

**FOR IMMEDIATE RELEASE**

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## **PRESS RELEASE**

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### **NEW ORLEANS ARTIST MARCUS BROWN'S AR EXHIBITS OFFER UNIQUE JUNETEENTH EXPERIENCE**

*SLAVE MARKET: WALL STREET, AMERICAN GOLD I AND II PROVIDE INCREDIBLE VISIONS OF THE  
ENSLAVED*

New York, NY – **June 19, 2024**, New Orleans Artist Marcus Brown will unveil three augmented reality (AR) exhibits presented as part of New York City (NYC) Parks' "Art in the Parks" program. The reveal at the existing [\*Slave Market: Wall Street\*](#), 100 Wall Street will include a 5 p.m. performance by the artist.

New exhibits premiering on June 19, 2024, at 5 p.m. include *American Gold I* at **North 5<sup>th</sup> Park and Pier** in Brooklyn and *American Gold II* at **Queensbridge Park** in Queens. Both are interactive musical augmented reality (AR) slave ships. These exhibits are part of Brown's *Slavery Trails* project that aims to create decentralized memorials to enslaved people across the United States.

### **ABOUT "MARKET VALUE" JUNETEENTH PERFORMANCE ON WALL STREET**

At 5 p.m., Artist Marcus Brown, in a performance titled *Market Value*, will display his meta self-portrait sculpture depicting a slave auction using the modern-day price of an enslaved artisan in 1711 in New York. Brown's performance will take place inside of his augmented reality (AR) structure *The Slave Market: Wall Street* located at Mannahatta Park on Wall Street and Water Street. *The Slave Market: Wall Street* is an augmented reality (AR) sculpture installation that presents the 1711 slave market in New York City where enslaved Africans and Native Americans were sold. The artwork was installed in May 2023.

This installation is a part of a larger decentralized memorial to slavery called *Slavery Trails*. *Slavery Trails* is a musically interactive augmented reality (AR) installation series based on slave ships and enslaved people, placed on historical sites throughout the United States. The ultimate purpose of *Slavery Trails* is to populate those sites with AR exhibits where slavery existed but is lacking substantive historical representation across the United States.

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