

Press Release

Glenstone Museum to Present a Survey Exhibition of the Work of Roni Horn, Selected by the Artist Herself

Drawn from Glenstone's Collection, Exhibition Will Span Four Decades of Horn's Career

POTOMAC, MD, January 12, 2017 — From March 9, 2017 through January 28, 2018, Glenstone, the modern and contemporary art museum in Potomac, Maryland (less than 15 miles from the heart of Washington, DC), will present *Roni Horn*, an exhibition of more than thirty works by the artist (b. 1955) that span four decades of her career. Drawn from Glenstone's collection and selected and installed by the artist herself, the works will survey one of the most diverse artistic practices of our time.

Emily Wei Rales, Director and Chief Curator of Glenstone, said, "At Glenstone we are committed to bringing together in-depth collections of artworks that have changed the possibilities and even the definition of art. We also work directly with artists to realize their vision whenever possible. We are proud that this exhibition of Roni Horn represents both of these goals, offering the artist's own perspective on her exceptional body of work."

Exploring wide-ranging topics including nature, ecology, identity, landscape, and language, Horn's work intermingles material and context, complicating relationships between object, subject, and viewer in the process. The exhibition will feature important examples of the artist's sculptures, drawings, photographs, texts, and installations.

"Given its in-depth commitment to the work, Glenstone has made it possible to put together a show presenting the full scale and complexity of my efforts. This means the conceptual and idiomatic range native to my sensibility, including drawing, photo-installation, books, and sculptures," Horn said.

The earliest work in the exhibition is *Ant Farm* (1974), a living colony of ants sealed between two large panes of glass. At once a sculpture, drawing, and environment, the work asks viewers, through observation, to participate in the evolution of this living system. Other iconic sculptures in the exhibition include *Pink Tons* (2008-2011), a four-and-a-half-ton cube of solid cast glass, and *Gold Field* (1982), a sheet of pure, annealed gold presented on the floor. Hovering at two hundredths of a millimeter in depth the work subtly evokes the many cultural associations and physical properties inherent to the material.

Other sculptures included in the exhibition are selections from the *White Dickinson* series (2006-2008), in which lines of poetry by Emily Dickinson such as "I think of your forest and sea as a far off sherbet," and "nature is so sudden she makes us all antique," are cast three-dimensionally in plastic and aluminum. These sculptures reflect the artist's longstanding engagement with Dickinson as both author and persona. Speaking of Dickinson's writings, Horn said, "There is no structure that you can latch onto, not that it's amorphous, but it is not something that you can identify or whose identity can be separated from the experience—you have to get into it, and it literally presents itself as you are there with it...this experience is something I am seeking to offer in my work."

Also on view will be several of the artist's large-scale, intricate drawings created by splicing and rearranging compositions of pigment and varnish, and selections from Horn's *Hack Wit* series of drawings, which explore the connotative and visual idiosyncrasies of language. Photographs in the exhibition will include signature works such as *bird* (1998/2008), a series of photographs pairing the backs of taxidermized birds' heads; *a.k.a* (2008-2009), paired portraits of the artist taken at various stages of her life; and *Cabinet of* (2001-2002), 36 blurred portraits of a clown which, in their occlusion, expose the unexpected interiority of a conventional cultural symbol. Characteristic of Horn's photography practice, the correlations and dissonances presented between these images reflect on the mutability of identity and the changing nature of perception.

For the first time, Glenstone has also partnered with an artist on a series of public programs to be presented over the course of the exhibition. The first is a reading of selections from *Wonderwater (Alice Offshore)*, a four-volume set of books written in response to the titles of Horn's works. The artist and poets Anne Carson and Anne Waldman, musician Rob Moose, and choreographer Elizabeth Streb will lead this March 18 event, which will include texts by her, Carson, artist Louise Bourgeois, writer Hélène Cixous, and film director John Waters. Subsequent programs will include a performance by Horn of *Saying Water* (2001), a 61-minute monologue of her writings on water; a conversation between the artist and author Jeanette Winterson; guided tours of the exhibition by artists and thinkers influenced by Horn's practice, including Tacita Dean, Jerry Gorovoy, and Ragnar Kjartansson; and outdoor screenings of films selected by the artist.

In collaboration with Horn, a two-volume catalogue will accompany the exhibition, co-published with Delmonico Prestel. The first volume includes an essay by writer, filmmaker, and visual artist Gary Indiana; a photo essay by Jerry Gorovoy, Director of the Easton Foundation; and a text written by the artist. The second volume features an introduction to the exhibition by Emily Wei Rales and an extensive section of plates, illustrating every work by Roni Horn in Glenstone's collection.

Roni Horn has been organized by Emily Wei Rales, with Ali Nemerov, Assistant Curator, in collaboration with the artist. As with all Glenstone exhibitions, artwork on view has been drawn exclusively from the collection.

About Roni Horn

Born in 1955, Roni Horn studied at the Rhode Island School of Design, graduating with a BFA in 1975, and at Yale, from which she received her MFA in 1978. Starting in 1975, she made regular excursions to Iceland, the characteristics of its landscape leaving a lasting influence on her practice. In the early 1990s Horn began to explicitly draw on text as an essential component of her practice, creating a number of works incorporating selections from the poetry of Emily Dickinson. During this decade she also embarked on a series of artist's books that explores her attachment to Iceland and its landscape, among others. Throughout her career, Horn has worked in a variety of diverse media, including drawing, sculpture, and photography. Recent museum exhibitions include Fondation Beyeler, Basel (2016); Fondation Vincent van Gogh, Arles (2015); Fundació Joan Miró, Barcelona (2014); Schirn Kunsthalle, Frankfurt (2013); and the major retrospective *Roni Horn aka Roni Horn* (2009-10), jointly organized by Tate Modern and the Whitney Museum of American Art.

About Glenstone

Glenstone, a museum of modern and contemporary art, is integrated into more than 230 acres of gently rolling pasture and unspoiled woodland in Montgomery County, Maryland, less than 15 miles from the

heart of Washington, DC. Established by the not-for-profit Glenstone Foundation, the museum, known as the Gallery, opened in 2006 and provides a contemplative, intimate setting for experiencing iconic works of art and architecture within a natural environment. Glenstone presents extraordinary outdoor sculptures and installations within a landscape designed by Peter Walker and Partners and selections from an art collection of significant depth and breadth in the Gallery building by the late Charles Gwathmey of Gwathmey Siegel & Associates Architects. Glenstone is currently in the process of constructing a second museum building, called the Pavilions, designed by Thomas Phifer, as well as a new public entrance, an arrival hall, two freestanding cafés, an environmental center and an expanded landscape.

Glenstone is open Thursdays through Sundays, 10 am to 5:30 pm. Outdoor sculpture tours offered hourly. Admission to Glenstone is free and visits can be scheduled online at: www.glenstone.org/visit. Same-day visits can be scheduled using the website or a smartphone.

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