

# CREATIVETIME

## Art on the Beach 8



Mark Antrobus, Jerry Beck, Annie Chu, James Croak, Jeff DeCastro, Jackie Ferrara, Rick Gooding, Eric Gould, Julia Heyward, Perry Hoberman, Angelika Holfmann, Bob Holman, Tamara Jenkins, Kenneth Kaplan, Craig Konyk, Theodore Krueger, Stephen Laub, David Linton, Cecil MacKinnon, Jackson Mac Low, Phil Marsh, Cameron McNall, Yvonne Meier, Mud People, Tamar Rogoff, Paul Schmidt, Leonardo Shapiro, Leonid Sokov, Candy Spilner, Ritsuko Taho, Kei Takei, Billie Tsien, Anthony Tsirantonakis, Tod Williams

July 24-September 20, 1987

Hunter's Point, Queens

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In 1987, the now firmly established annual event *Art on the Beach* resurfaced at Hunter's Point in Queens, on a six-acre lot donated by the New York and New Jersey Port Authority. Adjusting its format, and illuminating the variables needed for cooperative work, Creative Time opted to place the organization of collaborative groups in the hands of the artists.

Ironically, with the move away from the dense conditions of Manhattan to the less developed and geographically scattered borough of Queens, *Art on the Beach 8* became something of an urban experiment. Unlike Battery Park City's vast open space, which accommodated an expansiveness and horizontal format, the projects produced at the typically urban Hunter's Point site were far more condensed and vertical in their structure as a reflection of their environment.

Like all site-specific work, the environment became an essential component of each installation. Exemplifying this, artist Craig Konyk and architect Stephen Lamb's suspension bridge referenced the site's most pervasive and compelling urban image—the skyline of Manhattan as seen from the East River. The floor of the structure, made of a continuous sheet of perforated steel, formed an inverted shape of the skyline. Visual artists Jerry Beck and Jeff DeCastro collaborated with architect Eric Gould and others to create *Daily Muse*, a sixteen-foot tall sculpture made of newspapers and materials found on site. The undulating structure faced The Daily News building, whose sign offered the perfect masthead for the page-like form.