



FOR IMMEDIATE RELEASE



Yutaka Sone, *Little Manhattan*, 2007
– 2009. Marble, 21 3/4 x 104 3/8 x 33
1/2 inches (55 x 265 x 85 cm).
Courtesy David Zwirner, New
York/London

HIGH LINE ART PRESENTS

PANORAMA

**AN INTERNATIONAL OUTDOOR GROUP EXHIBITION ABOUT VISTAS AND
VANTAGE POINTS BOTH NATURAL AND MANMADE**

**FEATURING MARIANA CASTILLO DEBALL, OLAFUR ELIASSON,
ELMGREEN & DRAGSET, RYAN GANDER, KRIS MARTIN, DAMIÁN
ORTEGA, GABRIEL SIERRA, KATRIN SIGURDARDÓTTIR, YUTAKA SONE,
KAARI UPSON, AND ANDRO WEKUA**

ON VIEW APRIL 23, 2015 – MARCH 2016

New York, NY (February 27, 2015) – Presented by Friends of the High Line, High Line Art is pleased to announce *Panorama*, an open-air exhibition that takes inspiration from the High Line as an urban park cutting straight through the city, creating new vistas and vantage points onto the surrounding natural and man-made landscapes. The High Line is the ideal stage for this series of sculptures and installations, all of which explore the act of seeing and understanding the spectacle of nature. The exhibition challenges historical notions of the sublime, quasi-religious experiences of “untouched” nature, and the debate on the manicured versus the ostensibly natural garden, opening up the possibility for experiencing nature in its necessarily human-impacted state. *Panorama* will be on view from April 23, 2015, to March 2016, and will be installed on various locations throughout the High Line.





The artists in the exhibition manipulate scale, perspective, and context in order to heighten our awareness of our surrounding environment and highlight our own place within it. Ranging from a miniature model of an Antarctic island to a larger-than-life bronze telescope, from an imaginary city built with more than two tons of LEGO pieces to the replica of a famous Flemish altarpiece, all of the works in the exhibition engage with the relationship in scale between the singularly human and the seemingly infinite immensity of nature.

“The High Line is both a promenade and an observatory: a place removed only 30 feet from the hustle of Manhattan streets, yet with this small distance the park allows its visitors space for respite and reflection,” said Cecilia Alemani, the Donald R. Mullen, Jr. Curator & Director of High Line Art. “*Panorama* will function as a window onto the city of New York, highlighting secret vistas and unique views of a metropolis that is in constant flux.”

Panorama will feature eleven international artists:

Through her research at institutions including libraries and natural history museums, **Mariana Castillo Deball** (b. 1975, Mexico) examines objects whose cultural and functional significance have been preserved over time. In her sculptures, installations, and performances, Deball calls attention to the ways in which maps, costumes, and unclassifiable objects contribute to the propagation of myths and stories as the unofficial underpinning of history. For *Panorama*, Deball will fabricate three stacked clay columns, whose elements are inspired by fictional stories the artist and her team composed around artifacts found at the Museum of Archaeology Rufino Tamayo in Oaxaca.

Olafur Eliasson (b. 1967, Denmark) is known for his environmental installations, including the giant LED sun he created for Tate Modern in London and a series of four waterfalls in New York’s East River. High Line Art presents the North American debut of Eliasson’s *The Collectivity Project*, a large installation of an imaginary cityscape built with over two tons of white LEGO pieces by the High Line visitors and architectural students. After the initial panorama is built, visitors to the High Line are invited to play with the installation, building and rebuilding the structures over and over. As the inevitable entropy of the piece begins to soften the hard edges of the designed structures, a beautiful collective creation takes form. **The Collectivity Project* will be on view from mid-May to mid-September 2015.

