



**Last Chance To See Lynda Benglis and Luke Stettner Works at Storm King  
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By Hamptons Art Hub Staff**

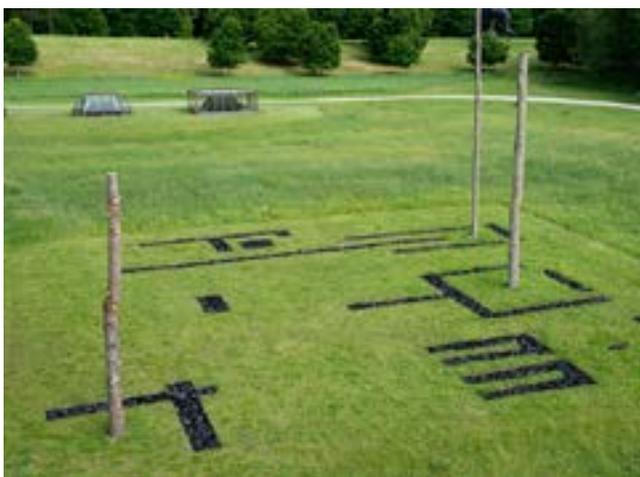
The last chance to see “Lynda Benglis: Water Sources” and “Outlooks: Luke Stettner” at Storm King Art Center is quickly coming to an end. Benglis’s installation remains on view until Sunday, November 8, 2015 with Stettner’s installation and exhibition continuing until November 29, 2015 when Storm King Art Center closes for the season. Both shows were special exhibitions for the 2015 season and joined the New York sculpture park’s extensive installations of work sited throughout their 500-acre grounds.

**“Outlooks: Luke Stettner”**

“Outlooks: Luke Stettner” is made up on an outdoor installation and an indoor exhibition of new work located at the Museum Building. The show is part of Storm King’s annual Outlooks series, which invites an emerging or mid-career artist to create a new, site-specific work. The outdoor installation is made with biochar, a kind of charcoal that is used to enhance soil. The works inside the Museum Building include photographs shot by Stettner, and found photographs, as well as a sculpture that the artist created on site.

King Curator Nora Lawrence explains, “Stettner’s work engages with the passage of time, with natural forces, and with the intersections between visual art, poetry, and memory. We are thrilled to present a project with Stettner at Storm King. We feel that the subtleties of his presentation and process will draw audiences to new areas of concentration within our site.”

Stettner’s piece—across its indoor and outdoor components—is entitled *a,b,moon,d*, a phrase that originated from a toddler’s confusion of the letter “C” with a crescent moon. Stettner created the outdoor component of *a,b,moon,d* after viewing photographs of archaeological digs and aerial diagrams of ancient architectural complexes, and observing how their geometric forms recall pictographic languages or a long-forgotten ancient code. Stettner was inspired by the 500-acre Storm King landscape, especially the many fallen trees he came across while walking Storm King’s grounds.



*“a,b,moon,d”* by Luke Stettner, 2015. Outdoor: earth, biochar, and wood (locust, pine, and sugar maple). Indoor: gelatin silver photographs, artist frames, concrete, and discarded mobile phones. Courtesy the artist and Kate Werble Gallery; © 2015 Luke Stettner.

For the exhibition, he filled large, sculptural trenches with biochar, a sustainable and soil-enhancing type of charcoal made from wood in a carbon-negative process called pyrolysis, which he made in collaboration with a small farm in Vermont. The pieces of biochar preserve the integrity and original look of the trees used, resembling burnt pieces of wood. Stettner arranged the biochar into a series of geometric patterns over an 80-square-foot expanse on Storm King’s South Fields.

The trenches range in length from one to 48 feet, and are visible from Storm King's Museum Hill. The dark expanses of biochar are in dramatic contrast to the grasses of the open fields and rolling hills surrounding them. Charcoal is one of the earliest, most rudimentary drawing materials, so, in this way, the installation in the South Fields can be viewed as a drawing as well as a sculpture.

Stettner states, "I consider the exhibition to be a collaboration between the staff that maintain Storm King, the Museum Building, and its surrounding topography; myself; and the cyclical changes that occur in nature."

Inside the Museum Building are a series of works relating directly to the outdoor installation. These include a sculpture built on site, made of concrete and discarded mobile phones, and photographs. Some of the photographs were shot by Stettner; others he collected from books and scanned, removing the half-tones in the scanning process. Stettner then printed all of his digital imagery—both scans of books and original photographs—with an inkjet printer, re-photographed these simple digital prints with 35-millimeter film, and then printed them in a darkroom onto silver gelatin paper.

This re-imaging process created material equivalency between all the images. Many of the silver gelatin photographs display the traces of a human presence on natural surfaces—rocks and dirt, for example. The subjects of the photographs are anonymous, removed from their origin, unidentifiable—contributing to the overall feeling within Stettner's project of tapping into something from an irretrievable past.