



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: *Crow Requiem*, Cauleen Smith

PROJECT TYPE: April 7- May30, 2015

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

ARTWORK TYPE:

Looping video projection, TRT: 10 minutes

ARTWORK DESCRIPTION:

Featuring: Khaliah Major

CAMERA: Cauleen Smith, Anneke Herre, Nevin Lohead.

Direction & Edit: Cauleen Smith

Music: John Lee Hooker

UVP is pleased to present new work by Cauleen Smith, 2014 Light Work UVP artist-in-residence. The piece was created for UVP and shot on location in Central New York during the course of Smith's residency. In Smith's interdisciplinary practice, improvisational music, speculative fiction, African-American history, and processional forms converge to create temporal and

spatial ruptures, making room for new affinities, empathies, and consciousnesses. Smith will discuss her practice at two related events, an artist talk in the afternoon on the Syracuse University Campus, and as part of "Speculations", a panel talk, performance, and reception happening at the Everson Museum on the occasion of the opening of her new work at UVP.

Crows are well known for their mythological reputation as tricksters and harbingers of death, but less for the reality that they are creatures of remarkable intelligence who lead complex social lives. Smith became fascinated by these misunderstood animals when she noticed the massive flock of crows roosting outside her bedroom window during her artist residency at Light Work. She learned that the native population of crows circulates between Syracuse and nearby Auburn, NY; and that this migration is partly in response to harassment and, at times, state-sanctioned violence at the hands of a human population who view them as a nuisance. Smith interweaves the figure of the crow through the histories of these two cities, both of which were key stations on the Underground Railroad and innovators in early cinematic and 3D optical technologies. "Crow Requiem" connects this history to recent and ongoing violence against people of color at the hands of the state. Shot on location in Central New York, and featuring selections from Onondaga Historical Association's extensive archive of 19th century stereoscopic images.

From the artist's statement:

A Speculation: Humans are estranged from our origins. We left the commonwealth of Animals and declared ourselves the custodians of that dominion. And now we are Man; and all else is Other. Our knowledge of ourselves is a fog that consumes us. We cannot see past it, because we do not want to look into it. There are more than two points of view, but the fog makes it difficult to see. This is a sad song, a blues song, an elegy for the past sphere of consciousness we abandoned in favor of eating our own young.

VIMEO LINK TO VIEW WORK:

****Please note: Due to the fast-turnaround required by our residency/commission-based works, the artist has provided a "rough cut" intended to give a sense the committee a sense of the content, themes, and imagery of the piece for the purposes of this proposal. THIS IS NOT A FINAL CUT.**

<https://vimeo.com/121177041>

password: Thmei Institute

ASSOCIATED EVENTS:

DIY Time Travel in the Afrofuture Workshop

Tuesday, April 7, 11am-12:30pm

Light Work Lab, 316 Waverly Ave.

Get in touch with your inner-afrofuturist at this creative workshop lead by Rasheedah Phillips. A public interest attorney by day, Phillips is also the Creative Director of the Afrofuturist Affair, a Philadelphia-based grassroots organization dedicated to celebrating and promoting Afrofuturistic culture, art, and literature through creative events and creative writing. She is also founding member of Metropolarity Speculative Fiction Collective.

Cauleen Smith: Artist Talk

Tuesday, April 7, 2-4pm

Shemin Auditorium in the Shaffer Art Building, Syracuse University Campus

Cauleen Smith, Light Work's 2014 UVP artist-in-residence, will screen and give a detailed discussion of her practice in advance of the evening's panel talk and performance on the occasion of her opening at UVP.

More information: [urbanvideoproject.com](http://www.urbanvideoproject.com). (link: <http://www.urbanvideoproject.com/?p=2655>)

Speculations: Science Fiction, Chronopolitics, and Social Change (feat. Cauleen Smith)

Tuesday, April 7, 6:30-8:30pm

Everson Museum of Art, Hosmer Auditorium

Equal parts performance, conversation, and screening, "Speculations" will explore how speculative narratives and futurological analysis might effect real social change on the occasion of the opening of new work by UVP artist-in-residence, Cauleen Smith. Participants will include artist, Cauleen Smith; musician, composer, and ethnomusicologist, Dr. James Gordon Williams; Rasheedah Phillips, creator of Philadelphia-based organization, The AfroFuturist Affair; scholars Tiffany Barber and Jerome Dent, whose work explores afrofuturism and its critique. Moderated by Aneka Herre, Director of UVP and by Dr. Kheli Willetts, Executive Director of Community Folk Art Center

Reception and special Tuesday night screening will follow on the plaza.

More information: [urbanvideoproject.com](http://www.urbanvideoproject.com). (link: <http://www.urbanvideoproject.com/?p=2653>)

ARTIST BIO:

Cauleen Smith is an interdisciplinary artist whose work reflects upon the everyday possibilities of the imagination. Smith's films, objects, and installations have been featured in group exhibitions at the D21 Leipzig, Germany; Studio Museum of Harlem, NY; Houston Contemporary Art Museum, TX; the Blanton Museum of Art, Austin, TX; San Diego Museum of Contemporary Art, CA; Yerba Buena Center for Arts, CA; and the New Museum, NY. She has had solo shows at The Kitchen in New York City, MCA Chicago and Threewalls in Chicago, and Women & Their Work in Austin, TX. Smith is the recipient of several grants and awards including the Rockefeller Media Arts Award, Chicago 3Arts Grant, and the Foundation for Contemporary Arts. Smith earned an MFA from the University of California, Los Angeles. She currently lives in Chicago while teaching at the Vermont College of Fine Art low-residency MFA program.

APPLICANT:

Aneka Herre

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