

ART SOUTERRAIN

CALL FOR SUBMISSIONS

FESTIVAL ART SOUTERRAIN

March 3 to 25 2018



Credits : Whitney Pasquer, Omar Victor Diop, Diaspora
Art Souterrain 2017, Complexe Guy Favreau

10th edition: LABOR IMPROBUS
DUE DATE: JULY 15 2017

1. ABOUT ART SOUTERRAIN

Art Souterrain is a non-profit organization whose mandate is to promote and disseminate contemporary art to a wide audience, all the while highlighting the cultural heritage of the underground city of Montreal.

The first objective of Art Souterrain is to make new artistic practices in visual art more accessible to a novice audience.

The second objective is to promote the various actors in the contemporary arts community in order to make them known to the public and encourage them to interact more with the artists, institutions, broadcasters, organizations and specialized media.

Through their eponymous festival, Art Souterrain's main objective consists in showcasing artworks outside the traditional artistic institutions in order to integrate them into the daily life of Montrealers. Through this free event, Art Souterrain strives to create a different and original concept, able to stand out from the realm of performing arts. In order to facilitate the visitors' experiences, various cultural mediation tools are proposed such as: audio guides, guided tours, mediators, creative workshops, etc.

2. THE 2018 EDITION

Art Souterrain aspires to transform the underground city of Montreal by exhibiting 70 local, national and international artists.

Seven exhibition venues linking the Complexe Guy Favreau to the 1000 de la Gauchetière will be set up for three weeks to create an exceptional 5km-long artistic itinerary. During the launch of the exhibit at the Nuit Blanche (March 3, 2018), the Place Bonaventure building will also be added to the program. Each artist will be accompanied by one or two volunteer cultural mediators, whose mission is to inform the public about the artist's work.

As in the last two editions, several "satellite" exhibits will be added in order to reinforce the programming. Composed of more traditional exhibition spaces such as galleries and artist centers, the satellite route allows the festival to include more complex works of art.

The festival is constructed as a circuit without a prescribed beginning or end. It is entirely up to the visitor to construct their itinerary according to how much of the exhibit they would like to see. The various works exhibited are punctuated along the proposed route, although while some are impossible to miss others may have more discreet locations. Some corridors are very narrow, adding a new physical relationship with the work: unable to circumvent the piece, visitors must instead position themselves in relation to it.

Art Souterrain's installations thus lead the public to question the art and the process of contemplation in a non-formal, uncommon, and ephemeral context. Unlike the art exhibited in a gallery or a museum, the works presented during the 3 weeks of Art Souterrain are constantly confronting the passers-by who discover them during its daily comings and goings.

The following mediums can be exhibited at the festival:

- * Sculpture
- * Installation
- * Performance
- * Photography
- * Video
- * Audio
- * Media and digital Arts

3. THEME FOR THE 2018 EDITION : LABOR IMPROBUS

The Philosopher Emmanuel Kant defines work as an existential necessity for humans; it's what differentiates us from other animals. Therefore, work would be the very essence of the human being. While the Industrial Revolution has made it one of the pillars of modern society, the transition to the digital age has sparked an in depth reconsideration of our relationship to work. Nevertheless, the globalization phenomenon remains the cause of wage standardization and an unbridled search for capital. Imprisoned in a neoliberal system, work responds to constantly renewed codes and objectives of profitability and productivity. These codes then become a constituent element in the advent of capitalist modernity. Beyond the traditional adage "work allows us to live", it becomes a factor of personal fulfillment. The boundary between the private realm and the work realm tends to fade, giving way to a new conception of work time. In constant evolution, work presents itself as one of the social and cultural issues of our century, which obviously has not escaped the world of contemporary art.

* **The place of work in society**

In our contemporary society, work has a prominent place. It represents:

- ∴ Our social status, it's what defines us to the rest of society. Work contributes to the validation of the individual and the search for social recognition.
- ∴ A "micro-society", with its own rules and hierarchies. The work establishes a new internal order that organizes our time, our activities and our place within a team.
- ∴ A necessity to live, to earn money through compensation.
- ∴ A quest for profit, an abundance of wealth through work, as well as a search for social and personal fulfillment.
- ∴ A constantly evolving notion: the digital revolution or the third industrial revolution. The appearance of two paradoxical movements:
 - On the one hand: a new conception and organization of work, based on an ideal of sharing, mutual assistance and self-fulfillment at work (the peer-to-peer model) Working time, privilege of quality over quantity, revalorisation of free time and family life
 - On the other: the development and commercialization of society, the emergence of new sectors of service activities (Uber, airbnb etc.), an idea of social success accessible to all but precarious and lack of wage equality

* **The individual's relationship to work**

The individual entertains a close relationship with the notion of work; it plays a central role in his or her personal development. Work becomes:

- ∴ A way to have our own humanity recognized and accepted by others. (cf hegel's reflections on anthropogenic labor)
- ∴ A means of personal accomplishment; work becoming the goal of our existence.
- ∴ A cause for alienation: loss of self and personal identity, confusion between our private and professional lives.
- ∴ The creator of social bonds as well as and power struggles: whether personal or in a team, work involves interaction with others and the definition of a role within a group.

