



CITY OF SYRACUSE PUBLIC ART APPLICATION

All applications for the installation of public art will be evaluated based on the seven (7) criteria enumerated below. It is understood that some criteria will have more relevance than others depending on the proposed artwork. This will be taken into account and the criteria weighted accordingly.

- Artistic merit and quality, as substantiated by an artist's past history of exhibitions or sales, awards or other recognition, or an outstanding first work, as well as the inherent quality in terms of timelessness of vision, design, aesthetics and excellence;
- Intentionality of the artist, concerning the meaning and proposed or desired effect of the work as Public Art upon the viewing public, as rationalized and elaborated upon in the project description;
- Local significance, creating a sense of excitement in public spaces and presenting fresh ways of seeing the community and city reflected;
- Representation of styles and tastes within the public art collection, acknowledging existing works in the public art collection and striving for diversity of style, scale and media;
- Safety and durability, including the ability of the artwork to withstand weather conditions, as well as structural and surface integrity;
- Unrestricted public viewing, primarily the opportunity for public access, but also suitability for public participation, social and political attitudes, and functional considerations; and
- Installation and maintenance of the work, from practicality of fabrication and transport, to installation and long-term care.

PROJECT NAME: *Psychic Geographies*

PROJECT TYPE: temporary installation, April 1- May 30, 2013

LOCATION: Urban Video Project, Everson Museum of Art (permissions have been granted)

ARTWORK TYPE: high definition video loop

ARTWORK DESCRIPTION:

Group Show: "Psychic Geographies"

Artists and Works

Mariam Ghani, *Landscape Studies (New Mexico) (8:00)*: a sort of abstracted pilgrim's progress through the region's strange histories of exploration, conquest, revolts, rodeos, missile tests, film shoots, truck stops and participant ethnography, Organized by Pueblo Indian theories of the meanings of colors, clouds and directions. Shot and edited by Mariam Ghani, choreographed by Erin Ellen Kelly, conceived and performed by Kelly and Ghani, score by Qasim Naqvi, sound mix by Andrew Munsey.

Susannah Sayler and Ed Morris (Sayler/Morris), *Gowane* (14:00): A speculative essay about liminal spaces, history, and activism centered around the Gowanus Canal in Brooklyn, NY.

Basma Al Sharif, *We Began by Measuring Distance* (19:01): Long still frames, text, language, and sound are woven together to unfold the narrative of an anonymous group who fill their time by measuring distance. Innocent measurements transition into political ones, examining how image and sound communicate history. *We Began by Measuring Distance* explores an ultimate disenchantment with facts when the visual fails to communicate the tragic.

Michael Robinson, *Circle in the Sand* (excerpt) (approx. 10:00 from a 46:00 piece): In a broken near future, a band of listless vagabonds ambles across a war-torn coastal territory, supervised and sorted by a group of idle soldiers. Rummaging, stuttering, and smashing through the leftovers of Western culture, these ragged souls conjure an unstable magic, fueled by their own apathy and the poisonous histories embedded in their unearthed junk. Suspicion, boredom, garbage, and glamour conspire in the languid pageantry of ruin. Feel the breeze in your hair, and the world crumbling through your fingers. Filmed in Northern California and Central New York.

Jackie Goss, *There There Square* (14:00): The desire to own and name land and the pleasures of seeing from a distance color this personal survey of the history of mapmaking in the New World.

“There There Square” takes a close look at the gestures of travelers, mapmakers, and saboteurs that determine how we read - and live within - the lines that define the United States.

VIMEO LINK TO VIEW WORK:

Mariam Ghani, *Landscape Studies (New Mexico)*: <https://vimeo.com/53453953>

Susannah Sayler and Ed Morris (Sayler/Morris), *Gowane*: <https://vimeo.com/59371901>

Basma Al Sharif, *We Began by Measuring Distance*: <https://vimeo.com/39825624>

Michael Robinson, *Circle in the Sand* (excerpt): <https://vimeo.com/47252217>

Jackie Goss, *There There Square*: <https://vimeo.com/33001546>

ARTIST BIOS:

Mariam Ghani is an artist, writer and teacher based in Brooklyn. Her research-based practice operates at the intersections between place, memory, history, language, loss, and reconstruction. She has been awarded the NYFA and Soros Fellowships, grants from the Graham Foundation for Advanced Studies in the Fine Arts, CEC ArtsLink, the Mid-Atlantic Arts Foundation and the Experimental Television Center, and residencies at LMCC, Eyebeam Atelier, Smack Mellon, and the Akademie Schloss Solitude in Stuttgart. Her work in video, installation and photography has been exhibited and screened internationally, including at DOCUMENTA (13) in Kassel and Kabul, the Sharjah Biennials 9 and 10, the 2005 Liverpool Biennial, the Beijing 798 Biennial, the Museum of Modern Art in New York, the Tate Modern in London, the National Gallery in DC, the

International Film Festival Rotterdam, CPH: DOX in Copenhagen, transmediale in Berlin, Futura in Prague, Curtacinema in Rio de Janeiro, EMAP in Seoul, d/Art in Sydney, and Bodhi Art in Mumbai. Her public and participatory projects have been commissioned by Creative Time in New York, CEPA in Buffalo, the Arab American National Museum in Detroit.

