

STORM KING ART CENTER

STORM KING ART CENTER TO PRESENT SPECIAL EXHIBITIONS BY WANGECHI MUTU AND BRANDON NDIFE

Featuring new bronze sculptures and earthworks,
Mutu's indoor and outdoor exhibition will be accompanied by
a screening of the artist's films

Ndife will present a site-specific outdoor project,
his largest sculptural work to date,
for the ninth iteration of the Art Center's *Outlooks* program

WANGECHI MUTU
&
OUTLOOKS: BRANDON NDIFE
On view from May 21 – November 7, 2022



Left: Detail of Wangechi Mutu, *The Glider* (2021). Right: Wangechi Mutu, *Crocodylus* (2020).

New Windsor, NY, March 15, 2022—Storm King Art Center, New York's premier museum for modern and contemporary outdoor sculpture, will inaugurate its 2022 season with a special exhibition of outdoor and indoor sculptures by Wangechi Mutu (b. Nairobi, Kenya, 1972) and a new site-specific commission by Brandon Ndife (b. Hammond, Indiana, 1991).

STORM KING ART CENTER

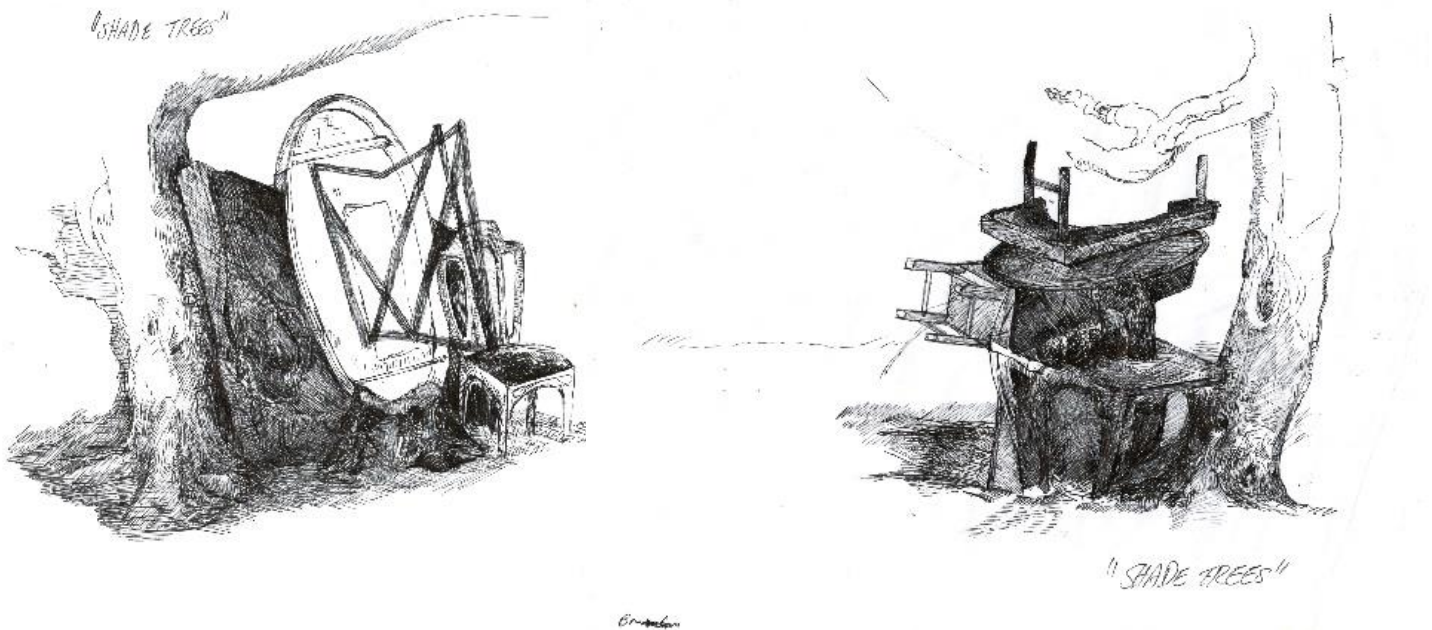
Wangechi Mutu's Storm King exhibition will foreground her current practice in earth and bronze sculpture, and exhibit new works. Mutu's work engages with the natural world to address themes of women's rights, human equality, and civil rights, and their inextricable relationships with our ecosystems.

For the exhibition, Storm King's Museum Building will include large-scale works like *The Glider (2021)*. Using materials straight from the earth of East Africa, Mutu conceptualizes and sculpts forms that suggest new modes of knowledge and understanding for a visionary future. In addition to her earthworks, the indoor portion of Mutu's exhibition at the Art Center will feature her newest film, *My Cave Call (2021)*, in which the artist embodies and transforms into a mythical figure in the Suswa Cave within Kenya's Rift Valley.

