

STORM KING ART CENTER

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STORM KING ART CENTER ANNOUNCES 2026 SEASON SCHEDULE

Storm King's 2026 season will feature new temporary outdoor exhibitions by Anicka Yi, Saif Azzuz, and Liz Glynn, along with dynamic programming including concerts, moonlit walks, artist talks, and a culinary project by Anicka Yi.



Moonlit Walk at Storm King Art Center. Photo by Maïke Schulz

MOUNTAINVILLE, N.Y., March 12, 2026 - Storm King Art Center, the world's leading museum for modern and contemporary outdoor sculpture, announces their 2026 season schedule. Storm King reopens on April 1, commencing a full schedule of public programs and special events including exhibition artist talks and summer concerts. New temporary outdoor commissions by **Anicka Yi**, **Saif Azzuz**, and **Liz Glynn** will open to the public on Sunday, May 17, 2026, with a VIP preview on Saturday, May 16.

"The 2026 season is exemplary of what Storm King does best: championing artists as they expand the boundaries of their practice, commissioning works that unite sculpture and nature, and creating dialogue between the great mid-century artists in our collection and contemporary artists of today," said **Storm King's Executive Director Nora Lawrence**. "Anicka Yi's project will enliven our landscape in ways we've only yet imagined. Saif Azzuz is creating a work that is also deeply rooted in the land and gives new life to found materials. Liz Glynn has reimagined her poignant installation in a way that evokes the passage of time and cycles of nature. It is an honor to realize these ambitious and singular works."

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ANICKA YI: MESSAGE FROM THE MUD MAY 17- NOVEMBER 9, 2026



Anicka Yi: Message from the Mud, fabrication in process at Storm King Art Center.
Photo by Jeffrey Jenkins

Anicka Yi's installation at Storm King, the artist's first large-scale project outdoors, is arranged like an archaeological dig. Rising from a shallow artist-designed pool at the center of the excavated site are acrylic columns filled with organic matter. Utilizing a soil science technology invented in the late 1880s by Russian-Ukrainian ecologist Sergei Winogradsky, Yi combined soil and water with sources of carbon and calcium to create observable communities of microorganisms. Through exposure to sunlight and time, diverse arrays of algae, cyanobacteria, and microbial colonies emerge in layers of vibrant colors reminiscent of abstract paintings, visible through the clear surface of the columns. By using water and soil samples sourced from Storm King's South Ponds, Yi's cultures offer a complex microbiological portrait of the landscape.

Often bringing together natural and human-made components, Yi's work explores the potential for collaboration between artists and autonomous living organisms and organic processes. Yi has said of her practice, "I seek to expand the possibilities of how we perceive ourselves and our place within the broader ecological framework. . . . Through this lens, my art becomes a space for contemplating not only what was, but what could be, in the ongoing narrative of life on Earth." With *Message from the Mud*, Yi creates a way for viewers to engage with concepts of deep geological time and evolutionary history through the lens of "prehistoric biofiction." This term refers to an imaginative approach to the early history of the planet, using scientific data as a jumping-off point, to envision what life might have looked like if different evolutionary histories had taken course, and what it could look like in possible futures.

Anicka Yi: Message from the Mud is organized by Nora Lawrence, Executive Director, and Adela Goldsmith, Assistant Curator.

Featured Exhibition Programs

Message from the Mud: A Conversation with Anicka Yi | June 27

A conversation with Anicka Yi on the occasion of *Message from the Mud*, the artist's first large-scale outdoor installation. The conversation will provide contour to the installation, exploring the ideas, influences, and processes that shape the work.

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Before Skeletons, Before Teeth | June 27

A prehistoric culinary experience by Anicka Yi with Care of Chan. Before Skeletons, Before Teeth imagines the food sources and ecosystems of the distant past, allowing visitors to experience *Message from the Mud* not only visually, but also through smell, touch, and taste.

