

STORM KING ART CENTER

STORM KING ART CENTER ANNOUNCES ITS 2016 EXHIBITIONS:
Dennis Oppenheim: Terrestrial Studio and *Outlooks: Josephine Halvorson*

Oppenheim Exhibition Traces the Artist's Lifelong Engagement with Outdoor Space
Through Such Major Installations as *Dead Furrow* and *Entrance to a Garden*

For Annual *Outlooks* Series, Halvorson Combines Painting and Sculpture in Her
First-Ever Outdoor Project



Mountainville, NY, November 27, 2015—Storm King Art Center announces its 2016 special exhibitions, *Dennis Oppenheim: Terrestrial Studio* and *Outlooks: Josephine Halvorson*, on view from May 14 through November 13, 2016. *Terrestrial Studio* is organized in close collaboration with the Dennis Oppenheim Estate and will include works on loan and in Storm King's collection, across a range of media and scales including outdoor and indoor sculpture, installation, sound, film, and photography. *Outlooks*, an exhibition series that invites one emerging or mid-career contemporary artist to create a new, site-specific work to be installed at Storm King for a single season, will present a new series of painted sculptural works by Halvorson—in part, painted on site *en plein air*. Both exhibitions will contain works of art installed outdoors, across Storm King's 500-acre landscape. *Dennis Oppenheim: Terrestrial Studio* will continue inside Storm King's Museum Building. Storm King opens for the season on April 6, 2016 and remains open to visitors through November 27.

Dennis Oppenheim: Terrestrial Studio will include work by Dennis Oppenheim (1938-2011) from different points in his diverse and substantial career. A fiercely creative artist, his career cannot be encompassed within the boundaries of any single movement or style. The exhibition at Storm King is focused on works that are in a continuous dialogue with the natural world and artificial or built environment. The title, *Terrestrial Studio*, is a term Oppenheim used to describe his artistic relationship with outdoor space. As this exhibition demonstrates, he introduced earth materials, his body, memory, sound, film, and performance into his work. First rising to prominence for earthworks in the late 1960s, Oppenheim ventured outdoors not only to transcend the physical confines of the exhibition space, but also to work beyond the limitations of the gallery setting.

“We are proud to host the first monographic museum exhibition of Dennis Oppenheim’s work to be held in the United States since 2007. Oppenheim was a brilliant and prolific artist who enjoyed making works in outdoor spaces, and he continues to inspire a younger generation,” explains Storm King President, John Stern.

The Oppenheim exhibition will be installed in several locations across Storm King’s landscape including the South Fields, Meadows, and Museum Hill.

On top of Museum Hill, the work *Entrance to a Garden* (2004) will be installed. It is comprised of both a perforated metal sculpture that takes the form of a large, blue men’s dress shirt and tie with an arched entryway, and a hedge-rimmed garden in the shape of the dress shirt—an imagined shadow of the sculpture. Although Oppenheim conceived the garden and has displayed the shirt, the work has never before been executed with its full shadow configuration. After visitors pass through the arched entryway, benches in the form of buttons and cuffs will be available as seating.

At a central location on Storm King’s grounds will be *Dead Furrow*, a large earthwork that Oppenheim designed in 1967 in both indoor and outdoor versions, but showed only as the indoor, gallery-sized version. *Dead Furrow* was conceived as a “structure for viewing land.” The Storm King execution will follow the artist’s proposed enlargement for outdoors, which allows visitors to enter a central “viewing platform” of the work—becoming part of the artwork as they experience Storm King’s landscape. The installation will be the first full scale, outdoor realization of *Dead Furrow*. The geometric, concrete structure will be surrounded by parallel lengths of colored industrial pipe, simulating the double furrows in an endless field.

The expansive field is contrasted with the infinite sky in a second work from 1977, *Wishing the Mountains Madness*. In this work, star units are randomly distributed across four acres, bringing constellations to the earth while inverting the sky and ground. Photographs shown in the Museum Building, invite visitors to experience the work in a two-dimensional form as well.

In the North Woods, Storm King’s own *Architectural Cactus #6* (2009) will be joined by *Architectural*

Cactus #1 through *Architectural Cactus #5* to create the colorful and whimsical *Cactus Grove*. In various locations on Storm King’s property, Oppenheim’s *Alternative Landscape Components* (2006)—welded steel and acrylic rocks, shrubs and trees with foliage of cut industrial and common household items—will be sited nearby their real-world counterparts. Preliminary drawings for this extensive series will be shown in the Museum Building.

Entering the Museum Building, at the threshold of indoor and outdoor spaces, the artist’s footsteps, recorded as *A Sound Enclosed Land Area* (1967), will be audible; upstairs, the sounds of bees swarm in the work *Beehive Volcano* (1979). And lastly, filmic documentations of performance work including *Star Exchange* (1970) and *Toward Becoming a Scarecrow* (1971), explore how for this artist, the natural world can contain marks of relationships and personal histories.

The exhibition will be accompanied by a dedicated website and a fully illustrated publication.



For *Outlooks: Josephine Halvorson*, the artist will install a series of hand-painted sculptural measuring rulers throughout Storm King’s grounds. Ranging in size between 12 and 36 feet tall, they will be equal parts art object and perceptual tool, situated in relation to Storm King’s various natural and artistic landmarks. The large sculptures will be painted in the bright yellows, rich blacks and reds of a common measuring tape and contain unexpected elements such as small holes for distant viewing and painted representations of objects that Halvorson encounters at Storm King.

