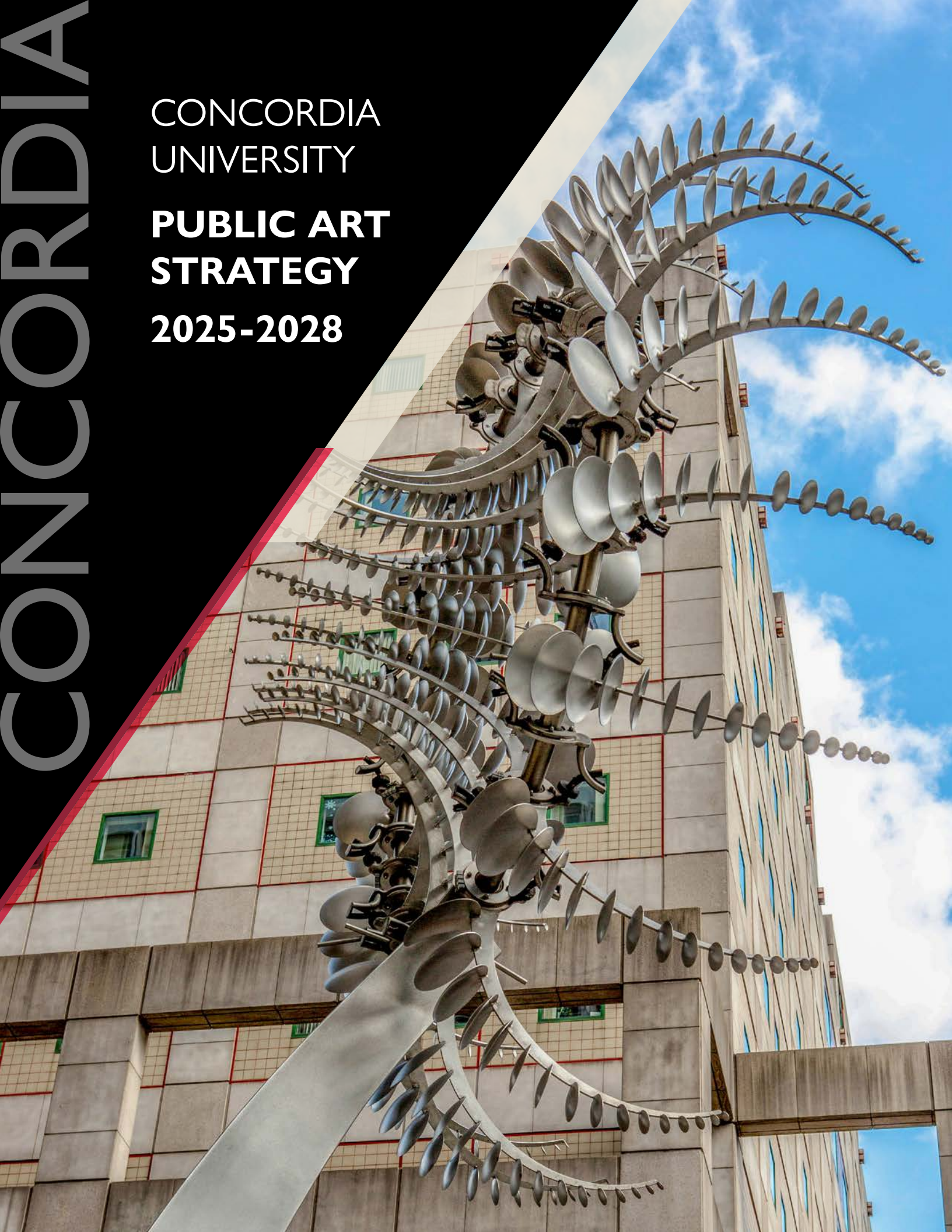


CONCORDIA

CONCORDIA
UNIVERSITY

**PUBLIC ART
STRATEGY**

2025-2028



Foreword

Public art is an integral part of the cultural, intellectual, and physical fabric of both of Concordia's campuses, contributing to our unique identity. We are host to 60+ large-scale public artworks featured on our facades, in our atria and tunnels, and on our grounds. This collection contributes to creating a welcoming university experience, enriching our campuses, supporting artists, artistic expression, and experimentation, and reflecting shared values, histories, and futures.