OUTLOOKS: SAIF AZZUZ
MAY 17- NOVEMBER 9, 2026



Saif Azzuz, *weych-pues / tàkhòne (where the rivers meet)*, fabrication in process at Storm King Art Center.
Photo by David Schulze

Saif Azzuz's *weych-pues / tàkhòne (where the rivers meet)* (2026) takes the form of a giant sturgeon made of steel, aluminum, and salvaged car parts from the Hudson Valley, together with natural materials from the San Francisco Bay Area. In 2024, while working as an artist in residence at Storm King, Azzuz (Yurok, Karuk, Libyan, b. 1987) noticed that local signs designating the Hudson River Estuary are illustrated with a sturgeon, a fish familiar to him from the Klamath River, which runs through the Yurok Reservation in California. An enrolled member of the Yurok Tribe, Azzuz draws upon his community's deep connection with nature to create works that reflect the interdependence of all things. "Sturgeons are species that are millions of years old," the artist has said. "They hold so much of our stories and the stories of the land." The sturgeon is an important source of food and cultural tradition for many Native Americans. Despite being widely endangered around the globe—due to overfishing, pollution, and other threats to its habitat—the sturgeon endures. For Azzuz, the sturgeon symbolizes Indigenous survivance, a concept articulated by Anishinaabe writer Gerald Vizenor that considers Native survival as an active, ongoing mode of resistance.

Etched into the skin of Azzuz's sturgeon are drawings of native plants, Yurok motifs, and text, on which the artist collaborated with his family and Storm King staff. Within the work, small sculpted forms made from reclaimed hardwood lie just beyond the viewer's reach, as do strings of beads and abalone shells, which move with passing winds. The artwork's title, written in Yurok and Lenape, connects the ancestral home of the Yurok in Humboldt County, California, with Lenapehoking, the home of the Lenape, the original, forcibly displaced, people of the Hudson Valley. Azzuz imbues his sculpture with shared stories of

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the land, its peoples, and the sturgeon, underscoring how nature's well-being is intimately connected with our own.

Storm King's Outlooks series offers emerging and mid-career artists the opportunity to present a large-scale project in the landscape. Azzuz held a residency at Storm King through the Shandaken: Storm King residency program.

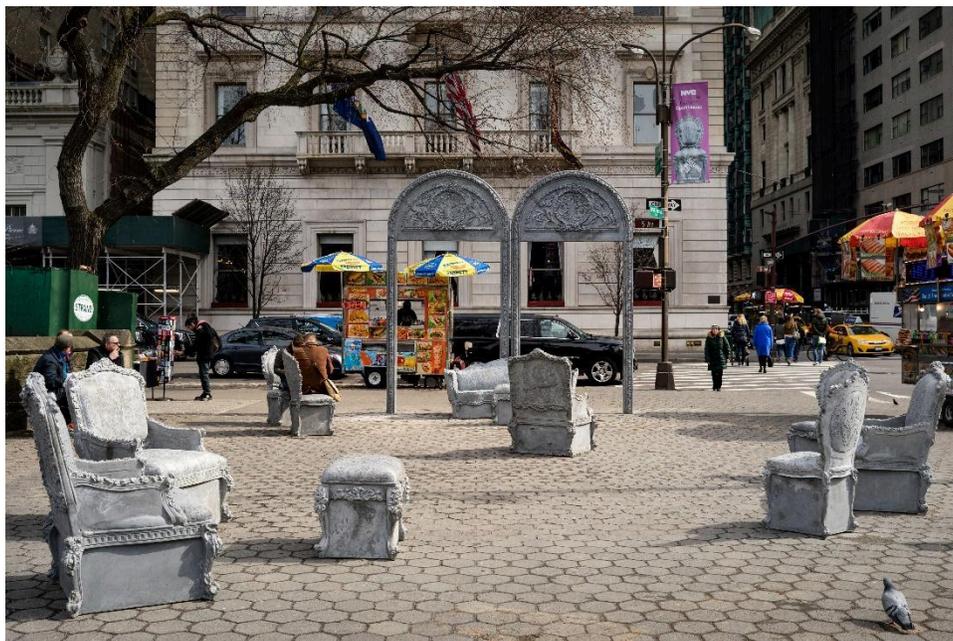
Outlooks: Saif Azzuz is organized by Eric Booker, Associate Curator.

Featured Exhibition Program

where the rivers meet: A Knowledge Sharing with Saif Azzuz, Jamie Holt, and Joe Baker | September 26

A conversation with artist Saif Azzuz alongside Yurok fisheries technician Jamie Holt, and Joe Baker, co-founder and Executive Director of Lenape Center. The program brings together perspectives from Indigenous communities and conservation efforts centered on the Klamath and the Hudson rivers to explore the intimate bonds between humans and the natural world.