Elmgreen & Dragset (Michael Elmgreen, b. 1961, Denmark, and Ingar Dragset, b. 1969, Norway), a collaborative duo known for their site-specific installations, introduce a new sculpture at 10th Avenue Square, a site on the High Line that offers a secret view of the Statue of Liberty. Often overlooked in lieu of the other arresting urban vistas found in the park, this southerly-facing spot houses an oversized, nonfunctional bronze telescope, a sculpture that simultaneously brings attention to and makes the viewing of Lady Liberty impossible.

Ryan Gander (b. 1976, United Kingdom) presents a marble fountain, fabricated in the visage of his wife playfully spitting water. The sculpture plays with the tradition of fountains in classical gardens, where mythological divinities, imaginary animals, and other strange creatures are turned into whimsical springs. Gander extends this practice by inserting a traditional figure into a contemporary garden, and inviting adventurous visitors to drink from her mouth. Gander will also exhibit two additional works: a bronze cast of his wallet and phone, which will sit on a bench as though they were abandoned by the artist; and a sound piece, which will consist of a live feed from his home garden in Suffolk, England.

Kris Martin (b. 1972, Belgium) presents *Altar*, a steel replica of the Van Eyck brothers’ famous Ghent Altarpiece, *Adoration of the Mystic Lamb* (1432), which frames the vistas surrounding the High Line. The sculpture consists only of the frames of the altarpiece, thus replacing the work’s depictions of religious figures and allegories with a direct experience of the natural world, opening up a contemplative view on the nearby cityscape.

Damián Ortega (b. 1967, Mexico) is best known for his dissections of common objects – for example, a vintage Volkswagen Beetle – whose elements he subsequently hangs in suspended deconstruction. For the High Line, Ortega continues a recent series of sculptures in the shape of graffiti tags that are modeled on found tags and fabricated in rebar. Installed on the railings of the park, Ortega’s flowing rebar script frames different views of the streets and buildings, superimposing handmade writings onto the landscape.

Gabriel Sierra (b. 1975, Colombia) is an artist who challenges the supposed givens of design and architecture through interventions and the conception of arbitrary, bespoke measuring tools. For the High Line, Sierra creates a series of custom measuring tools installed next to High Line plants intended for tracking the growth of trees, bushes, and shrubs in the park.





Katrin Sigurdardóttir (b. 1967, Iceland) builds model landscapes that surprise viewers with miniature, reversed, and hidden topographies. For the High Line, Sigurdardóttir installs an inverted model of a glacial island under the structure of the High Line at Gansevoort Street. An uninhabited volcanic isle isolated in the ocean between South America, Africa, and Antarctica, Bouvet Island evokes the landscape of Sigurdardóttir's native Iceland. The sculpture hangs inverted from the bottom of the steel structure of the High Line and is visible while walking up the stairs to access the park.

Creating models ranging from painstakingly accurate marble island cities to overgrown painted palm trees, artist **Yutaka Sone** (b. 1965, Japan) explores a vast array of media, including sculpture, painting, drawings, photography, video, and performance. For *Panorama*, Sone exhibits *Little Manhattan*, an almost nine-foot-long marble sculpture of the island of Manhattan. A fantastic feat of meticulous carving, the sculpture includes every bridge, pier, and building found in Manhattan at the time of the sculpture's making.

Kaari Upson (b. 1972, United States) uses silicone, resin, pigment, and charcoal to create marred sculptures of household furniture, such as mattresses, stuffed chairs, and couches. Her sculptures are often based on fantasies and memories of people she has observed from a distance, but never met. For *Panorama*, Upson will create an abstract landscape made with aluminum-casted Pepsi cans.

Andro Wekua (b. 1977, Georgia) constructs scale models of buildings from his childhood hometown of Tbilisi out of plaster, wood, steel, and paint – all entirely from memory. For *Panorama*, Wekua presents a sculpture of a six-foot-high window he remembers from his childhood bedroom. In the context of *Panorama*, Wekua's work raises the question of the psychological dimension of landscape, and its imaginative and emotional power, especially in evocation of the memory of home.

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.

Panorama is supported, in part, by an award from the National Endowment for the Arts.

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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