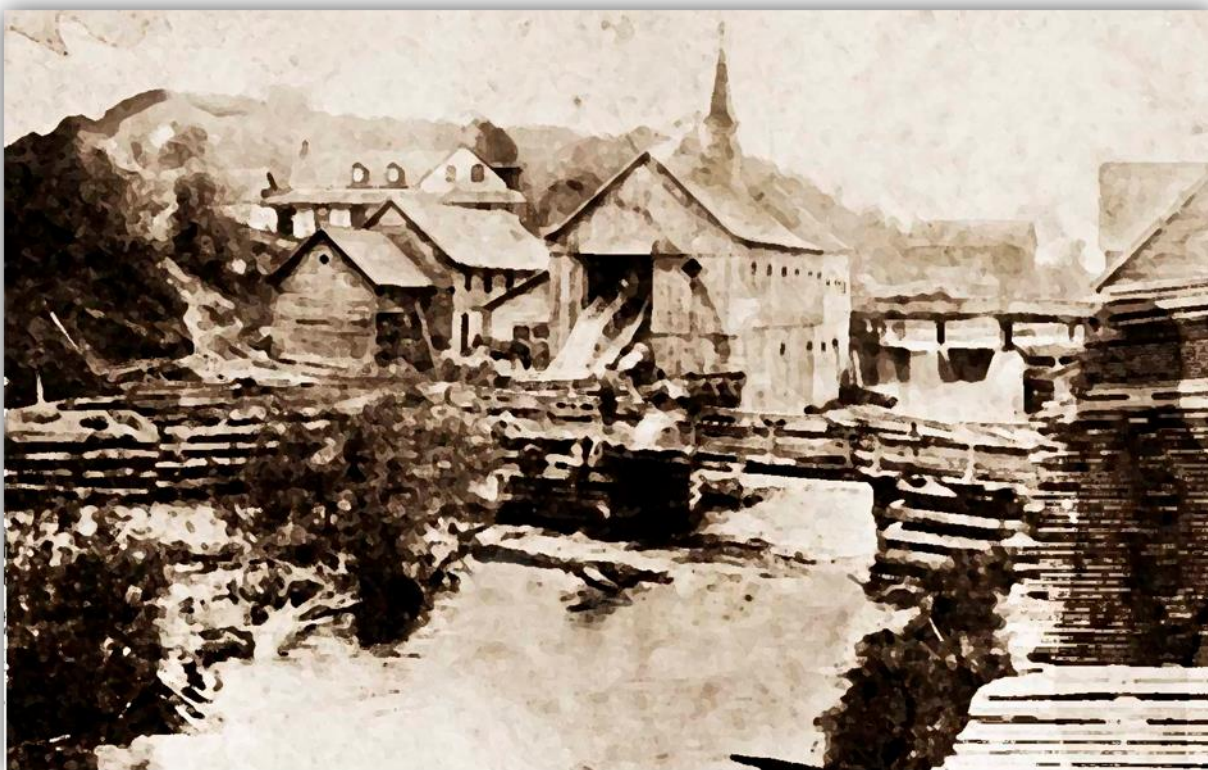


TABLE OF CONTENTS

1. INTRODUCTION.....	3
2. BACKGROUND	3
3. PROJECT VISION	3
4. PROJECT SITE	6
5. DESIGN REQUIREMENTS.....	7
6. BUDGET	8
7. ELIGIBILITY AND SELECTION CRITERIA.....	9
8. SUBMISSION GUIDELINES	9
9. DEADLINE	10
10. QUESTIONS	10
11. PROJECT TIMELINE.....	11
12. ADDITIONAL INFORMATION.....	11
13. CHECKLIST	11

1. INTRODUCTION

The MRC des Collines-de-l'Outaouais is located in western Quebec. The region comprises seven municipalities: Cantley, Chelsea, L'Ange-Gardien, La Pêche, Notre-Dame-de-La-Salette, Pontiac and Val-des-Monts.

Artists who live in the Outaouais region of Quebec are invited to submit their credentials, examples of previous work, and a concept for a permanent sculpture for one of the dedicated sites located within each of the region's municipalities. The sculpture will be integrated in a heritage route that will connect all seven municipalities of the MRC.

This call to artists specifically concerns the **Municipality of La Pêche**.

2. BACKGROUND

In 2010, a cultural policy for the MRC was adopted, along with Cultural Development Agreements between MRC des Collines-de-l'Outaouais and the Minister of Culture and Communications of Quebec. Several actions were identified in these agreements, including the development of routes that would highlight the historical, cultural, and natural heritage of the region.

Le Centre local de développement (CLD) de la MRC des Collines-de-l'Outaouais, via its Cultural Commission, developed a project to enhance its heritage: a heritage route in which a public art sculpture will be installed in every municipality on a site chosen for the importance of its heritage and history. The theme of water has been chosen as a common theme for the heritage route.

