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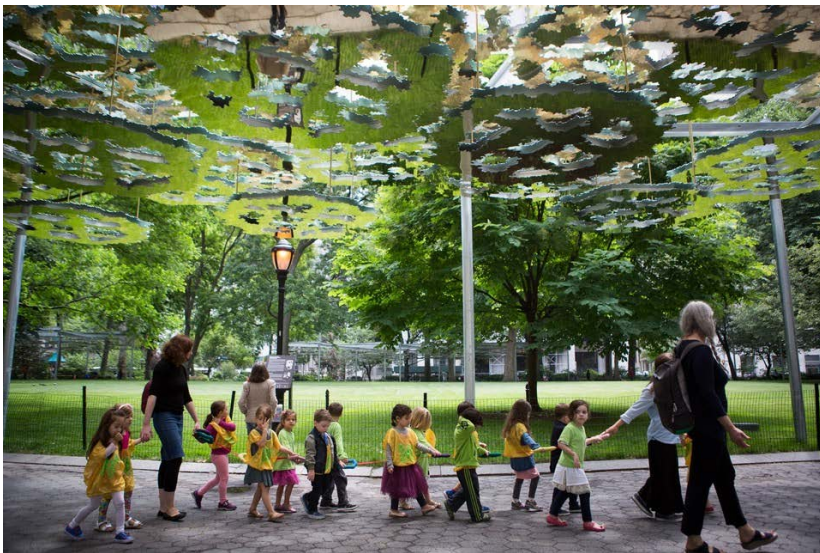
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## NYC's Newest Outdoor Art: A Mirrored Maze, A Treetop Mirage

The latest sculpture and more in city parks and green spaces



1 of 8

By **SUSAN DELSON**

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When seven large-scale sculptures go on view in Riverside Park South later this week, they will be the latest in this season's growing gallery of outdoor art claiming turf in city

parks and green spaces.

This year's offerings range from a golden mirrored canopy to a communal Lego metropolis. Below, a select roundup of art—and parks—worth an outing.

## Riverside Park South: Going Monumental

Starting Thursday, park visitors will find their rambles punctuated by seven large-scale sculptures, all conceived around the theme “Patterns of Nature.” They range from the bright colors of Lee Apt’s geometric, flower-inspired “JUBILATION!” to Donat King’s classically influenced—but somewhat surreal—juxtaposition of man and fish.

The latest installations in the “Model to Monument” program, a partnership between the New York City Parks Department and the Art Students League, are all located below 72nd Street, and all are site-specific.

Kathleen Jansyn’s 14-foot-tall “Fragment of an Angel,” for instance, resembles a pair of billowing, multicolored wings, lofted on a pole fastened to the end of a Hudson River jetty.

“It’s very exciting,” said “Model to Monument” director Greg Wyatt about Ms. Jansyn’s work. “Especially when you’re coming upon it from three or four hundred feet away. It captures your attention immediately.”

*On view through June 2016.*

## Madison Square Park: Mirrored Mirage

One artist’s take on mirrors, perception and the urban landscape can be found in Madison Square Park. There, “Teresita Fernández: Fata Morgana” suspends 500 running feet of golden, mirror-polished discs in six canopies over several of the park’s main pathways.

Perforated by organic, abstract shapes, the discs reflect and distort what lies below, interspersed with glimpses of trees and sky. Walking under them can be an unexpectedly elegant, even elevating, experience.

For Ms. Fernández—a 2005 MacArthur Foundation “genius grant” winner—“Fata Morgana” is the largest project to date. “I was fascinated by the idea of making a monumental sculpture disappear and reappear, like a mirage,” she said. “In my work I’ve always been interested in this idea of something hiding in plain sight.”

*On view through winter 2015-16.*

## Brooklyn Bridge Park: Art as Play

On the East River, a gaggle of fiery red-orange park benches—each a gleefully



Jepppe Hein's 'Modified Social Bench NY #02' PHOTO: JAMES EWING/PUBLIC ART FUND/K?NIG GALERIE/303 GALLERY/GALLERI NICOLAI WALLNER

improbable riff on the standard version—entices visitors on a stroll through Brooklyn Bridge Park. These “Modified Social Benches #01–16” are part of “Jepppe Hein: Please Touch the Art,” the Berlin-based Danish artist’s first public-art project in New York.

