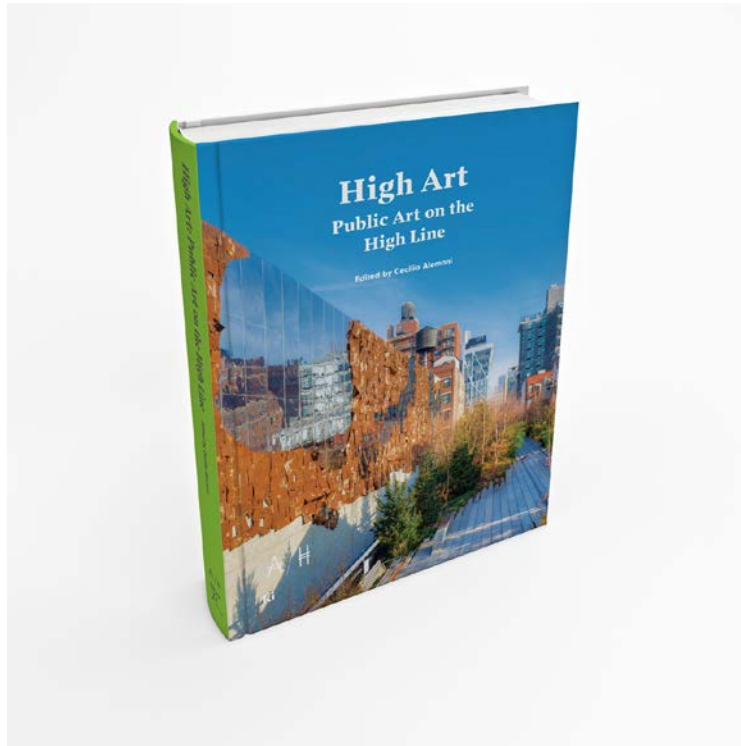




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HIGH LINE ART PRESENTS

HIGH ART: PUBLIC ART ON THE HIGH LINE

THE DEFINITIVE BOOK ON THE FIRST FIVE YEARS OF HIGH LINE ART

EDITED BY CECILIA ALEMANI

FOREWORD BY DONALD R. MULLEN, JR. | CONTRIBUTIONS BY NICHOLAS BAUME, JOHANNA BURTON, ADRIENNE EDWARDS, MELANIE KRESS, KEVIN MCGARRY, RENAUD PROCH, SARA REISMAN, MANON SLOME, NATO THOMPSON, AND LINDA YABLONSKY

ON SALE BEGINNING MAY 2015

New York, NY (March 26, 2015) – Presented by Friends of the High Line, High Line Art is pleased to announce *High Art: Public Art on the High Line*, the definitive book on the first five years of High Line Art published by Skira Rizzoli. *High Art: Public Art on the High Line* surveys over 100 public art projects on the High Line, the unique elevated park in New York City created through the repurposing of an abandoned railway line. Since 2009, when the High Line opened to the public, over 23 million visitors have been witness to public art projects by over 120 national and international artists, animating the grounds of this unique "park in the sky." The High Line is steadily broadening the audience for contemporary art while pushing the boundaries of traditional public art programs.

This 208 page book surveys projects that include sculptures, installations, billboards, videos, performances, and sound works by a range of artists, from established figures such as El Anatsui, John Baldessari, Gilbert & George, Louise Lawler, and Ed Ruscha, to critically acclaimed mid-career artists such as Carol Bove, Mark Grotjahn, and Sarah Sze. This beautifully illustrated volume presents High Line Art's diverse projects thematically, including full-color images and short texts on artworks, artists' texts, an introduction by High Line Art Director & Chief Curator





Cecilia Alemani, an essay on the history of Chelsea and the Meatpacking District by art critic Linda Yablonsky, as well as original texts by Johanna Burton, Adrienne Edwards, Melanie Kress, and Kevin McGarry. The book also features a roundtable discussion about public art today featuring Cecilia Alemani, Nicholas Baume, Renaud Proch, Manon Slome, Sara Reisman, and Nato Thompson.

ABOUT THE BOOK

To purchase *High Art: Public Art on the High Line*, visit the High Line Shop at www.thehighline.org/shop/products/high-line-art-book. Every purchase supports the High Line.

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High Art: Public Art on the High Line

Edited by Cecilia Alemani

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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. Director & Chief Curator 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. Major support for High Line Art comes from 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 City Department of Cultural Affairs in partnership with the New York City Council and 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.

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