



FOR IMMEDIATE RELEASE



Rendering of Tony Matelli,
Sleepwalker, 2014. Courtesy the
artist and Friends of the High Line.

HIGH LINE ART PRESENTS

WANDERLUST

**A GROUP EXHIBITION THAT EXPLORES THEMES OF WALKING,
JOURNEYS, AND PILGRIMAGES**

**FEATURING GIORGIO ANDREOTTA CALÒ, VALENTIN CARRON, IMAN
ISSA, MATT JOHNSON, MARIE LORENZ, TONY MATELLI, PAULO
NAZARETH, MIKE NELSON, ROMAN ONDAK, SUSAN PHILIPSZ, RAYYANE
TABET**

**APRIL 21, 2016 – MARCH 2017
VARIOUS LOCATIONS ALONG THE HIGH LINE**

New York, NY (March 29, 2016) – Presented by Friends of the High Line, High Line Art is pleased to announce the upcoming High Line Commission *Wanderlust*, a group exhibition that explores the themes of walking, journeys, and pilgrimages. Inspired by the High Line as an ambulatory space experienced most naturally in motion, *Wanderlust* extends the tradition of Conceptual art wherein the act of walking served as an inspiration for many artists who explored life both in the urban context and in an ambivalent confrontation with nature. On view from April 21, 2016 through March 2017, *Wanderlust* will also feature a series of public programs to be announced soon.





On the High Line, itself an urban promenade that combines nature and architecture, the act of walking is both celebrated and taken for granted. *Wanderlust* invites viewers to remember the many implications of the journeys and walks they take every day, placing them within a secular tradition that expands beyond art into both everyday life and our shared cultural histories.

Giorgio Andreotta Calò (b. 1979, Italy) is an artist known for his naturalistic sculptures that reference the aquatic environment of his native Venice. For *Wanderlust*, Andreotta Calò presents *rhábdos*, a walking stick cast in bronze, which visitors to the park are invited to carry with them on short walks along the High Line, over time transforming the patina of the sculpture. In addition to *rhábdos*, Andreotta Calò presents an artwork also titled *Wanderlust*, a series of thin metal rods inserted between the planks of the High Line path, which are engraved with the names of people who walked the length of the United States. The work is inspired by the Peace Pilgrim (1908 – 1981), a political activist who crossed the country on foot as many as twenty times.*

Valentin Carron (b. 1977, Switzerland) manipulates the vernacular decorative languages of his native Valais, Switzerland to form sculptural objects that are strangely familiar. For the High Line, Carron presents *Wall Bell*, a tocsin—or alarm bell—inspired by hand bells common in Switzerland and installed against a wall on the High Line, with a rope for visitors to ring it. Referencing an ancient, analog mode of communication, the bell suggests congregation, an apt symbol for the High Line, a site of assembly for millions of neighborhood residents, other New Yorkers, and visitors.

Iman Issa's (b. 1979, Egypt) artistic practice revolves around the relationship between memory, history, language, and cognition. For *Wanderlust*, Issa presents the sculpture *Heritage Studies #10*, a five-foot-long copper cylinder, part of her ongoing work “Heritage Studies” begun in 2015, which includes formal reinterpretations of cultural artifacts drawn from various historical and museological sources.

Matt Johnson (b. 1978, United States) makes sculptures inspired by everyday objects, which become humorously absurd when the artist relieves them of their original functions. For *Wanderlust*, Johnson creates *Untitled (Swan)*, a new sculpture derived from the artist's doodles in a sketch book, then bent from an original rail track from the High Line. The sculpture's sinuous shapes and curves twist around to create a three-dimensional drawing in space. The use of the original rail track pays homage to the High Line's history as a means of transportation along Manhattan's West Side.

Marie Lorenz (b. 1973, United States) is a New York-based artist whose practice involves using the tide to navigate the waterways of New York City in wooden boats she builds by hand. For her ongoing project, titled *Tide and Current Taxi*, the artist takes a variety of participants on boat trips exploring the shorelines of the city. For the High Line, Lorenz installs three rowboats on the underside of the park at Gansevoort Plaza, which the artist periodically lowers, in order to take visitors on boat rides on the Hudson River. *

Tony Matelli (b. 1971, United States) is a sculptor based in New York and known for his lifelike sculptures. For *Wanderlust*, Matelli presents *Sleepwalker*, a hyper-realistic painted bronze sculpture of a somnambulant man lost and adrift in the world, meandering about in a deep sleep. An amusing take on the theme of walking, Matelli's work challenges preconceived ideas about traditional monumental portraiture, and questions the extent to which any one of us is ever fully aware of our own surroundings, especially considering the constant distraction of the screens that supplement our lived experience.

Paulo Nazareth (b. 1977, Brazil) is an artist who explores ethnicity and identity through the canvas of his own person. For the High Line, Nazareth presents a grouping of cast cement watermelons – a conceptual artwork whose realization references both the corrupt labor policies involved in the construction of the iconic historical capital of Brasília, and the journey that watermelons – originally native to West Africa – made to the Americas alongside colonization and the slave trade.

Mike Nelson (b. 1967, United Kingdom) creates landscapes of sculptures from discarded materials, arranged together to suggest a narrative of objects one might find along the side of a highway or in an abandoned campground. The artist's sculptural work for the High Line is made from rubble from the numerous development sites through which the High Line passes. The work straddles an uneasy confusion of land art and empathetic figurative sculpture.

Roman Ondak (b. 1966, Slovakia) presents *Teaching to Walk*, a performance first presented in Prague in 2002, wherein the artist invited a friend and her son to perform the paired act of learning and teaching how to walk in a gallery context. For the High Line, Ondak invites individual mothers and caregivers with eight-to-twelve-month-old sons to teach them to walk in the park. The piece is informed by artist's memory of his wife teaching their son to walk. *





Susan Philipsz (b. 1965, United Kingdom) explores sound both in its psychological dimension and in its sculptural potential. Her installations, presented in museums and public spaces, are often inspired by the idea of epic travels. Philipsz installs *Lachrimae*, a seven-part sound piece based on the image of a single falling tear, on the High Line at the Rail Yards. Here, the immersive installation accompanies visitors as they walk along the Hudson River.

Rayyane Tabet's (b. 1983, Lebanon) work explores paradoxes in the built environment and its history. For *Wanderlust*, Tabet installs a new iteration of *Steel Rings*, a sculpture that replicates forty kilometers of the defunct Trans-Arabian Pipeline, a 753-mile-long American venture that transported oil by land from Saudi Arabia to Lebanon through Jordan, Syria, and the Golan Heights between 1950 and 1983. Due to sociopolitical transformations of the region, the company was dissolved and the pipeline abandoned. Today, it is the only physical object that crosses the borders of five countries in a region whose population is highly conscious of its demarcated boundaries.

*** PUBLIC PROGRAMS

A series of public programs by artists Giorgio Andreotta Calò, Marie Lorenz, Helen Mirra, and Roman Ondak will be presented later this spring and summer. Additional information, locations, and ticket information will be announced soon.

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.

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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.

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