

CREATIVETIME

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CREATIVE TIME, FRIENDS OF THE HIGH LINE, AND THE NEW YORK CITY
DEPARTMENT OF PARKS & RECREATION ANNOUNCE:

STEPHEN VITIELLO'S *A BELL FOR EVERY MINUTE*

ON THE HIGH LINE, NYC, SUMMER 2010



A MAJOR PUBLIC ART COMMISSION ON THE HIGH LINE TRANSFORMS THE WAY NEW YORKERS EXPERIENCE THE CITY THROUGH SOUND

(February 17, 2009 New York, NY) Stephen Vitiello's new multi-channel sound installation *A Bell For Every Minute* is a site-specific work commissioned for the High Line. The piece will fill the 14th Street Passage, a semi-enclosed tunnel between West 13th and West 14th Streets, with sound recordings of bells taken from all over New York City and beyond. Sounds range from the iconic rings of the New York Stock Exchange bell, the historic Dreamland bell days after it was discovered in the water off Coney Island, the United Nation's Peace Bell, and more everyday and personal sounds of bike bells, diner bells, and neighborhood church bells. Bells are used in our culture to mark the passing of time, act as warnings and alerts, mark celebrations, and memorialize those lost. While there are numerous conditions under which bells are heard in our city, they are

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universal sounds that all of us can appreciate as part of the auditory landscape of our lives.

During park hours an individual bell will ring each minute from speakers placed throughout the tunnel, the overtones fading out as the next bell begins. A chorus of the selected bells will play at the top of each hour, filling the space. The sounds will be represented on a physical sound map that identifies the location of each bell, allowing the listener to follow the geographic journey of the recordings. Collectively, the bells are a microcosm of the urban landscape as they relate to the sounds captured throughout the daily life in New York City. The site, much like a bell tower, becomes activated by the composition, inviting the passerby to engage with the High Line and its connection to the city around it.

Following 2009's *The River That Flows Both Ways*, by Spencer Finch, this project marks the second of two projects commissioned for the High Line, presented in partnership by Creative Time, Friends of the High Line, and the New York City Department of Parks and Recreation. Vitiello's work also marks the first sound project on the High Line, and the first large public art commission in New York City for the artist. Sound has the ability to shape our perception of physical space, and our navigation of the environment around us. As a key figure in the worlds of sound art and experimental music, Vitiello's work has helped shape the field of sound in New York and globally. By exploring his native city through an auditory map in *A Bell for Every Minute*, Vitiello provides a unique take on the New York experience from both the communal and intensely personal perspectives that only sound can provide.

ABOUT THE ARTIST

Stephen Vitiello was born in New York City in 1964, and now lives and works in Richmond Virginia, where he is currently an Associate Professor of Kinetic Imaging at Virginia Commonwealth University (VCU).

Vitiello's electronic music and sound installations transform atmospheric noises from the everyday environment into mesmerizing soundscapes. In addition to his solo musical releases and artistic endeavors, he has composed music for numerous film scores and dance productions. Over the last 20 years he has collaborated with such musicians as Scanner, Pauline Oliveros, Frances-Marie Uitti, Andrew Deutsch and Yasunao Tone and visual artists including Nam June Paik, Tony Oursler, Julie Mehretu and Eder Santos. CD releases include Stephen Vitiello with eighth blackbird, 2008 (*Magic If*), Four Color Sound, 2008 (*Texas Gallery*), *The Gorilla Variations*, a collaboration with Molly Berg (12k), *Box Music*, a collaboration with Machinefabriek (12k), *Listening to Donald Judd (Sub Rosa)*,

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Scanner/Vitiello (Audiosphere/Sub Rosa), and 17:48 from the Texas Gallery (Texas Gallery).

Recent solo exhibitions include Museum 52, London; The Project NY; and *Smallest of Wings* at the Broadgate Arena, London, England. Group exhibitions include the Contemporary Art Museum, Houston, TX; the 2006 Biennale of Sydney; and the 2002 Whitney Biennial. As a Media Curator, he curated the Sound Art component to the Whitney Museum's exhibition *The American Century: Art and Culture 1950-2000*, *Young and Restless* a video program for the Museum of Modern Art and New York, and *New Sounds, New Spaces* at the Museum of Contemporary Art, Lyon. More information can be found at the artist's website: www.stephenvitiello.com.

ABOUT FRIENDS OF THE HIGH LINE

Friends of the High Line (FHL) is a 501(c)(3) non-profit organization working in partnership with the City of New York on the preservation and reuse of the High Line, a 1.5-mile-long historic elevated rail structure on the West Side of Manhattan. The first section of the High Line opened as a public park in June, 2009. The park on the High Line, inspired by the found landscape that grew up when the trains stopped running, is designed by James Corner Field Operations and Diller Scofidio + Renfro. The High Line is property of the City of New York and under the jurisdiction of the Department of Parks & Recreation. Through an operating agreement with the Parks Department, Friends of the High Line provides over 70 percent of the High Line's annual operating budget and is responsible for maintenance and public programming in the park. More information is available at www.thehighline.org.

ABOUT CREATIVE TIME

Creative Time is excited to partner again with The High Line and the New York City Department of Parks and Recreation on a second block-long commission on the High Line. As organization that explores sites and communities in NYC and beyond, Creative Time has long been connected to the High Line, advising the park in its early design phase and helping launch its award winning art program with the Park's opening in 2009. Since 1974, the non-profit organization has presented the most adventurous art in the public realm and changed the notion of what public art can be. From its base in New York, it works with artists who ignite the imagination and explore ideas that shape society. It initiates dynamic conversations among artists, sites, and audiences in projects that enliven public space. Creative Time's recent, signature projects include Mike Nelson: *A Psychic Vacuum*; Doug Aitken: *Sleepwalkers* (in collaboration with MoMA); *Playing the Building* by David Byrne; and *Tribute in Light*. The organization recently began a national public art program, with Paul Chan's *Waiting for Godot in New Orleans* in 2007; *Democracy in America* in 2008; and Jeremy Deller's *It Is What It Is* in 2009.

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DEPARTMENT OF PARKS & RECREATION

Since 1967, Parks & Recreation's public art program has consistently fostered the creation and installation of public art in parks throughout the five boroughs. They consider the parks to be "open-air art museums," and they strive to create a collection of permanent and temporary art that can compete on the international stage. With over 1,300 works, the parks are the largest municipal outdoor art museum in the United States. The design of the High Line, itself a work of art, makes it an ideal location for temporary public art installations. The 22-block-long High Line, owned by Parks & Recreation, tells of an era when ships, trains, factories and warehouses dominated Manhattan's West Side and illustrates how in recent years New York City has come to appreciate the value and potential of its unused industrial infrastructure.

FUNDING

Funding for this project is provided, in part, by a major award from The Rockefeller Foundation's New York City Cultural Innovation Fund. The Fund celebrates innovation and the creative sector through grants for trailblazing initiatives that strengthen the City's cultural fabric. The New York City Cultural Innovation Fund builds upon the Rockefeller Foundation's tradition of support for the arts. Additional support is provided by Vital Projects Fund, Inc.

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