The project aims to achieve the following goals:

- highlight and make known the cultural and natural heritage of the MRC des Collines-de-l'Outaouais;
- encourage visitors and residents to follow heritage routes, and to take advantage of other offerings within the region;
- develop a feeling of pride and belonging in the MRC des Collines-de-l'Outaouais;
- integrate the project with regional efforts to promote Tourism Outaouais tourist route: Waterways (Les chemins d'eau);
- encourage visitors to come the region, and to stay longer;
- encourage economic development; and
- offer visibility to the region's artists and crafts people.

3. PROJECT VISION

THEME CHOSEN

Rapids and falls of our streams: motors of our communities' development.

SITE CHOSEN

The site chosen to install the work of art is the Parc du Moulin, which sits to the left of the entrance to Chemin du Moulin, accessible from the Route Principale West (366) in La Pêche, Ste-Cécile-de-Masham sector.

HISTORICAL CONTEXT

Importance of water in the development of the villages

Under the English rule, predominantly English-speaking villages started sprouting most everywhere. Exceptionally, west of La Pêche, a mostly francophone community developed from another origin than that of the Anglophones of the Gatineau Valley: Anglophones arrived in the area by following the Gatineau River and founded villages such as Chelsea, Farmpoint, Wakefield, Alcove, Farrellton, etc., whereas the western Francophones came by way of the Meech, Mousseau and Philippe lakes. On these three lakes, lots of heavy material was transported, such as large chains and water wheels for the saw mills. In those times, using barges on the water and portaging seemed like the best way to settle: what floats is of course easier to transport by water than by land when there are no roads. Despite this difference of origin between the two communities, they have something in common: the importance of water to live, drawing from the rapids, the falls and the rivers the hydraulic force needed to operate the saw and flour mills required for the development of the villages.

The wood trade

A few centuries ago, two European powers coexist in North America. If France was the first to settle in the St-Lawrence Valley, in time England surpassed France thanks to its powerful navy. Napoléon Bonaparte's continental blockade, in 1792, forces England to source its raw materials from its colonies. In particular, this European power needs wood to maintain its supremacy on the seas with its large marine force, and it just so happens that the Outaouais area, then uninhabited, is covered in immense white pines. Philemon Wright, Hull founder, departs Philadelphia with some forty families and a contract to come harvest this resource for England. In 1801, he settles in what is then called Asticou and will later become Hull, and now Gatineau. After twenty years of operation, harvesting reaches Sainte-Cécile de Masham and, in 1837, the first settler, Ovide Bélanger, sets himself up there permanently as a farmer. In 1854, England puts an end to the protectionist system and establishes a free-trade system. Therefore, England needs less wood and transportation of wood across a very long distance, which makes it very costly, falls sharply. Instead of sending round logs to England, a few more visionary people decide to saw the logs in beams and boards that may be used to build houses and barns which are better suited to the climate than the log camps. To do so, one needs a saw mill installed on a river, in a relatively narrow place that has considerable flow.

Masham Mills

It is decided to set up the mill in Saint-Francois de Masham, called Masham Mills under the English rule. The mill gives birth to the village, governed by a merchant called Maurice Bertrand. The village soon includes a saw mill, a cedar shingles mill, a flour mill, a general store and a blacksmith shop. This small community lives in almost complete autarchy, like de rest of Canada, and being unable to buy what is needed or to wait for orders that take too long to arrive, everything must be fabricated. Even money is short, to



the point where Mr. Bertrand created his own money to pay his men in the saw mill. The money thus received by these journeymen as salary could only be used locally to buy food or fabric in the general store, which was also owned by Mr. Bertrand. This dependence towards the successful, determined and crafty, but also good and honest, Maurice Bertrand is well portrayed in the popular *Belles histoires des Pays d'en haut* program.



M. Bertrand Saw Mills, Masham Mills.



Coins from Masham Mills

Highlighting the story of the Moulin

The site chosen to install the work of art is near the La Pêche River, left of the entrance of the Chemin du Moulin in the part of the Village known as Saint-François de Masham, near a small park. It is there that the Bertrand family, back then, managed a saw mill installed on a small dam installed on the La Pêche River. The river flow is controlled by “gates” which hold the water upstream, in the large La Pêche Lake, to make sure there is enough water yearlong. This site represents a strategic and vital place for the beginnings of the community. We want to create a park there, the “Parc du Moulin”, to commemorate the importance of water in our ancestors’ everyday lives.

4. PROJECT SITES

The parc du Moulin is located at 88 Route Principale Ouest (366), at the intersection of Du Moulin Road in the area of Ste-Cécile-de-Masham in La Pêche.



View of the site. Picture taken from Route Principale.



View of the site. Picture taken from Du Moulin Road.



View of the site (red arrow) with the river behind. Picture taken close to the bridge on Du Moulin Road.



View of the river from the bridge on Du Moulin Road. The red arrow indicates where the dam is.

