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# public art policy framework

MONTREAL  
METROPOLE  
CULTURELLE



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# INTRODUCTION

## Dear Montrealers,

After an extensive round of public consultation conducted by the Commission du conseil municipal sur le développement culturel et la qualité du milieu de vie, we are proud to present to you today the new Policy Framework for Public Art, designed to give new impetus to the development of public art to a growing city like Montréal.

There has never been so much interest in public art, especially on the North American continent. This interest is the result of a determination to improve access to art, to promote creators, and to enhance the urban living environment. It is also due to a globalized economy increasingly oriented to creativity and to one of that economy's most notable consequences, the competition between cities.

Thus, while the Action Plan for Public Art of 1989 expressed Montréal's resolve to become a modern city and organize adequately the 350th anniversary of its foundation, the goal of this new policy framework is to concretize the pledges made in its public policies as well as those listed in *Action Plan 2007-2017-Montréal, Cultural Metropolis*.

The guidelines that steered the elaboration of this document are quite exacting: the city must not only build on its expertise and keep on banking on the contemporary practices in visual arts, it must also reinforce its own capability to intervene, it must keep up with the dynamic development of Montréal, be it publicly or privately generated, and it must obtain the bona fide participation and support of the private sector. To achieve all this, the city will continue to draw on the talent, creativity and passion of artists, both local and foreign.

In the last twenty years, a relationship of trust was established between the city and the professional visual arts community, a relationship built in large part on the quality and credibility of the processes implemented by our Bureau d'art public. With this new public art policy framework, Ville de Montréal wishes to share its leadership in cultural development, particularly in public art, with the public, the artists, the private sector, the institutions and patrons, who know that the development of a cultural metropolis, especially in this new century, is everyone's business.

We hope that this policy framework will add yet another block to the building of Montréal, cultural metropolis.

Gérald Tremblay  
Mayor of Montréal

Helen Fotopulos  
Member of the Executive Committee  
responsible for Culture, Heritage and  
the Status of Women







## a BRIEF REVIEW

### **Two centuries of public art in Montréal**

Montréal's public art bears witness to the different periods of its history. Since the beginning of the 19th century, Montréal's artists and artisans have been defining the urban landscape with works of art that witness to the major events of the city's history, its determination to enhance the living environment or to testify to the creativity of its local talent. Over the years, Montréal has acquired an extensive collection of public art through public subscriptions, commissions, competitions, donations or bequests.

This heritage was built up from many sources and quite erratically, more by circumstance than a true political design. Montréal's first work of public art was inspired by history: the Colonne Nelson, created by the architect Robert Mitchell and standing at Place Jacques-Cartier since 1809, was financed by a public subscription, with contributions from about 150 donors, most of them English-speaking Montrealers.

It took nearly a century before the appearance between 1890 and 1930 of some twenty new works commissioned to the best sculptors of the time and financed by patrons and public subscriptions. These were great allegorical and commemorative compositions that still occupy a place of choice in several public sites. The most remarkable are Louis-Philippe

Hébert's *Monument à la mémoire de Paul de Chomedey, sieur de Maisonneuve* at Place d'Armes, Alfred Laliberté's *La fermière* near marché Maisonneuve, and George William Hill's imposing *Monument à Sir George-Étienne Cartier* on Avenue du Parc, at Parc du mont Royal.

During the 1960s, two major events boosted the public art collection's international profile. The first International Sculpture Symposium in North America was held at the Parc du Mont-Royal in 1964, during which eleven works were created by ten foreign artists and two young Montrealers, Armand Vaillancourt and Robert Roussil. Three years later, the International Nickel Company donated to Expo '67 a monumental modern sculpture: *Man, Three Disks (L'Homme)* by American sculptor Alexander Calder. This emblematic work of art is undoubtedly the most important of the city's collection, estimated nowadays to be worth tens of millions of dollars.

Since the mid-1980s, some municipalities of the Montréal Urban Community have acquired a collection of contemporary works, notably under the Québec government's Programme d'intégration des arts à l'architecture et à l'environnement des édifices. Better known as "the 1%", this program helps integrate modern artwork by Québec artists, such as sculptures, stained glass and murals, into libraries and various venues of dissemination.

A major event, the Carrefour de l'art et de l'industrie symposium, held in Lachine in 1985, 1986 and 1988, laid the foundations of Canada's largest open air park of sculptures, the Parc René-Lévesque. The collection contains today about fifty works developed by the Musée de Lachine, as specified in its mandate, and constitutes a true repertoire of sculptures of the 1980s and 1990s.

In 1990, Sculpture Séduction provided some Montréal municipalities, including the present boroughs of LaSalle, Saint-Laurent, Verdun and Montréal-Nord, with one work of public art.

But it was at the turn of the 1990s that contemporary art redefined public space. It started in 1989, when the city adopted its first public art action plan whose operational objectives were to:

1. Give artists and their work the attention and respect they deserve;
2. Ensure the presence of contemporary works of art;
3. Take charge of all artworks owned by the city and of their maintenance;
4. Ensure the promotion of the collection;
5. Enhance access to the artwork for residents and visitors.

The city then developed new sites defined by public art, such as the *Leçons singulières I et II*, by Michel Goulet, at Place Roy and Parc Lafontaine, and the *Gratte-ciel, cascades d'eau, rues, ruisseaux...une construction*, by Melvin Charney, at Place Émilie-Gamelin, followed by other works commemorating such events as the tragedy at the École Polytechnique or paying homage to the victims of genocide.

Since the creation of the new Ville de Montréal in 2002, new works illustrating modern practices in public art have sprung throughout the boroughs.

### **Varied and growing collections**

The artworks of the city's collection fall into two categories: permanent works integrated into the environment, and permanent works integrated into architecture.

The collection now comprises more than 300 works, about a quarter of which are integrated into architecture. More than one-third of these works are commemorative and spread out unevenly throughout the territory: the boroughs with the highest concentration of artwork are Ville-Marie, Lachine, Plateau Mont-Royal, Sud-Ouest, LaSalle, and Saint-Laurent.

The city also possesses an important collection of works of public art which are integrated into the Montréal metro since its opening in 1966 and under the responsibility of the Société de transport de Montréal. Indeed, from the metro's inception in 1960, to make it one of its kind, each station was designed by a different architect and adorned with works of art, all of which greatly enhanced the reputation of Montréal's metro at the time. Today, its stations are graced with more than one hundred works of public art created by renowned artists.

Moreover, a significant number of public artworks are installed throughout Montréal on private properties or integrated into public institutions, such as hospitals, schools and universities.

In addition to these permanent works, a growing number of public artworks are installed temporarily on public sites during artistic events or various initiatives of cultural organizations. The installations last from a few days to several months.

The municipal collection and all these works constitute a significant park of public artwork that perfectly illustrate the evolution of artistic practices throughout history, as well as the wide range of contemporary artistic expressions in Montréal.

### Public art since 1989: the Bureau d'art public

Created in 1989, the Bureau d'art public has acquired over the years, and with the help of the corporate services, the boroughs and several government and private partners, the expertise required for the preservation, acquisition, enhancement and dissemination of Montréal's collection of public artwork.

The Bureau d'art public has developed a method of documentation on the physical and artistic integrity of a work of art, which lays out the production techniques—material as well as artistic—for each preservation project. Thus, highly documented studies were commissioned to experts for particularly problematic restorations, like those involving the *Totem Kwakiutl* by Henry and Tony Hunt, or the *Monument à Sir George-Étienne Cartier* by George William Hill.

The Bureau d'art public has also elaborated a preservation philosophy and acquired multi-disciplinary expertise. Thus, every preservation project is unique and generates an intervention scenario aimed at restoring or safeguarding a work's integrity by respecting its creator's concept. In addition to its own experts in engineering and heritage preservation, the Bureau d'art public has tried out over the years various formulas of interdisciplinary collaboration: the city's laboratory, the Centre de conservation du Québec, a partner since its inception, as well as experts in architecture, engineering, landscaping and urban planning, museology, history, traditional crafts, new technologies, scientific research and artistic practices.

Moreover, the Bureau d'art public has established an acquisition process of public artwork through competitions and a jury process, to meet the professional artists' concern for fairness. Each jury consists of seven people: three recognized experts in visual arts, one architect or landscape architect, a local community representative, a representative of the borough where the work will be installed, and a representative of Montréal's Bureau d'art public.

Lastly, since 1989, the Bureau has constantly promoted the collection of public art through various initiatives: listing on the city's Web portal, design and installation of information signs next to the works, partnership in selective dissemination projects, and public relations operations.

### Public art since 1989: tangible results

To catch up with some North American cities of equivalent size and wealth, the Action Plan adopted in 1989 has helped to jump-start the acquisition of contemporary public artwork.

Thus, in order to create quality sites that integrate new works, the city has shown initiative in its planning of public spaces, such as Place Émilie-Gamelin, Place Jean-Paul-Riopelle and the Atwater Centre traffic circle.



Some projects were carried out in partnership with foreign cities or companies:

the *Obélisque en hommage*

à *Charles de Gaulle* by Olivier Debré for Parc La Fontaine, was conceived together with the city of Paris for the 350th anniversary of Montréal's foundation, in 1992; *After Babel, a Civic Square* by John McEwen and Marlene Hilton-Moore was built with the city of Toronto for Place Albert-Duquesne; Parc Jean-Drapeau's *La Ville imaginaire*, by Charters de Almeida, was done in partnership with the Metropolitan de Lisboa, for the 30th anniversary of Montréal's metro. Three events which helped enhance the city's collection with new international works.