This Public Art Strategy 2025-2028 is Concordia's first. It is the result of the university's commitment to enhancing the role of public art and fostering an inclusive, dynamic and inspiring scholarly community. It represents many years of community consultation and reflects our desire to make public art a connector for all.

Developed in collaboration with students, faculty, staff, artists, alumni, and external partners, this strategy emphasizes Concordia's desire to do more than preserve and expand the collection. It asks us to imagine how public art can connect disciplines, support learning, elevate underrepresented voices, and nurture our community to create and experiment.

Many thanks to all who contributed their time and expertise to the development of the strategy. And to the members of the Public Art Advisory Committee, thank you for your support in finalizing and publishing this strategy.

Amy Buckland
University Librarian, Concordia University

Front cover:
Anthony Howe
Di-Octo II, 2017



Marc-Antoine Côté
*Montre-moi par où on commence.
Dis-le-moi au creux de l'oreille, 2020*

Introduction

The Concordia Public Art Strategy (2025-2028) establishes a three-year plan for Concordia University's Public Art Collection and programming and proposes a vision to improve the integration of public art on both Sir George Williams and Loyola campuses situated in Tiohtià:ke/Montréal on the unceded Indigenous lands of the Kanien'kehá:ka Nation. The strategy encourages the development of public art programs and internal and external partnerships that support the goals of the University and align with its current and future vision of pedagogy and values of equity, decolonization, diversity, inclusiveness, accessibility, creativity, and sustainability.

What is public art?

Public art is original artwork located in public space that engages the public, is free to experience, and accessible to all.

- It has aesthetic qualities, and can be of different typologies, durations, and media.
- It can be permanent or temporary.
- It engages the public and can represent public interest.
- It can be object or non-object based, such as sculpture, media art, sound or light art, performances, socially engaged art projects and art that uses digital technologies, is interactive, accessible online, or other forms yet to be identified.
- It engages with the contemporary artistic period when it is produced.
- It takes into consideration site and context as part of its process.



Adad Hannah
Leap, 2011

Vision

Our vision is to elevate public art on our campuses as a connector for all.

Mission

As stewards of Concordia's public art, we generate opportunities for dynamic learning and engagement through art and establish supportive networks for original creation.

Curatorial Focus

In line with the mandate, vision, community consultations and policy, the curatorial focus for the next three years will be to develop programming that supports the creation of temporary site-specific public artworks. A focus will be on the creation of experiential learning and research opportunities for students across disciplines, and the creation of Indigenous art.

We will pause acquisitions for the permanent collection and instead seek resources for projects that support the focus on temporary, site-specific works.

New artworks will contribute to building community.



Geneviève Cadieux
Lierre sur Pierre, 2009

Concordia's Permanent Public Art Collection

CONCORDIA UNIVERSITY'S PUBLIC ART COLLECTION, a unique amalgamation of public artworks and artifacts, was brought to life over 50 years ago when Jean McEwen's glass windows were integrated into the newly built Henry F. Hall building at Sir George Williams University, one of Concordia's founding institutions. The public art collection is on permanent display and can be enjoyed free of charge, year-round, inside or outside many buildings in public areas on both campuses and is accessible in person or online.


The collection grew substantially since 2000 thanks to the Intégration des arts à l'architecture program, also known as the 1% program, through Quebec's Ministère de la Culture et des Communications. The 1% program provides funding for the creation of public art by Quebec artists for publicly funded new constructions. Today the permanent collection features over 40 artists, with nine of the 33 installations funded by the 1% program, and the rest through private commissions, donations or rescued artifacts.

(Consult the [Public Art website for a current list of public artworks](#))

Concordia's Temporary Public Art

In 2023, the University created its first long-term temporary public art program, *Honouring Black Presence at Concordia University*, to celebrate the histories, presence, and futures of Black Concordians through the creation of temporary public artworks.

It was co-created by the [President's Task Force on Anti-Black Racism](#) and the Public Art Lead and stems from the 88 recommendations to address anti-Black racism. It exemplifies the University's commitment to confront the historic and continued impact of colonialism and white supremacy on Indigenous peoples of Canada, people of African descent and racialized peoples.





