



For Immediate Release



HIGH LINE ART ANNOUNCES SHORTLISTED ARTISTS FOR 2022 AND 2024 HIGH LINE PLINTH COMMISSIONS

12 Internationally-recognized artists reflect on the possibilities for the High Line and New York City

New York, NY (November 18, 2020) —High Line Art announces the shortlist of twelve artists for the third and fourth High Line Plinth commissions. After collecting and reviewing 80 proposals from artists recommended by an international advisory committee, the High Line’s curatorial team selected twelve for further consideration for the 2022 and 2024 High Line Plinth commissions. The shortlisted artists are **Iván Argote, Nina Beier, Margarita Cabrera, Nick Cave, Banu Cennetoğlu, Rafa Esparza, Teresita Fernández, Kapwani Kiwanga, Lu Pingyuan, Pamela Rosenkranz, Mary Sibande, and Andra Ursuța.**

The artists hail from five continents, coming from Canada, China, Colombia, Denmark, Mexico, Romania, South Africa, Switzerland, Turkey, and throughout the United States. They bring a range of perspectives, with proposals that touch on colonialism, climate change, human rights, spirituality, and the natural world.

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An exhibition of sculptural models of the proposed artworks will be exhibited on the High Line beginning in January 2021. Two out of the 12 shortlisted artists will be selected to create the third and fourth High Line Plinth commissions, to be installed in 2022 and 2024, respectively. Simone Leigh's *Brick House*, the first Plinth commission, is currently on view until spring 2021, and the second Plinth commission, to be announced, will follow. Each Plinth commission will be on view for 18 months.

The High Line Plinth is a landmark destination for public art, designed as the focal point of the Spur, the newest section of the High Line, opened in June 2019. Unlike most sections of the park, the Spur is conceived as a natural gathering space, where the Plinth serves as the anchor and center of this piazza, creating a dialogue with the towering skyscrapers and arresting vistas of the immediate surroundings. The Plinth is located on the High Line at 30th Street and 10th Avenue, and is visible from the street.

The Shortlisted Artists and Proposals

Iván Argote (b. 1983, Bogotá, Colombia) lives and works in Paris, France. *Dinosaur* is a giant, realistically-painted aluminum pigeon realized at the size of a Tyrannosaurus rex. The humorous sculpture challenges the grandeur of traditional monuments, as well as the banality projected onto the iconic New York City street bird. In fact highly intelligent and witnesses to the rise of the modern city, pigeons can become a metaphor for our ever-changing relationship to the natural world.

Nina Beier (b. 1975, Aarhus, Denmark) lives and works in Berlin, Germany. *Women & Children* is a fountain composed of generic found bronze sculptures of women and children, depicted in the nude as in historical convention. The sculptures' cascading, cartoonish tears reference the Fountain of Vision at the Bom Jesus do Monte sanctuary in Portugal, and point to the weakness and excess emotion projected onto women and children as subjects.

Margarita Cabrera (b. 1973, Monterrey, Mexico) lives and works in El Paso, Texas, United States. *UPLIFT New York* comprises a flock of birds modeled on *papel picado* wings with the bodies of chopped-up confiscated firearms; Cabrera proposes art-making workshops with local immigrant and gun control groups that would then inform the final sculpture. This collaborative work references the violence of the US/Mexico border and ongoing gun violence across the US.

Nick Cave (b. 1959, Fulton, Missouri, United States) lives and works in Chicago, Illinois, United States. *A-mal-gam* is a monumental new sculpture derived from Cave's first soundsuit, made in response to the Rodney King incident of 1991. The bronze work is cast from found tree branches, vintage toile flowers, ceramic birds, and the artist's own hands. The sculpture acts as a community beacon to celebrate the power of each of us as unique individuals defined by our differences.

Banu Cennetoğlu (b. 1970, Ankara, Turkey) lives and works in Istanbul, Turkey. In *right?*, Cennetoğlu's proposed sculpture, the artist writes each article of The Universal Declaration of Human Rights, published by the United Nations General Assembly in 1948, in letter-shaped balloons. Rendered in gold Mylar balloons and filled with helium, each article will be on view for 18 days; throughout the 18 months, the entire declaration will be on view with changing



constellations. Inevitably, the balloons wilt between changes, suggesting the contrast between a declaration and its realization.

Rafa Esparza (b. 1981, Los Angeles, California, United States) lives and works in Los Angeles, California, United States. ***KT Hyperspace*** is an Olmec monument distorted as if on the edge of a wormhole. The work is made from the artist's family's adobe recipe, mixed with soil from the KT boundary, the thin geological boundary that marks the break between the Cretaceous and Paleogene period, commonly known as the moment when dinosaurs—and most other life forms on the planet—went extinct.

