

CREATIVETIME

BACKGROUND

Since 1974, New York City-based organization Creative Time has collaborated with artists and others to present ambitious art projects in public spaces. Guided by the belief that artists—and their ideas—matter in society, and that public spaces are places for creativity and imagination, Creative Time commissions, produces, and presents work that challenges the status quo, catalyzes civic involvement, and inspires millions of people in New York City and across the globe to look at the world in new ways.

Creative Time projects have transformed places ranging from iconic buildings like Grand Central Terminal to unique landmark sites like Park Avenue Armory, to such neglected urban treasures as Coney Island's famous boardwalk and the Lower East Side's historic Essex Street Market. This has been achieved in partnership with hundreds of artists, cultural producers, and social-justice advocates, including art world luminaries, rural community organizers, and international activists. Notable artistic collaborators have included Marina Abramović, Doug Aitken, Tania Bruguera, David Byrne, Paul Chan, Jeremy Deller, Jenny Holzer, Maya Lin, Marilyn Minter, Takashi Murakami, Rashaad Newsome, Tom Sachs, Sonic Youth, and Mickalene Thomas, among many others.

Creative Time also regularly collaborates with well-known cultural institutions, including Queens Museum of Art, MTA Arts for Transit, MTV Networks, The Museum of Modern Art (MoMA), MoMA PS1, Friends of the High Line, the Times Square Alliance, the New York Public Library, the Classical Theater of Harlem, the Central Park Conservancy, Dia Art Foundation, Lincoln Center, and the Metropolitan Museum of Art.

HISTORY

Creative Time was established at a seminal moment in the history of art, when artists were exploring new forms and mediums that took their works beyond the confines of galleries and other traditional exhibition spaces and into the public sphere. The concept for the organization emerged in 1973, during an informal discussion among three friends in New York City: Karin Bacon and Susan Henshaw Jones, who worked in Mayor Lindsay's administration, and actress and dancer Anita Contini, who would become Creative Time's first executive director. In an effort to revitalize the South Street Seaport area, the three women organized a summer arts festival that brought together two rarely intersecting communities: the artists who lived in the neighborhood and the business people who worked there.

Creative Time soon became known as the leading facilitator of experimental public art in New York, and its initiatives were viewed as a way to improve life in the City. In the nearly forty years since then, Creative Time has worked with thousands of artists to produce more than 350 groundbreaking works.

CREATIVE TIME PROJECTS

Creative Time has a distinguished record of trailblazing projects that **engage diverse audiences and issues, foster new ideas and artistic innovation, and reimagine public spaces**. In recent years, the organization has expanded its programming beyond New York City to locations across the country, including New Orleans, Los Angeles, Miami, and, through its Global Residency Program, throughout the globe. Creative Time projects have been broadcast on major television networks and, most recently, launched into Earth's geosynchronous orbit.

TRAILBLAZING ART, PUBLIC ENGAGEMENT

Creative Time is committed to engaging broad and diverse audiences with work that explores the critical ideas and issues of our time. These have included:

Tania Bruguera | *Immigrant Movement International* (2011)

Co-Presented With Queens Museum Of Art



This long-term art project takes the form of an artist-initiated socio-political movement. In the first year of *Immigrant Movement International (IMI)*, Tania Bruguera—enabled by Creative Time in partnership with the Queens Museum of Art—launched a flexible community space in the multinational and transnational neighborhood of Corona, Queens. The Corona space continues to serve as the movement’s headquarters, engaging both local and international communities, as well as social service organizations, elected officials, and artists focused on immigration reform. Through the project, Bruguera examines growing concerns about the political representation and living conditions of immigrants. *IMI* also delves into the role of art in society, examining what it means to create “useful art,” or “arte útil,” and addresses the disparity of art experiences between informed audiences and the general public.