LIZ GLYNN: OPEN HOUSE MAY 17- NOVEMBER 9, 2026



Liz Glynn, *Open House*, 2016. Courtesy of the artist and Paula Cooper Gallery
Photo: James Ewing, Courtesy of Public Art Fund, NY

Liz Glynn (American, b. 1981) reconstructed the couches, footstools, armchairs, and arched window forms of *Open House* from images of Louis XIV-style furniture from an opulent Gilded Age ballroom. Glynn's work is based on historic photos of the New York City mansion of the politician and financier William C. Whitney, which had been designed by the prominent architect Stanford White. Whitney's grand Fifth Avenue home included an extravagant ballroom that was used just once a year in the late 1800s and early 1900s by New York's most distinguished social elite. For *Open House*, Glynn recast the furniture forms in concrete, a material more commonly seen in public plazas and housing projects.

An artist who uses sculpture and performance to explore the social and cultural history of objects, Glynn asks viewers to consider the continued resonance of the iconography of the ballroom today. She has said, "At the time this work was conceived, New York City had reached heights of income inequality not seen

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since the Gilded Age . . . This piece is not just harkening back to the past; it is very much about the present.” First installed in 2017 at the southern end of Central Park, just blocks from where the Whitney mansion once stood, *Open House* restaged the Whitney ballroom in the middle of New York City. The installation—whose title nods to the real estate term for showing a property to interested viewers—offered up the exclusive space of the historical ballroom for public interaction.

At Storm King, *Open House* is placed directly in the natural landscape for the first time, allowing it to function as a ruin or an anachronistic architectural folly, the remnants of a bygone era altered by time and the elements. Nestled in the grasses, Glynn’s sculptures welcome all who approach to imagine the origin and former lives of the displaced furniture.

Liz Glynn: Open House is organized by Adela Goldsmith, Assistant Curator. *Open House* was originally presented by Public Art Fund in New York City.

Featured Exhibition Programs

Conversation with Liz Glynn | August 8

Artist Liz Glynn in conversation with Assistant Curator Adela Goldsmith about *Open House* at Storm King. Learn about the history of the project and its first installation outdoors.

Performances at *Open House* | August 7 and 8

Liz Glynn’s *Open House* will be activated by performances across two evenings.

NEW ON VIEW

Selections from Storm King’s permanent collection by **Louise Bourgeois**, **Louise Nevelson**, and **David Smith**, which helped shape the museum’s collection in the years after its founding, will be installed in the indoor galleries for the 2026 season. Newly installed outdoors will be works by **Sol LeWitt** and **Ellsworth Kelly**.

PUBLIC PROGRAMS AND SPECIAL EVENTS

APRIL 1-NOVEMBER 29, 2026

Walking Tours | Daily

An introduction to the artwork, landscape, and history of the Art Center. Led by Storm King docents. *Free with admission, no registration required.*

Moonlit Walking Tours | April 1, May 1, July 31, October 23

A special guided event showcasing Storm King from sunset through moonrise. Led by Storm King educators. *Registration required.*

The Art of Birding | April 25

A bird and art-filled excursion led by local birding experts, to commemorate Earth Day weekend. *Registration required.*

Children & Families | Sundays, starting May 10

Storm King’s weekly series of hands-on, drop-in workshops, where participants of all ages are invited to create together. *Free with admission, no registration required.*

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Summer Concert Series | June – August

This summer, live music returns to Storm King. Across select summer weekends, internationally recognized musicians will perform outdoors within Storm King's iconic landscape. *Dates and performers to be announced.*

First Fridays | June 5, July 3, August 7

Free admission for all and a day of family-friendly programming, including performances, hands-on activities, and curator-led tours.

WHOO DEE DOO | July 3

In partnership with the Newburgh Free Library and Storm King, WHOO DEE DOO, a fake public access TV show and contemporary art project, presents a series of live performances in collaboration with local youth and performance groups. *Free with admission, no registration required.*

Outstanding in the Field | August 25

An unforgettable evening of dining, set within Storm King's expansive meadows. Hosted by Outstanding in the Field and featuring a seasonal menu by Chef Rafiq Salim of Rolo's. *Tickets required.*

Fungi in the Field | September 19

Hike through the fields, forest, and sculptures of Storm King in search of mushrooms, guided by experts from the New York Mycological Society. Then channel your observations in a hands-on creative workshop. *Registration required.*

Storm King Gala | October 7

Hosted at the Rainbow Room in New York, Storm King's 2026 gala will honor artist Alicja Kwade, whose sculpture *Linienland* joined the Storm King collection in 2024, along with art patrons and co-founders of Tippet Rise Art Center, Cathy and Peter Halstead.

