



For Immediate Release



Cauleen Smith, *H-E-L-L-O*, 2014 (still). Courtesy of the artist, Corbett vs. Dempsey, Chicago, and Kate Werble Gallery, New York

ANNOUNCING THE 2020-2021 HIGH LINE CHANNELS VIDEO PROGRAM

Featuring works by **Cauleen Smith, Song-Ming Ang, Ezra Wube, Sky Hopinka, Larissa Sansour with Søren Lind, and more**

Evenings on the High Line at 14th Street

New York, NY (March 5, 2020)—High Line Art announces the 2020 – 2021 season of exhibitions for High Line Channels—an ongoing series of video projections in the semi-enclosed passageway on the High Line at 14th Street. High Line Channels is the only video program in a New York City park available 365 days a year, and features emerging and established artists from around the world. Rotating every two months, this year’s program includes solo presentations by Cauleen Smith, Song-Ming Ang, Ezra Wube, Sky Hopinka, and Larissa Sansour (with Søren Lind), as well as two thematic group exhibitions: *Memory Palace* and *The Musical Brain*. The films and videos presented by these artists take music, geographies, and memory as means for understanding our impact on one another. High Line Channels is organized by Melanie Kress, High Line Art associate curator.

HIGH LINE ART



“This season’s video works showcase the politics and poetics of memory, storytelling, and the music of our surroundings,” says Melanie Kress, associate curator of High Line Art. “It’s a pleasure to present such an incredible range of brilliant artists.”

Cauleen Smith

Signals from Here

March 5 – May 13, 2020

Cauleen Smith (b. 1967, Riverside, California), whose film, installation, sculpture, and performance works are grounded in Black feminism, shows five films and videos for High Line Channels. In *Three Songs About Liberation* (2017), three women recite accounts from Gerda Lerner’s 1972 book *Black Women in White America: A Documentary History*. The video *Crow Requiem* (2016) uses crows as a metaphor for the false association of danger with young Black men. *Lessons in Semaphore* (2014) features the dancer taisha pagget as she sends a message to her brother via semaphore flags in a grassy lot in Chicago. In *H-E-L-L-O* (2014), musicians activate historical sites in New Orleans with the iconic five-note greeting from the film *Close Encounters of the Third Kind*. Lastly, *Song for Earth and Folk* (2013) is a ballad between the planet and humanity composed with footage from the Chicago Film Archives and scored by the band The Eternals. *Signals from Here* concurs with the exhibition *Cauleen Smith: Mutualities* at the Whitney Museum of American Art, on view February 17 through May 17, 2020.

Song-Ming Ang

Piano Magic

May 14 – July 1, 2020

Song-Ming Ang’s (b. 1980, Singapore) *Piano Magic* shows the simple but magical ways that music activates social and material worlds. For *Backwards Bach* (2014), Ang taught himself to play the harpsichord by memorizing Johann Sebastian Bach’s C Major Prelude from Book I of *The Well-Tempered Clavier*—first forward, then backward. *Parts and Labour* (2011) documents the artist’s four months spent in a piano workshop learning to repair a neglected piano, after which he eventually tuned it back to usable condition. Concurrently with the exhibition on the High Line, Ang will showcase a new commissioned site-specific installation on Governors Island as part of the inaugural Asia Society Triennial: *We Do Not Dream Alone*, on view June 5 through August 9, 2020.

Ezra Wube

City Stories

July 2 – September 2, 2020

Ezra Wube (b. 1980, Addis Ababa, Ethiopia) creates lively mixed-media animations that narrate scenes of daily urban life from cities around the world. For the High Line, Wube presents *Flatbushtopia* (2017), a collective portrait of the Brooklyn neighborhood; *Menged Merkato* (2016), based on Emanuel Admassu’s essay of the same name, which portrays a journey through Merkato, Africa’s largest open-air market, located in Addis Ababa; and *At the Same Moment* (2013), a highly relatable snapshot of the artist’s daily commute.

Memory Palace

September 3 – November 4, 2020

The group exhibition *Memory Palace* explores the relationship between photography and moving images in memory and storytelling. Often photographs serve as reminders of times past, as with family photo albums, newspapers, and history books. But photographs aren’t



always trustworthy: they change depending on their captions, how they're manipulated both when taken and afterward, and as they're arranged and presented. The program features **Mohamed Bourouissa's** *23-08-08* (2011); **IM Heung-soon's** *Memento* (2003); **Nina Katchadourian's** *The Recarcassing Ceremony* (2016); **Claudia Peña Salinas' Tlachacan** (2017); and **Stefanos Tsivopoulos' Amnesialand** (2010).

The Musical Brain

November 5, 2020 – January 6, 2021

The Musical Brain is a video exhibition that shows how music is both an art form and a way that we hear the world around us. Often used to describe nature, the cosmos, and even the built environment, music is the order we project onto a cacophonous world. The program features **Ben Hagari's** *Fresh* (2014); **Cecilia Bengolea's** *Lightning Dance* (2017); **Devin Kenny's** *Jumpman Freestyle by Drag Lomax* (2015); and **Angelica Mesiti's** *The Colour of Saying* (2015). The video program complements *The Musical Brain*, a group exhibition of installations throughout the park from April 2020 through March 2021.

Sky Hopinka

Landscape Poems

January 7 – March 3, 2021

Sky Hopinka (b. 1984, Ferndale, Washington) is a tribal member of the Ho-Chunk Nation and descendent of the Pechanga Band of Luiseño. His work navigates landscape and language through mesmerizing videos. *Fainting Spells* (2018) recounts his imagined myth for the Ho-Chunk's Xąwjska, the Indian Pipe Plant. Hands rearrange photographs on an overhead projector in *Lore* (2019) while a narrator tells stories of people, places, and memories. In *When you're lost in the rain* (2018), two narrators contrast the dreams and effects of a North American pioneer spirit.

Larissa Sansour with Søren Lind

In Vitro

March 4 – April 29, 2021

Larissa Sansour (b. 1973, East Jerusalem, Palestine) uses science fiction and speculations about our future to reflect on the contemporary state of Palestine, and the role of nation states in general. For the High Line, Sansour presents her 2019 film *In Vitro*, originally commissioned for the Danish Pavilion at the 2019 Venice Biennale. The elegant black-and-white film, directed with and written by Søren Lind, is set in a future version of Bethlehem after a massive climate disaster.

ABOUT HIGH LINE ART

Founded in 2009, High Line Art commissions and produces a wide array of artwork, including site-specific commissions, exhibitions, performances, video programs, and a series of billboard interventions. Led by Donald R. Mullen, Jr. Director & Chief Curator of High Line Art Cecilia Alemani, and presented by the High Line, the art program invites artists to think of creative ways to engage with the unique architecture, history, and design of the park, and to foster a productive dialogue with the surrounding neighborhood and urban landscape.

For more information about High Line Art, please visit thehighline.org/art.



ABOUT THE HIGH LINE

The High Line is both a nonprofit organization and a public park on the West Side of Manhattan. Through our work with communities on and off the High Line, we're devoted to reimagining public spaces to create connected, healthy neighborhoods and cities.

Built on a historic, elevated rail line, the High Line was always intended to be more than a park. You can walk through gardens, view art, experience a performance, enjoy food and beverage, or connect with friends and neighbors—all while enjoying a unique perspective of New York City.

Nearly 100% of our annual budget comes through donations. The High Line is owned by the City of New York and we operate under a license agreement with NYC Parks.

SUPPORT

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