Since 1989, Montréal has acquired 83 works of art integrated into architecture or public spaces, and done preservation and restoration work on nearly one hundred works of public art, including all those dating from Expo 67. More recently, it fully restored the monument to Sir George-Étienne Cartier, on Avenue du Parc.

The contributions of several corporations, such as the Labatt Breweries, the Société des alcools du Québec, Loto-Québec, Power Corporation and the National Bank of Canada, as well as the Birks Family Foundation, have helped the city acquire new works, restore old ones, or simply organize temporary exhibitions. Several organizations have also partnered with the city, including the Mouvement national des Québécois, the Centenaire du cinéma, the Armenian National Committee of Canada, and the John A. Macdonald Heritage Foundation.

### The challenges that lie ahead

Several North American cities, notably Philadelphia and Seattle, have made public art a key component of their cultural and tourist development. Thanks to the leadership it has developed, the Bureau d'art public has largely contributed to the establishment of a permanent



dialogue between designers of projects and artists. Despite its successes, Montréal still has to address certain challenges in order to catch up with those leaders.

Indeed, Montréal is far behind with the number of public artwork on its territory, the support for temporary artwork, the number of world-class

artists in its collection, as well as with its dissemination and promotion programs. The city should also set up a program mandating that a percentage of its civic construction be allocated to the creation of public artwork, as well as a program for acquisition through gifts and bequests.

Another major concern is the preservation of the public art collection. So far, although the city has performed quite well in major restoration projects, it has been dramatically wanting in the smaller curative preservation works, which end up costing a leg and an arm in in-depth restoration. Moreover, although routine maintenance is carried out by a highly competent and dedicated team, the financial and human resources available are unable to carry out every task.





# TARGET: A NEW POLICY FRAMEWORK FOR PUBLIC ART

## PUBLIC POLICIES

Public art is part and parcel of every policy that Montréal has implemented since 2004. Be it the Urban Plan, the Heritage Policy, the Cultural Development Policy 2005-2015, or the resulting Action Plan, all documents clearly state, in a convergent fashion, the city's public art orientations in the coming years.

### **The Master Plan**

Adopted in December 2004, Montréal's Master Plan attaches the greatest importance in its objectives and actions to the enhancement of the quality of the development of the public realm, especially through public art.

#### Action 13.1

Enhance the quality of the public realm "The quality of public spaces, like that of architecture, lies in its ability to reflect the City's culture and character. This quality lies not only in design, but also in the choice of materials, execution of work and maintenance of facilities. In this regard, Ville de Montréal has to show leadership through exemplary projects on public property and encourage other stakeholders to act accordingly.

[...]

Since Montréal is also a cultural metropolis, public art must contribute to the quality of its streets and other public places. The design of the public realm must therefore include different forms of artwork, both temporary and permanent."

The implementation measures regarding the public realm proposed in the Master Plan Plan are:

"-provide the city with adequate control mechanisms for the design and layout of the public realm, including the establishment of urban design guidelines as well as a policy on urban design and public art contests;

-increase the quantity and quality of Montréal's public spaces by preparing and implementing a program for the creation and improvement of public spaces;

-integrate works of art with the public realm, particularly when designing new public spaces while encouraging the private sector to do the same on both private and public property.<sup>1</sup>"

#### Heritage Policy

Adopted in May 2005, the Heritage Policy recommends that the city, as proprietor and manager, show exemplary leadership, so it can play a leading role in matters of heritage.

As regards public art, it therefore recommends:

- Maintaining the quality of the city's collection of art work
- Provide exemplary leadership in managing the body of public art
  - Update the Plan d'action en art public to ensure consistency within the municipal collection.
  - Include public art in project planning and financing packages for municipal activities.
  - Provide special training to the maintenance team responsible for public art.
  - Detail and formalize with the artists maintenance protocols and mechanisms aimed at ensuring the long-term survival of contemporary works of art.
- The preservation of the body of artwork located on private property
  - With the assistance of the city's partners and based on existing inventories, define the scope of the body of artwork to be protected, identify issues and establish an action plan.<sup>2</sup>

#### The Cultural Development Policy

The Cultural Development Policy adopted in 2005 has turned public art into a valuable commodity for any cultural metropolis that values culture, in the everyday life of its residents as much as for its international image.

For this, it draws on the recommendations made to the city council by the Commission permanente du conseil sur les arts, la culture et le patrimoine, in August 2003. The Policy calls for the definition of a global action plan for public art worthy of a cultural metropolis.



"This plan will propose continuing the acquisition of new work, enhancing preservation, and reviving the promotion of the collection, all of them working collaboratively with the boroughs. It will also deal with two other aspects of public art: the implementation of a program for integrating arts into architecture, involving the city and all municipal construction projects; and the definition of a support mechanism for all artistic works installed temporarily on public property.

"Montréal will encourage businesses to incorporate works of public art in their new building projects, and ensure the adoption and implementation of a by-law protecting public art works located on private properties. In addition, Montréal will set up a public art advisory committee, which will advise it in such matters.

"Lastly, Montréal, while promoting local talent, should open up more to foreign artists in a spirit of reciprocity and with a view to enhancing its collections."<sup>3</sup>

#### Action Plan 2007-2017—Montréal Cultural Metropolis

The resounding success of the Rendez-Vous November 2007—Montréal, Cultural Metropolis, at the end of which the Action Plan 2007-2017 was endorsed, confirms Ville de Montréal's resolve to make public art, with the support of its partners, one of the components of a world-class cultural metropolis.

The vision of Montréal in 2017 includes a City of public art, heritage and design:

"With its designation as a UNESCO City of Design, Montréal has put to work the public and private sectors in support of a project to enhance the living environment. It has focused on cultural development of public spaces, thereby highlighting public art and heritage. Based on their esthetic qualities and their adoption by residents, these facilities have received international attention. However, the most important impact is the creation of meeting places that promote social cohesion, where Montréal's vitality and diversity find expression."

More specifically, the Action Plan aims to:

"Make public art a notable component of the urban landscape:

- Draw up and implement an overall action plan for public art, including a component dealing with privately owned buildings;
- With the support of the business community, every two years launch and carry out a public art signature project."<sup>4</sup>

## GUIDELINES

The new policy framework for public art is not only the direct result of the documents adopted by the city in recent years, it is also based on four guidelines that link the successes of the last twenty years with Ville de Montréal's new concerns.

### 1. BUILD ON EXPERIENCE AND ACHIEVEMENTS<sup>5</sup>

The multidisciplinary methods for the preservation of monuments and contemporary artwork are not only recognized but sought by a number of local and foreign organizations. All agree on the procedures of acquisition through competitions and a just process. The expertise acquired by the Bureau d'art public is recognized by its peers. The next policy framework for public art should therefore be built on these achievements.

In a context of globalization and competition, in which culture and public art have become key features in urban development, Montréal, the international cultural metropolis, should build its niche on creativity and innovation. In the past, public art was often associated with large, bronze or stone sculptures, but in recent years other visual supports have appeared in the public realm, representative of more contemporary artistic expressions. In the last twenty years, Montréal has filled some of the gap in contemporary practices in visual arts, as demonstrated by the great number of new permanent works created by artists proficient at new practices, and by the five to seven temporary works installed every year.

Although they sometimes stirred a lot of controversy, these works are now admired and the emblematic features of many boroughs. We must continue to bank on the contemporary practices in visual arts, as well as on the digital arts and the new technologies that are increasingly enhancing Montréal's reputation. And Montréal is well positioned in this respect with its large-scale projects, its friendly parks and public spaces, its renowned artists, its professional juries, its installers, curators and museums, and, of course, a public that is receptive to new ideas.

Also, we realize that the art collection is distributed unevenly throughout the Montréal territory. We intend to change this over the next few years, and because the sites where are displayed the works of art have marked the history of the city in general, we must stay the course and determine for each project the site that is more significant to display each new work of art.

### 2. INTEGRATE PUBLIC ART WITH VILLE DE MONTRÉAL'S STRATEGIES AND PROJECTS

The development of public art largely depends on the mobilization of the entire city apparatus. The boroughs are integrating more and more public art with their future plans. This would further enhance the interdisciplinary collaboration already established in about ten corporate units.

The success of the Quartier international de Montréal initiative indicates that public art could be an integral part of major projects, such as the Quartier des spectacles, the Bonaventure expressway, and the redevelopment of the Outremont yard. Many other development projects will also be carried out throughout the territory: parks and plazas, libraries, cultural centres, community and sports centres, administration buildings.



### 3. ENCOURAGE THE PARTICIPATION OF THE PRIVATE SECTOR

Historically, Montréal's first monuments emanated from the private sector. Although the public authorities took over later, the expansion of public art largely depends on the constant concern and participation of private firms. Montréal must be innovative and develop various types of partnership aimed to increase the number of works of public art on its territory. At the Rendez-Vous November 2007-Montréal, Cultural Metropolis, the private sector agreed to increase its contribution to the development of public art in Montréal.



# STRATEGIES

Preservation, acquisition and promotion figure high on the list of priorities. Thus, the new public art policy framework reclaims the strategies of the Action Plan of 1989. However, its content has been overhauled, updated and enhanced, to take especially into account the new North American context mentioned in the section “The challenges that lie ahead”.