Extending out into Storm King's Hudson Valley landscape will be several of Mutu's **new bronze works, including cast-bronze woven baskets** holding the coiled bodies of bronze serpents and giant bronze tortoise shells. Installed in the context of the Art Center's fields, meadows, woods, and ponds, Mutu's sculptures take on new meanings and resonance, while adding layers of storytelling and presence to the site's existing history and ecology.

Mutu molds her ideas and materials to assert the symbiotic relationship between the wellbeing of both humankind and our planet. For Mutu, there are no hierarchies between living beings, whether they are human, plant, or animal.

To accompany this exhibition, Storm King is planning in-person public programs with Mutu, including an **outdoor screening of her film works**. An exhibition catalogue featuring an interview with the artist will also be produced.



Brandon Ndife, preparatory sketches for *Shade Trees*, 2021. Courtesy of the artist.

Further south in Storm King's fields, New York-based **Brandon Ndife will concurrently present his first outdoor sculptural project. Working primarily with domestic items, such as furniture and kitchenware the artist makes by hand**, Ndife manipulates objects' appearance by casting them in polyurethane foam and resin, often embedding the household items into the surfaces of the cast sculptures. The effect is one that is organic

STORM KING ART CENTER

and sinister, suggesting a process of rot that subsumes the quotidian objects and embalms them in a perpetual state of decay.

Shade Trees, Ndife's site-specific project for Storm King, will be installed in the Art Center's **Maple Rooms, an area where large stands of maple trees divide the woods into intimate rectangular quadrants**. Ndife's sculptures take on an imposing scale in this setting—with whole tables and chairs embedded into the casts, which will be placed in the shade of the canopy and encircle the trunks of four maple trees.

The siting of the work in the Maple Rooms allows for the play of dichotomies: interiority and exteriority, protection and exposure, said Ndife: "A lot of my work is about the interior, about these spaces that we deem safe because they're in our homes—they're our cabinets, our dressers, our personal space. Working outside, I wanted to extend that conversation and think about exclusion—planned exclusion—and nature's course, which is a canopy above all of us, something that we affect but can't control."

The exhibition interrogates, according to Ndife, the **legacy of redlining, or the systematically sanctioned segregation of real estate**, which recent studies have shown often left poorer communities and communities of color in urban areas with fewer greenspaces and less tree cover. Rising temperatures and worsening impacts of climate change in formerly redlined areas contribute to the increased susceptibility of these communities to deadly heat waves. By inviting us to view *Shades Trees* from beneath the canopy of the maples, Ndife encourages consideration of shade as both a natural phenomenon and a scarce commodity, saying: "In the mountains, there's still poverty and still plenty who have not. *Shades Trees* is grounded by the universal truth that no place is exempt from economic and residential difference."

Shade Trees will mark the ninth iteration of Storm King's ongoing *Outlooks* program, which invites an emerging to mid-career artist to present a large-scale, temporary outdoor project in the Art Center's landscape. Prior *Outlooks* projects include works by Martha Tuttle (2020–2021), Jean Shin (2019), Elaine Cameron-Weir (2018), Heather Hart (2017), Josephine Halvorson (2016), Luke Stettner (2015), Virginia Overton (2014), and David Brooks (2013).

Of the forthcoming season at Storm King Art Center, **Nora Lawrence, Storm King Artistic Director and Chief Curator**, said: "With Wangechi Mutu and Brandon Ndife's work at its core, this season at Storm King provides visitors with very different approaches to art in nature, site-responsiveness, and the ways in which sculpture participates in and comments upon events in the world. Brandon Ndife's *Shade Trees* is the first large-scale project that I have worked on at Storm King that resonates—in its aesthetic and in its significance—through the use of disparate, meaningful parts. Here, these remind of us of the familiarity and safety of home, and evoke the reality of past and future lives of our everyday objects in an important consideration of space and equity."

Lawrence continued: "Working closely with Wangechi Mutu, a visionary artist with an inspiring determination to use her work to create a more positive and nourishing world, has been a true privilege, as has been the opportunity to present new works of hers that connect so beautifully to Storm King's landscape. We are thrilled to foreground the important connection to nature within Wangechi's practice and worldview for our audiences at Storm King."

Further details on exhibition programming will be announced in the coming weeks. *Wangechi Mutu and Outlooks: Brandon Ndife* will be featured in Storm King's newly launched digital guide on the free Bloomberg Connects app, including interpretive text, photos, audio stops, and exhibition videos.

Wangechi Mutu and Outlooks: Brandon Ndife are organized by Nora Lawrence, Storm King Artistic Director and Chief Curator, with Adela Goldsmith, Curatorial Assistant.