Geology of Storm King | November 14

Hike with geologist Kim Fendrich to explore the deep connections between art and geology at Storm King. *Registration required.*

Member Events | Weekly

Member-only programs and events include extended hours, behind-the-scenes tours, curator talks, and weekend yoga, as well as priority access to ticketed events. Join at stormking.org/membership

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ARTIST BIOS

Anicka Yi (b.1971, Seoul, South Korea) is a Korean-American conceptual artist known for her focus on olfaction and her use of unorthodox, living, and perishable materials. Informed by scientific research, biology, and perfumery, Yi has produced a unique body of work over the past decade at the intersection of politics and macrobiotics. Her practice questions the increasingly hazy taxonomic distinctions between what is human, animal, plant, and machine, and is the result of an alchemical process of experimentation that explores often incompatible materials. She collaborates with researchers to create media that are often inherently political and delves into the cultural conditioning of sense and perception in a way she describes as "biopolitics of the senses."

Her diverse installations, which draw on scientific concepts and techniques to activate vivid fictional scenarios, ask incisive questions about human psychology and the workings of society. Yi's work has been the subject of numerous solo exhibitions at institutions around the world, including the Leeum Museum of Art, Seoul; Pirelli Hangar Bicocca, Milan; Tate Modern, London; the Solomon R. Guggenheim

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Museum, New York; and the List Visual Arts Center, MIT, Cambridge, Massachusetts; among many others.

Saif Azzuz (b. 1987, Eureka, CA) is a Libyan-Yurok artist who resides in Pacifica, CA. He received a Bachelor's Degree in Painting and Drawing from the California College of the Arts in 2013. Working in painting, sculpture and installation, Azzuz's work reimagines and examines our relationships to nature, privatization and commodification. The use of different mediums allows Azzuz to explore and question complex and often conflicting histories and social contexts of materials, weaving in untold narratives. His work reflects on the resilience of ecologies, first peoples and our collective need to view nature as an extension of us, in opposition to frameworks that view nature as a resource to be extracted. The artworks are portraits of interconnected living beings rather than depictions of a landscape that exists outside of us. Azzuz is represented by Anthony Meier in Mill Valley, CA and Nicelle Beauchene in New York, NY. Azzuz has had solo presentations at the ICA San Francisco and the Blaffer Museum, and his work is in selected public collections including the Rennie Museum, de Young Museum - Fine Arts Museums of San Francisco, Gochman Family Collection, Facebook, North Carolina Museum of Art, Kadist, University of St. Thomas, Stanford Health Care Art Collection, and UBS Art Collection.

Liz Glynn (b. 1981, Boston, MA) lives and works in Los Angeles. Her solo shows and performances include *The Myth of Singularity*, Los Angeles County Museum of Art (2015); *PATHOS (The Blind Exercises)*, Paula Cooper Gallery, New York (2015); *Liz Glynn: Ransom Room*, SculptureCenter, New York (2014); *Black Box*, as part of the J. Paul Getty Museum's Pacific Standard Time Performance Art and Public Art Festival, Los Angeles (2012); *Loving You is Like _____ the Dead*, Museum of Contemporary Art, Los Angeles (2011); and *The 24 Hour Roman Reconstruction Project*, Arthouse at the Jones Center, Austin, TX (2009). Her work has also been featured in group shows at the Barbican Art Gallery, London (2015); the Hammer Museum at UCLA, Los Angeles (2012); and the New Museum, New York (2009). Glynn is the recipient of several awards, including a Creative Capital Foundation fellowship (2016) and the Center for Cultural Innovation's Investing in Artists Grant (2012). Glynn received a BA in Visual and Environmental Studies from Harvard University and a MFA from the California Institute of the Arts.

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.

Admission

Tickets for April 2026 admission and programs will go on sale on March 15, 2026. Admission tickets may also be purchased onsite at the Ticket & Information Pavilion. Storm King Members enjoy free admission all year, no advance registration required.

Adult	\$25
Senior (65+)	\$22
Student (18+)*	\$15
Youth (5 to 17)*	\$15
Child (4 and under)	Free

*Orange County students up to 21 years old receive free admission with school ID or proof of residency.

Website: stormking.org

Instagram: @stormkingartcenter

Facebook: Storm King Art Center

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