5. DESIGN REQUIREMENTS

Design requirements for the sculpture that will be selected will:

- align conceptually with the theme chosen by the municipality (see section 3 of the present document);
- align conceptually with the theme of water, common theme for the MRC des Collines-de-l'Outaouais heritage route;
- integrate with the site's landscape and heritage characteristics;
- engage site users;
- be safe for the public;
- be created of permanent materials that are suitable to the environment and that require minimal maintenance (NB: each municipality will carry out conservation and maintenance as deemed necessary to protect the artwork and will reserve the right to remove the artwork if it deteriorates beyond reasonable repair);
- take into consideration the environment and physical interactions that would affect the work, including but not limited to sunlight, winter, moisture, and wear from audience interaction; and
- comply with all applicable codes.

6. BUDGET

The budget for the sculpture is **\$15,000**, including applicable taxes and the following:

- artist's fee
- materials
- fabrication
- structural engineering advice, if applicable
- travel and meeting with the municipality
- installation
- liability insurance

The transportation of the sculpture to the site will be determined with the municipality, depending on the size and the location of the structure.

The municipality will be fully responsible for preparing the site and the base for the sculpture and will assist with anchoring the sculpture in place.

Note: The municipality will contribute additional funding to further beautify the sites with landscape integration elements and visitor amenities, such as picnic tables or benches, if appropriate.

7. ELIGIBILITY AND SELECTION CRITERIA

Artists who live in the Outaouais region are eligible. Preference will be given to artists submitting projects to the municipality in which they live.

However, artists may submit proposals for more than one site.

The participants will be selected through a jury process to be held in each municipality. The jury's evaluation criteria will include:

- artist's residency (municipality);
- experience with outdoor public art;
- vision and originality of concept;
- understanding of the project's goals;
- integration of the work with the site's characteristics; and
- demonstrated adherence to schedules, deadlines, and project requirements, and budgets.

8. SUBMISSION GUIDELINES

Submissions must include the components listed below. Acceptable file formats include DOC, DOCX, and PDF.

Submissions can be made electronically to a designated online file transfer. Please send an email indicating your intent to submit to cchauret@cldcollines.org.

Submissions may also be dropped off at the CLD: **1694 Montée de la Source, Cantley**. They must be provided on CD or USB jump drive and clearly identified with the applicant's name and contact information. Hard copies will not be accepted. USB sticks and CDs will not be returned.

Submission components:

- One-page expression of interest, which must include:
 - why you are interested in this opportunity (specify the name of the municipality in your submission);
 - what aspect of this public art commission inspires you;
 - what connects you and/or your work to the public art vision for this project.
- One-page description of your art practice and how you would approach this project.
- Sketch and description of your proposed concept (may be hand drawn or computer generated; should communicate the unique quality and originality of the concept, integration with the site, and visitor interactions, if applicable).

- Two-page resumé detailing education, public exhibitions, commissions, and any other relevant experience; include names of three references (preferably with whom you have worked).
- A maximum of 10 digital image files of completed works or works in progress, including fabrication and installation of public art projects; this should be accompanied by a list with details including your name, title, date, medium, dimensions, budget, and location. Label the images with your last name, and first initial followed by the viewing order that corresponds to your listing. (eg. SmithA_01.jpg). Acceptable formats include JPG, TIFF, and GIF with a maximum file size of 5 MB.
- Artists can submit in French and in English.

9. DEADLINE

Deadline for submissions is September 25, 2016 at midnight.

Any submission received after the deadline will not be accepted. Please contact Claudine Chauret at 819-457-2121, ext.225 if you need assistance in making a submission electronically.

All participants will be notified of receipt of submissions as well as jury results.

10. QUESTIONS

Direct any questions to:

Claudine Chauret
Cultural development officer
CLD des Collines-de-l'Outaouais
819-457-2121 poste 225
cchauret@cldcollines.org

or

Denise Patry
Director, Recreation, Culture and Community Living Services
Municipality of La Pêche
819 456-2161 extension 2241
loisirs@villelapeche.qc.ca

11. PROJECT TIMELINE

Deadline for submissions: September 25 at midnight

Jury selection of finalists: October 2016

Municipal approval: 7 november 2016

Winning artist notified: November 2016

Artist contract signed: November 2016

Completion of fabrication: May 31, 2017

Installation: June depending on weather conditions.

Unveiling: June 2017

12. ADDITIONAL INFORMATION

Copyright and Moral Rights

The sculptures created for this project will be owned by the municipality in which they are located. Copyright, including any and all designs, drawings, and final works of art shall remain the property of the artist. The artist must guarantee that the artwork is original and does not violate the copyright of any other person. Moral rights remain with the artist. MRC des Collines-de-l'Outaouais, Tourism Outaouais, and all seven municipalities will retain the right to distribute images of the works for the purposes of marketing and promotion.

Confidentiality

MRC des Collines-de-l'Outaouais and the jury members will treat the content of the proposals and the deliberations of the jury as confidential.

Cancellation

MRC des Collines-de-l'Outaouais reserves the right to not accept any of the proposals submitted, and to re-issue this Call to Artists.

13. CHECKLIST

- one-page expression of interest
- one-page description of your art practice
- sketch and description of concept
- two-page resumé
- maximum of 10 digital image files