Paul Ramírez Jonas | *Key To The City* (2010)

For this participatory public-art project, Paul Ramírez Jonas reinvented the key to the city, a civic ornamental honor usually reserved for dignitaries and heroes, as a master key able to unlock more than 20 sites across New York City’s five boroughs. He then invited the people of the City to exchange keys in small bestowal ceremonies. Upon receiving a key, individuals were encouraged to access and explore hidden spaces in locations ranging from community gardens to cemeteries, and police stations to museums. *Key to the City* expanded Ramírez Jonas’s longstanding interest in the key not so much as an object, but a vehicle for exploring social contracts as they pertain to trust, access, and belonging.



Paul Chan | *Waiting For Godot In New Orleans* (2007)



When artist Paul Chan visited New Orleans for the first time in November 2006—a little more than a year after Hurricane Katrina—he was struck by the disquieting stillness: no sounds of hammers banging in the distance, no construction crews shouting to one another, no cranes visible on the skyline. His immediate response to the state of the city was to imagine an outdoor performance of Samuel Beckett’s legendary play, *Waiting for Godot*. Chan’s production comprised four site-specific outdoor performances in two New Orleans neighborhoods. The project further evolved into a larger social production involving free art seminars, educational programs, theater workshops, and conversations with the community.

IDEAS AND INNOVATION

Creative Time strives to be a leader in providing artists and cultural producers significant opportunities to expand their practices and take bold risks, offering platforms for the sharing of ideas, perspectives, and methods of inquiry with each other, with professionals from other disciplines, and with broad audiences around the world.

Creative Time Reports

www.creativetimereports.org



Creative Time Reports (CTR), a dynamic multimedia website dedicated to artists' commentary on contemporary issues and news from around the world, was launched in October 2012. Founded on the belief that artists' voices are critical elements of the public discourse that is vital to democracy and civil society, CTR provides a platform through which artists in all disciplines may bring their unique observational and investigative skills to the issues that affect our daily lives and our future. CTR stories, which come from places across the globe, may take the form of audio interviews, narrative articles, video, or still images. In addition to appearing on creativetimereports.org, they are available for publication by other media outlets free-of-charge.

Creative Time Summit

The annual Creative Time Summit, initiated in 2009, brings together a dynamic group of artists, activists, writers, curators, and others to engage with one another—and an international audience—about issues related to social justice and socially engaged art. Participants range from art world luminaries to those purposefully obscure, from grassroots activists to philosophers and scholars, providing a glimpse into the growing community of those concerned with the political implications of socially engaged art. In bringing so many different practitioners together, the Summit provides the opportunity to uncover the tensions that such a global form of working presents, while also enabling new coalitions and sympathetic affinities to blossom.



Global Residency Program



Unlike traditional artist residencies, which provide a place for artists to retreat from the world, Creative Time's Global Residency program, established in 2010, enables artists to immerse themselves in the real world, seeking answers to the burning questions that will help them to develop their practice. The 2012–13 Global Residency artists are Theaster Gates, Andrea Geyer, Suzanne Lacy, Naeem Mohaiemen, Lisi Raskin, Duke Riley, and Mika Tajima. They will travel to places including Haiti, Colombia, Vietnam, Ghana, Australia, and more, exploring issues ranging from the relationship of the practice of art to that of activism; to why people continue to work toward an egalitarian, utopian world despite evidence of the impossibility of success; what happens when religion, politics, and art intersect; and the narratives of war told—and omitted—by memorials.

TRANSFORMING PUBLIC PLACES

Many Creative Time projects provoke people to look at their environment in new ways, converting sites of daily activity into places of ideas and inspiration.

Nick Cave | *HEARD•NY* (March 25-31, 2013)

Co-Presented With MTA Arts For Transit



HEARD•NY is a groundbreaking performance piece by artist Nick Cave featuring 30 colorful horses—examples of the artist’s celebrated “Soundsuits”— moving through New York City’s Grand Central Terminal to the sound of live harp music. Presented by Creative Time with MTA Arts for Transit on the occasion of the Terminals’ centennial, *HEARD•NY* will be Cave’s first public art project in New York City. For the performance, which has been uniquely choreographed for Grand Central, 60 dancers—two for each horse costume—will don Cave’s wearable sculptures in public, grazing in the Terminal and periodically trotting through the space as a large “herd” of colorful horses.