## 1. MAINTAIN AND PRESERVE

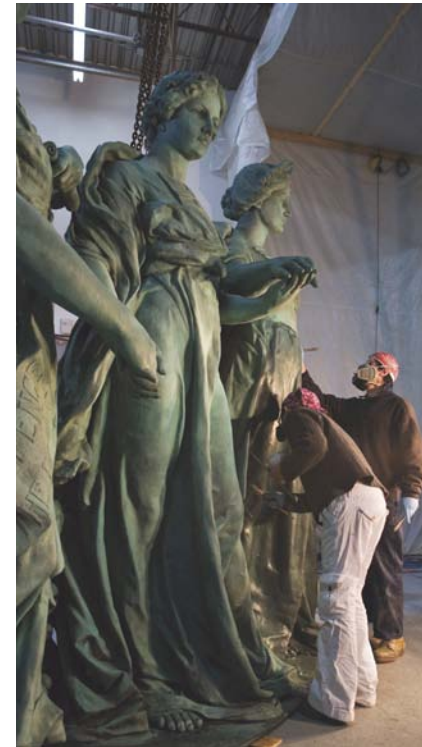
A work of public art is designed to be integrated into a public space, to reflect the history of the site, or to embellish it, taking into account its characteristics. Artists come up with an idea, elaborate a concept, choose the materials that will best serve their concept. The complete work expresses the talent and personality of the artist, his intent, as well as a theme and an event associated with a given period, in a given location; it becomes emblematic, significant and indicative of the history of the site, of an artistic period, and a part of Montréal’s history. It is important to maintain and preserve these works for future generations without altering their artistic, historical and social significance.

Maintaining and preserving the collection with due regard for the physical and artistic integrity of the artwork, in relation to the history of the site and the intention of the artist, are a major concern in public art. To achieve this, Montréal must possess all the necessary information.

**PLEDGE 1  
COMPLETE AND UPDATE THE INVENTORY OF THE CITY’S  
COLLECTION OF PUBLIC ART, BY DOCUMENTING THE STATE  
OF PRESERVATION OF THE WORKS, THEIR ARTISTIC AND  
HISTORICAL CONTEXT, AS WELL AS THE HISTORY OF THE SITES**

Montréal can be proud of the rich heritage of public art present on its territory, be it monumental sculptures or contemporary works. This collection constitutes a precious municipal asset, in so far that, like any asset, it is protected, maintained, preserved and restored whenever necessary. Later on, the city can plan for the enhancement of the works of art, including appropriate lighting.

Therefore, priority must be given to the works’ routine maintenance and curative preservation, to reduce or prevent as much as possible the high costs of major restorative work.



As mentioned earlier, the preservation of the collection requires immediate action. If the city handles major restorations relatively well, it lags behind in routine maintenance and curative preservation.

On the one hand, time keeps doing its work, the monumental sculptures of the early 20th century show serious signs of deterioration, as in the case of the restoration of the Dorchester Square artwork. Moreover, the more recent works require new methods of maintenance and preservation because, among other things, of the variety of materials used.

Thus, while it carries out the necessary restoration work, the city should give priority to the implementation of the operations of routine maintenance. To better plan the various operations of maintenance, curative preservation and restoration, it must devise a plan for the preservation of the works in its collection as soon as possible.

**PLEDGE 2  
DEVISE A PRESEVATION PLAN FOR THE CITY’S COLLECTION  
OF PUBLIC ART, WHICH INCLUDES AN ENHANCED ARTWORK  
MAINTENANCE AND LIGHTING PROGRAM.**

The protection of public artworks located on private land should also be taken into consideration, for they too contribute to Montréal’s image of cultural and artistic quality.

The Heritage Policy states that “Certain artwork that contributes, through its scale or visibility, to the quality of the urban landscape, is situated on private land and is not specifically subject to municipal regulation.” The Policy further adds that it is important “to protect the body of artwork located on private land”, and, with the assistance of the city’s partners, “to define the scope of the body of artwork to be protected, identify issues, and establish an action plan.”<sup>6</sup>

Therefore, to show exemplary leadership, the city wants to set a regulatory framework that will allow it to intervene and protect the major public artworks located on private land.

**PLEDGE 3  
INTRODUCE A BY-LAW ON THE PROTECTION OF PUBLIC ARTWORKS LOCATED ON PRIVATE LAND, AND ENTRUST ITS APPLICATION TO THE BOROUGHS.**

## 2. ACQUIRE AND DEVELOP<sup>7</sup>

The new Quartier international showed Montrealers how architectural quality, design, heritage and public art can enhance a territory that lacked structure. As regards public art, the restoration of Marshall Wood's monument to Queen Victoria and the development of *La Joute*, a contemporary work by Jean-Paul Riopelle, made a strong impression, which has not diminished since.

The city's collection of public art is very unevenly distributed on Montréal's territory: some boroughs have very few works, yet interest in public art has grown significantly throughout Montréal's territory in recent years.

To increase the number of public artworks on their territory, many North American cities adopted, among other formulas, the so-called "percent for art" ordinance, which allocates a fraction of every municipal construction project to the acquisition of a work of public art. Thus, the cities of Philadelphia (1959), San Francisco (1969), Seattle (1973), Québec (1989) and Toronto (2007), to name only a few, have adopted such an ordinance. Montréal will do the same.

**PLEDGE 4  
PASS A BY-LAW ON THE INTEGRATION OF THE ARTS INTO ARCHITECTURE FOR EVERY NEW MUNICIPAL CONSTRUCTION PROJECT AND ENCOURAGE THE BOROUGHS TO ESTABLISH THEIR OWN PUBLIC ART DEVELOPMENT PLAN**

Major corporate projects like the Quartier des spectacles, the redevelopment of the Outremont yard, and the refitting of the Bonaventure Expressway and Rue Notre-Dame, are ideal for public art. Many facilities and infrastructure projects, undertaken throughout the territory, could also enrich the life of Montrealers, while enhancing their own value.

The boroughs too are showing a growing interest in public art, particularly in its capacity to enhance the quality of public developments. Developments which, by also integrating public artwork, will help meet the expectations of the community in matters of urban development and the quality of the living environment.

**PLEDGE 5  
INTEGRATE PUBLIC ART INTO ALL LARGE-SCALE URBAN DEVELOPMENT PROJECTS UNDER THE CITY'S RESPONSIBILITY.**



The private sector's partnership in the development of public art throughout Montréal's territory will benefit everyone. This is why the Action Plan 2007-2017- Montréal, Cultural Metropolis, pledged to launch and carry out, every two years and with the assistance of the private sector, an emblematic project of public art. Such a strategy will speed up the acquisition of major works.<sup>8</sup>

Moreover, in its dealings with real-estate developers, the city should encourage them to include public art in their urban redevelopment projects, rather than mandating them to do so with a by-law.

In the same spirit, and especially through its bo-

roughs, the city could also encourage businesses to integrate public art into their construction projects, and in some cases, in their renovation, restoration or expansion projects as well.

**PLEDGE 6  
LAUNCH AND CARRY OUT EVERY TWO YEARS, AND WITH THE ASSISTANCE OF THE PRIVATE SECTOR, AN EMBLEMATIC PROJECT OF PUBLIC ART.**

**PLEDGE 7  
ENCOURAGE REAL-ESTATE DEVELOPERS AND PROPERTY OWNERS TO INTEGRATE PUBLIC ART INTO THEIR DEVELOPMENT PROJECTS.**

Installing temporary and ephemeral works will not only enhance the presence of public artwork in Montréal, it will also boost the number of quality events of artistic creativity throughout the territory.

Several groups of artists hold ad hoc “events” of public art, providing a borough’s residents with a showcase of the outstanding creativity of professional and emerging talent. Some museums have also held open-air art exhibits, and others are planning to do the same. Finally, several boroughs eagerly participated in the creation of temporary works during the Art public dans les arrondissements initiative of 2007, and are as eager to do it again.

Installations of temporary works are now common practice in several major cities around the globe. Indeed, they are used as a positioning tool and integrated with tourist promotion strategies. Furthermore, they provide great opportunities for creativity, daring and innovation in defining the place of art in the urban environment.

Although Montréal is a hub of performing arts with many world-class events, it figures poorly as far as large-scale presentations of public art are concerned. Even if the logistical and technical constraints of the use of the public realm were resolved, funding would still be the main obstacle.

The city will do its utmost to promote projects of temporary installations on its territory:

- As regards the use of the public realm, the city intends to systematize the technical support it has only provided occasionally so far. The artists who have developed projects know how significant and invaluable such a contribution is.
- The city also intends to do its share in matters of funding: it will match every dollar collected from other sources, up to a maximum to be set yet.
- The city will institute a public art grant for the creation of a temporary work by an emerging artist.
- Lastly, the city will actively encourage the private sector and the foundations to support temporary works of public art.

**PLEDGE 8  
IMPLEMENT A STRATEGY AIMED AT PROMOTING PROJECTS OF TEMPORARY INSTALLATIONS ON THE PUBLIC REALM. THIS STRATEGY WILL INCLUDE LOGISTICAL SUPPORT AND A FINANCIAL CONTRIBUTION.**

Another important way to enhance the development of the city’s collection of public art is acquisition through endowment.

The goal of an acquisition through endowment procedure is to properly manage the city’s orientations and values in matters of public art, and to define the types of artwork the city wants to acquire. Its public image depends on that. For instance, the works acquired as gifts or bequests from the private sector, collectors or artists, could fill the collection’s gaps regarding certain periods of Montréal’s history.

The criteria that the city intends to include in its acquisition through endowment procedures cover the artists’ professional status, artistic quality, creativity, the choice of durable materials, the respect of the site. Evidently, every acquisition—be it through competition or endowment—will be examined by a selection panel made up of experts and citizens.

