



## 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:** *New Red Order*, Various artists

**PROJECT TYPE:** Temporary installation, April 11-May 25,2019 (Thursday- Saturday, dusk-11pm)

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

**ARTWORK TYPE:** Looping video projection

**ARTWORK DESCRIPTION:**

Light Work's Urban Video Project presents new work by collective the New Red Order created in Syracuse during in December 2018. The New Red Order (NRO), co-founded by Adam and Zack Khalil and Jackson Polys, uses video and performance to create a site of acknowledgement, savage pronouncement, calling out, calling in, recruitment, and cumulative interrogation to shift potential obstructions to Indigenous growth.

Half tongue-and-cheek absurdism and half deadly earnest, the new work continues an ongoing collaboration with Wooster Group veteran actor Jim Fletcher in the lead role as accomplice to indigenous people, recruiting new participants for the NRO's project of virtual repatriation of

indigenous material culture, interventions on problematic monuments to settler colonialism, and other forms of subversive, activated viewership.

Shot in and around Syracuse utilizing local archives and locations, this project was made possible through the support and collaboration of the Syracuse University Art Galleries, S.I. Newhouse School of Public Communications, SU Libraries Special Collections Research Center, and CitrusTV.

A significant component of the piece features the work of James Earle Fraser, sculptor of the iconic *End of the Trail* statue and *Indian Head Coin*, whose work is represented in the collection of the SU Art Galleries, including maquettes for these iconic works, whose archives are held by SU Libraries Special Collections.

**LINK TO VIEW WORK:**

[NRO - Assembly Edit - title tbd - TRT approx. 14:00](#)

pw: nro

**ARTISTS' BIOGRAPHY:**

The **New Red Order (NRO)** is a collective co-founded by artists Adam and Zack Khalil and Jacson Polys. Their major public debut as a collective was this summer's sold-out evening of performance at the Whitney Museum, [The New Red Order Presents: the Savage Philosophy of Endless Acknowledgement](#).

**Adam and Zack Khalil** are Ojibway filmmakers currently based in Brooklyn, New York. They have a practice that weaves together animation, documentary, narrative, role play, and re-enactment to produce deeply compelling film, installation and performance works that explore questions of indigeneity, sovereignty, resistance, and futurity. Both are graduates of Bard College and 2017 recipients of the Sundance Institute's Nonfiction Fellowship. Their acclaimed film [INAATE/SE/](#) has screened at museums at festivals around the world, including MoMA and e-flux in NYC, Los Angeles FilmForum, and the Walker Arts Center.

Adam Khalil's recent narrative feature film, [Empty Metal](#), (co-directed with Bayley Sweitzer, Dir. of Photography on their to be titled UVP project) premiered at Lincoln Center Film Society's "Art of the Real," and has gone on to screen at Tate Modern, BAMPPFA, and received installation treatment at UnionDocs in NYC.

**Jackson Polys (Tlingit)** lives and works between what are currently called Alaska and New York. His work examines the limits and viability of desires for Indigenous growth. He began carving with his father, Tlingit artist Nathan Jackson, from the Lukaax.ádi Clan of the Ḻkóot Ḵwáan, and had solo exhibitions at the Alaska State Museum and the Anchorage Museum before receiving a BA in Art History and Visual Arts, and an MFA in Visual Arts, both from Columbia University. He taught at Columbia (2016-17), and was advisor to Indigenous New York with the Vera List Center for Art and Politics. Jackson received a 2017 Native Arts and Cultures Foundation (NACF) Mentor Artist Fellowship. His individual and collaborative works reside in collections of the Burke Museum, Cities of Ketchikan and Saxman, Field Museum, and the Übersee Museum-

Bremen, and have appeared at Artists Space, Hercules Art/Studio Program, James Gallery, Ketchikan Museums, Microscope Gallery, and the Sundance Film Festival.

**APPLICANT:**

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