



307 Seventh Avenue #1904 New York, NY 10001 Tel.212.206.6674 Fax.212.255.8467 www.creativetime.org

Introduction to *Tribute in Light*

Tribute in Light is a temporary art action, conceived in the aftermath of the September 11th tragedies, as twin white beacons of light that would rise from Lower Manhattan. Designed as a gift for New York City and its public, *Tribute in Light* is a profound symbol of strength, hope and resiliency; a reclamation of New York City's skyline and identity; a tribute to rescue workers and a mnemonic for all those who lost their lives. Located adjacent to the World Trade Center site in an empty Battery Park City lot, *Tribute in Light* would neither interfere with nor detract from recovery efforts, debris removal and reconstruction. Rather, the installation is an immediate and temporary artistic gesture proposed to temporarily foster hope, unity, healing and comprehension of the mass devastation suffered on September 11th by New York City and the world at large.

Shortly after the attacks, numerous creative individuals independently envisioned two beams of light rising from downtown New York. Finding support for their ideas, they joined forces in the spirit of the rescue and recovery effort downtown. The creative team consists of architects, John Bennett and Gustavo Bonevardi of PROUN Space Studio, artists, Julian LaVerdiere and Paul Myoda, architect Richard Gould, and lighting designer Paul Marantz with the production support of two non-profit cultural institutions, The Municipal Art Society and Creative Time with the support of the Battery Park City Authority.

After the initial appearance of an early rendering of the *Tribute in Light* on the cover of the September 23, 2001 issue of the *New York Times Magazine*, Creative Time and the Municipal Art Society called a press moratorium to concentrate on developing the details of the project. Nevertheless, the project continued to receive immense laudatory press coverage, ranging from CNN and National Public Radio to *Art in America* and *Newsday*. The organizations also received and responded to over 12,000 letters of support from around the globe, which provided the producers with valuable insight into the public's sentiments and opinions towards the project. Since then, the producers have prepared for almost all of the technical and administrative details of the project. Thanks to the generosity of the Battery Park City Authority, a site for the project was secured on an empty construction lot adjacent to Ground Zero; this particular site was selected over others in order to avoid interfering with the recovery process and in an effort to be sensitive to Lower Manhattan residents. The "light cannons" needed for the project were all donated by the manufacturer and the technical plans for installation and display are complete. We have also received approval from the FAA and, perhaps most importantly, the organization of widows of World Trade Center Victims.

Creative Teams

PROUN Space Studio

Architects, John Bennett and Gustavo Bonevardi responded swiftly to the tragic events of September 11th. Their proposal - *Project for the Immediate Reconstruction of the Manhattan Skyline* – was designed to fill the void in their city's skyline with high-powered lights recreating the form and image of the lost towers. They believed that this reconstruction would also fill the void in the city's identity and help in the healing



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process. “We’re not trying to make a memorial; this is a rebuilding of our city’s skyline, of it’s spirit” said one of the architects. Mindful that the project be realizable and that it inspire, without interfering with the rescue and recovery effort, they proposed that the installation be near, but directly not on, the actual site; one initial option was to float the lights in the New York harbor.

Together with their friend, Robert Hammond (a founder of Friends of the Highline, an advocacy group which wants to save the defunct, raised railway running from 34th to 14th Streets near the West Side Highway in New York City), they circulated their proposal amongst peers, politicians and others in a position to move the idea forward. The response was overwhelmingly positive. This was both a professional contribution to the relief effort as well as personal and cathartic reaction to the September 11th tragedies. Bennett said their proposal was “our way of saying ‘we’re back and you can’t hold us down.’” “Since we can’t save lives we tried to respond to public needs with architecture.”

John Bennett (M. Arch Columbia University, 1993) and Gustavo Bonevardi (M. Arch Princeton University, 1986) are co-founders of PROUN Space Studio, an inter-disciplinary firm specializing in architecture and digital filmmaking. Their videos have been included in the exhibitions *The Un-Private House* and *Mies in Berlin* (including the documentary *Mies and Exhibition Design 1926-1945*) - both at the Museum of Modern Art in New York. Their video *MoMA Builds* is currently on view at MoMA.

Julian LaVerdiere and Paul Myoda

The artists, Julian LaVerdiere and Paul Myoda, are independent artists and both former residents in the Lower Manhattan Cultural Council’s World Views artist residency program, which was housed on the 91st floor of World Trade Center Tower One. Since the devastation, the artists evolved the project, at the request of *The New York Times Magazine* for the September 23rd cover, into a proposal for two beacons of light called *Phantom Towers*. The artists used light as way of “sculpting the plumes of dust” hanging above Ground Zero the nights just after the attacks. “It is an emotional response more than anything...the towers are like ghost limbs, we can feel them even though they’re not there anymore.”