Susannah Sayler and Ed Morris

Since 2006, Susannah Sayler and Ed Morris have been artistic collaborators and co-founders of The Canary Project. Their current body of work, *A History of the Future*, Sayler photographed landscapes throughout the world where scientists are studying the impacts of climate change. In 2006, Sayler and her collaborator Edward Morris co-founded The Canary Project, which has produced projects involving more than 30 artists, scientists, writers, designers, and educators – all efforts to deepen public understanding of climate change.

Their most recent body of work, *A History of the Future*, has been exhibited widely in group and solo shows at Exit Art (NYC), Denver Museum of Contemporary Art - Creative Acts that Matter Program (Denver), Everson Museum of Art (Syracuse, NY), ARTECH (Spain), Wave Hill (NYC), Harvard Graduate School of Design (Cambridge, MA), Cleveland Museum of Natural History, Human Resources (L.A.) and The Nevada Museum of Art (Reno), among others.

Sayler and Morris currently teach in the Syracuse University Dept. of Transmedia.

Basma Al Sharif

Born in Kuwait in 1983, Basma Alsharif is a visual artist using moving and still images, sound, and language, to explore the anonymous individual in relation to political history and collective memory. She received an MFA from the School of Art and Design at the University of Illinois, Chicago in 2007 and has been working in Cairo, Beirut, and Amman since then.

Her work has shown in exhibitions and film festivals internationally including the 17th SESC Videobrasil, Forum Expanded: Berlinale, Images Festival Ontario where she received the Marion McMahan Award, Manifesta 8 The Region of Murcia, The Yamagata International Documentary Film Festival, The 9th Edition of the Sharjah Biennale where she received a jury prize for her work, the Toronto International Film Festival, Conversations at the Edge (Chicago), and she was awarded the Fundación Marcelino Botín Visual Arts Grant in 2009-2010.

Michael Robinson

Michael Robinson (b.1981) is a film and video artist whose work explores the joys and dangers of mediated experience, riding the fine lines between humor and terror, nostalgia and contempt, ecstasy and hysteria. His work has screened in both solo and group shows at a variety of festivals, museums, and galleries including The 2012 Whitney Biennial, The International Film Festival Rotterdam, The New York Film Festival, The Walker Art Center, MoMA P.S.1, The London Film Festival, REDCAT Los Angeles, The

Wexner Center for the Arts, The Sundance Film Festival, Anthology Film Archives, Tate Modern, Impakt, Media City, The Yerba Buena Center for the Arts, The Images Festival, The Ann Arbor Film Festival, and the San Francisco, Melbourne, Leeds, Vienna, Singapore and Hong Kong International Film Festivals. He was the recipient of a 2009 residency from The Headlands Center for the Arts, a 2011-2012 Film/Video Residency Award from The Wexner Center for the Arts, a 2012 Creative Capital grant, and his films have received awards from numerous festivals. Michael was listed as one of the top ten avant-garde filmmakers of the 2000's by Film Comment magazine, one of the "Best 50 Filmmakers Under 50" by Cinema Scope magazine in 2012, and his work has been discussed in publications such as Artforum, Art Papers, The Village Voice, Time Out New York, Dazed and Confused, The Nation, BOMBlog, and The Brooklyn Rail. He has curated programs for San Francisco Cinematheque, Whitechapel Gallery, Cornell Cinema, and The State Contemporary Art Center in Moscow.

Jackie Goss

Jacqueline Goss makes movies and web-based works that explore how political, cultural, and scientific systems change the ways we think about ourselves. For the last few years she has used 2D digital animation techniques to work within the genre of the animated documentary.

A native of New Hampshire, she attended Brown University and Rensselaer Polytechnic Institute. She teaches in the Film and Electronic Arts Department at Bard College in the Hudson Valley of New York. She is a 2008 Tribeca Film Institute Media Arts Fellow and the 2007 recipient of the Herb Alpert Award in film and Video.

APPLICANT: (name, address, contact info)

Anneka Herre

Technical Producer

Urban Video Project

315.443.1369

anneka@urbanvideoproject.com

www.urbanvideoproject.com