

# CREATIVETIME

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**SIX ACTIONS FOR NEW YORK CITY**  
**SPARTACUS CHETWYND, GELATIN, JONATHAN MONK,**  
**ADRIAN PIPER, JAVIER TELLEZ**  
**MAY 1 – JUNE 2, 2007**  
**MANHATTAN AND CONEY ISLAND**

An international group of legendary performers and young artists take over NYC streets, Coney Island beach, and even the foreheads of New Yorkers with Creative Time this May. The artists - Spartacus Chetwynd, Hamish Fulton, Gelatin, Jonathan Monk, Adrian Piper, Javier Tellez - are creating provocative new pedestrian projects that will enliven the city with an art practice that remains inherently experimental and challenging. Utilizing a range of media, humor, endurance, and a nod to legendary performance and earth works, the exhibition features six projects over the span of 33 days.

Adrian Piper is inviting hundreds of volunteers to imprint the text "Everything will be taken away" on their foreheads in henna for two weeks, while the young group Gelatin will dig a giant hole in Coney Island beach and refill it continuously over a span of 7 days. Jonathan Monk activates the streets with homage to a 1975 Daniel Buren performance *Seven Ballets In Manhattan*; Hamish Fulton creates his first "walk" in NYC with Cooper Union students (CANCELED); Javier Tellez organizes a street protest with hundreds of wind-up toy robots carrying placards written by children and mental health patients; and Spartacus Chetwynd, and a team of 4 others from England, are developing improvisational interventions responding to the city's architecture throughout the city and Coney Island.

These new performances continue the dynamic conversations among artists, sites, and audiences that Creative Time has fostered since its launch in 1974 that surprised passersby and made us see the city with fresh eyes. Creative Time Curator Mark Beasley and independent curator David Platzker have co-produced the project and will publish a book in fall 2007 for Creative Time Books.

**Adrian Piper**  
***Everything #10***  
May 1 & 2, until it fades away

Adrian Piper creates a poetic and philosophical duration performance in which the text "Everything will be taken away" will be written, in henna, on an unspecified number of participants' foreheads that respond to an open call. The henna will be applied to

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respondents on May 1 and May 2. Written in reverse, the message becomes readable when seen through the reflection of a mirror, and the dye is anticipated to endure on the skin for 1- 2 weeks. The participants will be asked keep journals of their experiences and audience reactions during the project, then re-read the journals a year after the performance. Written directly on the forehead the text suggests the layered, shifting organization and loss of memory. It is both a promise and a threat. What will be taken away and what do we consider to be 'our' everything?

*Everything will be taken away* is labeled #10 as it is the tenth rendition of the ongoing series the artist began in 2003. The simple prose has been displayed in a variety of media including sandwich boards and on personal photographs that have been photocopied, printed and erased. Contingent upon the context and relationship to the audience, the sentence reveals new aspects of its potential meanings with each adaptation. The endurance and repetition of the phrase is crucial to the series and the relationship to Piper's writings and philosophical work. A student and teacher of philosophy and meta-ethics, Piper often employs Hindu philosophical imagery and concepts, such as the henna used in this project.

## **The Artist**

Berlin-based Adrian Piper (born 1948, NY) is a first-generation conceptual artist who started exhibiting internationally at the age of twenty. Since the late 1960s, her work has consistently utilized representation, political dissonances and discourses relating to ethnicity and gender in appropriated images and writings from a variety of current and historical sources.

In 1970 she embarked on her seminal *Catalysis* series in which through a series of spontaneous and unannounced performances she transformed herself into an odd or repulsive person and went out in public to experience the frequently disdainful responses of others. Such confrontational tactics were again employed in the series *The Mythic Being*, in which Piper took on the persona of a young, black male described best in the title of one of the series, *I Embody Everything You Most Hate and Fear* (1975).

## **Hamish Fulton**

### ***NYC Walk With Creative Time***

May 12, 2007 1-2 PM

**CANCELED**

"No walk, no work" is a statement that Hamish Fulton has stated to sum up his practice of walking art. He proposes that art can simply be "how you view life" and not tied necessarily to the production of objects. Since the early 1970s, Hamish Fulton has been referred to as a sculptor, photographer, Conceptual artist, Land artist, and self described walking artist.

