



FOR IMMEDIATE RELEASE



Chris Larson, *Heavy Rotation*, 2011.
HD video, color, sound; 14 minutes,
46 seconds. Courtesy the artist.

HIGH LINE ART PRESENTS

OPEN STUDIOS

AN EXHIBITION IN VIDEO FORMAT ON HIGH LINE CHANNEL 14

**FEATURING WORKS BY LEIDY CHURCHMAN, ALEX HUBBARD, ANNA K.E.,
AND CHRIS LARSON**

**NOVEMBER 5, 2015 – JANUARY 7, 2016 | DAILY, BEGINNING AT 4:00 PM
14TH STREET PASSAGE, ON THE HIGH LINE AT WEST 14TH STREET**

New York, NY (October 29, 2015) – Presented by Friends of the High Line, High Line Art is pleased to announce *Open Studios*, an exhibition in video format to be screened daily beginning at 4:00 PM from November 5, 2015 to January 7, 2016 on High Line Channel 14, a series of outdoor projections of art videos in the semi-enclosed passageway on the High Line at West 14th Street. Part backstage tour, part revelation of the messiness and serendipity of artistic innovation, *Open Studios* features a selection of videos by Leidy Churchman, Alex Hubbard, Anna K.E., and Chris Larson that expose the playful and creative inner workings of the artist studio.

Leidy Churchman (b. 1979, United States), known for his diverse paintings that draw from “the extraordinary junkyard” of art historical and contemporary images, makes video works that transform the screen into a living canvas. For *Open Studios*, Churchman presents *This Color* (2008), a video that shows the artist chopping a colorful fruit salad – but in reverse – and *Black green black* (2011), which shows the artist’s hand assembling a composition of painted objects.

Alex Hubbard’s (b. 1975, United States) videos are shot from multiple angles against a white background. Within the screen of the video, the artist arranges objects – curtains, a metal frame, coffee cups, hooked canes – as if arranging a minimalist still life. In *Eat Your Friends* (2012) the video’s disorienting multiple screens are filmed from different perspectives – at an angle from above, from straight on, and a bird’s eye view. *Bottom of the Top* (2012) follows the artist in two inverted live-action screens with an overlaid animation of a smoking pipe – perhaps a reference to René Magritte’s 1929 painting *The Treachery of Images* and Magritte’s reflection on the insincerity of pictures.





Anna K.E. (b. 1986, Georgia) creates makeshift sculptures and installations that often reference high Modernist architecture, some of which she inhabits in her videos. In *Cultural catalyst that drives the popular dialogue globally* (2012) the camera follows the artist's feet as she traverses her studio in pointe shoes – half tiptoeing, half dancing, against the backdrop of the ominous soundtrack of Bach's Concerto for Piano & Orchestra No. 1 in D Minor. *Enough Sugar* (2011) follows the artist as she crosses her studio on what appears to be a makeshift raft; eventually, she succeeds in fording the cluttered studio, and closes the open window at the end of the studio.

Though he works in a variety of media, including film, photography, and performance, **Chris Larson's** (b. 1966, United States) practice is sculptural at its heart and often involves custom-built environments. In *Heavy Rotation* (2011) the artist draws a circle on the floor of his studio until the action eventually cuts a hole through the floor. Climbing down a ladder to the almost identical studio revealed below, he repeats the gesture again, revealing a third studio below the second, followed by a magical rotation of the final room.

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.

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.

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.

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

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