



# FOR IMMEDIATE RELEASE

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Marianne Vitale, *Common Crossings*, 2013. Courtesy of the artist and Zach Feuer Gallery.

## **HIGH LINE ART PRESENTS**

### ***ARCHEO***

#### **AN INTERNATIONAL OUTDOOR GROUP EXHIBITION ABOUT TECHNOLOGY AND OBSOLESCENCE**

**FEATURING ANTOINE CATALA, ISABELLE CORNARO, YNGVE HOLEN, JESSICA JACKSON HUTCHINS, GAVIN KENYON, JOSH KLINE, AND MARIANNE VITALE**

**ON VIEW APRIL 17, 2014 – MARCH 2015**

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**New York, NY (February 19, 2014)** – Presented by Friends of the High Line, High Line Art is pleased to announce *Archeo*, an outdoor group exhibition about technology and obsolescence. Staged on the High Line, itself a relic of a by-gone technological era, *Archeo* brings together the work of artists who employ outmoded technologies and outdated machineries as a reflection on humanity's continuous fascination and frustration with technology. Presenting sculptures and installations that range from rusty railways to hi-tech refrigerators, the group exhibition treats the High Line as an archeological dig where the artifacts of a post-industrial society can be unearthed.

Today, many young artists engage with technology by exposing both its fragilities and merits. Their artworks embody an attitude that is simultaneously critical and nostalgic, in which the optimistic idealism of technological progress is countered by a disenchanting skepticism. Some of the works in the exhibition describe a recent past which resembles a dystopian future, featuring a wasteland of discarded machines and castaway objects. Other artists are more enthusiastic about the potential of technology but warn us against its dangerous side effects and its planned obsolescence. Some of the artworks on view disclose a return to the handmade and an





attraction to organic forms and materials. These sculptures resemble relics and findings of an archeology of the future.

“On the High Line – where freight trains used to run 30 feet above the street, in a landscape worthy of the futuristic machinations of a science fiction movie – the sculptures presented in *Archeo* will punctuate the landscape in unusual ways, creating a gallery of artifacts from a futuristic past,” said Cecilia Alemani, the Donald R. Mullen, Jr. Curator & Director of High Line Art.

*Archeo* will feature international artists including:

New York-based artist **Antoine Catala** (b. 1975, France) is well-known for his sculptures that integrate cutting edge technology, including holograms, 3D printing, and morphing, in response to technology’s governance of our interpretation of images. For *Archeo*, the artist presents a new kinetic sculpture which intermittently expands and contracts as to mimic the breathing rhythm of a part organic, part artificial creature.

**Isabelle Cornaro’s** (b. 1974, France) initial training as an art historian specializing in sixteenth and seventeenth-century Western art influences her unique visual language. For the High Line, Cornaro presents a suite of columns from her series *God Box* (2013). These monoliths contain assemblages of myriad objects, unified through their casting. Though they incorporate modern objects, Cornaro’s cast monolithic blocks resemble sixteenth-century wunderkammer or artifacts from ancient cultures preserved in a time capsule.

**Jessica Jackson Hutchins** (b. 1971, United States) creates sculptural installations and collages from repurposed domestic objects. Rather than exhibiting her works upon traditional pedestals, Hutchins displays her ceramic and papier-mâché constructions in precarious environments which are charged with personal memories and collective associations. For the High Line, she will present two new sculptures: a ceramic piece gently balancing on a hammock stretched among trees and a new sculpture sitting on an armchair.

In his sculptural accumulations of everyday objects, **Yngve Holen** (b. 1982, Germany) investigates our increasing entanglement with technology in terms of its material and symbolic origins and its influence on our sense of reality. His anthropomorphic titles instill his artificial forms – such as rubber tires, construction tools, and consumer goods – with a somatic sensibility. In this sense, Holen’s work comments upon the intersection of man and the manmade. For *Archeo*, Holen presents a series of three sculptures made out of washing machine drums.

**Gavin Kenyon** (b. 1980, United States) produces abstract sculptures that assume a biomorphic quality. Drawing his inspiration from the woodlands of Upstate New York where he grew up, Kenyon creates his bulbous forms through the chance-laden process of filling fur-lined bags with plaster and constraining them with rope. This method yields an organic texture that recalls the surreal bodies of Hans Bellmer and the visceral blobs of Lynda Benglis. For *Archeo*, Kenyon will realize a sculpture resembling a crumbled monument from a distant past.

**Josh Kline** (b. 1979, United States) employs new modes of production in his utilization of 3D scanners and contemporary consumer products to create sculptural installations. For *Archeo*, Kline will install an industrial refrigerator on the High Line. The fridge contains homemade smoothies which are made with unusual substances spanning from kale chips and squid ink to sneakers and yoga mats, each ironically describing a character, thus parodying the energy drink culture and the customization of taste.

New York-based artist **Marianne Vitale** (b. 1973, United States) has been realizing a series of installations that combine vernacular sculpture and American folklore to expose unexpected connections between ideology and architecture. On the High Line, Vitale presents *Common Crossings* (2014), a series of dramatic sculptural elements realized with decommissioned steel railroad tracks that are used to change the directions of trains and to allow tracks to cross each other. Installed on the High Line, itself a re-purposed railway, the crisscrossed tracks, also known as frogs, evokes the history of the park as well as Westward Expansion and industrialization in America. Vitale’s railroad tracks expand upon her fascination with excavating and reinterpreting symbols of the American frontier to reveal the underlying anxiety towards progress in contemporary culture.

#### **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. Curator & Director 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 funding provided by David Zwirner Gallery, and Vital Projects Fund, Inc. High Line Art is supported, in part, with public funds 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](http://art.thehighline.org).



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