

CALL TO ARTISTS

from WINNIPEG'S PUBLIC ART PROGRAM

Public Art Opportunity ASSINIBOINE PARK

OPEN CALL TO ARTISTS:

Deadline:

Budget:

REQUEST FOR PROPOSALS

2 February 2007

\$ 75,000 all-inclusive

ART OPPORTUNITY OVERVIEW

The Winnipeg Arts Council invites Canadian artists to submit first-stage proposals in a two-stage call for a permanent site-responsive public art installation in Assiniboine Park.



The Winnipeg Arts Council is an arms-length agency of the City of Winnipeg.



ASSINIBOINE PARK: PUBLIC ART PROJECT

PROJECT INTENT and SUMMARY

The selected artist will create a permanent artwork in the area of the Footbridge in Assiniboine Park in Winnipeg, Manitoba. The Park just celebrated its one-hundredth anniversary. Although designed in the English Landscape Style the Park is firmly rooted in the Prairie landscape. Assiniboine Park is a vital gathering place, and the site for the artwork installation is located in an important transition area.

BACKGROUND of Assiniboine Park

Assiniboine Park celebrated its one hundredth anniversary in 2005. A parcel of woodland and prairie along the south side of the Assiniboine River was purchased in 1904 for development of a large multi-use park. This development was part of a then highly innovative plan in the City of Winnipeg to create not only large green spaces but small urban parks that were sprinkled throughout the City's diverse neighbourhoods. Located a fair distance west of the City centre, Assiniboine Park was considered a suburban park that, at 1100 acres, was the largest and most ambitious of the evolving park system. The original layout of Assiniboine Park was created by Frederick G. Todd who had apprenticed with the celebrated designer Frederick Law Olmsted, creator of Central Park in New York and to whom, it is believed, the title of landscape architect was first applied. The design for Assiniboine Park reflected the common 19th century aspiration of providing a verdant and peaceful experience for citizens toiling in urban centres, applied through elements characteristic of the English Landscape Style such as open meadows, natural woods, serpentine water features, tree-lined drives, and formal flower gardens. Although the English Landscape Style dominates in the design of the Park, natural woods, river vegetation and the harsh climate anchor the location of Assiniboine Park firmly in Prairie geography.

The Park was officially opened in 1909 and quickly became a popular destination for Winnipeggers seeking respite in the great outdoors. In addition to green space and water bodies, the park eventually also featured a pavilion that housed a dance hall and banquet facilities, cricket pitches and shelters, a bandstand, a small zoo, and a plant conservatory.

One hundred years later Assiniboine Park continues to be a vital gathering place for experiencing the natural and cultural environment through both public events and private pursuits. A plan has been produced to provide long-term care and future development for the Park. The Assiniboine Park Framework Plan (http://www.winnipeg.ca/cms/pdfs/FinalReport_Jun07.pdf) was created to guide the evolution of the park in its second century and to suggest actions for needed revitalization and protection of the Park's natural environment and many amenities. The Plan sets out a number of values central to the development of Park opportunities, including an emphasis on the four seasons and a precedence of foot traffic over vehicular. These two core values form the basis of the public art opportunity.

ARTWORK LOCATION DESCRIPTION:

Portage Avenue Entrance/Footbridge Area

The location for the public art project is the area leading up to and including the footbridge at the Portage Avenue entrance to the Park. The bridge which is 516 feet long, and 12 feet wide spans the Assiniboine River, providing access from the Park to Portage Avenue. The bridge emerges on the north side of the river from a grassy meadow adjacent to the busy Avenue and is at a point of convergence of three footpaths. At the south end the bridge plunges into a cliff of riparian vegetation. The view from the footbridge as one travels south is of an open field terminating at the Park Pavilion, a central gathering area of the Park. The footbridge is an integral element of the Park, providing access over the River. However, until the current concrete bridge was erected in 1932, the bridge was temporary, being constructed every spring and removed before freeze-up in the fall. If the river was flowing and the bridge had already been removed in the fall or had not yet been installed in the spring, a small rowboat would ferry visitors across the river.

A small island is located in the Assiniboine River below and to the west of the footbridge. Depending on the season and on river levels the size of the island varies but is approximately 2400 square feet. The waterway is part of a delicate ecosystem that is home to a wide variety of bird and fish species and for this reason neither the river nor the island can be directly impacted by the artwork. A regularly used canoe dock is located on the river bank, north west of the footbridge and must remain accessible. The bank of the Assiniboine River on the north side has a gentle slope; on the south side it is very steep.

ARTWORK GOALS

Artists' proposals should address the north entrance to the park and the footbridge as a passage-way, as a centre and a funnel for Park activity, and as an entrance to the Park. Although the river itself cannot be directly impacted, its powerful presence should be given consideration. Rivers, without a way to cross them, can be barriers. How do the zones that comprise the project area work together physically or culturally? How do these zones connect with and respond to other public areas in the park? How does this location act as a transition from the busy, and mainly vehicular, thoroughfare of Portage Avenue to the verdant and mainly pedestrian environment of the Park? The Prairie landscape and the history of the Park should be a consideration in the proposal. Artists are also asked to consider the four seasons, both physically and conceptually. For example, how will the work respond or point to the long nights of winter, to the changing levels of the river, to the fact that the river will be both frozen and flowing, to summer's full and leafy vegetation and winter's stark presence, to extreme heat and extreme cold?