* **Working conditions**

There are different forms of working conditions that are important to note:

- ∴ First in the form of well-being at work: more and more companies are making sure to guarantee happiness at work (ex: the "chief happiness officer" imported from the United States). Conversely people can also find subjective pain at work (ie: "My work makes me miserable") or literal pain with the handling of heavy loads, the use of toxic products etc.
- ∴ Inequality at work, a phenomenon that is still too present. It takes the form of discrimination: actions or decisions through which a person or a group are treated in a different, often negative, way (for example because of race, sex, age or impairment.)
- ∴ The boundary between legal and illegal work.
- ∴ The relation of subordination to work: modern slavery and exploitation. The notion of dominance is intrinsic to work but it also has limits.

* **The working environment**

The working environment varies according to the field of activity and cultures.

- ∴ Traditional: the stereotype of the "office" as we collectively picture it.
- ∴ Innovative: the reconsideration of workspaces is one of the current challenges in order to improve work conditions.
- ∴ Revealing of cultural differences: the working environment is often thought of according to cultural habits and may therefore vary from one country to another.

* **"Non-work"**

When one is interested in the question of labour, the concept of idleness necessarily arises. There are several reasons that might lead to that decision:

- ∴ The strike: opposition to wage rules, employer's authority.
- ∴ Unemployment: the loss of work. It is a negative social status, from which one seeks to emerge. Unemployment is socially misunderstood and is considered a failure. In comparison, employment then takes on a positive connotation, a liberating aspect.
- ∴ Vacation: comes into direct opposition with work. It represents freedom and rest from the rigor and steady rhythm of work periods.
- ∴ Disability: occupational diseases, depression.
- ∴ Refusal to work: this is the idea that work would not be compatible with the notion of happiness. (See Marcel Duchamp and his obstinate refusal of work, refusal to submit to the functions, roles and norms of capitalist society).
- ∴ Retirement: it represents the culmination of a lifetime of work. It can be perceived positively, as a rediscovery of its freedom, or negatively, as a loss of meaning in our daily life.

QUOTES

Barbara Polla writes that she was "struck by the relative invisibility of work in living art"

"You can no longer afford to be a young man who does nothing. Who is not working? You cannot live without work, it's something awful. I remember a book called The Right to Laziness; this right no longer exists. "

Marcel Duchamp

"One must be able to find a utility in what one does: in one way or another, the work must leave a trace to make sense, or nothing that would be accomplished in the experimental machine would leave a trace."

"In my opinion, today, if so many people complain of being exhausted or depressed, it's not because they work too hard, but because their leisure time exhaust them."

Lars Svendsen

4. THE CIRCUIT

For its 10th edition, Art Souterrain wishes to present projects or exhibitions amenable to adapting to Montreal's underground architecture. One of Art Souterrain's strengths resides in its capacity to utilize these generally unused exhibition spaces. Located in interconnected buildings, we wish to encourage the artists to benefit from the distinctiveness of the buildings occupied during the festival.

The 8 Buildings of the 2018th circuit

1000 de la Gauchetière, Place Bonaventure, OACI Place de la Cité Internationale, World Trade Center of Montreal, Jacques Parizeau building, Palais des congrès de Montréal, Complexe Guy-Favreau,

Projects and ways of occupying the space

We suggest a few methods for occupying the space to take into account when submitting your project. Our team will do everything it can to suggest an available exhibition spot that corresponds to the requirements of your project.

1. Presentation of a piece exhibited in only one location

The artist proposes a project occupying only one spot. Installations, videos, photos or performances are particularly adequate for this kind of occupation.

2. Presentation of several pieces or series of artworks exhibited in one or several spots in the same building.

The artist proposes an exhibition composed of several pieces from the same series. The medium might be the same or may change between the pieces. A minimum of 3 pieces is required.

3. Presentation of several pieces in the same or different spots in one or several buildings.

The artist proposes a project that will occupy a few spots located in different buildings. They can suggest a series of identical pieces that repeat along the circuit, or a series of different pieces visually linked. The most effective medium is printing (eg : posters, photos) or 3-dimensional pieces.

4. Complete occupation of a building

The artist proposes a large exhibition, which will occupy all the places in a building. He/she can suggest a series of pieces or a large or immersive installation / sculpture. The number of spots to occupy depends on the building chosen.

5. In situ project taking into account the building and the standards of exhibition for the building

In situ projects proposals and their feasibility will be discussed by the technical staff of the festival, who knows the appropriate locations and their constraints.

