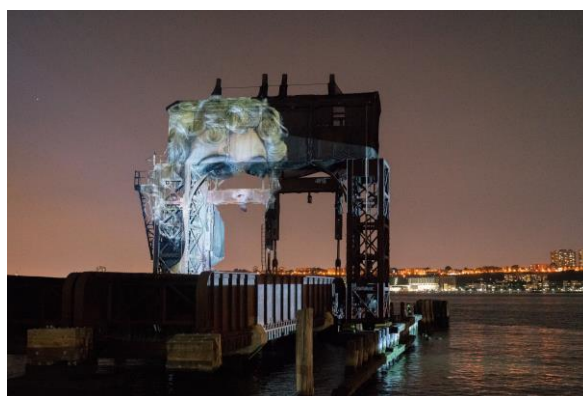
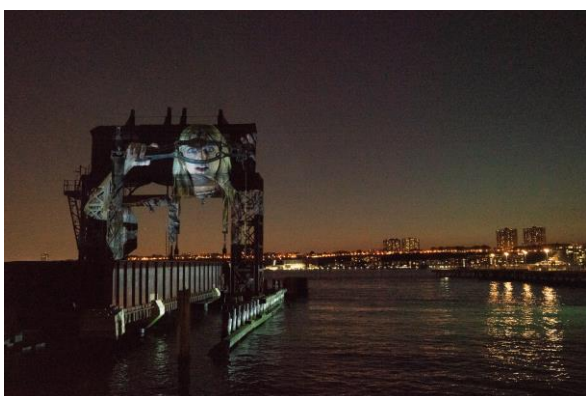




For Immediate Release

**PUBLIC ART FUND ANNOUNCES NEW COMMISSION WITH  
TONY OURSLER AT RIVERSIDE PARK  
FOR THREE WEEKS ONLY, THIS OCTOBER**

**DRAMATIC PROJECTIONS ON THE HISTORIC GANTRY AND HUDSON RIVER  
PAIRED WITH EERIE AUDIO  
CREATE IMMERSIVE MULTIMEDIA ENVIRONMENT**



***Tony Oursler: Tear of the Cloud***  
**October 10 – 31, 2018**  
**Tuesday-Sunday, 7-10PM**  
**Riverside Park South (68th – 70th Streets)**

**September 18, 2018, NEW YORK, NY—** This October, **Public Art Fund** will present ***Tear of the Cloud***, a dynamic three-week-long exhibition by New York-based artist **Tony Oursler** at **Riverside Park South**. A pioneer of video art in the early 1980s, Oursler is one of the most innovative and experimental artists working today and this will be his most extensive installation yet. On view in the evenings, this new multimedia work will be projected directly onto the historic West 69<sup>th</sup> Street Transfer Bridge gantry, the Hudson River, and the surrounding landscape creating a dramatic visual and auditory experience inspired by what Oursler describes as the “the mnemonic effect of the river and the many intertwined tropes associated with the Hudson Valley region.” This orchestrated, immersive work will illuminate the park with a roving cast of characters and iconography, referencing the Hudson River School (the country’s first regional artistic movement which gave birth to the initial land preservation movement), social media bots, inventor Samuel Morse’s final painting, *The Muse*, The Headless Horseman, IBM’s chess-playing computer Deep Blue, Mary Rogers’ infamous murder at Sibyl’s Cave in New Jersey, the 19<sup>th</sup> century utopian society of Oneida, and experimental music developed in the South Bronx and Lower Manhattan, among others. The exhibition will create a lyrical exploratory experience for audiences as they move through the area, inviting them to make multiple readings between the past and the present. ***Tony Oursler: Tear of the Cloud* will be on view October 10 – 31, Tuesday – Sunday, 7:00pm – 10:00pm in Riverside Park South (between 68<sup>th</sup> and 70<sup>th</sup> Streets) near Pier I on New York City’s Upper West Side.**

