



For Immediate Release



Carmen Papalia, *Mobility Device*, 2013. Photo by John Spiak.
Courtesy of Grand Central Arts Center.

CARMEN PAPALIA *Mobility Device*

A collaborative performance that transforms the sensory experiences of the High Line

Wednesday, September 11

6pm | begins on the High Line at 34th Street, walking southeast

6:30pm | begins on the park at 30th Street and 10th Avenue, walking northwest

Thursday, September 12

7pm | begins below the park at Gansevoort Street, walking north

7:30pm | begins on the park at 16th St, walking south

Free and open to the public

New York, NY (August 28, 2019) — High Line Art announces ***Mobility Device***, a collaborative performance by Carmen Papalia. Papalia will be accompanied by the Hungry March Band, an 18-person brass ensemble that plays a site-reactive score as guidance for navigating the High Line. The performance runs along the park on September 11, 2019, beginning at 6pm, and on September 12, 2019, beginning at 7pm. *Mobility Device* is organized by High Line Art Associate Curator, Melanie Kress.



Mobility Device transforms the white cane—a symbol of someone with visual impairment—into a collective, sonic experience that opens up ways of thinking about care, collaboration, and a normative hierarchy of the senses. With this work, Papalia urges visitors to experience public spaces through the non-visual world.

“*Mobility Device* is an exciting opportunity to more deeply consider the varied sensory experiences of the High Line,” said Melanie Kress, High Line Art Associate Curator. “Through the spectacle of a brass marching band, Papalia highlights and challenges the presumed primacy of vision.”

Carmen Papalia is an artist and disability activist who uses organizing strategies and improvisation to navigate his access to public space, art institutions, and visual culture. His socially-engaged practice expresses his resistance to support options that promote ableist concepts of normalcy—like white canes and other impairment-specific accommodations that only temporarily bridge barriers to participation in an otherwise inaccessible, policy-based system. Papalia designs experiences that invite participants to expand their perceptual mobility and to claim access to public and institutional spaces.

The performance takes place on two nights. On September 11, the performance begins at 6pm on the High Line at 34th Street and will travel south and then east to the Spur at 30th Street, with a second performance at 6:30pm that will travel from the Spur north to 34th Street. On September 12, the performance begins at 7pm under the High Line at the corner of Gansevoort and Washington streets, and will travel up the stairs to the park to 16th Street. A final performance the same night follows at 7:30pm from 16th Street and will move south to Gansevoort Street.

ABOUT THE ARTIST

Carmen Papalia (b. 1981, Vancouver, Canada, unceded Coast Salish territory) lives and works in Vancouver. Papalia’s projects have been presented at institutions including Tate Liverpool, London, England (2017); The 8th Floor, New York, New York (2016); Harvard Art Museums, Cambridge, Massachusetts (2016); and The Solomon R. Guggenheim Museum, New York, New York (2014). Papalia is the recipient of the Adam Reynolds Memorial Bursary from Shape Arts, London, England (2014) and the Wynn Newhouse Award (2013).

ABOUT THE HUNGRY MARCH BAND

When the Hungry March Band plays, anything can—and will—happen. “NYC’s finest guerrilla ambulatory music ensemble” (*Time Out New York*) fills its bottomless bag of musical treats with world brass traditions, encompassing musical influences from New Orleans second line, New York punk, Jamaican ska, Detroit funk, Latin American calypso, West African griot, Balkan gypsy, and more. Since its debut at the 1997 Coney Island Mermaid Parade, the “best anarchist parade group” (*The Village Voice*) has brought high-octane, thrill-a-minute mayhem to ecstatic audiences around the world. Their new LP, *Running Through with the Sadness*, has been called “astral projection, un-amplified bombast with a bigfoot beat . . . a blender full of genres set on puree” (*No Depression*) and “it all adds up to a wild ride” (*New Sounds WNYC*).

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 further information about High Line Art, please visit thehighline.org/art.

ABOUT THE HIGH LINE

The High Line is more than a park. It's a public space where you can view art, walk through gardens, experience a performance, savor delicious food, or connect with friends and neighbors—all while enjoying a unique perspective of the city.

Built on a historic, elevated freight line, the High Line has become a world-renowned inspiration for how cities can transform industrial infrastructure into hybrid public spaces.

SUPPORT

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SOCIAL MEDIA

@HighLineArtNYC #CarmenPapalia #MobilityDevice

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