

Press Release

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

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

POTOMAC, MD, SEPTEMBER 28, 2016 — From March 9, 2017 through January 2018, Glenstone Museum in Potomac, Maryland, will present an exhibition of more than thirty works by Roni Horn (b. 1955), spanning four decades of the artist's career. Drawn exclusively from Glenstone's collection and selected and installed by the artist herself, the works on view will survey one of the most diverse artistic practices of our time. 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.

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."

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* (2008-11), a four-and-a-half-ton cube of cast optical glass and *Gold Field* (1982), a sheet of pure, annealed gold presented on the floor. Hovering at one hundredth of a millimeter in depth, the work subtly evokes the many cultural associations and physical properties of the material.

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* drawing series which explore the connotative and visual idiosyncrasies of language. Photographs in the exhibition will include signature works such as *bird* (1998), a series of photographs pairing the backs of taxidermied birds' heads and *a.k.a* (2008-09), paired portraits of the artist taken at various stages of her life. 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.

Horn has stated her belief that "how an experience unfolds for the viewer" is inseparable from the substance of the artwork. "When the viewer is going through this experience, that becomes the narrative: it's literally a piece of your life and it's the narrative of the work." Her installation of this exhibition therefore is an extension of her artistic practice.

In collaboration with the artist, Glenstone will publish a two-volume catalogue to accompany the exhibition, co-published with Delmonico Prestel. The first volume includes a text written by the artist, an essay by writer, filmmaker and visual artist Gary Indiana, and a photo essay by Jerry Gorovoy, Director of the Easton Foundation. 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.

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 200 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 pm. Through the end of the year, visits to the current exhibition *Fred Sandback: Light, Space, Facts* are scheduled between the hours of 10 am and 3 pm, with outdoor sculpture tours offered hourly. Admission to Glenstone is always free of charge, and visits can be scheduled online at: www.glenstone.org/visit.

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