

PRIVATE AIR

NEW YORK
SUMMER 2014

THE GARDINER ESTATE

An Aura of American History
in an East Hampton Estate



THE BOLD NEW FACE OF PHILANTHROPY

Dr. Jason Franklin's Plan for
Better Living through Bigger Giving

LES LÉGENDES DE BUGATTI

Type 18 "Black Bess"
Wakes Up a Century Later

HAMPTONS DIRECT

New, Lux and Private FBO
on the East End of Long Island



© Zhiang Shun Studio, courtesy Pano Gallery

ZHANG HUAN
Three Legged Buddha, 2007
Storm King Art Center,
gift of Zhang Huan and
Pace Gallery



SLEEPING GIANTS

The Art of Storm King

BY GINA SAMAROTTO, SAMAROTTO DESIGN GROUP

ong known as an international epicenter for art and artists, New

York has a reach that extends far beyond the notable museums and galleries dotted throughout Manhattan and the five boroughs. Indeed the state's aesthetic, creative offerings transverse not only style and medium - but location as well. From Wall Street to the Adirondacks and all points in between, art is a catalyst that has elevated the Empire state to the top of a destination wish list favored by culturally driven aficionados and luxury driven travelers.

This summer, the New York art scene shines brighter than ever thanks to myriad gallery shows opening to the applause of critics and the art loving public at large. While high profile exhibits including the Metropolitan Museum's *Charles James* at the Anna Wintour Costume Center have garnered the lion's share of media attention, there are other gleaming, artistic gems patiently waiting to be found. One need simply head north.

For those looking to combine the joy of art with the bliss of a summer day spent in the great outdoors, New York's bucolic Hudson Valley Region delivers an unparalleled experience via the Storm King Art Center. Located an hour north- and a world away- from Manhattan sits a widely celebrated sculpture park considered amongst the worlds best. Welcoming visitors from around the corner and around the globe, the Storm King Art Center is a five hundred acre landscape of pure beauty set against majestic mountain views. While not necessarily well known by tourists and often overlooked by natives given its location off the urban trail; the museum and its grounds are a stunning setting for an important collection of more than 100 ingeniously installed, often site specific pieces of sculpture.





**ZHANG HUAN:
EVOKING TRADITION**

Storm King's exhibition featuring the work of acclaimed Chinese artist Zhang Huan. Courtesy of Pace Gallery, the Collection of Dorren and Gilbert Bassin, the Collection of Shoshana and Wayne Blank and more



What began in 1960 by Ralph E. Ogden as an intimate museum for local artists in the Hudson Valley, Storm King transformed itself into a world-class art destination. Spreading to encompass the landscape that surrounds the main building, the facility began attracting sculptors and well-known artists eager to add their own installations to the growing collection.

Today, the Storm King Art Center features a body of work representing the most preeminent sculpture artists of our time. Included in the permanent collection are the masterworks *Wavefield* (2009) that showcases Maya Lin's gently undulating, seasonally changing hills and the iconic *Mermaid* (1994) by Roy Lichtenstein. Mark di Suvero's instantly recognizable abstract, *Pyramidian*, has welcomed visitors to Storm King since 1998 and the massive - and massively tactile - *Momo Toro* (1978) by Isamu Noguchi has spurred the imagination of countless admirers.

In a genre where enthusiasts are normally kept at arms length, what sets several pieces of the collection apart is the viewer's unique ability to physically interact. Visitors to *Momo Toro* - as well as to *Sit Down*, a series of benches by Daniel Buren and *Gazebo for Two Anarchists* by Siah Armajani - are encouraged to commune with the pieces, to put hands upon art in order to fully explore each texture and delight in the discovery of every crevice.

This summer, Storm King welcomes *Zhang Huan: Evoking Tradition*. The Huan exhibit brings together a collection showing the artist's Chinese cultural and religious traditions within his practice, in a display that is visually stunning in scale and context.

Also on display through fall is *Outlooks: Virginia Overton*. Sitting in a hay field, Overton's sculpture is sprawling, yet manages

©Zhang Huan Studio

From the top:
ZHANG HUAN,
Small Three Heads Six Arms,
 2011 Edition 1 of 4;
 Mark di Suvero,
Jambalaya, 2002-06,
Frog Legs, 2002,
Mozart's Birthday, 1989
 and *Neruda's Gate,* 2005

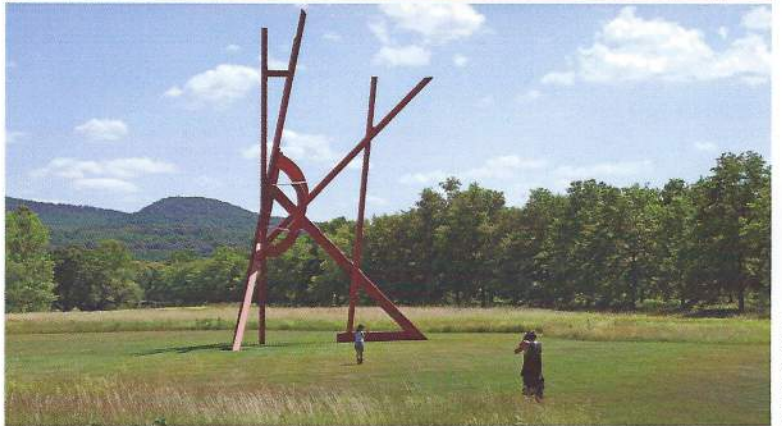


to retain a definitively elegant, delicate aura. The work, created from brass tubing, was defined by the creativity of the artist even as it was ruled by parameters put forth by the land itself. Conceived over the course of a year, Overton studied the indigenous landscape of the proposed site to follow and compliment the light and organic changes of the space. The result is an impossibly engaging sculpture reflecting the changing seasons and kaleidoscope setting of its home. Nature was granted free license with *Outlooks* – all the better to achieve the orphic patina and encourage a rare melding with the milieu only the elements could provide.

"... We aim to demonstrate innovative ways in which contemporary artists are engaging with natural spaces, and thus create a bridge between twentieth and twenty-first century art production at Storm King," says the museum's Associate Curator, Nora Lawrence.

Like the other pieces featured at Storm King, the massive scale and sinuous sprawl that defines *Outlooks* is spectacularly viewed from the many vantage points provided on the ground or – as is so befitting for Private Air travelers – to be admired from high above.

For more hours and directions visit
www.storimking.com



Photograph by Jerry L. Thompson.