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This May, Fulton will take a walk in New York City, his first here, as part of Creative Time's exhibition. Though his walks are historically solitary and staged in the landscape, he will invite a group of up to 25 to participate in this uncharacteristic cityscape walk. A one-hour pre-designated route - 15 minutes north, 15 minutes east, 15 minutes south, 15 minutes west - is paced to cover just one city square block, never crossing an intersection. In slowing down the relationship to and navigation of the city, the artist responds with a new considered approach to the futurist city.

Fulton (born 1946) first came to prominence in the late 1960s as one of a number of artists, including Richard Long and Gilbert & George, who were exploring new forms of sculpture and landscape art. A central characteristic of their practice was a direct physical engagement with landscape. Fulton's time as a student at St Martin's College of Art in London (1966-68) and his journeys in South Dakota and Montana in 1969. Influenced by his interest in the environment and the culture of American Indians, he began to make short walks, and then to make photographic works about the experience of walking. Since the early 1970s British artist Hamish Fulton has traveled thousands of miles over five continents in his walking art. Following a seminal project in 1973, for which he walked 1,022 miles in 47 days, Fulton decided to 'only make art resulting from the experience of individual walks.'

## **Jonathan Monk**

### ***Five Ballerinas in Manhattan***

*Chinatown, East Village, Greenwich Village, Times Square, SoHo, Central Park, Wall Street*

May 27 - June 2

Jonathan Monk will re-stage Daniel Buren's key performance work *Seven Ballets in Manhattan* - May 27 - June 2, 1975. Re-titling the work, *Five Ballerinas in Manhattan*, five performers, dressed in rehearsal clothes, will attempt to perform Buren's choreography at the same times and locations, times and days of the original performances. In 1975 the dancers carried placards featuring the striped work of Buren; for this rendition, Monk will have the dancers distribute to passersby copies of the brochure Buren created featuring illustrations of the choreography for each site.

This enigmatic work in its original presentation prompted questions regarding the status of art in the public realm and how such confrontations are defined in its initial presentation. For example, audiences in SoHo, then the center of the commercial gallery scene in New York, accepted the work as art, but audiences on Wall Street interpreted the parade of placards as a potential unidentifiable threat. By re-phrasing and representing works from the Modernist Canon of the 1960s and 1970s, Monk aims to test their continued strength and validity, in part through demystifying the process. Part homage, part parody, the work suggests alternative outcomes, differing audience responses and new-routes for the cultural producer and artist of today.

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This is conceptual artist Jonathan Monk's first non-gallery based work in New York. Born in Britain in 1969, and now based in Berlin, Monk works in a wide range of media including installations, photography, film, sculpture and performance. His tongue-in-cheek methods often recall procedural approaches typical of 1960's Conceptualism, but without sharing their utopian ideals and notions of artistic genius. Monk, like Daniel Buren, is a key practitioner in the "art into life" debate.

## **Gelitin**

### ***The Dig Cunt***

*everybody is welcome, even the ones who are not welcome*

Coney Island

May 7 – May 13

*The four-man artist collective hailing from Austria dig and refill a giant hole on Coney Islands' beach each day for 7 days in this durational performance piece. As the artists describe it, 'We will dig a hole in the sand, seven hours of digging, and in the evening close it again and hop on top of the sand of the closed hole to make the ground sound again. Tired and without arms, we will take the train back to Manhattan, to get some rest for the next day. The next day, we will take the train again to Coney Island and dig a hole and then close it again.'*

Repeated over seven days, Gelitin describe the proposed durational work as a celebration of the millennium of the female and the anti-phallus, in effect the artistic reversal of the erect public monument. Part Dada, part Alfred Jarry's *Ubu Roi* (1896), the absurdly poetic act of ritualized displacement, absence and renewal. The durational event echo's the earthworks of Robert Smithson, Michael Heizer and Claus Oldenburgs' temporary 6-foot trench 'Hole' (1967) dug by a professional grave-digger in New York's Central Park during the time of the Vietnam War.

