



# FOR IMMEDIATE RELEASE

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Adrián Villar Rojas, *The Evolution of God*, 2014. Photo by Timothy Schenck.

**HIGH LINE ART PRESENTS**

## **ADRIÁN VILLAR ROJAS *THE EVOLUTION OF GOD***

**A MAJOR NEW SITE-SPECIFIC SCULPTURAL INSTALLATION AT  
THE HIGH LINE AT THE RAIL YARDS**

**SEPTEMBER 21, 2014 – SUMMER 2015**

**New York, NY (September 19, 2014)** – Presented by Friends of the High Line, High Line Art is pleased to announce that acclaimed artist Adrián Villar Rojas will present a new site-specific sculptural work within the High Line at the Rail Yards. The opening of Villar Rojas's High Line Commission will coincide with the public opening of the rail yards, the third and northern-most section of the High Line, and will be on view from September 21, 2014 to Summer 2015.

Argentine artist Adrián Villar Rojas is known for his large-scale, site-specific sculptural installations that transform their environs into a vision of their own potential future. Employing a unique mixture of cement and clay, Villar Rojas imbues his sculptures with a material destined to crumble while on view. His works combine the daunting scale of conventional public sculptures with a precarious fragility, keeping viewers mindful of the ephemerality of even the most imposing monoliths.

Fueled by interests in disappearance and memory, Villar Rojas makes work that layers clashing temporalities, revealing ecological concerns and a fascination for the "deep time" history of our planet. His sculptures and installations resemble archeological sites where the future is simultaneously excavated and entombed. As his works incorporate a mixture of animal, mineral, and vegetal ingredients, their metamorphosis over time inherently reflects the material qualities of each of these primordial elements. His sculptures exhibit an animal growth, decay, and repose; a vegetal sprouting and composting; and a mineral, tectonic cracking and settling.





For the High Line, the artist presents *The Evolution of God*, a new, site-specific installation composed of thirteen abstract sculptures which punctuate the wild, self-seeded landscape of the High Line at the Rail Yards, and creates a sculptural progression and a rhythmic sequence of forms, reminiscent of a musical score. This new project extends the artist's own traditional treatment of materials, by integrating organic elements such as seeds, vegetables, and other perishable components inspired by the natural landscape on the High Line as well as non-perishable items such as clothing, sneakers, and rope. Seemingly sturdy, the sculptures will instead turn into living organisms, revealing the passage of time through vegetal sprouts and tectonic cracks, which will slowly return the sculptures to the surrounding landscape.

"I am thrilled to present Adrián's commission at this exciting time in the High Line's history. His thoughtful installation highlights the forward-looking anticipation of the High Line at the Rail Yards as a symbol of New York's constant growth and transformation while reminding us of the fragility of civilization itself," says Cecilia Alemani, the Donald R. Mullen, Jr. Curator & Director of High Line Art.

#### **ABOUT THE ARTIST**

Adrián Villar Rojas (b. 1980, Argentina) lives and works in Rosario, Argentina. Recent solo exhibitions include *Los Teatros de Saturno*, kurimanzutto, Mexico City (2014); *Today we reboot the planet*, Serpentine Galleries, London (2013); *The Work of the Ocean*, Foundation 11 Lijnen, Belgium (2013); *Before My Birth*, Arts Brookfield with the New Museum of Contemporary Art, World Financial Center Plaza, New York (2012); and *Poems for Earthlings*, SAM ART Projects, the Louvre Museum, Paris (2011). His most recent international group exhibitions include the Shanghai Biennale, China (2012); EXPO 1, MoMA PS1, New York (2013); *DOCUMENTA(13)*, Kassel, Germany (2012), and Kabul, Afghanistan, (2012); The 2012 New Museum Triennial, *The Ungovernables*, New York (2012); and the Istanbul Biennial (2011). Villar Rojas has been the recipient of numerous awards including The Zurich Art Prize at the Museum Haus Konstruktiv (2013); the 9th Benesse Prize in the 54th Venice Biennial (2011); the Nuevo Banco de Santa Fe Scholarship for Young Artists (2006); and the first prize in the Bienal Nacional de Arte de Bahía Blanca at the Contemporary Art Museum of Bahía Blanca.

Collaborators: Nicolas Panasiuk, Ariel Torti, Javier Manoli, Mariana Telleria, César Martins, Laura Langer, and Noelia Ferretti.

#### **ABOUT HIGH LINE ART**

Presented by Friends of the High Line, High Line Art commissions and produces public art projects on and around the High Line. Founded in 2009, High Line Art presents a wide array of artwork including site-specific commissions, exhibitions, performances, video programs, and a series of billboard interventions. Curated by Cecilia Alemani, the Donald R. Mullen, Jr. Curator & Director of High Line Art, and produced by Friends of the High Line, High Line Art invites artists to think of creative ways to engage with the uniqueness of the architecture, history, and design of the High Line and to foster a productive dialogue with the surrounding neighborhood and urban landscape.

High Line Art is presented by Friends of the High Line and the New York City Department of Parks & Recreation. High Line Art is made possible by Donald R. Mullen, Jr. and The Brown Foundation, Inc. of Houston, with additional support from Vital Projects Fund, Inc. High Line Art is supported, in part, with public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

#### **ABOUT THE HIGH LINE AND FRIENDS OF THE HIGH LINE**

The High Line is an elevated freight rail line transformed into a public park on Manhattan's West Side. It is owned by the City of New York, and maintained and operated by Friends of the High Line. Founded in 1999 by community residents, Friends of the High Line fought for the High Line's preservation and transformation at a time when the historic structure was under the threat of demolition. It is now the non-profit conservancy working with the New York City Department of Parks & Recreation to make sure the High Line is maintained as an extraordinary public space for all visitors to enjoy. In addition to overseeing maintenance, operations, and public programming for the park, Friends of the High Line works to raise the essential private funds to support more than 90 percent of the park's annual operating budget, and to advocate for the transformation of the High Line at the Rail Yards, the third and final section of the historic structure, which runs between West 30th and West 34th Streets.

For further information on High Line Art, please visit [art.thehighline.org](http://art.thehighline.org).

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