Julian LaVerdiere grew up in New York City, received his BFA in 1993 from The Cooper Union for the advancement of Science and Art and his MFA, from the Graduate School of Art, Yale University in 1995. The artist lives and works in Chelsea, Manhattan and is represented by Lehmann Maupin Gallery NYC, Deitch Projects NYC, No Limits Gallery Milan, Italy, and Green Gallery in Geneva, Switzerland.

Paul Myoda was born in Wilmington, Delaware. For his BFA, Myoda attended California Institute of the Arts and the Rhode Island School of Design after which the artist received his MFA from the Graduate School of Art, Yale University in 1995. He is based in Brooklyn, NY and represented by Friedrich Petzel Gallery, NY. Myoda has exhibited sculptures, paintings, photographs and short films nationally and internationally, and has written for various art and cultural publications, including *Art in America*, *Flash Art*, *Frieze*, and *Feedmag.com*. Julian LaVerdiere and Paul Myoda are two of the founders of BIG ROOM, a Production Design Collective that specializes in commercial television advertising, music video design, fashion, and photography.



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Paul Marantz

Paul Marantz is Founding Principal and Design Principal of Fisher Marantz Stone, Inc. With training in architecture, architectural history, and industrial design as well as in lighting, Mr. Marantz brings a multi-disciplinary background to architectural lighting. He received his B.A. degree from Oberlin College with graduate work at Case/Western Reserve University and Brooklyn College. He was awarded many I.E.S. Lumen Citations for the lighting of Radio City Music Hall Renovation and Times Square New Year's Eve Ball in New York City, the J. Paul Getty Museum in Los Angeles, The Byzantine Fresco Chapel in Houston, Gas Company Tower in Los Angeles, Denver Symphony Hall, the Palladium Discotheque in New York City, Boston Museum of Fine Arts, and the Royalton Hotel in New York City. He received an I.A.L.D. Citation for his work on the Rainbow Room and an I.A.L.D. Award for Excellence for both the Islamic Cultural Center in New York City and the San Francisco Museum of Modern Art. Mr. Marantz is a member of the Illuminating Engineering Society, the American Society of Interior Designers, a Fellow of the International Association of Lighting Designers, and is Lighting Certified by the National Council on Qualifications for the Lighting Professions.

The Producers

Creative Time

At the same time, Creative Time had been actively developing a similar idea for two beacons of light to rise from Lower Manhattan, which was the sum of two proposals: the first was by two artists, Julian LaVerdiere and Paul Myoda, and the other by John Bennett and Gustavo Bonevardi. Two years ago, Creative Time commissioned the Bioluminescent Beacon, a public light sculpture designed by Julian LaVerdiere and Paul Myoda to be affixed to a radio tower atop one of the World Trade Center Towers. Shortly after the attacks, when asked by *The New York Times Magazine* to envision a memorial, the artists redirected the creative focus of the Bioluminescent Beacon into *Phantom Towers*. Creative Time learned of a simultaneous and similar effort by two architects of PROUN Space Studio and brought the two creative teams together to develop the *Tribute in Light* initiative. Having commissioned and presented public artworks that invigorate the urban landscape for nearly 30 years, Creative Time is well positioned to support the realization of the artistic team's ideas. In addition, *Tribute in Light* embodies the organization's mission of invigorating New York City with thought-provoking and potent art.

The Municipal Art Society

Days after September 11th, looking out of his loft window on to the gaping hole at ground zero, architect Richard Gould spoke with The Municipal Art Society Chairman, Philip Howard and President, Kent Barwick about the need to replace the void of the Twin Towers with light. Taken with the idea, The Municipal Art Society immediately put together a citizens committee. Since 1893, the MAS has advocated for excellence in urban design and planning, contemporary architecture, historic preservation and public art. MAS is a private, non-profit membership organization whose mission is to promote a more livable city. It is committed to ensuring that New York City maintains the dynamism of a world-class city while preserving the character of its eclectic neighborhoods. The Society is the progenitor of many



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civic and preservation organizations, such as the City Planning Commission, the Art Commission, the Landmarks Preservation Commission, the Landmarks Conservancy and the Historic Districts Council, and is the inspiration for like-minded groups in other cities across the nation. Grand Central Terminal, Radio City Music Hall, historic Greenwich Village, countless monuments and murals in public places and the Landmarks Law itself – all exist and/or have been protected because of the Municipal Art Society. Due to its unrivaled commitment to structural integrity of New York City and years of collaborations with the City and other preservation groups, the Municipal Art Society is well equipped to help produce *Tribute in Light*.