ARTWORK DESIGN PARAMETERS

The Land:

The artwork should take a form that is suitable for interaction with Park users and be constructed of materials that are resistant to theft and vandalism as well as weathering. If working with the land itself and the riverbanks, great sensitivity must be applied to the riparian ecosystem and done in consultation with the City Naturalist. The island and water itself cannot be directly impacted by the artwork. For any construction taking place within 350 feet of a river, a Waterway Permit may be required. For more information on City of Winnipeg waterway guidelines please go to

<http://www.city.winnipeg.mb.ca/ppd/riverbank.stm> or call the City of Winnipeg Waterways Section at 204-986-5098.

The Footbridge:

Artwork applied to the bridge must not impede pedestrian movement, no demolition or damage to the railings or structure must take place and structural components may require an engineer's review. Limited electricity is available on the bridge; any requirements beyond the available electricity may require the review of an electrical engineer.

The installed artwork must not inhibit movement or pose any dangers to pedestrians or to the environment and must generally meet the safety standards of the City of Winnipeg.

SITE LOCATION PLANS and INFORMATION

Please refer to the downloadable maps, drawings and photographs for further details on the site. The following links also contain useful information:

Assiniboine Park Framework Plan: http://www.winnipeg.ca/cms/pdfs/FinalReport_Jun07.pdf

Map of Assiniboine Park: <http://www.winnipeg.ca/cms/ape/map.stm>

History of the Park: <http://www.winnipeg.ca/cms/ape/history/default.stm#events>

BUDGET

\$ 75,000 is the total amount available for all related expenses of this Public Art project, including (but not limited to) artist fees, site preparation and restoration, technical consultation, fabrication, insurance, installation, permit fees, documentation, all applicable taxes, etc.

ARTIST ELIGIBILITY

This is a national competition open to professional Canadian artists*. Artist and/or artist-led teams are encouraged to apply.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in his or her artistic discipline; is active in and committed to his or her art practice; and has a history of public presentation.*

SELECTION PROCESS and CRITERIA

Proposals will be reviewed by a selection committee of qualified persons. The committee will review proposals on the basis of:

- Outstanding potential of the artwork concept
- Qualifications and professional experience of the artist(s)
- Ability of the artist(s) to work collaboratively with design and construction professionals
- Quality of work, originality, excellence and appropriateness of artistic expression to the proposed project
- Fulfillment of artwork goals as described in this brief
- Sensitivity to the site and context of proposed artwork
- Demonstrated and assessed ability to successfully execute the project under the criteria developed and with the budget and timeline set out
- Ability to meet all safety requirements.

The proposals will also be reviewed by a committee of technical experts who will advise the selection committee, when needed, on matters related to financial feasibility, durability, structural integrity, safety and maintenance.

The selection committee may recommend a short-list of up to five artists who may be invited to present a more in-depth proposal for further review. An honorarium of \$1800 for proposal development would be extended to the finalists. A final recommendation would then be made from the short-listed artists, if appropriate. Entrants will not be reimbursed for any costs relating to Stage One submissions.

The artist(s) selected for the final commission will be required to enter into an agreement with the City of Winnipeg and the Winnipeg Arts Council which will contain provisions including but not limited to right of ownership and use, warranty and insurance. Selected artists must have/provide Workers' Compensation Board coverage and insurance.

Please note that the Winnipeg Arts Council is not compelled to award the project based on the submissions.

SELECTION COMMITTEE

Shirley Brown, Visual Artist

Jess Dixon, Landscape Designer and Artist

Garry Hilderman, Landscape Architect, author of Assiniboine Park Framework Plan

Amy Karlinsky, Art Educator, Writer and Curator

Patti Sullivan, Chief Operating Officer, Assiniboine Park Enterprise

ESTIMATED PROJECT TIMELINE (2007)

February 2, 4 pm:	Deadline for receipt of completed proposals
February 19-23:	Selection Committee and Technical Review process of first-stage proposals; selection of short-list
April 27:	Short-listed artists' second stage submissions due
May 7-11:	Selection Committee and Technical Review process of short-listed artist submissions
May 31:	Announcement of selected proposal
June-September:	Detailed design, fabrication and installation period
October:	Artwork opening (or sooner by agreement).

APPLICATION REQUIREMENTS

Artists wishing to be considered must submit a complete package. Artists in a team should submit their proposal as one package but should include supporting materials and curriculum vitae for each artist. Please submit six copies of all application documents typed or written in black ink on white, **letter-sized paper (8½" X 11")** as outlined below. Please **DO NOT staple applications or bind them in any way** in folders, binders or plastic covers. Only one copy of support material is required. Applications must include the following:

1. *Six copies* of the completed application form (included at the end of this document).
2. *Six copies* of a written description of preliminary concept not more than one typewritten page in length. Proposals should outline the concept as related to the artwork goals and site context as described in this brief. The proposal should state the probable form the artwork may take including scale, format, medium, colour and surface quality.

