



## 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:** *Fireworks (Archives)*, Apichatpong Weerasethakul

**PROJECT TYPE:** Temporary installation, September 15-October 27, 2016

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

**ARTWORK TYPE:**

Looping video projection, TRT: 6:41

**ARTWORK DESCRIPTION:**

*Fireworks (Archives)* is an installation-based short-form work by internationally acclaimed Thai filmmaker and installation artist Apichatpong Weerasethakul. This piece acts as a counterpoint and pendant to Apichatpong's latest feature film, *Cemetery of Splendor*, an official selection of the 2015 Cannes Film Festival. In *Cemetery of Splendor*, a mysterious sleeping sickness besets soldiers, who are transferred to a temporary clinic in a former school in Thailand's long oppressed and politically marginalized northeast. The memory-filled space becomes a revelatory world for housewife and volunteer Jenjira, as she watches over Itt, a handsome soldier with no family visitors. Jen discovers Itt's cryptic notebook of strange writings and blueprint sketches suggesting there may be a connection between the soldiers' enigmatic syndrome and the mythic ancient site that lies beneath the clinic.

The related *Fireworks (Archives)* is an abstract and intensely graphic exploration of one of the key settings for *Cemetery of Splendor*, the Sala Keoku sculpture park, which features religiously inspired, concrete sculptures of animals and gods. In this hallucinatory setting, we see the two central characters of *Cemetery of Splendor* appear, approach each other, and disappear like specters in the night time garden amid the disorienting flash of fireworks and flares. *Fireworks (Archives)* acts as a counter-point to the slow, sun-drenched melancholy at the heart of *Cemetery of Splendor*. For the artist, the Sala Keoku sculpture park is a manifestation of the way that an arid land and a long history of political oppression from the central government in Thailand have driven the inhabitants to “dream beyond” mundane realities – in this sense, the fantastical statues of Sala Keoku are a form of revolt. In the words of the artist, “Together they commemorate the land’s destruction and liberation.”

Plans are currently in place to screen *Cemetery of Splendor* inside the Everson Museum of Art as part of the Syracuse Intl. Film Festival, followed by an in person Q&A with the director.

**LINK TO VIEW WORK:**

<https://vimeo.com/173779976>

password: apichatpong-uvp

**Note:** This is a water-marked, low resolution copy for preview only. In accordance with the artist’s wishes, please be discrete and do not share this link.

**ASSOCIATED EVENTS:**

Screening of *Cemetery of Splendor* at the Everson Museum followed by Q&A: Thursday, Oct. 20 6:30-9pm

**ARTIST BIO:**

Acclaimed filmmaker, Apichatpong Weerasethakul’s innovative filmmaking practice over the last two decades simultaneously engages with the notion of place in multiple registers: both the highly situated and often fraught geopolitical territories of his native Thailand, as well as the mundane “everyday world” haunted at its margins by liminal figures, the displaced, the politically and economically marginalized, and the uncanny specters of collective history and personal memory.

Working independently of the Thai commercial film industry, Apichatpong Weerasethakul work has been presented widely in film and art contexts internationally, including the Sharjah Biennial in the UAE (2013) and dOCUMENTA 13 in Kassel, Germany (2012), and in solo and group exhibitions including Haus der Kunst in Munich, Germany; Walker Art Center, Minneapolis; New Museum, New York.

His 2009 film, *Uncle Boonmee Who Can Recall His Past Lives*, won the Palme d’Or prize at the 63rd Cannes Film Festival, and his most recent film, *Cemetery of Splendor* screened at Cannes in Un Certain Regard. Additional feature films include: *Syndromes and a Century* (2006), *Tropical Malady* (2004), *The Adventures of Iron Pussy* (2003), *Blissfully Yours* (2002), and *Mysterious Object at Noon* (2000).

**APPLICANT:**

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