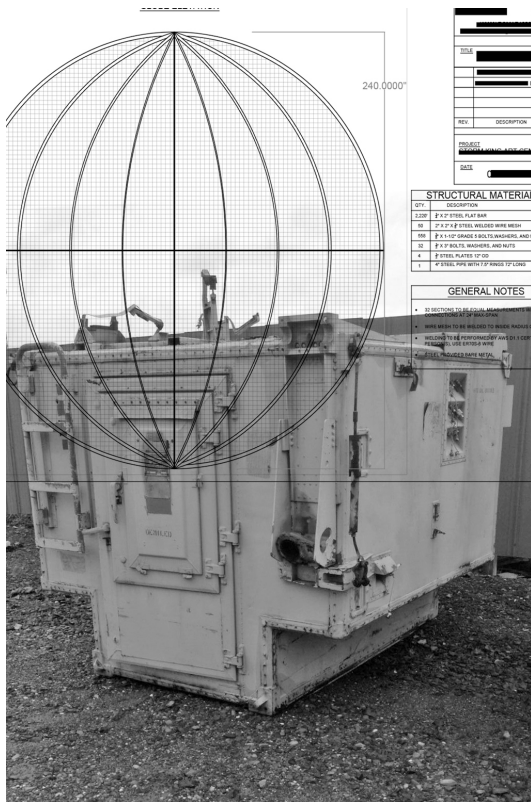


STORM KING ART CENTER

OUTLOOKS: ELAINE CAMERON-WEIR, THE SIXTH INSTALLATION OF THE ANNUAL OUTLOOKS EXHIBITION SERIES, OPENS MAY 19, 2018

For *Outlooks*, Elaine Cameron-Weir presents a 20-Foot Spherical Sculpture in Dialogue with Aspects of Storm King's History



Rendering by Elaine Cameron-Weir

Mountainville, NY, April 25, 2018—Storm King Art Center presents *Outlooks: Elaine Cameron-Weir*, on view from May 19 to November 25, 2018. Canadian artist Elaine Cameron-Weir will showcase a new, site-specific installation at Storm King in the form of a large-scale spherical globe. The exhibition marks the sixth iteration of Storm King's ongoing *Outlooks* exhibition series, which invites an emerging or mid-career artist to create a new, site-specific work to be installed on-site for a single season.

Elaine Cameron-Weir's project for Storm King is inspired by the hollow spherical cages used for trick motorcycle riding: so-called "Globes of Death." At 20 feet in diameter, and surrounded by wide fields, the steel sphere also resembles various real and imagined structures of the present and extrapolated future, such as radio transmission towers, satellites, and other large-scale devices related to space exploration and scientific inquiry.

Located within Storm King's South Fields, the sphere cannot be entered, and will be accompanied by a small, white military-style shelter from which a soldier might keep watch. Both the sphere and the shelter were designed to precisely accommodate a human presence: several stunt riders can simultaneously circle each other within the tight inner orbit of the sphere, and the shelter, which fits into the bed of a pick-up truck, can house a sleeping figure. Each element closely pairs their somewhat provisional, utilitarian aesthetic with their implied function, while both, displayed in the context of Storm King's collection, ask to be seen for their visual similarity to large-scale abstract sculpture.

In developing this work, Cameron-Weir researched materials related to Storm King's founding and the Art Center's history with the surrounding region, including the testimonies given against a proposed Con Edison power plant to be built into nearby Storm King Mountain (a fight that lasted from 1962 until 1980), and employee handbooks from the Star Expansion Industries Corporation, which produced industrial steel fasteners and expansion bolts in nearby Mountainville from the mid-1950s until 1996. The corporation was co-owned during that time by Ralph E. Ogden and his son-in-law, Peter Stern, who together founded Storm King in 1960.

Nora Lawrence, Storm King's Curator and organizer of the exhibition, remarks, "Outlooks projects have often responded to the history and development of Storm King's physical site. Elaine Cameron-Weir's project builds upon that tradition in deeply creative ways, drawing inspiration from the past and present to address the uncertainty of our future."

The title of the work is *A toothless grin. A STAR EXPANSION! GLOBE OF DEATH A graveyard orbit*, punctuated as written. Cameron-Weir was inspired to include the phrase "Star Expansion" in the title of her work because, to her, the term is emblematic of a connection to unseen phenomena and the technology invented to render it visible. This aspiration to progress and an optimistic, post-war idea of the future possibilities of science and space exploration was inherent in much of the research material surrounding Storm King Art Center's founding in 1960, but contrasted sharply with the post-apocalyptic predictions contained in the testimony people gave against the proposed excavation of the Storm King Mountain by Con Edison.

The endeavors were two different visions for an industrial future, and it is this intersection of imagining or predicting a future based on observations of the present that is ultimately suggested in Cameron-Weir's project. How many projected orbits can one take in a daredevil ride in a Globe of Death before, statistically, there is a collision? How many times can we testify against environmentally destructive mega-projects using dramatic imagery of ruined landscapes before we find ourselves in that reality? Can we make something observable, and therefore knowable, by simply building the technology to observe what we want to see?

The *Outlooks* series allows Storm King to support individual artists, a critical piece of Storm King's mission. Prior *Outlooks* exhibitions at Storm King featured works by Heather Hart (2017), Josephine Halvorson (2016), Luke Stettner (2015), Virginia Overton (2014), and David Brooks (2013).

About Elaine Cameron-Weir

Elaine Cameron-Weir was born in 1985 in Red Deer, Alberta Canada. She currently lives and works in New York. Recent exhibitions include solo shows at The New Museum, New York and Hannah Hoffman Gallery, Los Angeles. Cameron-Weir has also presented work in the Montréal Biennale, Montreal, Canada; the Fellbach Triennale, Fellbach, Germany; and group exhibitions at Centrum pro současné umění FUTURA, Prague; Lisson Gallery, London; Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo, Italy. Her work belongs to the permanent collection of the Philadelphia Museum of Art, and was the focus of their project called *Objects of Desire*. Her writing has appeared in publications such as *The Happy Hypocrite*, *Flash Art*, and *Novel*.

About Storm King Art Center

Widely celebrated as one of the world's leading sculpture parks, Storm King Art Center has welcomed visitors from across the globe for over fifty years. Located only one hour north of New York City, in the lower Hudson Valley, its 500 acres of rolling hills, woodlands, and fields of native grasses and wildflowers provide the setting for a collection of more than 100 carefully sited sculptures created by some of the most acclaimed artists of our time, including Alice Aycock, Mark di Suvero, Andy Goldsworthy, Zhang Huan, Maya Lin, Richard Serra, Joel Shapiro, and Ursula von Rydingsvard.

Storm King's 2018 season runs from April 4 through December 8. For more information, visit: www.stormking.org.

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

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