



FOR IMMEDIATE RELEASE



Kevin Beasley, *BEATEN-FACE/TOMS/ARMS, TIES, & LEG/FLOOR/BODY/BASS*, 2014. Photo by Jean Vong. Courtesy the artist and Casey Kaplan, New York.

HIGH LINE ART PRESENTS

KEVIN BEASLEY ***UNTITLED STANZAS: STAFF/UN/SITE***

A HIGH LINE PERFORMANCE

SEPTEMBER 22, 23, AND 24, 2015 | PERFORMANCE AT 6:00 PM
ON THE HIGH LINE AT THE RAIL YARDS

FREE ADMISSION | OPEN TO ALL AGES | NO RSVP REQUIRED

New York, NY (August 26, 2015) – Presented by Friends of the High Line, High Line Art is pleased to announce that artist Kevin Beasley will stage *Untitled Stanzas: Staff/Un/Site* (2015), a new work commissioned by High Line Art that merges recordings of the natural, human, and machine sounds heard in different locations throughout the park. The performance will take place September 22, 23, and 24 at 6:00 PM on the High Line at the Rail Yards, located at West 30th Street and 12th Avenue. *Untitled Stanzas: Staff/Un/Site* is part of High Line Performances, a series that transforms the High Line into an open-air theater with performances on and around the park.

Kevin Beasley creates densely layered sculptures and sound-based performances that form immersive tactile experiences. With microphones embedded in cast plaster objects dragged across the gallery floor, or arranged in fleets to capture the sound of the artist's movement, Beasley emphasizes the physical nature of sound, both in the mechanical waves by which sound travels, and in the insistence of one's presence in the creation and experience of noise. The artist focuses on the personal memories we each bring to our experiences in both his performances and his sculptures, embedding them with objects and sounds imbued with personal experience. Beasley's 2012 sound performance at MoMA featured the artist in the museum's central atrium processing the voices of deceased rappers into cacophonous wails that shook the walls of the museum itself.





For the High Line, the artist will install and play a new sound composition at the 12th Avenue Overlook, on the High Line at West 30th Street and 12th Avenue. Over the few months leading up to the performance, Beasley traversed the High Line, recording sounds from around the park – from crickets chirping in the thicket at West 21st Street, to the evolving sound of various construction sites, to the meandering traffic on the West Side Highway. Beasley took greatest interest in the convergence of sounds at the rail yards, due to the wide open soundscape enabled by the lack of skyscrapers. In an attempt to engage one of the few remaining open-air pockets in Manhattan, the artist will amplify, accentuate, and process these recordings. Furthermore, each performance will be recorded and layered on top of the next, creating a changing, open-ended composition. Beasley says he imagines the work's title as a score, each performance as a stanza, and the site as the medium or notes that fill the score.

“Kevin Beasley’s sound sculpture takes advantage of the distinct sonic landscape found on the High Line,” says Cecilia Alemani, the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art. “In this work, Beasley is also mirroring his open-ended work with the openness of the rail yards.”

ABOUT THE ARTIST

Kevin Beasley (b. 1985, United States) lives and works in New York. Beasley’s performances have been featured at Casey Kaplan, New York (2015); Museum of Contemporary Art, Cleveland (2014); The Walker Art Center, Minneapolis (2014); Queens Museum of Art, New York (2014); and The Museum of Modern Art, New York (2012). Notable group exhibitions include *Cut to Swipe*, The Museum of Modern Art, New York (2014); *Rockaway!*, MoMA PS1, Rockaway Beach, New York (2014); and *Material Histories*, The Studio Museum in Harlem, New York (2014). Beasley’s work has been featured in major biennials and group exhibitions including the Whitney Biennial (2014) and the 2013 Queens International, Queens Museum, New York (2013).

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. 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.

For further information on High Line Art, please visit art.thehighline.org.

ABOUT FRIENDS OF THE HIGH LINE

Friends of the High Line raises 98% of the High Line’s annual budget. Owned by the City of New York, the High Line is a public park maintained, operated, and programmed by Friends of the High Line, in partnership with the New York City Department of Parks & Recreation.

MEDIA CONTACT

Ashley Tickle | High Line Art Communications Manager | Friends of the High Line
(212) 206-9922 x2101 | ashley.tickle@thehighline.org