Charles Campbell
Those that pass through, remain, return, 2025



Eduardo Aquino, Johanne Sloan, Kathryn Walter
 (Above) Memorial Installation dedicated to four Concordia professors, 1996
 (Below) Concrete blocks that are miniature replicas of the Hall building, 1996



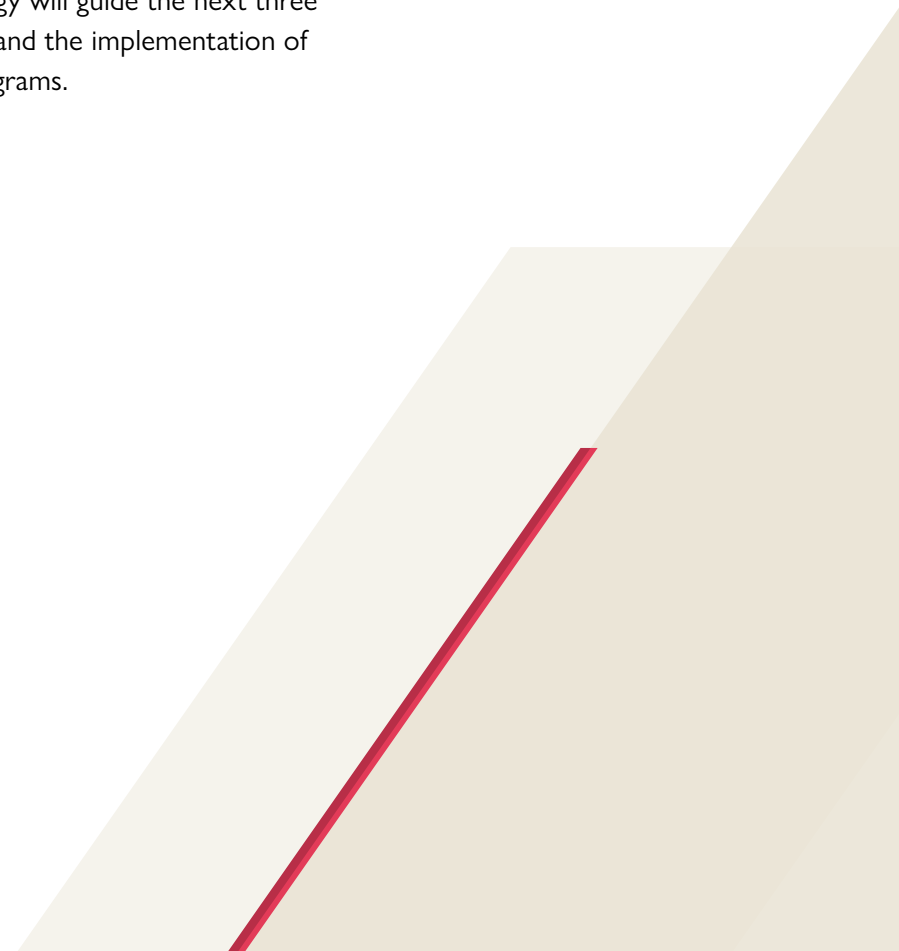
Strategic Development Process

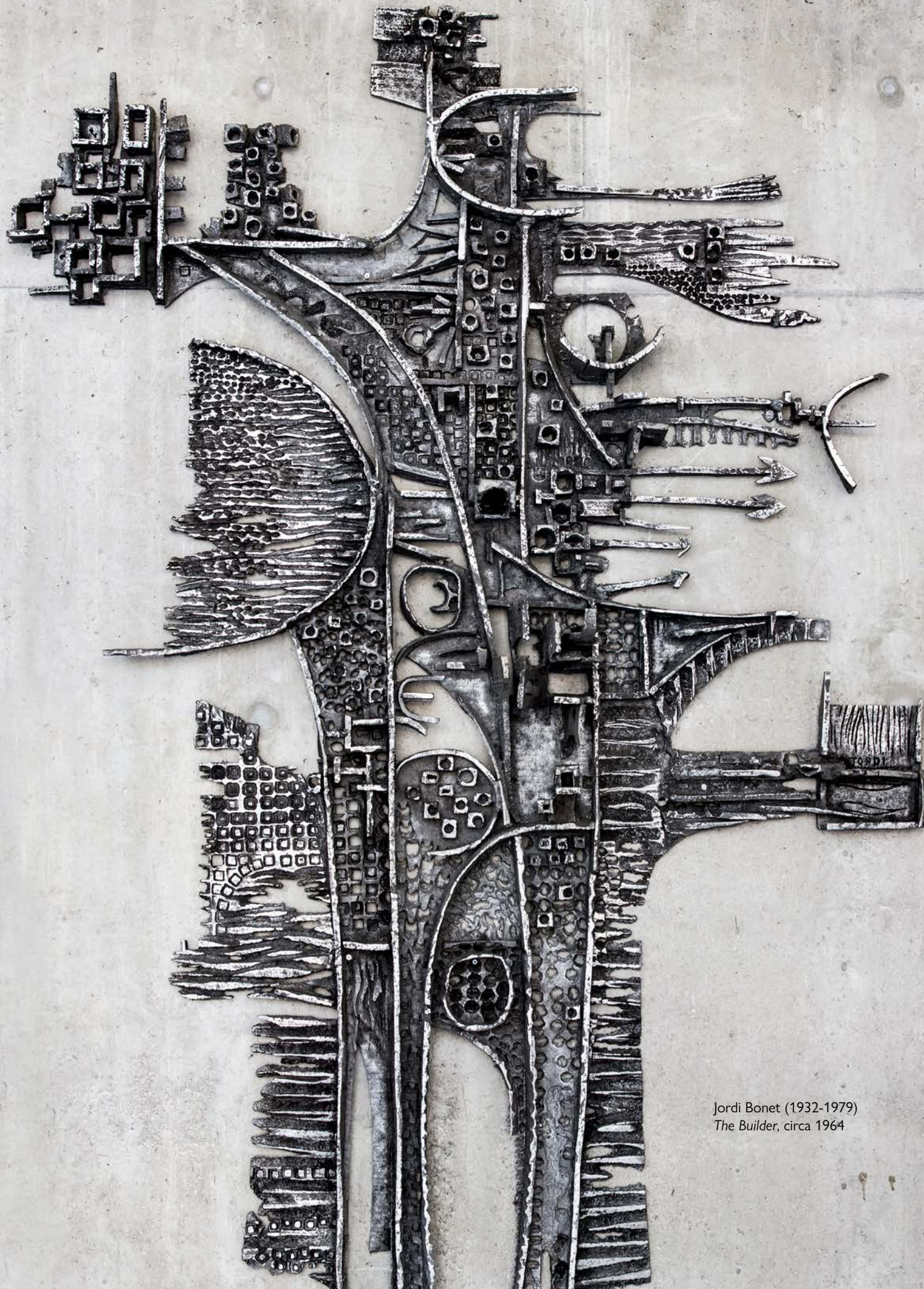
In 2020 the University invested in the long-term care of the collection by creating the Public Art Lead position. Since then, the Public Art Lead has led the Public Art Policy project with the support of the Provost, University Librarian, and a consultation firm. The Public Art Policy project process took place from 2021-2023 with a series of consultations, namely the [best practices research interviews](#) and online [community consultations](#).

The results of these consultations, found on [Concordia's public art website](#), informed Concordia's [Public Art Policy](#) adopted by the President's Executive Group in November 2023 as well as the creation of Terms of Reference for the establishment of Advisory and Curatorial Sub-Committees. For more information on this process consult the [Public Art Policy Project](#).

The Public Art Policy provides direction for effective development, management, maintenance, conservation, and stewardship of the public art collection and programming initiatives and ensures that acquisition and deaccession processes respect current compliance with the applicable rules of professional and ethical conservation, and provincial, federal, and international laws pertaining to cultural property. It ensures the University is committed to making resources available for the conservation and acquisition of public art and supports contemporary public art practice. It views the development of the public art collection as a complement to the activities of teaching and research that constitute the University's mission.