Teresita Fernández (b. 1968, Miami, Florida, United States) lives and works in Brooklyn, New York, United States. ***Maelstrom*** depicts a group of glistening, wind-battered palm trees. The trees stand as a metaphor for the enduring violence and devastation of colonization in the Americas, which began in the Caribbean. Fernández inverts the simplistic and exoticized clichés of the Caribbean and of palm trees themselves, which are often inappropriately associated with tropical paradise and leisure. Instead, Fernández poses questions about land, power, and decolonization.

Kapwani Kiwanga (b. 1978, Hamilton, Canada) lives and works in Paris, France. ***On growth*** (working title) is a stone sculpture of a fern encased in a dichroic glass structure. The work references Wardian cases, the predecessor of the terrarium, which allowed for plants to be transplanted to Europe from overseas and for plants to continue to thrive amid London's polluted air.

Lu Pingyuan (b. 1984, Jinhua, Zhejiang province, China) lives and works in Shanghai, China. ***Tree*** is a sacred, ancient mountain pine tree as an anthropomorphic cartoon. The work draws on Asian literature traditions, where pine trees growing on steep cliffs often symbolize independence, monasticism, tenacity, longevity, and hospitality.

Pamela Rosenkranz (b. 1979, Uri, Switzerland) lives and works in Zurich, Switzerland. ***Old Tree*** is a bright red and pink tree that animates the ancient tales of a tree of life as a connector between heaven and earth; its color evokes the branching systems of human organs, blood vessels, and tissue, inviting viewers to consider the indivisible connection between human and plant life.

Mary Sibande (b. 1982, Barberton, South Africa) lives and works in Johannesburg, South Africa. Sibande's proposal ***Old wars are out and a new reason of humanity is in*** recreates the pedestal that elevates a bronze statue of the Dutch colonial navigator, Jan Van Riebeeck, in Cape Town. His arrival marked the beginning of European settlers in what is now South Africa. In Sibande's sculpture, the statue is absent, and the crumbling pedestal is pecked by red chickens. To the artist, the engine fueling this profoundly belated, but still welcome movement can be described by an isiZulu term "uyanqawuza," or pecking like a hen: the man-made pedestals for the glory of men are crumbling to make way for new ideas.

Andra Ursuța (b. 1979, Salonta, Romania) lives and works in New York, New York, United States. ***Broken Obelisk*** is a hollow cast-glass sculpture of an anthropomorphic obelisk bent into a seated position. The translucent monument resembles a lingering ghost hovering at the edge of visibility.



The Nominating Advisory Committee

The 80 artists who submitted proposals for the third and fourth Plinth commissions were nominated by an international advisory committee convened by High Line Art. The advisory committee comprises 23 artists, curators, and art world professionals, including Bao Dong (Curator, Beijing), Naomi Beckwith (Senior Curator, Museum of Contemporary Art, Chicago), Myriam Ben Salah (Executive Director and Chief Curator, The Renaissance Society at the University of Chicago), Raphael Chikukwa (Acting Executive Director & Chief Curator, National Gallery of Zimbabwe, Harare), Tine Colstrup (Curator, Louisiana Museum of Modern Art, Denmark), Anita Dube (artist & curator, India), Elena Filipovic (Director, Kunsthalle Basel, Switzerland), Marina Fokidis (curator & writer, Athens, Greece), Eureka Gilkey (Executive Director, Project Row Houses, Houston), Katerina Gregos, (curator & writer, Brussels), Naima J. Keith (Vice President of Education & Public Programs, Los Angeles County Museum of Art), Simone Leigh (artist, New York City), Pablo León de la Barra (Chief Curator, MAC Niterói, Rio de Janeiro), Miguel López (Co-Director & Chief Curator, TEOR/ÉTica, San José, Costa Rica), Lu Mingjun (curator, Chengdu, China), Ibrahim Mahama (artist, Ghana), Michy Marxuach (Co-Founder, Beta-Local, San Juan, Puerto Rico), Manuela Moscoso (Senior Curator, Museo Tamayo, Mexico City; Curator, 11th Liverpool Biennial), Gabriel Pérez-Barreiro (Former Director & Chief Curator, Colección Patricia Phelps de Cisneros, New York City), RUANGRUPA (artist collective, Indonesia; Curators, Documenta 15, Kassel, Germany), Nari Ward (artist, New York City), What, How & for Whom/WHW (Ivet Ćurlin, Ana Dević, Nataša Ilić & Sabina Sabolović) (Directors, Kunsthalle Wien, Vienna), Ernestine White (William Humphreys Art Gallery, Kimberley, South Africa).

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.

For more information, visit thehighline.org and follow us on [Facebook](#), [Twitter](#), [Instagram](#).



SUPPORT

Major support for the High Line Plinth comes from the High Line Plinth Committee, a group of contemporary art leaders committed to realizing major commissions and engaging in the public success of the Plinth.

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SOCIAL MEDIA

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