**PLEDGE 9  
ADOPT A PROCEDURE OF ACQUISITION THROUGH ENDOWMENT.**



### 3. DISSEMINATE AND PROMOTE<sup>9</sup>

Montréal's public art is rich in its diversity, its creative talent and its historical landmarks, yet it is barely known. Therefore, the city intends to step up its promotion and appropriation.

The dissemination and promotion of public art may only be achieved with the assistance of several partners, be they institutional or private. Museums, the municipal network and the venues of dissemination, as well as the schools and artists, have for years been trying out various forms of cultural mediation that have produced such activities as itineraries, events, guided tours and meetings with artists. These culture partners could provide public art with dissemination tools that will make it more accessible.

In this spirit, the city's prime responsibility is to develop the tools that will best provide access to quality information. Innovative dissemination and promotion are an essential feature of any international cultural metropolis of the 21st century.

Like any product of the visual arts, public art requires promotional tools of a high visual quality. The Web technologies are basic and essential, for they have shown their efficacy in providing access to the documentation on public art, in updating information, in their visual possibilities, in enabling users to download the tools of dissemination, and even in proposing public art circuits to locals as well as to tourists planning to visit Montréal.

The importance of the new technologies requires that the city thoroughly upgrade the Web site of its public art collection.

**PLEDGE 10**  
ELABORATE, FOR THE BENEFIT OF THE PUBLIC AND OF INTERNAL AND EXTERNAL PARTNERS, TOOLS OF DISSEMINATION THAT ENHANCE THE PROMOTION OF MONTRÉAL'S PUBLIC ART, IN THIS SPIRIT, PRIORITY MUST BE GIVEN TO THE USE OF WEB TECHNOLOGIES.





## CONCLUSION

This new policy framework, while in keeping with the Action Plan for public art of 1989, is aimed at giving new impetus to the development of public art of a growing city.

One of the reasons the city is very interested in public art is because it is determined to improve access to art, to promote creators, and to enhance the urban living environment. Thus, while the Action Plan of 1989 expresses Montréal's resolve to become a modern city and organize adequately the 350th anniversary of its foundation, the goal of this new policy framework is to concretize the pledges made in its public policies as well as those listed in *Action Plan 2007-2017—Montréal, Cultural Metropolis*.

The guidelines that will steer the implementation of this document are quite exacting: the city will not only have to build on its expertise and bank on the contemporary practices in visual arts, it must also reinforce its own capability to intervene, it must keep up with the dynamic development of Montréal—be it publicly or privately generated—, and it must obtain the bona fide participation and support of the private sector.

In this context, the participation of community representatives is paramount. The city will therefore set up an advisory committee composed of volunteers designated by the city council. This committee will be mandated to define how the new policy framework for public art or any of its aspects will be implemented.

As far as public art is concerned, this advisory committee could help Montréal become an international cultural metropolis of the 21st century.

**PLEDGE 11**  
**SET UP AN ADVISORY COMMITTEE FOR PUBLIC ART, WHOSE**





# APPENDICES

LIST OF PLEDGES

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## LIST OF PLEDGES

### PLEDGE 1

Complete and update the inventory of the city's collection of public art, by documenting the state of preservation of the works, their artistic and historical context, as well as the history of the sites.

### PLEDGE 2

Devise a Preservation Plan for the city's collection of public art, which includes an enhanced artwork maintenance program.

### PLEDGE 3

Introduce a by-law on the protection of public artworks located on private land, and entrust its application to the boroughs.

### PLEDGE 4

Pass a by-law on the integration of the arts into architecture for every new municipal construction project and encourage the boroughs to establish their own public art development plan.

### PLEDGE 5

Integrate public art into all large-scale urban development projects under the city's responsibility.



### PLEDGE 6

Launch and carry out every two years, and with the assistance of the private sector, an emblematic project of public art.

### PLEDGE 7

Encourage real-estate developers and property owners to integrate public art into their development projects.

### PLEDGE 8

Implement a strategy aimed at promoting projects of temporary installations on the public realm. This strategy will include logistical support and a financial contribution.

### PLEDGE 9

Adopt a procedure of acquisition through endowment.

### PLEDGE 10

Elaborate, for the benefit of the public and of internal and external partners, tools of dissemination that enhance the promotion of Montréal's public art; in this spirit, priority must be given to the use of Web technologies.

### PLEDGE 11

Set up an advisory committee for public art, whose members will be designated by the city council.

# INVENTORY OF THE MUNICIPAL COLLECTION OF PUBLIC ART

## LIST OF ARTWORK INTEGRATED INTO PUBLIC SPACES AND ARCHITECTURE

COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1809	Ville-Marie	Place Jacques-Cartier	MITCHELL, Robert	<i>Monument à Nelson (Colonne Nelson)</i>
1831	Rosemont—La Petite-Patrie	Botanical Garden	DARDEL, René	<i>Le lion de La Feuillée</i>
1849	Plateau Mont-Royal	Square Saint-Louis	MOTT J.L., Iron Works	<i>Fontaine du square Saint-Louis</i>
1869	Ville-Marie	Square Victoria	WOOD, Marshall	<i>Monument to Queen Victoria</i>
1872	Ville-Marie	Parc Jean-Drapeau, Île Notre-Dame	LEBOURG, Charles-Auguste	<i>Wallace fountain</i>
c. 1875	Sud-Ouest	<i>Scouting for site</i>	N/A	<i>Fontaine aux canards</i>
c. 1878	Ville-Marie	Council chamber of town hall	Unknown	<i>Stained glass</i>
1893	Sud-Ouest	Square Saint-Henri	VINCENT, Joseph-Arthur	<i>Monument à Jacques Cartier</i>
1895	Ville-Marie	Place d'Armes	HEBERT, Louis-Philippe	<i>Monument à Paul de Chomedey, sieur de Maisonneuve</i>
1895	Ville-Marie	Parc Chénier	PELZER, Alfonso	<i>Monument à Jean-Olivier Chénier</i>
1895	Ville-Marie	Place du Canada	WADE, George Edward	<i>Monument to sir John A. Macdonald</i>
1897	Ville-Marie	Square Dorchester	HILL, George William	<i>Le lion de Belfort</i>
c. 1898	Plateau-Mont-Royal	Bibliothèque Mile-End	Unknown	<i>Stained glass</i>
1906	Plateau Mont-Royal	Square Saint-Louis	HEBERT, Louis-Philippe	<i>Monument à Louis-Octave Crémazie</i>
1907	Ville-Marie	Square Dorchester	HILL, George William	<i>Monument aux héros de la guerre des Bœrs</i>
1911	Ville-Marie	Rue de la Commune	HEBERT, Louis-Philippe	<i>John Young Monument</i>
1914	Ville-Marie	Square Phillips	HEBERT, Louis-Philippe	<i>Monument à Édouard VII</i>
1915	Mercier—Hochelaga-Maisonneuve	Marché Maisonneuve	LALIBERTÉ, Alfred	<i>La fermière</i>
1916	Mercier—Hochelaga-Maisonneuve	Bain Morgan	LALIBERTÉ, Alfred	<i>Les petits baigneurs</i>
c. 1917	Ville-Marie	Bibliothèque centrale	Unknown	<i>Stained glass</i>
1919	Côte-des-Neiges — Notre-Dame-de-Grâce	Parc Notre-Dame-de-Grâce	EDSTROM, David	<i>Monument aux braves de N.D.G.</i>
1919	Ville-Marie	Parc du Mont-Royal	HILL, George William	<i>Monument à sir George-Étienne Cartier</i>
1920	Plateau Mont-Royal	Parc La Fontaine	LALIBERTÉ, Alfred	<i>Monument à Dollard des Ormeaux</i>
1921	Rosemont—La Petite-Patrie	Parc Dante	BALBONI, Carlo	<i>La mort de Dante</i>
1924	Verdun	Town hall	MCCARTHY, Cœur de lion	<i>Monument aux braves de Verdun</i>
1925	Lachine	3015, rue Henri-Dunant	LALIBERTÉ, Alfred	<i>Monument aux braves de Lachine</i>
1926	Ville-Marie	Place des Patriotes	LALIBERTÉ, Alfred	<i>Monument aux Patriotes</i>

COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1927	Ville-Marie	Place Vauquelin	<b>BENET, Eugène-Paul</b>	<i>Monument à Jean Vauquelin</i>
1930	Plateau Mont-Royal	Parc La Fontaine	<b>HEBERT, Henri</b>	<i>Monument à Louis-Hippolyte La Fontaine</i>
c. 1930	Plateau-Mont-Royal	Centre Laurier	<b>Unknown</b>	<i>Stained glass</i>
1930	Ville-Marie	Chalet du mont Royal	<b>BÉLANGER, Octave</b>	<i>Champlain visite de nouveau le site de Montréal en 1611</i>
1930	Ville-Marie	Chalet du mont Royal	<b>BOUDOT, Lucien et Fernand CERCEAU</b>	<i>Jacques Cartier est reçu par le chef Agouhana</i>
1930	Ville-Marie	Chalet du mont Royal	<b>BORDUAS, Paul-Émile</b>	<i>Carte du site de Montréal par Champlain en 1611</i>
1930	Ville-Marie	Chalet du mont Royal	<b>BORDUAS, Paul-Émile</b>	<i>Les anciennes possessions françaises en Amérique</i>
1930	Ville-Marie	Chalet du mont Royal	<b>BORDUAS, Paul-Émile</b>	<i>Les voyages de Jacques Cartier au Canada en 1534 et 1535</i>
1930	Ville-Marie	Chalet du mont Royal	<b>BORDUAS, Paul-Émile</b>	<i>Montréal de 1645 à 1672</i>
1930	Ville-Marie	Chalet du mont Royal	<b>BORDUAS, Paul-Émile</b>	<i>Montréal en 1760</i>
1930	Ville-Marie	Chalet du mont Royal	<b>BORDUAS, Paul-Émile</b>	<i>Plan d'Hochelega par Jacques Cartier en 1535</i>
1930	Ville-Marie	Chalet du mont Royal	<b>DELFOSSÉ, George</b>	<i>Maisonneuve fonde Montréal le 18 mai 1642</i>
1930	Ville-Marie	Chalet du mont Royal	<b>FANIEL, Alfred</b>	<i>Jacques Cartier sur le sommet du mont Royal</i>
1930	Ville-Marie	Chalet du mont Royal	<b>FORTIN, Marc-Aurèle</b>	<i>Champlain explore le site de Montréal en 1603</i>
1930	Ville-Marie	Chalet du mont Royal	<b>HÉBERT, Adrien</b>	<i>Jacques Cartier atterit à Hochelega en 1535</i>
1930	Ville-Marie	Chalet du mont Royal	<b>HOLGATE, Edwin H.</b>	<i>Départ de La Salle pour aller à la découverte du Mississipi</i>
1930	Ville-Marie	Square Dorchester	<b>LAWSON, G.A.</b>	<i>Statue of Robert Burns</i>
1930	Ville-Marie	Chalet du mont Royal	<b>PELLUS, Raymond</b>	<i>Le serment de Dollard des Ormeaux et de ses compagnons</i>
1930	Ville-Marie	Chalet du mont Royal	<b>PILOT, Robert</b>	<i>Maisonneuve érige une croix sur la montagne</i>
1930	Ville-Marie	Chalet du mont Royal	<b>TAYLOR, William Hughes</b>	<i>La fondation de Montréal est décidée à Paris</i>
1930	Ville-Marie	Chalet du mont Royal	<b>TOPHAM, William Thurston</b>	<i>Dollard des Ormeaux meurt à Long-Sault pour sauver la colonie</i>
1931	Ville-Marie	Bibliothèque Centrale	<b>VÉGIARD, Alfonse</b>	<i>Pictorial processing of the curator's old office</i>
1931	Ville-Marie	Square Cabot	<b>CASINI, Guido</b>	<i>Monument à Giovanni Caboto</i>
1951	Rosemont—La Petite-Patrie	Botanical Garden	<b>DAOUST, Sylvia</b>	<i>Monument au frère Marie-Victorin</i>
1953	Ville-Marie	Square Dorchester	<b>BRUNET, Émile</b>	<i>Monument à sir Wilfrid Laurier</i>
c. 1956	Rosemont—La Petite-Patrie	Restaurant of Botanical Garden	<b>LAPALME, Robert</b>	<i>Two murals</i>
1957	Sud-Ouest	Centre récréatif Gadbois	<b>FILION, Arman</b>	<i>Les baigneurs</i>



COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1958	Plateau Mont-Royal	Parc Sir-Wilfrid-Laurier	PLANES, José	<i>Monument à Isabelle La Catholique</i>
1960	Mercier-Hochelaga-Maisonneuve	Aréna Maurice-Richard	MEROLA, Mario	<i>Mural</i>
1960	Mercier-Hochelaga-Maisonneuve	Aréna Maurice-Richard	FILION, Arman	<i>Low relief</i>
1960	Mercier-Hochelaga-Maisonneuve	Centre Pierre-Charbonneau	MEROLA, Mario	<i>Painted mural</i>
1960	Mercier-Hochelaga-Maisonneuve	Centre Pierre-Charbonneau	THÉBERGE, Claude and Marcel GENDREAU	<i>Ceramic mural</i>
1960	Rosemont—La Petite-Patrie	Chalet du parc Maisonneuve	MEROLA, Mario	<i>Mural</i>
1961	Rosemont—La Petite-Patrie	Botanical Garden	BORDUAS, Paul	<i>Oiseau</i>
1961	Ville-Marie	<i>Removed temporarily</i>	ILIU, Joseph	<i>Untitled</i>
1962	Plateau Mont-Royal	Centre du Plateau	Unknown (architect: Paul H. Lapointe)	<i>Mural in relief and sculpture</i>
1962	Ville-Marie	Parc Jean-Drapeau, Île Notre-Dame	ADAM, Henri-Georges	<i>Obélisque oblique</i>
1964	Plateau Mont-Royal	Habitations Laurier	LEMIEUX, Maurice F.	<i>Ashapmouchouan</i>
1964	Ville-Marie	<i>Removed temporarily</i>	BISSON, Yvette	<i>Oh Homme! Oh Femme!</i>
1964	Ville-Marie	Parc du Mont-Royal	BURMAN, Irvin	<i>Untitled</i>
1964	Ville-Marie	Parc du Mont-Royal	CARDENAS, Augustin	<i>Untitled</i>
1964	Ville-Marie	Parc du Mont-Royal	CHAVIGNIER, Louis Emmanuel	<i>Le carrousel sauvage</i>
1964	Ville-Marie	Parc du Mont-Royal	ELOUL, Kosso	<i>Optimax</i>
1964	Ville-Marie	Parc du Mont-Royal	PILLHOFER, Josef	<i>Untitled</i>
1964	Ville-Marie	Parc du Mont-Royal	REDDY, Krishna	<i>Untitled</i>
1964	Ville-Marie	Parc du Mont-Royal	SIGNORI, Carlo Sergio	<i>Untitled</i>
1964	Ville-Marie	Parc du Mont-Royal	SKLAVOS, Yérassimos	<i>Les sœurs cardinales</i>
1964	Ville-Marie	Parc du Mont-Royal	SZEKELY, Pierre	<i>L'ange de pierre</i>
1964	Ville-Marie	Parc du Mont-Royal	VAILLANCOURT, Armand	<i>La force</i>
1964	Ville-Marie	Parc du Mont-Royal	WITEBSKY, Shirley	<i>Untitled</i>
1964	Villeray—Saint-Michel—Parc-Extension	Bibliothèque Saint-Michel	RACICOT, Camille	<i>Un scout au repos</i>
c. 1965	Pierrefonds-Roxboro	Bibliothèque de Pierrefonds	BONET, Jordi	<i>Untitled</i>
1965	Lachine	Musée de Lachine	COMTOIS, Ulysse	<i>Décor</i>
1965	Plateau Mont-Royal	Square Saint-Louis	VAILLANCOURT, Armand	<i>La sainte Trinité</i>
1965	Rosemont—La Petite-Patrie	Botanical Garden	VAILLANCOURT, Armand	<i>Rectangle</i>
1966	Rivière-des-Prairies-Pointe-aux-Trembles	Bibliothèque de Pointe-aux-Trembles	DE TONNANCOUR, Jacques	<i>Painted mural</i>
1966	Ville-Marie	Place Upper-Trafalgar	TRUDEAU, Yves	<i>Spatio-mobile #1</i>
1966	Rosemont—La Petite-Patrie	Botanical Garden	POLYQUIN, Jean-Noël	<i>Épisode</i>

COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1967	Lachine	Parc René-Lévesque	LEROY, Hugh	<i>Four Elements Column (loan from the Montréal Museum of Fine Arts)</i>
1967	Sud-Ouest	Bibliothèque Marie-Uguay	KEYT, George	<i>Lanka Mata</i>
1967	Verdun	Centre culturel de Verdun	CAVALLI, Roger	<i>La femme-fontaine</i>
1967	Verdun	Centre culturel de Verdun	POPESCU, Cara	<i>Le passé, le présent et l'avenir</i>
1967	Ville-Marie	Pavillon de l'administration, parc Jean-Drapeau	Unknown	<i>Inuit mural</i>
1967	Ville-Marie	Parc Jean-Drapeau, Île Sainte-Hélène	CALDER, Alexander	<i>Man, Three Disks (L'Homme)</i>
1967	Ville-Marie	Parc Jean-Drapeau, Île Sainte-Hélène	GLADSTONE, Gerald	<i>Orbite optique no 2, dite L'Artichaut</i>
1967	Ville-Marie	Parc Jean-Drapeau, Île Notre-Dame	HEYVAERT, Pierre	<i>Acier</i>
1967	Ville-Marie	Parc Jean-Drapeau, Île Notre-Dame	HUNT, Henry et Tony HUNT	<i>Totem Kwakiutl</i>
1967	Ville-Marie	<i>Removed temporarily</i>	HUNTER, Raoul	<i>Iris</i>
1967	Ville-Marie	Parc Jean-Drapeau, Île Sainte-Hélène	LEFÉBURE, Jean	<i>Signe solaire</i>
1967	Ville-Marie	Parc Jean-Drapeau, Île Sainte-Hélène	ROUSSIL, Robert	<i>Girafes</i>
1967	Ville-Marie	Parc Jean-Drapeau, Île Sainte-Hélène	ROUSSIL, Robert	<i>Migration</i>
1967	Ville-Marie	Square Chaboillez	THORVALDSEN, Berthel	<i>Monument à Nicolas Copernic</i>
1967	Ville-Marie	Parc Jean-Drapeau, Île Sainte-Hélène	TRUDEAU, Yves	<i>Le phare du Cosmos</i>
1967	Ville-Marie	Place Upper-Trafalgar	SCHLEE, Hans	<i>Affinités</i>
1970	Saint-Laurent	Town hall	FRÉJEAU, Raymond	<i>Fontaine</i>
1970	Sud-Ouest	Parc des Hommes-Forts	PELLETIER, Robert	<i>Monument à Louis Cyr</i>
1971	LaSalle	Usine de filtration Charles-J. des Bailleurs	CONNOLLY, Raynald	<i>L'eau et la nourriture</i>
1971	LaSalle	Usine de filtration Charles-J. des Bailleurs	FIORUCCI, Vittorio	<i>L'eau et la santé</i>
1971	LaSalle	Usine de filtration Charles-J. des Bailleurs	NADEAU, Marc-Antoine	<i>L'eau et les sports</i>
1971	LaSalle	Usine de filtration Charles-J. des Bailleurs	MORIN, Madeleine	<i>L'eau et le transport</i>
1971	Rosemont—La Petite-Patrie	Botanical Garden	VIVOT, Léa	<i>Le banc des amoureux</i>
1972	Lachine	Musée de Lachine	FOURNELLE, André	<i>Nous deux</i>
1972	Lachine	Musée de Lachine	LEMIEUX, Maurice F.	<i>Écllosion (in trust for the artist's family)</i>
1972	Plateau Mont-Royal	Édifice Alcide-Chaussée	ANGERS, Pierre Yves	<i>Le malheureux magnifique</i>
1972	Plateau Mont-Royal	Square Saint-Louis	VAILLANCOURT, Armand	<i>Untitled</i>
1972	Ville-Marie	Habitations De Maisonneuve	LEMIEUX, Maurice F.	<i>À voile déchirée</i>
1973	Montréal-Nord	Boulevard Henri-Bourassa	GRANCHE, Pierre	<i>Hommage aux travailleurs</i>
1973	Plateau Mont-Royal	Habitations De Mentana	LEMIEUX, Maurice F.	<i>Évolution de joie</i>

COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1973	Rosemont—La Petite-Patrie	Botanical Garden	WINANT, Alice	<i>First Jewel</i>
1974	Ville-Marie	Place Jean-Paul-Riopelle	RIOPELLE, Jean-Paul	<i>La joute (in trust for the Musée d'art contemporain de Montréal)</i>
1976	Villeray—Saint-Michel—Parc-Extension	Parc de Turin	DE PALMA, Armand	<i>Monument à Christophe Colomb</i>
1977	Lachine	Place de l'hôtel de ville	DUBOIS, Pierre-Gilles	<i>Fontaine de vie (Les baigneuses)</i>
1977	Lachine	Musée de Lachine	SAXE, Henry	<i>Dex</i>
1977	Ville-Marie	Place Norman-Bethune	SI TU, Jie	<i>Monument à Norman Bethune</i>
1978	Saint-Laurent	Parc Malborough	GALIPEAU, Benoît	<i>Cube géométrique</i>
1978	Sud-Ouest	Habitations Favard	LEMIEUX, Maurice F.	<i>Sublime</i>
1981	Sud-Ouest	Maison de la culture Marie-Uguay	HÉBERT, Jacques	<i>L'espace de l'homme dans l'univers</i>
1981	Ville-Marie	Parc Serge-Garant	CARPENTIER, Jacques	<i>Untitled</i>
1982	Île Bizard – Sainte-Geneviève	<i>Removed temporarily</i>	RITTENHOUSE, Trixi	<i>Untitled</i>
1982	Lachine	Musée de Lachine	MILLETTE, Claude	<i>Trajectoire no 2</i>
1982	Sud-Ouest	Place Roland-Proulx	ARSENAULT, Denise	<i>Discours du roi poète</i>
1983	Côte-des-Neiges—Notre-Dame-de-Grâce	Bibliothèque Côte-des-Neiges	REUSCH, Astri	<i>Untitled</i>
1983	Villeray—Saint-Michel—Parc-Extension	Bibliothèque Le Prévost	CHARLAND-FAVRETTI, Lyse	<i>Stained glass skylight</i>
1983	Sud-Ouest	Square D'Iberville	Auteur inconnu	<i>Monument à Pierre Lemoyne d'Iberville</i>
1983	Ville-Marie	Parc Miville-Couture	ANGERS, Pierre Yves	<i>Les clochards célestes</i>
1983	Ville-Marie	Square Viger	DAUDELIN, Charles	<i>Agora</i>
1984	Anjou	Bibliothèque Anjou	LEMIEUX, Lisette	<i>Chapiteaux</i>
1984	Côte-des-Neiges—Notre-Dame-de-Grâce	Bibliothèque Côte-des-Neiges	NANTEL, Lise	<i>Chevauchée rose</i>
1984	Côte-des-Neiges—Notre-Dame-de-Grâce	Maison de la culture Notre-Dame-de-Grâce	ROCHETTE, Sylvie	<i>Untitled</i>
1984	LaSalle	Bibliothèque l'Octogone	LAMARCHE, Claude	<i>Untitled</i>
1984	Lachine	<i>Removed temporarily</i>	SANDONATO, Aurélio	<i>Point de mire</i>
1984	LaSalle	Town hall	CADIEUX, Alain	<i>Table Ronde</i>
1984	Plateau Mont-Royal	Place Urbain-Baudreau-Graveline	BUREN, Daniel	<i>Neuf couleurs au vent</i>
1984	Plateau-Mont-Royal	Bibliothèque Mont-Royal	LEMIEUX, Lisette	<i>Untitled</i>
1984	Saint-Léonard	Bibliothèque Saint-Léonard	GOULET, Michel	<i>Trait d'union</i>
1984	Ville-Marie	Square Viger	DAUDELIN, Charles	<i>Mastodo</i>
1984	Ville-Marie	Square Viger	GNASS, Peter	<i>Fontaine</i>
1984	Ville-Marie	De la Gauchetière	LUI, Andrew	<i>Les sons de la musique</i>



COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1984	Ville-Marie	De la Gauchetière	PANG, Tin Neon	<i>Le roi Singe</i>
1985	Lachine	Bibliothèque municipale Saul-Bellow	BÉCOT, André	<i>Le cycle humain</i>
1985	Lachine	Musée de Lachine	CARPENTIER, Jacques	<i>Trilogie</i>
1985	Lachine	Parc Summerlea	FOURNELLE, André	<i>États de choc</i>
1985	Lachine	Promenade Père-Marquette	LASALLE, Jules	<i>Monica</i>
1985	Lachine	Musée de Lachine	LEBLANC, Pierre	<i>Pont d'Arles en transfert</i>
1985	Lachine	Promenade Père-Marquette	NADEAU, Guy	<i>Du long du long</i>
1985	Lachine	Parc Monk	NEPVEU, Robert	<i>Force et progrès</i>
1985	Plateau-Mont-Royal	Ancienne caserne d'incendie 14	FOURNELLE, André	<i>Sculpture</i>
1985	Verdun	Parc Labelle	VALADE, Dominique	<i>L'argoulet</i>
1985	Ville-Marie	Square Viger	THÉBERGE, Claude	<i>Force</i>
1986	Lachine	Port de plaisance	BARBEAU, Marcel	<i>Liberté, liberté chérie</i>
1986	Lachine	Parc René-Lévesque	CANTIENI, Graham	<i>Hermès</i>
1986	Lachine	Parc René-Lévesque	FOURNELLE, André	<i>La ville blanche</i>
1986	Lachine	Parc René-Lévesque	LEBLANC, Pierre	<i>Signal pour Takis</i>
1986	Lachine	Parc René-Lévesque	NARITA, Takera	<i>From A</i>
1986	Lachine	Parc René-Lévesque	ROLLAND, Dominique	<i>Le phare d'Archimède</i>
1986	Lachine	Parc René-Lévesque	VAZAN, Bill (William)	<i>Story Rock</i>
1986	Saint-Léonard	Caserne d'incendie 22	BEREZOWSKY, Liliana	<i>Smoke and steel</i>
1986	Saint-Léonard	Parc Ladauniversière	TACCOLA, U. et A. ZACCARELLA	N/A
1986	Saint-Léonard	Parc Saint-Léonard	VAILLANCOURT, Armand	<i>Justice et paix</i>
1986	Ville-Marie	Place du frère André	BRUNET, Émile	<i>Monument au frère André</i>
1986	Ville-Marie	Bibliothèque Frontenac	FIORUCCI, Vittorio	<i>Une leçon d'histoire</i>
1986	Ville-Marie	Boulevard de Maisonneuve Ouest	LANCZ, Paul	<i>Monument à John F. Kennedy</i>
1987	Ville-Marie	Chapelle historique du Bon-Pasteur	DEMIDOFF-SÉGUIN, Tatiana	<i>Portal with low relief</i>
1987	Lachine	Musée de Lachine	BOISVERT, Gilles	<i>L'arbre des générations</i>
1987	Lachine	Musée de Lachine	LEBLANC, Pierre	<i>Lieux sans temple 3</i>
1987	Lachine	Musée de Lachine	LEBLANC, Pierre	<i>Lieux sans temple 4</i>
1987	Lachine	Musée de Lachine	LEBLANC, Pierre	<i>Lieux sans temple 5</i>
1987	LaSalle	Parc des Rapides	DYENS, Georges	<i>Hommage aux forces vitales du Québec</i>
1987	Mercier—Hochelaga-Maisonneuve	Olympic Stadium	LASALLE, Jules	<i>Monument à Jackie Robinson</i>

COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1987	Plateau-Mont-Royal	Bibliothèque Mont-Royal	LEMIEUX, Lisette	<i>Colonne stèle</i>
1987	Ville-Marie	Place du Commerce	LASALLE, Jules	<i>Joseph-Xavier Perrault</i>
1987	Villeray-Saint-Michel-Parc-Extension	Centre Jean-Marie Gauvreau	LAMARCHE, Claude	<i>Temps d'heures</i>
1987	Rosemont—La Petite-Patrie	Bibliothèque La Petite-Patrie	LAPOINTE, Michèle	<i>Le théâtre de papier</i>
1988	Lachine	<i>Removed temporarily</i>	BARBEAU, Marcel	<i>La piedmontaise</i>
1988	Lachine	Parc René-Lévesque	BOISVERT, Gilles	<i>Vire-au-vent</i>
1988	Lachine	Parc René-Lévesque	DELAVALLE, Jean-Marie	<i>China Wall</i>
1988	Lachine	Parc René-Lévesque	MALER, Miroslav	<i>Cheval à plume</i>
1988	Lachine	Parc René-Lévesque	OLARIU, Octavian	<i>Écluses</i>
1988	Lachine	Parc René-Lévesque	ROUSSIL, Robert	<i>Hommage à René Lévesque</i>
1988	Lachine	Parc René-Lévesque	VALADE, Dominique	<i>Les cariatides</i>
1988	Ville-Marie	Place Marguerite-Bourgeoys	LASALLE, Jules	<i>Hommage à Marguerite Bourgeoys</i>
1989	Mercier-Hochelaga-Maisonneuve	Maison de la culture Mercier	LAMARCHE, Claude	<i>Anamorphe d'une fenêtre</i>
1990	Ahuntsic – Cartierville	Parc-nature de l'Île-de-la-Visitation	RUBA, Guerino	<i>Limite temps</i>
1990	Île Bizard – Sainte-Geneviève	Parc Eugène-Dostie	MILLETTE, Claude	<i>Trame d'appel</i>
1990	LaSalle	Parc des Rapides	CARPENTIER, Jacques	<i>Communion</i>
1990	LaSalle	Place Félix-Leclerc	DEMIDOFF-SÉGUIN, Tatiana	<i>Place du Temple</i>
1990	LaSalle	Boulevard LaSalle	WIDGERY, Catherine	<i>Wind Boat</i>
1990	Montréal-Nord	Boulevard Albert-Brosseau	BESNER, Jean-Jacques	<i>Voile I</i>
1990	Montréal-Nord	Boulevard Albert-Brosseau	BESNER, Jean-Jacques	<i>Voile II</i>
1990	Pierrefonds-Roxboro	Bibliothèque de Pierrefonds	MOROSOLI, Joëlle	<i>Courbes et vent</i>
1990	Plateau-Mont-Royal	Place Roy	GOULET, Michel	<i>Les leçons singulières (volet 1)</i>
1990	Plateau-Mont-Royal	Parc La Fontaine	LANGÉVIN, Roger	<i>Debout (Monument à Félix Leclerc)</i>
1990	Saint-Laurent	Bibliothèque de Saint-Laurent	DAUDELIN, Charles	<i>Caillouido</i>
1990	Saint-Laurent	Parc Alexis-Nihon	LARIVIÈRE, Gilles	<i>Temple du troisième millénaire</i>
1990	Saint-Laurent	Parc Noël-Sud	ROUSSIL, Robert	<i>Lieu (ou Fleur d'hiver)</i>
1990	Saint-Laurent	Parc Saint-Laurent	SANDONATO, Aurélio	<i>Les promeneurs</i>
1990	Saint-Laurent	Parc Caron	VALADE, Dominique	<i>Les dos blancs</i>
1990	Verdun	Jardin du Citoyen, Le	BERGERON, Germain	<i>Le tailleur de pierre</i>
1990	Verdun	Parc Vancouver	BERGERON, Germain	<i>Le cycliste</i>
1991	Lachine	Bibliothèque Saint-Pierre	FARLEY, Denis	<i>Untitled</i>

COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1991	Plateau Mont-Royal	Parc La Fontaine, Belvédère Léo-Ayotte	GOULET, Michel	<i>Les leçons singulières (volet 2)</i>
1991	Ville-Marie	Parc du mont Royal	BOYER, Gilbert	<i>La montagne des jours</i>
1991	Ville-Marie	Parc Hector-Tœ-Blake	DUBRAY, Vital	<i>Buste de Simon Bolívar</i>
1991	Villeray – Saint-Michel – Parc-Extension	Parc Jarry	COVIT, Linda	<i>Caesura</i>
1992	Lachine	Boulevard Saint-Joseph	MALER, Miroslav	<i>Études pour la figure, Saint-Laurent</i>
1992	Lachine	Musée de Lachine	FOURNELLE, André	<i>Espace cubique ou hommage à Malevich</i>
1992	Lachine	Parc Fort-Rolland	COVIT, Linda	<i>Theatre for Sky Blocks</i>
1992	Lachine	Parc Fort-Rolland	GOULET, Rose-Marie	<i>Monument pour L</i>
1992	Lachine	Parc René-Lévesque	NADEAU, Guy	<i>Les voûtes d'Ulysse</i>
1992	Lachine	Parc René-Lévesque	LEBLANC, Pierre	<i>Souvenir de 1955 ou 2026 Roberval</i>
1992	Lachine	Parc René-Lévesque	WIDGERY, Catherine	<i>The Passing Song</i>
1992	Lachine	Parc Stoney-Point	LEMIEUX, Lisette	<i>Regard sur le fleuve</i>
1992	Lachine	Parc Summerlea	VALADE, Dominique	<i>Le portage</i>
1992	Lachine	Parc Summerlea	VAZAN, Bill (William)	<i>Le navigateur</i>
1992	Plateau Mont-Royal	Parc La Fontaine, Place Charles-de-Gaulle	DEBRÉ, Olivier	<i>Obélisque en hommage à Charles de Gaulle</i>
1992	Ville-Marie	Place Émilie-Gamelin	CHARNEY, Melvin	<i>Gratte-ciel, cascades d'eau / rues, ruisseau... une construction</i>
1993	Verdun	Centre culturel de Verdun	MILLETTE, Claude	<i>La naissance</i>
1993	Ville-Marie	Place Albert-Duquesne	McEWEN, John et Marlene HILTON-MORE	<i>After Babel, a Civic Square</i>
1993	Ville-Marie	Place D'Youville	MIHALCEAN, Gilles	<i>La peur</i>
1993	Ville-Marie	Parc Jean-Drapeau, Ile Sainte-Hélène	SEBASTIAN	<i>Puerta de la Amistad</i>
1994	Lachine	Musée de Lachine	DUMOUCHEL, Agnès	<i>Albarello</i>
1994	Lachine	Parc René-Lévesque	GOULET, Michel	<i>Détour : le grand jardin</i>
1994	Lachine	Parc René-Lévesque	MOORE, David	<i>Site / interlude</i>
1994	Lachine	Parc René-Lévesque	MORIN, Jean-Pierre	<i>La pierre et le feu</i>
1994	Lachine	Parc René-Lévesque	PRENT, Mark	<i>Explorer</i>
1994	Lachine	Parc René-Lévesque	ROLLAND, Dominique	<i>Le déjeuner sur l'herbe</i>
1994	Ville-Marie	<i>Removed temporarily</i>	BOYER, Gilbert	<i>Mémoire ardente</i>
1995	Île-Bizard-Sainte-Geneviève	Bibliothèque de l'Île-Bizard	LAPOINTE, Michèle	<i>Et pourtant elle tourne</i>
1996	LaSalle	Aquadôme-Centre aquatique familiale de LaSalle	GOULET, Rose-Marie	<i>Splish-splash</i>
1997	Ahuntsic – Cartierville	Île de la Visitation	LECLERC, Pierre	<i>Triptyque sur le paysage</i>



COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
1997	Mercier-Hochelaga-Maisonneuve	Aréna Maurice-Richard	<b>BOURGEAU, Annick and Jules LASALLE</b>	<i>Hommage à Maurice Richard (loan from the Fondation Maurice-Richard)</i>
1997	Plateau Mont-Royal	Parc Claude-Jutra	<b>DAUDELIN, Charles</b>	<i>Hommage à Claude Jutra</i>
1997	Ville-Marie	Parc Jean-Drapeau, Île Sainte-Hélène	<b>DE ALMEIDA, Charters</b>	<i>La ville imaginaire</i>
1997	Ville-Marie	Place d'Armes	<b>TETT, Alison and Joanne LEUNG</b>	<i>Mundus (Polaris)</i>
1997	Villeray – Saint-Michel – Parc-Extension	Parc Athéna	<b>GOKAKIS, Spyros</b>	<i>Athéna</i>
1998	Ahuntsic – Cartierville	Parc Marcelin-Wilson	<b>LARIVÉE, Francine</b>	<i>La réparation</i>
1998	Rivière-des-prairies – Pointe-aux-Trembles	Maison de la culture Pointe-aux-Trembles	<b>PAIEMENT, Alain</b>	<i>Jour ou nuit inconnue</i>
1998	Rosemont – La Petite-Patrie	Parc Guglielmo-Marconi	<b>ANTOCI, Rosario</b>	<i>La source</i>
1999	Ahuntsic-Cartierville	Maison de la culture d'Ahuntsic	<b>PELLEGRINUZZI, Roberto</b>	<i>Le spectacle de la curiosité</i>
1999	Côte-des-Neiges – Notre-Dame-de-Grâce	Parc Mackenzie-King	<b>DE LEON IMAO, Jr., Abdulmari</b>	<i>Buste du Dr. José P. Rizal</i>
1999	Côte-des-Neiges – Notre-Dame-de-Grâce	Place du 6-décembre-1989	<b>GOULET, Rose-Marie</b>	<i>Nef pour quatorze reines</i>
1999	Plateau Mont-Royal	Place Gérald-Godin	<b>LES INDUSTRIES PERDUES</b>	<i>Tango de Montréal</i>
1999	Ville-Marie	Place De La Dauversière	<b>ATELIER TAG</b>	<i>Hommage à Jérôme Le Royer De La Dauversière</i>
1999	Ville-Marie	Place Émilie-Gamelin	<b>HUNTER, Raoul</b>	<i>Monument à Émilie Gamelin</i>
1999	Ville-Marie	Promenade de la rue de la Commune	<b>TETT, Alison and Katsuhiko YAMAZAKI</b>	<i>Mundus (Équinoxe)</i>
2000	Rivière-des-Prairies-Pointe-aux-Trembles	Bibliothèque Rivière-des-Prairies	<b>BOURASSA, Guy</b>	<i>Parades-parures</i>
2000	Saint-Laurent	Place de l'an 2000	<b>TRUDEAU, Yves</b>	<i>Parvis et portail #22</i>
2000	Verdun	Centre communautaire Elgar	<b>LANGÉVIN, Roger</b>	<i>La porte de l'avenir</i>
2000	Ville-Marie	Place J.-Ernest-Laforce	<b>GAVOTY, Jean-François and Guerric PÉRE</b>	<i>Le jardin de Lyon</i>
2000	Ville-Marie	Parc Hector-Tœ-Blake	<b>TOTO, Carlos Maria</b>	<i>Buste de José de San Martin</i>
2001	Rivière-des-Prairies-Pointe-aux-Trembles	<i>Removed temporarily</i>	<b>GNASS, Peter</b>	<i>Cheminement topographique d'une boîte pour tartes aux bleuets</i>
2001	Saint-Léonard	Centre Léonard de Vinci	<b>SANTINI, Laura</b>	<i>Trampolino</i>
2001	Sud-Ouest	Centre and Atwater streets traffic circle	<b>MIHALCEAN, Gilles</b>	<i>Monument à la Pointe</i>
2001	Ville-Marie	Place De La Dauversière	<b>BOURGEAU, Annick</b>	<i>Monument à Jean Drapeau</i>
2001	Ville-Marie	Centre d'histoire de Montréal	<b>PAIEMENT, Alain</b>	<i>Ce qui reste 1997-2001</i>
2002	Villeray—Saint-Michel—Parc-Extension	Bibliothèque Parc-Extension	<b>LEMIEUX, Lisette</b>	<i>Tables des matières de supports du savoir</i>
2003	Outremont	Parc Beaubien	<b>LANCZ, Paul</b>	<i>Monument à Joseph Beaubien</i>
2003	Sud-Ouest	Atwater market	<b>JARNUSZKIEWICZ, Jacek</b>	<i>Les allusifs</i>
2003	Ville-Marie	Parc Maisonneuve-Cartier	<b>DE BROIN, Michel</b>	<i>Révolutions</i>

COMPLETION	BOROUGH	LOCATION	ARTIST	TITLE OF ARTWORK
2003	Ville-Marie	Place Jean-Paul-Riopelle	GRANET, Roseline	<i>Le grand Jean-Paul (in trust for the Banque Nationale du Canada)</i>
2004	Sud-Ouest	Centre Georges-Vanier	DUVAL, Lucie	<i>À la croisée des mots</i>
2004	Ville-Marie	Square Dalhousie	ALLOUCHERIE, Jocelyne	<i>Porte de jour</i>
2005	Mercier-Hochelaga-Maisonneuve	Maison de la culture Maisonneuve	AQUINO, Eduardo	<i>Vous êtes ici</i>
2005	Plateau Mont-Royal	Parc Devonshire / Place de la Roumanie	GORDUZ, Vasile	<i>Hommage à Mihai Eminescu, poète roumain</i>
2005	Plateau Mont-Royal	Square Saint-Louis	GRANET, Roseline	<i>Monument à Émile Nelligan</i>
2005	Sud-Ouest	Parc Marguerite-Bourgeois	BOURGAULT, Pierre	<i>Le village imaginé</i>
2005	Verdun	Île-des-Sœurs	GOULET, Michel	<i>Le carrousel de l'île</i>
2006	Côte-des-Neiges—Notre-Dame-de-Grâce	Bibliothèque interculturelle de Côte-des-Neiges	BAIER, Nicolas	<i>Bibliotheca Universalis</i>
2006	Côte-des-Neiges—Notre-Dame-de-Grâce	Bibliothèque interculturelle	BRIÈRE, Marie-France	<i>Les jours d'été quand le fleuve monte à l'assaut des murs, M. Uguay</i>
2006	Côte-des-Neiges—Notre-Dame-de-Grâce	Centre communautaire de Côte-des-Neiges	BAIER, Nicolas	<i>Chibouki</i>
2006	Montréal-Nord	Maison culturelle et communautaire de Montréal-Nord	HAYEUR, Isabelle	<i>Songes</i>
2006	Outremont	Centre communautaire intergénérationnel d'Outremont	PELLEGRINUZZI, Roberto	<i>Espace vert</i>
2006	Rivière-des-Prairies—Pointe-aux-Trembles	Bibliothèque Pointe-aux-Trembles	DUVAL, Lucie	<i>Mots choisis</i>
2006	Rosemont – La Petite-Patrie	Botanical Garden	ALLOUCHERIE, Jocelyne	<i>Regarder les pommiers</i>
2006	Rosemont – La Petite-Patrie	Parc Molson	MORIN, Jean-Pierre	<i>Temps d'arrêt</i>
2006	Ville-Marie	Pavillon du lac aux Castors	VERMETTE, Claude	<i>Outside mural</i>
2007	Ahuntsic – Cartierville	Parc Berthe-Louard	COVIT, Linda	<i>Les graminées du jardin Saint-Sulpice</i>
2007	Ville-Marie	Place du Cardinal-Paul-Émile-Léger	LANCZ, Paul	<i>Buste du cardinal Paul-Émile Léger (loan from the Fondation Jules et Paul-Émile Léger)</i>
2008	Rosemont – La Petite-Patrie	Parc Jean-Duceppe	VIGER, Louise	<i>Des lauriers pour mémoire, Jean-Duceppe 1923-1990</i>
2009	Ville-Marie	Parc Jean-Drapeau	DE BROIN, Michel	<i>L'Arc, in memory of Salvador Allende</i>
2009	Saint-Laurent	Parc Philippe-Laheurte	LAMARCHE, Claude	<i>Le Coup de départ</i>
2009	Ahuntsic – Cartierville	Parc Belmont	LACHAPELLE, Guillaume	<i>L'attente</i>
—	Outremont	Parc Outremont	HEBERT, Henri	<i>Monument aux braves d'Outremont</i>
—	Rivière-des-Prairies—Pointe-aux-Trembles	Maison Beaudry	Unknown	<i>Painted mural</i>
—	Sud-Ouest	Centre récréatif Gadbois	CARTIER, Jean	<i>Untitled</i>
—	Sud-Ouest	Station de pompage centrale (Atwater)	Unknown	<i>Fountain with mosaic</i>
—	Sud-Ouest	Square Sir-George-Étienne-Cartier	MOTT J.L., Iron Works	<i>Sculpture-fontaine</i>

# EXAMPLES OF CITY BY-LAWS AND ORDINANCES ON THE INTEGRATION OF ARTS INTO ARCHITECTURE

## QUÉBEC | POP 500,000

**Adoption:** By-law adopted by city council in 2003  
**Application:** The construction of every new municipal building  
**Administered by:** Service des arts et de la culture  
**Budget:** Between 0.5% and 1.5% of construction cost  
**Method of work selection:** A limited invitational competition or public notice  
**Other by-laws:** No by-law concerning private construction projects

## TORONTO | POP 2,500,000

**Adoption:** By-law adopted by city council in 2007  
**Application:** The construction of every new municipal building  
**Administered by:** City Planning Division, Urban Design Section  
**Budget:** 1 % of construction cost  
**Method of work selection:** Invitational competition or public notice  
**Other by-laws:** By-law adopted in 1986 regarding some private construction projects

## SAN FRANCISCO | POP 744,000

**Adoption:** Ordinance adopted by city council in 1969  
**Application:** All proposed public buildings, above ground structures, parks and transportation improvement projects  
**Administered by:** San Francisco Arts Commission  
**Budget:** 2 % of construction cost  
**Method of work selection:** Invitational competition or public notice for projects of more than \$50,000  
**Other ordinances:** One ordinance concerning some private construction projects, in certain city zones

## PHILADELPHIA | POP 1,450,000

**Adoption:** Ordinance adopted by city council in 1959  
**Application:** All proposed public buildings, above ground structures, parks and transportation improvement projects  
**Administered by:** City of Philadelphia Public Art Office Redevelopment Authority of the City of Philadelphia  
**Budget:** Between 1% and 2 % of construction cost  
**Method of work selection:** A wide range of competitions, from the most limited to the widest possible  
**Other ordinances:** An ordinance regarding some private construction projects

## SEATTLE | POP 585,000

**Adoption:** Ordinance adopted by city council in 1973  
**Application:** All proposed public buildings, above ground structures, parks and transportation improvement projects  
**Administered by:** Office of Arts and Cultural Affairs  
**Budget:** Between 1% and 1.5 % of construction cost  
**Method of work selection:** Purchase of existing works or through invitational competition or public notice  
**Other ordinances:** An ordinance regarding some private construction projects





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Translation: Pan Bouyoucas

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