NOTES TO EDITORS

About Wangechi Mutu

Wangechi Mutu's (b. Nairobi, Kenya, 1972) work deals with the very idea of human representation; how we perceive and reproduce images of what we think we are, how we view others and create images of what we think of them. In her ongoing conversations with figuration, Mutu's work looks at value systems that either obscure or

STORM KING ART CENTER

elevate our image and reflections. In her collage-paintings, sculptures, films, and performance rituals, Mutu uses ink, soil, ash, bronze, driftwood, horn, pigments, wine, hair; ultimately keeping the figure as the focus, always seeking to find out more about who we are, what we mean to each other, and why we recreate ourselves in Art.

Mutu has participated in several major solo exhibitions in institutions worldwide, most recently at The Metropolitan Museum of Art in New York — *The Façade Commission: Wangechi Mutu, The NewOnes, will free Us* — and at Legion of Honor, The Fine Arts Museums of San Francisco — *Wangechi Mutu: I Am Speaking, Are You listening?*

About Brandon Ndife

Brandon Ndife (b. 1991 Hammond, IN; lives and works in New York) received a BFA from The Cooper Union and an MFA from the Milton Avery Graduate School of the Arts at Bard College. Solo and two-person exhibitions include: *Down to the Spoons and Forks*, Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, 2022; *MY ZONE*, Bureau, New York, 2020; *Minor twin worlds* with Diane Severin Nguyen, Bureau, New York, 2019; *Ties That Bind*, Shoot the Lobster, New York, 2018; *Just Passin' Thru*, Interstate Projects, Brooklyn, 2016; *Meanderthal*, Species, Atlanta, 2016. Group exhibitions include New Museum Triennial: *Soft Water Hard Stone*, New Museum, New York, 2021; *Cascadence*, Altman Siegel, San Francisco, 2021; *Winterfest*, Aspen Art Museum, Aspen, 2021; *Material Conditions*, Matthew Brown Gallery, Los Angeles, 2020; *Fixing the "not... but"*, LC Queisser, Tbilisi, 2019; *Dinner that night*, Bureau, New York, 2018.

About Storm King Art Center

Storm King Art Center is a 500-acre outdoor museum located in New York's Hudson Valley, where visitors experience large-scale sculpture and site-specific commissions under open sky. Since 1960, Storm King has been dedicated to stewarding the hills, meadows, and forests of its site and surrounding landscape. Building on the visionary thinking of its founders, Storm King supports artists and some of their most ambitious works. Changing exhibitions, programming, and seasons offer discoveries with every visit.

stormking.org

Instagram: [@StormKingArtCenter](#) | **Facebook:** [Storm King Art Center](#) | **Twitter:** [@StormKingArtCtr](#)

Visitor Information

Winter Weekends

Until March 27, 2022

Saturdays and Sundays only

10AM – 5:30PM

2022 Season

April 6 – December 11, 2022

Wednesday – Monday (closed Tuesdays)

10AM – 5:30PM

Tickets

Advance tickets are required. All ticket reservations are on a first-come, first-served basis and entry will not be permitted without an advance reservation. For the most up-to-date information on ticket availability, amenities, and hours, please see stormking.org/visit.

Discounted Admission

Storm King is pleased to offer discounted admission for the 2022 season to the following visitors. Tickets using these discounts must be requested via the Free Admission Request Form at stormking.org/tickets.

- SNAP participants/EBT cardholders via Museums for All
- Active military and their family via the Blue Star Program (May 15 – September 6 only)
- Storm King Partner School students, families, and educators
- Modern and Contemporary Reciprocal Membership Program (Mod/Co)
- American Association of Museum (AAM) Members
- International Committee of Museums (ICOM)

STORM KING ART CENTER

- Staff of other museums

New Digital Guide on Bloomberg Connects

Storm King has recently launched a digital guide available for free on the Bloomberg Connects cultural app. Make the most of your visit with interactive activities, audio and video commentary by artists and Storm King staff, suggested routes, and more—anywhere, anytime from on your mobile device. Download the Bloomberg Connects act now to get started: [LINK >](#)

Press Inquiries

Laura Schwarz / FITZ & CO / lschwarz@fitzandco.com / 703.999.8355

May Mansour / FITZ & CO / mmansour@fitzandco.com / 551.697.5522

Press Visits

Advance reservations are required for all visitors to Storm King, including members of the media. Accredited members of the media may contact FITZ & CO to request a reservation. Please include your first and last name, phone number, media title and position, as well as details on any planned coverage as a result of your visit. If coverage is not currently planned, please provide some examples of recent, relevant articles as they appear in a media outlet or a valid press ID.

Photo Credits

Wangechi Mutu, *Detail of The Glider*, 2021. Soil, charcoal, paper pulp, wood glue, charcoal, ink, wood, gourd, shell, brass bead. 28 1/8 x 29 1/2 x 109 1/2 in. Courtesy of the artist and Gladstone Gallery.

Wangechi Mutu, *Crocodylus*, 2020. Bronze. 167 x 87 x 73 in. Edition of 3 plus 2 artist's proofs. Courtesy of the artist and Gladstone Gallery.

Brandon Ndife, preparatory sketches for *Shade Trees*, 2021. Courtesy of the artist.