Halvorson, whose painting practice frequently takes as its subject the relationships between self and the physical world explains, “I like the way that art serves as a perceptual measure—of the conditions for experience and of one’s own body. I want these painted sculptures to heighten an individual’s curiosity of the environment, and their place within it. Storm King is a special site where one can understand scale in many

ways: through distance and proximity, duration and seasonality, and of course history, both of art and nature.”

Storm King’s curator Nora Lawrence states, “We are thrilled that Storm King will host Josephine’s first large-scale, sculptural project. We have all been tremendously impressed with Josephine’s creativity, vigor, and keen insights, and are looking forward to her installation in the spring.”

Outlooks: Josephine Halvorson will be the fourth in this exhibition series. Previous *Outlooks* installations were presented by Luke Stettner in 2015, Virginia Overton in 2014, and David Brooks in 2013.

The exhibition will be accompanied by a website and video documenting Halvorson's process and the work's installation.

Support for education-related programming is provided by the Charina Endowment Fund, and artist talks are made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

About Dennis Oppenheim

Originally from the Bay Area in California, Dennis Oppenheim moved to Brooklyn, New York, in 1967. In 1968, he established a permanent live-work studio south of Canal Street in lower Manhattan. An early practitioner of earthworks, body art, and Conceptual art, he later became known for his ambitious public installations and sculptures. In a series of works produced between 1970 and 1974, Oppenheim used his own body as his medium, challenging the concept of the self to explore the boundaries of personal risk, transformation, and communication. In 1981, his work moved in a new direction with complex, mechanized constructions that functioned as metaphors for the artistic process. By the mid-1980s, Oppenheim made sculpture based on the transformation of everyday objects. From the mid-1990s until his death in 2011, he focused on the production of large-scale permanent structures that combined sculpture and architecture. Oppenheim received a BFA from the California College of Arts and Crafts, Oakland, in 1965, and an MFA from Stanford University in 1966. He received a Guggenheim Foundation Fellowship in 1969, National Endowment for the Arts Fellowships in 1974 and 1982, and a Lifetime Achievement Award at the Vancouver Sculpture Biennale in 2007. His works have been included in major group exhibitions at the Museum of Modern Art, New York; Centre George Pompidou, Paris; the Metropolitan Museum of Art, New York; the Museum of Contemporary Art, Los Angeles; and several editions of the Venice Biennale and Documenta, Kassel. Solo exhibitions have been presented by the Tate Gallery, London; Musée d'Art Moderne de la Ville de Paris; and the Whitney Museum of American Art, New York. Major retrospective exhibitions have been presented by the Stedelijk Museum, Amsterdam; Museum Boijmans Van Beuningen, Rotterdam; Musée d'Art Contemporain, Montreal; and P.S.1 Contemporary Art Center, New York. Public collections holding works by Oppenheim include the Museum of Modern Art, New York; National Gallery of Art, Washington DC; Los Angeles County Museum of Art; Centre Georges Pompidou, Paris; Tel Aviv Museum; Tate Gallery, London; and Samsung Foundation of Art and Culture, Seoul.

About Josephine Halvorson

Josephine Halvorson makes paintings on-site, face to face with an object in its environment. Often no more than an arm's length away, she detects variations in texture, light, and temperature, transcribing

these perceptions through the medium of paint. Over the course of prolonged attention, latent histories are expressed and new understandings of the everyday emerge.

Halvorson holds a BFA from The Cooper Union and a MFA from Columbia University. She is the recipient of a Fulbright Fellowship to Vienna, a Louis Comfort Tiffany Foundation Grant, a New York Foundation for the Arts Award, and, most recently, a yearlong fellowship at the French Academy in Rome. She is a Senior Critic in the MFA program in Painting at Yale University.

About Storm King Art Center

Located in New York's Hudson Valley about an hour north of the George Washington Bridge, Storm King is one of the world's leading sculpture parks, encompassing over 500 acres of rolling hills, verdant fields, and woodlands. These provide space for a collection of more than 100 large-scale sculptures by some of the most acclaimed artists of our time, including Alexander Calder, Mark di Suvero, Andy Goldsworthy, Zhang Huan, Maya Lin, Louise Nevelson, Isamu Noguchi, Claes Oldenburg, Richard Serra, David Smith, and Ursula von Rydingsvard among others.

Storm King is located at 1 Museum Road in New Windsor, New York, one hour from New York City. For information about hours and admission, public transportation, directions, Zipcar discounts, special events, family activities, bike rentals, and the cafe, visit www.stormking.org, or call 845-534-3115.

Join the conversation on social media by mentioning **Storm King Art Center** and using the hashtags #StormKing, #DennisOppenheim, #Outlooks and #JosephineHalvorson when posting.

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Image Credit:

Image 1: Dennis Oppenheim, *Entrance Piece*, 2002. Perforated steel and painted steel. 16 x 5 x 16' © Dennis Oppenheim. Installation view at Tramway Plaza, New York.

Image 2: Proposal for Dennis Oppenheim, *Entrance to a Garden*, 2002. Digital rendering. Proposed materials: Perforated steel, painted steel angle, hedge and plant material, and seating 16 x 40 x 40' © Dennis Oppenheim. Courtesy the Estate of Dennis Oppenheim

Image 3: Josephine Halvorson, Painted sketch, gouache on paper, 2014. Courtesy the artist and Sikkema Jenkins & Co., New York.

Media Contacts:

Meg Blackburn / FITZ & CO / meg@fitzandco.com / 212-627-1455 x7390

Taylor Maatman / FITZ & CO / taylor.maatman@fitzandco.com / 212-627-1455 x0926