The wide-ranging artwork will explore the transitory space between the river and the city using spectral projected superimpositions focusing on the cultural, social, ecological, and technological data of the region, inviting the audience to draw connections across time and space, and encouraging multiple readings of our current landscape and relationship to it. The composition of *Tear of the Cloud* is a “visual palimpsest, depicting the layering of information associated with unforeseen legacies of the waterway,” says artist **Tony Oursler**. Technological developments in the region provided significant source material for the artist. The **structure of the Internet**, which blurs the boundary between culture and technology, is evident in the production of millions of bricks in Haverstraw, New York and the long-distance communication of the talking drum as a precursor to the invention of **Morse code**. The artist explores the composition of Samuel Morse’s last painting, *The Muse*, depicting his daughter Susan Walker Morse, uncannily foreshadowing the prototype of his first telegraph. “**The Headless Horseman** and his horse are important references in *Tear of the Cloud*, as they gallop towards artificial intelligence, the chess-playing computer **Deep Blue’s** famous knight sacrifice, **facial recognition technologies**, and bots which have provoked significant questions about our future,” according to Oursler. He suggests connections between the recent DNA CRISPR-Cas encoding of Muybridge’s *Horse in Motion*, the birth of the film industry at the Black Maria studio, the actress and proto-feminist Pearl White’s early silent films created on the Palisades, and the first transistor invented a few miles away at IBM’s Bell Labs. Mining progressive social movements, the work touches on the **mid-19<sup>th</sup> century Oneida community**, their attempts at free love and highly successful manufacturing of silverware and animal traps; **the Seneca Falls Convention; counterculture musical and psychedelic experimentation at Woodstock; and the remixing of nascent hip-hop culture in the South Bronx**. The river is also characterized by darker connotations including pesticides, PCBs, **Indian Point Nuclear Power Plant**, and **Sybil’s Cave**, where the infamous Mary Rogers murder occurred. Oursler will bring these images – and more – to life, through the meticulously produced digital projections that evoke the scenarios with kaleidoscopic wonder.

“Tony Oursler’s *Tear of the Cloud* combines countless references to the region’s many obscure histories into a powerful, expansive, and transformative experience,” says **Public Art Fund Associate Curator Daniel S. Palmer**. “With this new work, Oursler rethinks how we learn, explore, and share our complex narratives by interweaving the past and the present. In this way, the artist’s multivalent allusions to the region’s stories flow together and offer their vitality like the many tributaries that feed into the Hudson River, coalescing into a source of creativity and inspiration.”

The focal point for the exhibition is the landmarked **69th Street Transfer Bridge (Gantry)** – an industrial relic that formerly facilitated the movement of trains from railyards to river barges — a salient reminder of the river’s important industrial past. The artist’s large-scale videos will be projected on the gantry’s surfaces, river, and surrounding area, and will be accompanied by an eerie soundscape along the park, creating a phantasmal and ambient experience which will invite visitors along the waterfront to engage with different aspects of the multimedia work. It will encourage a new creative relationship to this storied body of water, while providing the artist with an entirely new “canvas” for his innovative and groundbreaking work.

The exhibition derives its title from the highest water source for the Hudson River in the Adirondack Mountains called **Lake Tear of the Clouds**, named in 1872 by conservationist Verplanck Colvin. Oursler’s title sets the tone for his new site-specific commission, evoking the flow of the river and natural phenomena; suggesting both the tragedy and success of the stories of the valley; and offering a nod to new technological advancements, such as today’s ever ubiquitous digital “cloud.”

The Hudson River also has personal significance to the artist. Oursler was born in New York City, grew up on the banks of the river in Nyack, New York, and has long been fascinated with many of the themes that its history evokes. Oursler's practice has included a combination of projections, video screens, sculptures, and optical devices, used in innovative and experimental ways. His films are conceptually based, oftentimes employing unconventional dramaturgy, stop motion, live action, and draw inspiration from mystic and spiritual phenomena, science, and technological advancements, creating a dialogue between perception, communication, and language. Representing a pivotal point in his career, Oursler's first artwork with outdoor projections was co-commissioned by Public Art Fund and Artangel, London at Madison Square Park in 2000. Titled *The Influence Machine*, it featured ghostly projections of historic and contemporary large-scale faces onto smoke, trees, and buildings with corresponding narratives. Exactly 18 years later, *Tear of the Cloud*, is the artist's second exhibition with Public Art Fund and furthers Oursler's exploration of the use of video projections in the public realm and on natural elements.

### **ABOUT THE ARTIST**

Tony Oursler (b. 1957, New York, NY) lives and works in New York City. His museum exhibitions include The Museum of Modern Art, New York (2017); Magasin III Museum & Foundation for Contemporary Art, Stockholm, Sweden (2016); Hessel Museum of Art, Bard College, Annandale-On-Hudson, NY (2016); The Museum of Modern Art, New York (2016); LUMA Westbau, Zurich, Switzerland (2015); Stedelijk Museum, Amsterdam, The Netherlands (2014); Oude Kerk, Amsterdam, The Netherlands (2014); Pinchuk Art Centre, Kiev, Ukraine (2013); ARoS Aarhus Kunstmuseum, Denmark (2012); Helsinki City Art Museum, Finland; Metropolitan Museum of Art, New York (2005); Kunsthaus Bregenz, Austria (2001); Whitney Museum of American Art, New York (2000) and Kunstverein Hannover, Germany (1998). He has also participated in prestigious group exhibitions including documenta VIII and IX, Kassel, Germany (1987 and 1992). Oursler's work is included in public collections worldwide, among them the Hirshhorn Museum and Sculpture Garden, Washington, DC; Centre Georges Pompidou, Paris, France; Museum of Modern Art, New York; National Museum of Osaka, Japan; Tate Collection, London, UK; Van Abbemuseum, Eindhoven, The Netherlands and ZMK/Center for Art & Media, Karlsruhe, Germany.

