

If you could choose a spot at Storm King to site a site-specific work, where would you choose?

North Woods | Museum Hill | Meadows | South Fields

What would your site-specific work look like in that area?

Draw your idea here:

Discover: Site-specific Artworks



Share your creation with us by tagging us on Instagram [**@stormkingartcenter**](https://www.instagram.com/stormkingartcenter)

Front Image: Credit Maya Lin, *Storm King Wavefield*

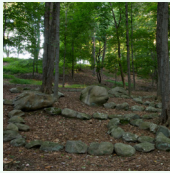
**STORM KING
ART CENTER**

What is a site-specific artwork?

An artwork that is created for and in a certain location. The work's meaning or significance is inextricable from the location for which it was created. In other words, the artwork could not exist outside the specific location.

Patricia Johanson

Nostoc II, 1975 | North Woods (12)



Nostoc II was the first commissioned work to be created entirely on-site with materials exclusively from Storm King's property.

Isamu Noguchi

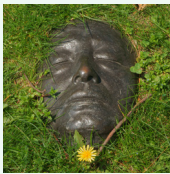
Momo Taro, 1977-78 | Museum Hill (40)



Momo Taro sits atop a specially landscaped hill created at the artist's request. The hill is integral to the work. Noguchi noted, "The sculpture lives as part of a hill. It was the hill that got me going, which inspired me."

Nam June Paik

Waiting for UFO, 1992 | Museum Hill (42)



Waiting for UFO is a three-part work installed in three locations on and near Storm King's Museum Hill. It is one of very few pieces of outdoor sculpture the artist created.

A commissioned gift to Storm King, the sculpture was sited according to the artist's choice, but it can be moved to other locations.

Charles Simonds

Dwellings, 1981 | Museum Hill (49)



Simonds cut his miniature bricks from flat sheets of clay with a knife, then laid them in place with tweezers.

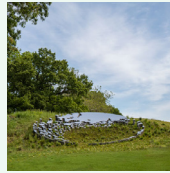
Simonds began his *Dwellings* series in building crevices and vacant lots near his New York City home in the early 1970s.

Site-specific works at Storm King

In alignment with its mission to create a dynamic and unique place to explore art in nature, Storm King began commissioning site-specific works in the early 1970s. This commitment to showcasing large-scale sculpture in the Art Center's landscape has supported artists and some of their most ambitious works.

Sarah Sze

Fallen Sky, 2021 | Museum Hill



Fallen Sky is Storm King's first permanent commission in more than a decade. It consists of a delicate and entropic 36-foot-diameter spherical cavity pressed into the earth and sheathed in mirrored stainless steel.

Robert Grosvenor

Untitled, 1970 | Meadows (63)



Untitled spans a relatively flat field along an approximate east-west axis, drawing the viewer's eye to the panoramic view of the distant Hudson Highlands and Schunnemunk Mountain ridge.

David von Schlegell

Untitled, 1972 | Meadows (66)



Storm King's first site-specific commission. Von Schlegell intended the work to be contingent on its natural setting, elemental phenomena, and the viewer's perspective.

David Brooks

Permanent Field Observations, 2018 | South Fields (70)



Brooks created 30 bronze castings of ephemeral natural objects within Storm King's woods and permanently affixed them next to the subjects from which they were cast.

Please consult the printed map for corresponding sculpture location numbers below, or a staff member for exact locations.

Visit stormking.org/collections for more information.

To hear more about these artworks, text **STORM** to **56512**

Mark Dion

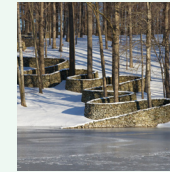
Storm King Environmental Field Station, 2019 | South Fields (71)



The inside space contains the tools necessary for scientific discovery and acts as a gathering place for ecologists, natural historians, and outdoor enthusiasts alike.

Andy Goldsworthy

Storm King Wall, 1997-98 | South Fields (83)

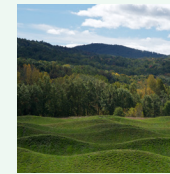


Storm King Wall was built upon the remnants of an old farm wall that Goldsworthy found in the woods overlooking Moodna Creek.

The total length of the work is 2,278 feet.

Maya Lin

Storm King Wavefield, 2007-08 | South Fields (88)



Storm King Wavefield is the largest and last in a series of three of Lin's wavefields. (The other two are located in Ann Arbor, Michigan, and Miami, Florida.)

Lin selected the 11-acre site as an environmental reclamation project, a sustainable reworking of the former gravel pit that supplied material for the New York State Thruway.

Richard Serra

Schunnemunk Fork, 1990-91 | South Fields (90)



When Serra chose the site, it had never before been considered as an area to display art.

The work recalls the fifteenth-century Zen gardens that Serra first saw in Kyoto in 1970. While walking through those gardens, elements appear and disappear. The whole cannot be apprehended at a glance; instead one comes to understand the arrangement over time, by walking through the space.