Concordia's public art strategy, vision and actions are built on these previous efforts and the input of the Public Art Advisory Committee formed in summer 2024. The priorities set out in this strategy will guide the next three years of development of the public art collection and the implementation of ethically, intentionally, and carefully expanded programs.





Jordi Bonet (1932-1979)
The Builder, circa 1964

Strategic Priorities

The Advisory Committee and Public Art Lead propose **five strategic categories** that are tied to the University's pedagogical mandate, artistic and community concerns and the ethical management of the collection. The categories are Learning, Creativity, Engagement & Accessibility, Conservation & Preservation, Funding & Financial Sustainability.

Learning

The public art collection is a valuable pedagogical resource that provides support to formal teaching across academic disciplines. Creating opportunities for student involvement such as through internships and co-curricular learning is encouraged. Through guided tours, animation, and experiential learning, the collection will contribute to critical thinking, discovery, and stimulating conversations.

Action Priorities

1. Create an inter-departmental Public Art Residency
2. Create and support new learning opportunities in line with [Concordia's Learning for Impact Strategic Plan](#), centered on public art through strategic internal and external partnerships

Creativity

The collection will encourage creativity by providing artistic and experiential learning opportunities for contemporary artists and supporting emerging and established artists within Concordia's publicly accessible spaces. This will be accomplished by commissioning original permanent and temporary public artworks and through the engagement of artists and curators with the collection and the continued partnerships with internal and community actors.

Action Priorities

1. Honouring Black Presence at Concordia University public artwork program launch
2. Identify areas for permanent and temporary public art installations
3. Create an Indigenous Public Art Project



Yehouda Chaki & Studio du Verre
The Four Seasons, 2010

Engagement & Accessibility

Through public art programming activities, outreach, strategic partnerships and cultural mediation in public space, Concordia will engage with its colonial legacies and create space for underrepresented and underacknowledged voices including Indigenous, racialized, 2SLGBTQIA+, and women artists. Concordia's public art will become a reflection of Concordia's diverse community identity and that of greater Montreal.

Action Priorities

1. Repatriate and/or better represent Indigenous Peoples' artworks
2. Improve accessibility through signage and web
3. Create thematic public art audio-guided tours

Conservation & Preservation

Leading in the responsible maintenance of public art in Montreal by ensuring adequate funding and expertise in conserving the collection will allow future generations to continue to have access to the public art collection.

Action Priorities

1. Plan for yearly maintenance for the next three years
2. Procure and populate an online art collection database
3. Create a disaster plan

Funding & Financial Sustainability

Diversified funding for conservation, acquisition, programs and engagement through operational funds, private donations and public funding sources will not only ensure the longevity and sustainability of the collections but support and provide value to pedagogy and research at Concordia. Strategic partnerships such as with the Leonard & Bina Ellen Art Gallery, Faculty of Fine Arts and other community groups will allow expanded opportunities.

Action Priorities

1. Create a Public Art Programming Fund/Endowment
2. Identify research funding through faculty members that intersects with programming or the collection
3. Identify donors through Advancement for acquisitions, programs and engagement

Advisory Committee members

The public art Advisory Committee members contributed their time, expertise and support to Concordia's first public art strategy.

- **Cynthia Alphonse**, Associate Advisor, Office of Rights and Responsibilities, Concordia University
 - **Amy Buckland**, University Librarian, Library, Concordia University (Chair)
 - **Nicole Burisch**, Director, Leonard & Bina Ellen Art Gallery, Concordia University
 - **Annie Gérin**, Dean, Fine Arts, Concordia University
 - **Mana Hemami**, Facilities Planner – Architect, Facilities Management, Concordia University
 - **Alexis Janssen**, Concordia MA Student, Art History
 - **Sandra Margolian**, Public Art Lead, Library, Concordia University
 - **Cherry Marshall**, Associate Vice-President of Development, Advancement, Concordia University
 - **Shelley Ouellet**, Artist, Art Educator, and Cultural Researcher
 - **Barbara Renault**, Chargée de projet, Art public Montréal
 - **Manon Tremblay**, Senior Director, Indigenous Directions, Concordia University
 - **Elsy Zavarce**, Concordia PhD candidate, Art Education
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