3. *Six copies* of a preliminary budget and implementation plan that demonstrates the feasibility of the project. Budget details will be refined in the second stage of the competition.
4. *Six copies* of a curriculum vitae that includes a brief statement of artistic activities for the past twelve to eighteen months. Please limit the CV to a maximum length of three pages.
5. *Six copies* of two-dimensional materials, such as drawings or renderings that will describe or bring clarity to the proposal. The material should be limited to two pieces, be no larger than 8½" X 11" in size, and should not be mounted. **Please send copies only, not original artwork.** Models, maquettes and other three-dimensional materials **will not be accepted** at this stage.
6. Support materials: Please submit **one** of the following as documentation of your artwork and please ensure that your name is identified on all support materials: **(PLEASE NOTE that slides will not be accepted.)**

- a pc compatible CD-ROM with up to **20 jpeg image files** (** please see below for digital specifications*)

or if your work is best demonstrated in other forms:

- CD-ROMs, DVDs, VHS tapes, and audio tapes, appropriately cued. Please select a five-minute section most representative of the work you wish to present. **(maximum of two five-minute selections)**

YOU MAY ALSO INCLUDE:

- Copies of recent reviews, news clippings, photocopied catalogue material (*please submit **six copies on letter-sized white bond paper, 8½" X 11"***). Please do not send original catalogues or exhibition pamphlets.

Please note that original art work or framed reproductions will not be accepted.

*** Digital support materials specifications:**

- 72 DPI to a maximum of 768 pixels in height
- Title each image with your initials and the number that corresponds to your documentation list (for example: TW01, TW02...TW20).
- Don't submit compressed files (WinZip, Stuffit, etc).
- Don't submit materials that require software, plug-ins, extensions or other executables that need to be downloaded or installed.
- For video files, submit files that can be accessed with RealPlayer.
- Don't embed photographs in documents such as Word or Powerpoint.

7. Documentation list - All audio visual support materials must be accompanied by *six copies* of a typewritten documentation list with artist's name, title of work, medium, dimensions (if applicable), location and date.

8. A self-addressed and stamped envelope (SASE) **with sufficient postage and packing for safe return of support material (this is very important)**. If you do not wish return of your support materials please check the "I do not want my support materials returned" box on the attached application form. Please note that only support materials will be returned with a SASE, not the written application documents.

APPLICATION TRANSIT AND RECEIPT

All supporting materials must accompany the application. Incomplete and/or late applications will not be accepted. Faxed or e-mailed applications will not be accepted. The Winnipeg Arts Council will not be responsible for applications lost in transit. While all reasonable care will be taken in the handling of materials, the Winnipeg Arts Council cannot take responsibility for lost or damaged materials.

It is the applicant's responsibility to ensure the application package reaches the WAC office by the deadline. All applicants will receive a notice by mail or e-mail that their application has been received. If you have submitted an application and do not receive notification within two weeks, please contact the WAC office.

DEADLINE

Complete proposal packages must be received on or before **2 February 2007 by 4:00 pm**. (This is not a postmark deadline).

Please send complete application packages to:

Tricia Wasney, Manager-Public Art
Re: Assiniboine Park Project
Winnipeg Arts Council
102-555 Main Street
Winnipeg, Manitoba R3B 1C3

*The Winnipeg Arts Council reserves the right to choose to not recommend any application, proposal or finalist and to terminate or re-advertise any project.
For any Call To Artists updates please check the web site at www.winnipegarts.ca.*

For additional information or questions please call:

Tricia Wasney, Winnipeg Arts Council, (204)943-7668 or e-mail at twasney@winnipegarts.ca



CONSEIL DES ARTS DE
WINNIPEG ARTS COUNCIL

**Public Art Opportunity:
Assiniboine Park Project
Call to Artists APPLICATION FORM: First Stage**

Attach one copy of this form to the top of each application copy.

Last Name _____ First Name _____

Address _____

City _____ Province _____ Postal Code _____

E-mail _____

Phone (day) _____ Phone (evening) _____

Signature of applicant _____ Date _____

Brief (two sentence) proposal summary: _____

Checklist of materials included in each of the **six packets** in the following order:

- Application form (this page)
- Written concept description
- Budget and draft implementation plan
- Curriculum vitae and statement of artistic activities
- Two-dimensional drawings to illustrate proposal (copies only, *not* original artwork)
- Support material documentation list

And:

- Support material of representative work (digital images, etc.) – **one set only**

And please check one:

- I have included a self-addressed stamped envelope for return of support materials.
- or*
- I do not want my support materials returned.

Send submissions to: Tricia Wasney, Manager-Public Art
Re: Assiniboine Park Project
Winnipeg Arts Council
102-555 Main Street
Winnipeg, Manitoba R3B 1C3

*Complete application packages must be received on or before 4:00 pm **2 February 2007** (not a postmark deadline). Incomplete, late, faxed or e-mailed applications will not be accepted.*

Please let us know how you found out about this opportunity _____

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