### **VISITING THE EXHIBITION**

The exhibition is located in Riverside Park South between 68<sup>th</sup> and 70<sup>th</sup> Streets along the Hudson River. Entrance is at West 68<sup>th</sup> Street and Riverside Boulevard.

Hours: 7 – 10PM, Tuesday – Sunday

Subways: 2, 3 to West 72<sup>nd</sup> Street; 1 to 66 Street – Lincoln Center Station

### **SUPPORT**

Leadership support for *Tony Oursler: Tear of the Cloud* is provided by Bloomberg Philanthropies, Jill & Peter Kraus, and Douglas M. Polley.

Support is provided by Holly & Jonathan Lipton, Linda R. & Andrew Safran, Amanda Politte & Donald Mullen, Judith and Stanley Zabar Fund, Aphroditi & Jacob Hadigeorgis, and the Upper West Side Giving Circle.

*Tear of the Cloud* is courtesy of the artist; Lehmann Maupin, New York; and Lisson Gallery, New York.

Public Art Fund is supported by the generosity of individuals, corporations, and private foundations including lead support from Bloomberg Philanthropies, along with major support from Booth Ferris Foundation, the Charina Endowment Fund, The Marc Haas Foundation, Hartfield Foundation, Stavros Niarchos Foundation, and The Silverweed Foundation.

Public Art Fund is supported in part with funds from government agencies, including the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council.

Special thanks to the Office of the Mayor, Office of the Manhattan Borough President, NYC Parks, Riverside Park Conservancy, and Andrea Krantz & Harvey Sawikin.

**TONY OURSLER: TEAR OF THE CLOUD CREDITS**

PERFORMERS Liam Benzvi, MV Carbon, Enver Chakartash, Jack Colton, Spencer Davis, Constance Dejong, Kathleen Dyaico, Henri Falconi, Jim Fletcher, Jason Scott Henderson, Sakshi Jain, Sarah Kinlaw, Idrissa Kone, Jinnie Lee, Delano Montgomery, Brandon Olson, John Peery, Corey Riddell, Julia Sinski, Cotton Stanford, Holly Stanton, Kate Valk, Flora Wildes, Tony Oursler

*The Manhattan Project Chorus:* Destiny Brundidge, Hope Christerson, Samantha Cornwell, Kellian Delice, Alexandra Drewchin, Kathleen Dyaico, Christine Guzmán, Caleb Kruzel, Aaron Ricks, Trevor Salter, Reggie Smith, Cotton Stanford

*New Red Order:* Samuli Haavisto, Adam Khalil, Zack Khalil, Jackson Polys

MUSIC MV Carbon, Jack Colton, Eartheater (Alexandra Drewchin), Idrissa Kone, Corey Riddell, Tony Oursler

COSTUMES Enver Chakartash

PROPS Enver Chakartash, Corey Riddell

ANIMATION Yuri Byun, Sakshi Jain, Santiago Messier

ASSISTANT EDITOR Jack Colton

FACIAL RECOGNITION PROGRAMMING James Dreiss

DNA VIDEO ENCODING Seth Shipman

3D SCANNING Cubo Designs: Victor De Los Angeles, Julie Kim

DRONE PHOTOGRAPHY Aaron Fedor

SPECIAL THANKS Mike Brophy & The Haverstraw Brick Museum, Molly Jessup, Abigail Lawton & The Oneida Community Mansion House, Ed Eckert & Nokia Bell Labs, Devin Lander, and WorldStage

**ABOUT PUBLIC ART FUND**

As the leader in its field, Public Art Fund brings dynamic contemporary art to a broad audience in New York City and beyond by mounting ambitious free exhibitions of international scope and impact that offer the public powerful experiences with art and the urban environment.

**MEDIA CONTACTS:**

Kellie Honeycutt | 212.223.7810 | khoneycutt@publicartfund.org | PublicArtFund.org  
Sandrine Milet | 212.223.7074 | smilet@publicartfund.org | PublicArtFund.org  
Allegra Thoresen | 212 223 7807 | athoresen@publicartfund.org | PublicArtFund.org

Images:

Tony Oursler, *Tear of the Cloud* (in-process projection of Oneida Community member), 2018. Multi-channel installation, courtesy of the artist, Photo by Tony Oursler Studio.

Tony Oursler, *Tear of the Cloud* (in-process projection of Pearl White), 2018. Multi-channel installation, courtesy of the artist, Photo by Tony Oursler Studio.