“A lot of Jepppe’s work is about creating opportunities for people to lose their inhibitions or break down some of the social barriers that we have in our everyday lives,” said Nicholas Baume, director and chief curator of the Public Art Fund, which is presenting the exhibition.

“The second we unpacked the first bench, there were people on it,” Mr. Hein recalled.

On sizzling summer days, the show’s star attraction is likely to be “Appearing Rooms,” a water sculpture near the Fulton Ferry Landing in which shooting 7-foot-high walls of water periodically appear and disappear.

Another playfully inviting element of the project is “Mirror Labyrinth NY,” an installation of three curved, concentric walls made from vertical planks of mirror-polished stainless steel. Spaced so that a toddler might easily run between them, their uneven heights echo the Manhattan skyline across the East River.

“You can see clearly how much ‘Mirror Labyrinth’ is in dialogue with the location,” said Mr. Baume, who called it “this wonderful, playful, sensual experience of walking into a labyrinth that reflects and is transparent, and has a rhythm.”

It “completely transforms your experience of that space,” he said.

*“Appearing Rooms” closes Sep. 28. The other works in “Please Touch the Art” are on view through April 17, 2016.*

## East River Esplanade: Drawing with Light



Jeppe Hein's 'Appearing Rooms' PHOTO: JAMES EWING/PUBLIC ART FUND/K?NIG GALERIE/303 GALLERY/GALLERI NICOLAI WALLNER

The images in Vicki DaSilva's "East River Flows" were literally drawn with light. Shooting single-frame, long-exposure photographs, Ms. DaSilva makes the images by weaving her way through the camera frame carrying a long, battery-powered fluorescent light. The resulting photographs record the path of the light through the space.

Last summer, Ms. DaSilva, sometimes described as a light-graffiti artist, created several such images in one July evening on the East River Esplanade. Now, an oversize banner of the works is on view there at 116th Street—the first public-art project along that stretch of the city's waterfront.

*On view through August.*

## The Highline: Big-City Legos and a Kiss

There is art tucked into almost every curve of Chelsea's elevated promenade, much of it in conversation with the surrounding environment.

When it opened last month, Olafur Eliasson's "The collectivity project" started off as Lego buildings designed by top architectural firms with projects in the neighborhood. Since then, the public took over, and the building and rebuilding has been virtually nonstop.

Mr. Eliasson is one of 11 artists in "Panorama," a show that positions artworks along much of the Highline's path. Another crowd-pleaser, "To employ the mistress...It's a French toff thing," by U.K. artist Ryan Gander, is a marble bust of his wife leaning in for a kiss. With the press of a button, it becomes a water fountain—and instant selfie bait.

"It's functional," said Barb Montgomery Seager, 55, a Highline visitor from the Boston area, of Gander's work. "It's also kind of funky. And funny."

Ms. Seager and her niece Annie Montgomery, a nursing student, also liked “Physical Graffiti #1–3,” sculptural renditions of graffiti tags by Mexican artist Damián Ortega.

“We thought it was a good juxtaposition,” said Ms. Seager. “Sometimes you don’t look at graffiti anymore—it’s just on the buildings. This is not on a space, but it’s in front of a space.”

*“The collectivity project” closes Sep. 30. The other works in “Panorama” remain on view through March 2016.*

## Central Park: Last Licks

Time is running out to see “Drifting in Daylight: Art in Central Park,” an exhibition presented by Creative Time that blends site-specific sculpture and installations with performance, visitor participation and not-quite-random encounters, all sited around the park’s northernmost reaches.

There are only two more weekends to catch projects like Ragnar Kjartansson’s musician-filled, slightly bedraggled party boat, the “S. S. Hangover,” as it circles the Harlem Meer, or Spencer Finch’s “Sunset (Central Park)” before the solar-powered ice cream truck delivers its last sunset-colored soft-serve treats.

*“Drifting in Daylight” continues over the next two Fridays and Saturdays, noon to 6 p.m., closing June 20.*

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