*****The final assignment for the pieces belongs to the programming committee and the building administrators. Many constraints might force us to suggest different places than the one suggested by the artist.**

5. COMPENSATION AND PRODUCTION HELP

Installations and Sculptures

- * Honorarium - **\$500**
- * Production support: please note, financial support of up to 1500\$ may be awarded **exceptionally** depending on the span of the project, the number of pieces and the complexity of the proposition. The committee will study the budget submitted before making a decision concerning the amount granted.

Video Projects

- * Honorarium - **\$400**
- * Production support: Art Souterrain can provide the following equipment: plasma screens, stands for plasma screens, speakers, projectors, DVD players, Blu-ray players, headphones. We also supply projection space (cabin or video-booth).

Performances

- * Honorarium (for 1 or 2 people) - **\$400 + \$100** for each extra artist – **up to \$800**
- * Production support: Art Souterrain can provide the following equipment: plasma screens, stands for plasma screens, speakers, projectors, DVD players, Blu-ray and headphones.
- * Depending on the proposition and the technical needs, more financial support (between 100\$ and 500\$) may be granted.

Photography and Printings

- * Honorarium - **\$400**
- * Production support: Art Souterrain and our printer will be in charge of printing and installing the projects.
- * The projects will be printed on adhesive vinyl and thus won't be retrievable by the artist

Digital Projects (media and digital art)

- * Honorarium - **\$500 (+200\$ for maintenance if required)**
- * For projects including audiovisual, hardware equipment, or specific software, we favor projects from local artists or from artists whose presence during the installation will be guaranteed (or presence from a designated representative of the artist)
- * Similarly, during the exhibition, maintenance not exceeding 12h has to be done by the artist or a designated representative of the artist.

***TO YOUR ATTENTION

- * The honorarium and other compensations will be sent up to 60 days after the end of the festival.

6. SUPPORT FOR TRANSPORTATION AND ACCOMMODATION

Art Souterrain offers transportation and accommodation support, depending on where the artist is located. It is impossible for us to finance the total cost of transportation and accommodations for artists living outside Montreal.

Support for Transportation

Upon request, Art Souterrain may provide financial assistance for the transportation of artworks **requiring particular logistics**.

- * Outside the Island of Montreal, up to 250 km from Montreal : **\$100**
- * Between 250 and 600 km from Montreal : **\$150**
- * Beyond 600 km from Montreal: **\$200**

Support for Travel

Upon request, Art Souterrain may offer assistance for travel for artists residing outside the Greater Montreal area.

- * Between 250 and 600 km from Montreal : **\$100**
- * Beyond 600 km from Montreal: **\$300**

Support for Accommodation

Upon request, Art Souterrain may offer the assistance of **\$100** for accommodation and, if possible, logistical support to help find low-cost accommodation for artists residing outside the Greater Montreal.

7. SELECTION PROCESS

Criteria for the Selection Process

The programming committee, made up of Art Souterrain collaborators, will evaluate the applications using the following criteria:

- * **Compliance with the theme: WORK**
- * **Audacity and Originality:** The artwork explores unfamiliar areas and demonstrates a particular artistic approach. The artist takes a daring approach regarding personal expression and execution of the project.
- * **Integration with the architectural and cultural heritage of Montreal:** The artwork fits well into Montreal's underground architectural and cultural heritage and the artist takes advantage of the creative possibilities the space offers.
- * **Accessibility:** The artwork succeeds in intriguing audiences of all ages, from all backgrounds, and creates accessibility to new artistic practices in the visual arts field.
- * **Technical innovation:** The artwork demonstrates creativity and innovation by exploring different types of medium through unexpected technical design.
- * **Emotion conveyed:** The piece succeeds in provoking reflection and emotion within the public.
- * **Technical complexity:** The project complies with the resources of Art Souterrain, both technical and financial, so as to ensure its proper implementation.
- * **Viability in a public space:** The artwork can stay intact for 15 days in a public space that is open 16 hours a day.

Steps in the selection process

July to August

- * We will notify you of our final decision by email.
- * If you do not suggest a specific space to exhibit your work, we will assign a space that meets the specificities of the piece based on our experience and knowledge of the circuit.
- * The selected artists will have to complete and return a technical data sheet for the artwork.