Ali Janka, Wolfgang Gantner, Tobias Urban, and Florian Reither have worked together as Gelitin since 1993. According to The New York Times, the group 'thrives on arduous conditions'. The members gained notoriety in New York when, as part of the Lower Manhattan Cultural Council's studio program in 2000, they secretly removed a window from the 91st floor of the World Trade Center and briefly installed an exterior balcony. Their work encourages audience participation and sometimes requires the signing of no fault waivers.

## **Spartacus Chetwynd**

### ***Plumbing pipe ...1...2...3: Props Unplugged***

May 21-25

Spartacus Chetwynd's (born 1973) paintings and exuberant performance works explore

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notions of the grotesque. Along with her traveling troupe of players, Spartacus will be attempting to combat, take on and respond to the funfair architecture of Coney Island and the skyscrapers of Manhattan.

Each member of the troupe takes his or her turn at leading the improvised activity at key points of the route. Spartacus and the troupe plan to walk towards Coney Island from Manhattan King Kong, early Disney movie, Charlie Chaplins depiction of immigration to America, Rem Koolhaas's publication *Delirious New York*, and 'walking backwards'/corprol mime and Soylent Green.

**Javier Téllez**  
**This Is Tomorrow**  
Date TBA

Artist Javier Téllez's *This is Tomorrow* takes the form of a toy robot parade. Staged in Lower Manhattan, 500 battery-operated robots, each less than a foot tall, will walk the block holding placards written in collaboration with mental health patients during a series of workshops with the artist over a one-month period. This collaboration has been part of Téllez's artistic practice since the 90s in exhibition from the 2001 Venice Biennale to the Bronx Museum.

*This is Tomorrow* playfully examines our utopian desires for change, integrating the agendas of people imagined living at the margins of society, and seeks to examine and erase such stigma and make their voices heard. The project seeks to address issues and conflicts between normalcy and pathology, exposing issues in a non-didactic way. Téllez is concerned with the transgression of 'barriers', social and metaphorical dividing lines that separate 'them/the other' and "us" the normal. Placing the robots on a street in Lower Manhattan also addresses issues of power and powerlessness.

The work of Téllez has, over the years, dealt with institutional dynamics, mental illness as a marginal condition, and borderline collective and individual behavior. As Téllez states 'I often work with themes of a psychiatric character. My parents were psychiatrists, so in a way there are autobiographical elements in my work. When I was very young, my father took me to the hospitals with him. I think that led to a breakdown of the distinction between what is considered 'normal' and what is considered 'pathologic'. My work functions in this grey area.'

The project is expected to attract hundreds of viewers and participants to help with the robots. Volunteer at [events@creativetime.org](mailto:events@creativetime.org)

## THE ARTIST

Javier Téllez (born 1969, Venezuela) lives and works in New York. A key and respected figure in the contemporary art world, Téllez has exhibited in the Venice, Sydney and

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Prague biennale's. His recent solo exhibitions include "Distinguished Artist in Residence: Javier Téllez", Aspen Art Museum, Aspen, (2006); "La Passion de Jeanne d'Arc (Rozelle Hospital)", Peter Kilchmann Gallery, Zurich, (2006); "La Passion de Jeanne d'Arc (Rozelle Hospital)", The Power Plant Gallery, Toronto and "S-t-e-r-e-o-v-i-e-w", Bronx Museum of the Arts, Bronx, New York.

*Previous works include One Flew Over the Void (2005) staged at the border between San Diego and Tijuana consisted of a parade co-organized with psychiatric patients from the Baja California Mental Health Center in Mexicali, a Mexican border city. The project culminated with the firing of Dave 'Cannonball' Smith the worlds leading human cannonball over the international border fence.*

"Javier Tellez belongs to the 90s generation of Venezuelan artists. Through the contemporary languages of video, installation, and environments, Tellez shapes a work around the profound criticism of contemporary society, institutional power, political sphere, the art market, and conditional patterns of behavior. He has developed constant investigation associated with the peripheral and marginalized populations, such as the mentally ill, and their relation to patterns of behavior pre-established by centers of power, as well as with the museums." - Americas Society, New York.