Doug Aitken | *sleepwalkers* (2007)

Co-Presented With The Museum Of Modern Art (MoMA)

A cinematic art experience, Doug Aitken’s *sleepwalkers* comprised eight large-scale moving images projected onto the exterior of MoMA. The multiple screens collectively animated the building’s architecture with the nocturnal journeys of five city dwellers: a bicycle messenger, an electrician, a postal worker, a businessman, and an office worker. Conceived by Aitken specifically for the Museum’s broad expanses of glass, steel, and granite, *sleepwalkers* was inspired by the densely built environment of midtown Manhattan and portrayed the metropolis as a living organism fueled by the desires, energies, and ambitions of its inhabitants. While the installation thus suggested an inner life of the buildings, it also reclaimed modern architecture for personal expression and imbued anonymity with fluid human presence.



Jenny Holzer | *For the City* (2005)



Jenny Holzer’s *For the City* continued the series of light projections Holzer presented with Creative Time in late 2004. Here, moving projections of poems by Wisława Szymborska, Yehuda Amichai, Henri Cole, Mahmoud Darwish, and other celebrated writers, scrolled across the nighttime facades of the New York Public Library and buildings in Rockefeller Center, demonstrating the power of language to educate and console. At the same time, at New York University’s Bobst Library, Holzer projected declassified government documents that had been released under the Freedom of Information Act, referencing America’s struggle to achieve an equitable balance between transparency and secrecy, public and private.

CREATIVE TIME LEADERSHIP

Anne Pasternak, President And Artistic Director

Since she joined Creative Time in the fall of 1994, Anne Pasternak, the organization's president and artistic director, has been committed to initiating projects that give artists the opportunity to innovate their practice, celebrate New York life, and reflect on contemporary society while engaging millions of people. Under her leadership, the organization has collaborated with thousands of artists to produce hundreds of projects nationally and globally, making it the only public arts organization with programs that have reached from New York to New Orleans, Haiti to Hanoi, and Dubai to Denver. In addition to her work at Creative Time, Pasternak curates independent exhibitions, consults on urban planning initiatives, and contributes essays to cultural publications. She lectures extensively throughout the United States and Europe, and has served as a guest critic at Yale University.

Laura Raicovich, Director of Global Initiatives

Laura Raicovich is Creative Time's Director of Global Initiatives. In this role, she develops and oversees the Creative Time Summit, an annual conference on socially engaged art; the Global Residency program, which enables artists to further their practice by traveling anywhere they need to go in order to examine a burning question; and Creative Time Reports, of which she is editorial director. Raicovich came to Creative Time following a decade at Dia Art Foundation, where she served as deputy director, and, prior to that, at New York's Guggenheim Museum and Public Art Fund. She is the author of *At The Lightning Field*, a lyric essay and parallel text to Walter De Maria's renowned artwork, which will be published as a book this year.

Nato Thompson, Chief Curator

Nato Thompson joined Creative Time in January 2007. Since then, Thompson, who is Chief Curator, has organized such major Creative Time projects as The Creative Time Summit (2009–2011), *Living as Form* (2011), Trevor Paglen's *The Last Pictures* (2012), Paul Ramírez Jonas's *Key to the City* (2010), Jeremy Deller's *It is What it is* (2009, with New Museum curators Laura Hoptman and Amy Mackie), *Democracy in America: The National Campaign* (2008), and Paul Chan's *Waiting for Godot in New Orleans* (2007), among others. Previously, he worked as Curator at MASS MoCA, where he completed several large-scale exhibitions, including *The Interventionists: Art in the Social Sphere* (2004), with a catalogue distributed by MIT Press. His writings have appeared in numerous publications, *BookForum*, *Frieze*, *Art Forum*, *Parkett*, *Cabinet*, and *The Journal of Aesthetics and Protest* among them. In 2005, he received the *Art Journal* Award for distinguished writing. For Independent Curators International, Thompson curated the exhibition *Experimental Geography*, with a book available from Melville House Publishing. His book *Seeing Power: Socially Engaged Art in the Age of Cultural Production* is due to be published by Melville House in 2013.

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