September to November

- * Presentation of the selected artworks to the administrators of each exhibition zone.
- * Pairing of each artist with a zone coordinator. The coordinator will ensure a smooth implementation of the artworks and will have continual follow-ups with each artist. The coordinator is the only person with whom the artist will communicate. **The coordinator will be the link between the artist and other parties involved: administrators, organizers, technicians, etc.**

8. PARTICULARITIES

Security of the Artworks

- * We wish to remind you that exhibiting in the Montreal underground city comes with risks and it is impossible to ensure total control of exhibition sites.
- * Please note that in case of theft of the artwork in its entirety as well as water or fire damage, the works will receive insurance coverage at our expense. The total security of the work in case of vandalism, however, cannot be guaranteed by the insurer.
- * Since adhesive vinyl is unrecoverable, photographic projects are not insured.
- * Video projects presented on a DVD are not insured.
- * Artworks in which the materials and equipment will not be returned to the artist are not insured.
- * All the pieces made of flammable materials (fabric, cardboards, wood, etc) must be fireproofed. There are products that comply with the security standards for fireproofing. The employees of the exhibition building will carry out controls.

Additional information

Photography projects

- * Each artist must submit **at least 6 photographs**, and each must be at least 40 x 60 inches.
- * Photography projects will be printed on adhesive vinyl.
- * The artist submits a high-resolution file and Art Souterrain will have the projects printed. The coordinator, artist and printer all work together for the final approval.
- * The project's installation will be done by professionals, the artist chooses if they want to be there or not.

Video projects

- * Please note that Montreal's underground city does not offer darkness and that dark places are very limited.

Audio projects

- * Please note that Montreal's underground city does not offer spaces that are free from noise interference.

Performances

Performances will take place at Place Bonaventure during the opening night of the festival as well as other buildings during the festival

Nature of the Artworks

- * Due to the particular context of the festival and the challenge to ensure security in these very busy places, we cannot expose works requiring wall hanging or artworks that can be easily stolen.
- * We will give privilege to ephemeral artworks, as well as *in situ* works. You are invited to suggest a place that suits the needs of your creation.
- * Proposals of less recent exhibition and those that have already been exhibited elsewhere are also eligible.
- * Art Souterrain reserves the right to refuse any project that involves nudity or conveys offensive racial subject matter.

9. ARTISTS' RESPONSIBILITIES

We want to remind the applicants that Art Souterrain is neither a museum nor a gallery. The exhibition conditions are particular and require autonomy and flexibility from the artists. Their responsibilities are as follow:

Event's preparation

- * Submitting a technical report before **August the 30th 2017**
- * Attending preparatory meetings:
 - 1) September: For the artists residing in the greater Montreal area, a scouting of the exhibition space with the coordinator. For the others, visual details of your spot will be provided via e-mail.
 - 2) Frequent contact with your coordinator to define the project, its needs, and installation.
 - 3) February: a meeting with the cultural mediators (via Skype or in person).
 - 4) The artist will also be called before and during the festival for the material needed in terms of communication and mediation (audio guide, images, texts).

Installation and disassembly

- * The installation will be done the week before the Nuit blanche (27th February) and the disassembly will start the evening of the last day of the festival. The agreement with the buildings gives us two days to put everything in place as before the festival.
- * For complicated installations, the presence of the artist or an appointed representative is mandatory for both the installation and disassembly (exceptions can be made for artists who do not reside in the greater Montreal area, as well as for video and photo projects.)
- * The artist or his representative will have to provide someone to assist him. Upon request, Art Souterrain may provide complementary technical support.
- * The materials being left for Art Souterrain to dispose of and those requesting an additional charge (postal fees, waste collection...) will be taken into account when evaluating the production support.
- * For the artists residing in the greater Montreal area: total autonomy is requested in transporting their piece to and from the exhibition building.

To your attention:

The artist agrees to present his piece as shown in his initial proposition validated by the programming committee. He agrees to **always warn the coordinator about any change that may occur in his project before its exhibition.**

10.CHECKLIST

Here are all the documents that must be included in your CD/DVD proposition

- * Your Curriculum Vitae
- * A visual retrospective consisting of 5 to 10 documents (Jpeg format 1024 x 768 ppi)
- * Minimum of 5 visuals of the project you are proposing (including one high-resolution photo – 300dpi).
- * The **Application Form.doc** document which you can find after this list or on our website including :
 - ∴ The title of the artwork (French and English).
 - ∴ A biography of 35-40 words
 - ∴ An artist statement of your project in 85-90 words
 - ∴ A short formal description of the project (150-200 words).
- * A detailed list of the technical aspects (list of materials you will be using, electrical requirements, audio-visual material needed by Art Souterrain, type of hanging required, floor space necessary, dimensions of the work, weight, type of environment necessary, etc.)
- * A budget as precise as possible that will allow us to evaluate the production help that Art Souterrain may provide.
- * A pre-stamped envelope if you wish to retrieve your application (optional).

SUBMITTING A PROJECT

- * Via e-mail : send a wetransfer folder to info@artsouterrain.com
- * Via mail : send a CD or DVD

ART SOUTERRAIN

2020 William Street

H3J 1R8 Montreal, QC

To your attention :

The festival's programming team will send you an acknowledgment of receipt, if you do not receive it within 10 days of sending, please let us know by e-mail at info@artsouterrain.com