

Glenstone at Home

Glenstone at Home is a coloring book adaptation of Glenstone's *Field Guide 1.0*. We hope you enjoy spending some time with these illustrations by Jordan Awan, and we'd love to see your creative twists on filling them in. Tag us on Instagram @GlenstoneMuseum and see more of Jordan's work @Jordan_Awan. If you'd like to learn more about the art, architecture, and nature you can find at Glenstone, download a copy of the *Field Guide 1.0* at glst.one/fieldguide.

Glenstone

The Field Guide was first published on the occasion of the opening of the Pavilions at Glenstone in 2018. This coloring book adaptation was published digitally as a supplement in 2020.

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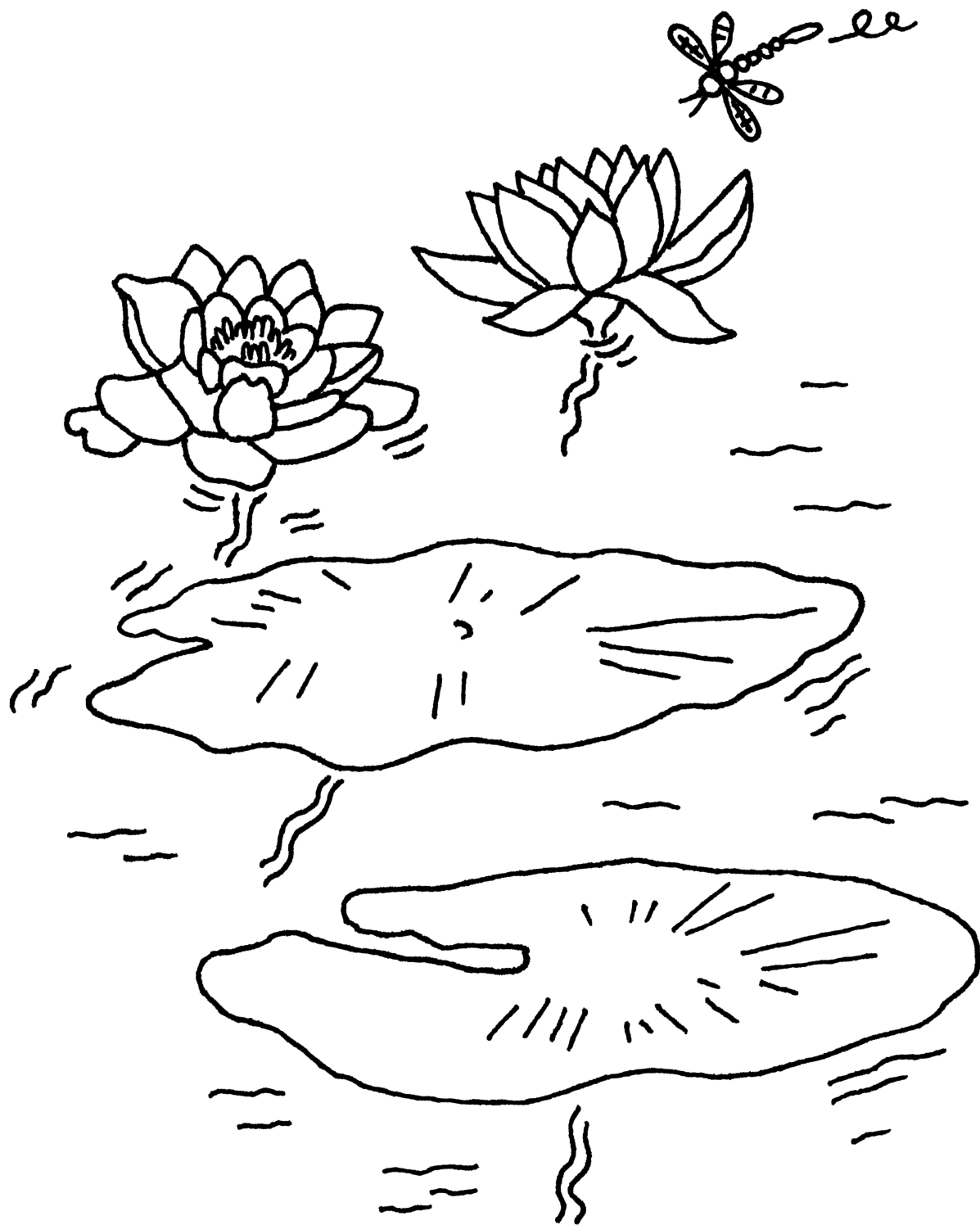
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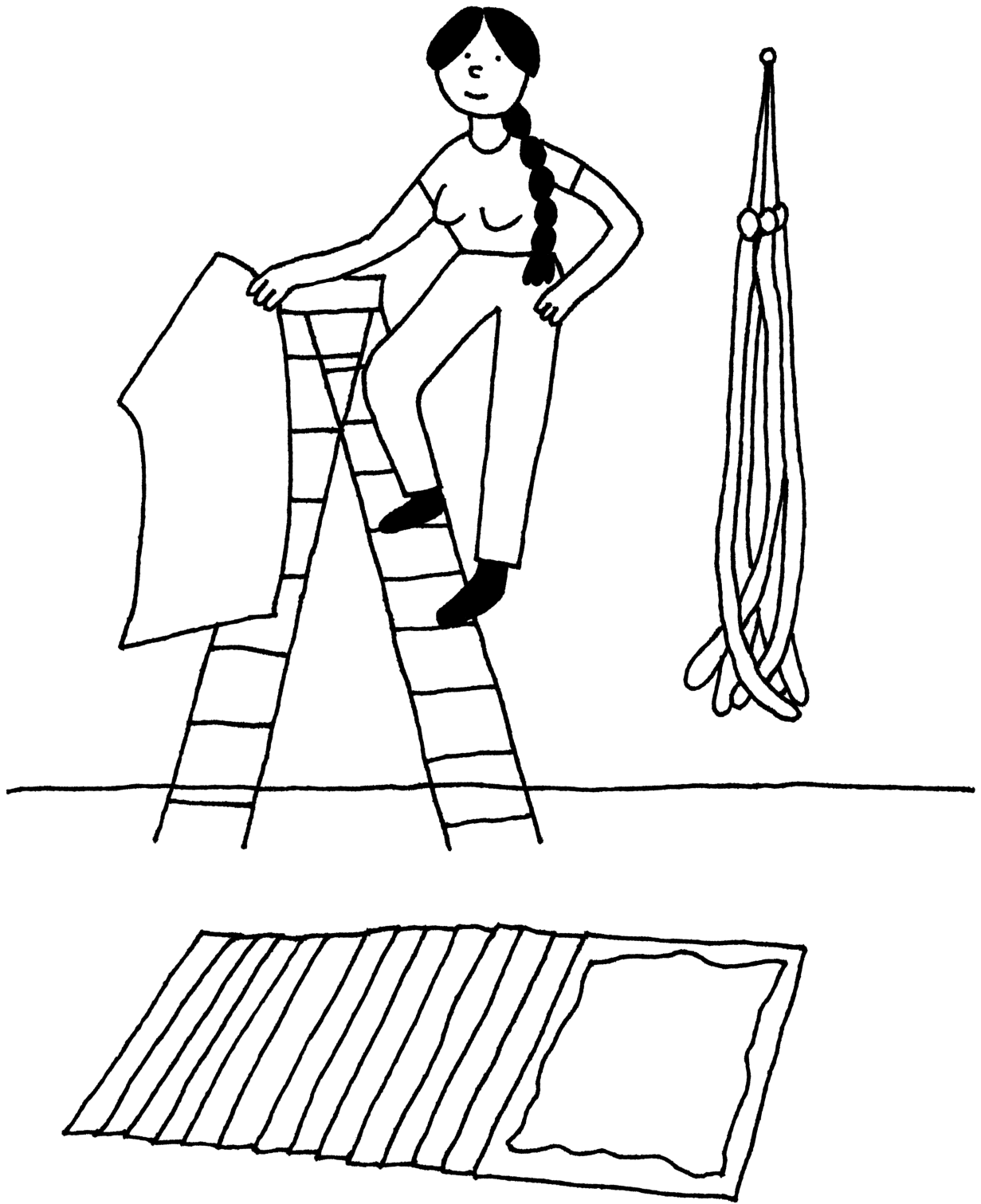
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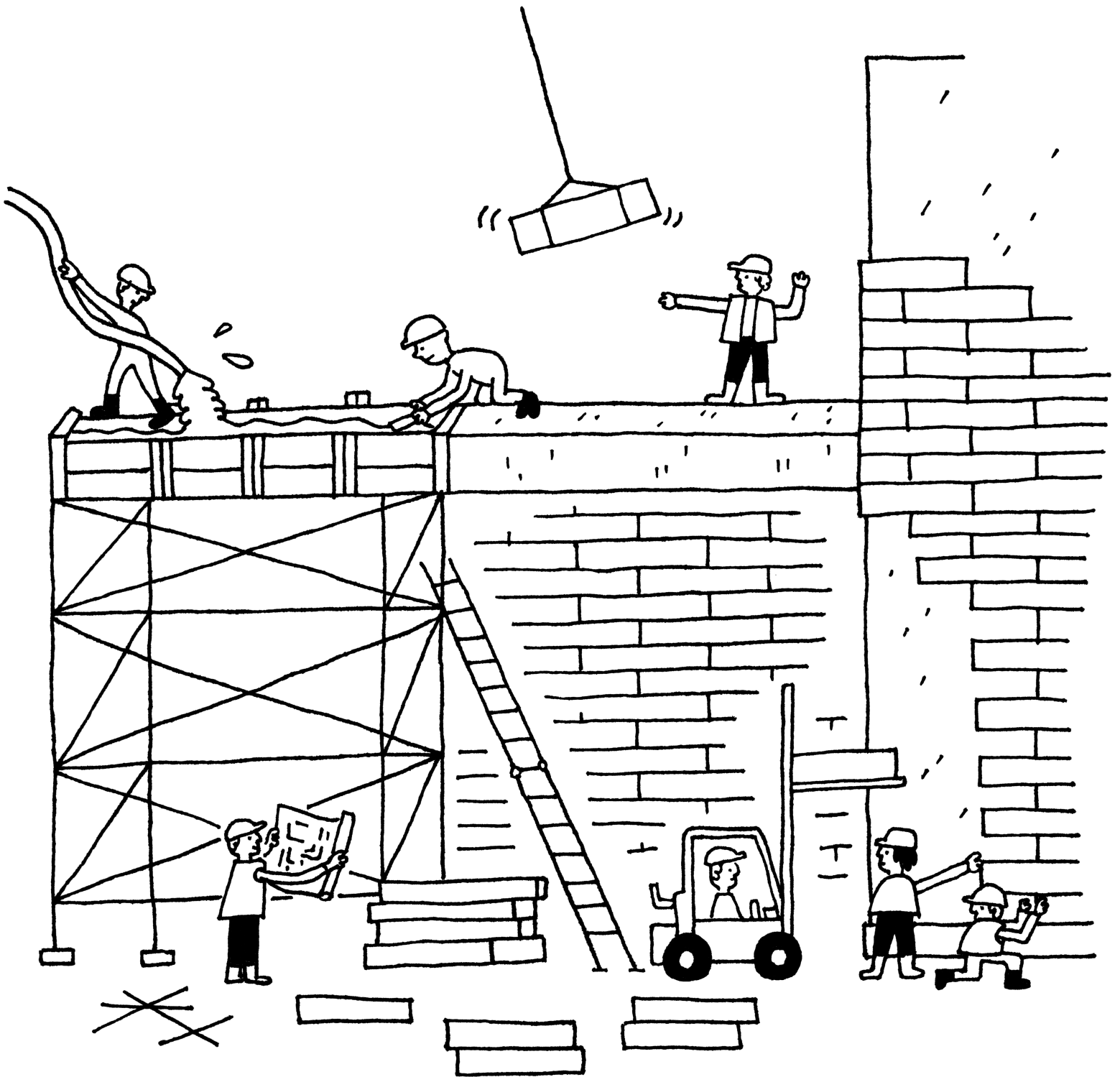
Of the nearly five hundred water lilies planted in the Water Court at the center of the Pavilions, a large majority are *Nymphaea Marliacea albida*, named for the French horticulturist Joseph Bory Latour-Marliac, who first hybridized the lily in 1880. Latour-Marliac supplied Claude Monet with lilies for his pond in Giverny, France, which became the subject of some of his most famous Impressionist paintings. The 'Marliacea albida' leaf spread spans twelve square feet and freely blooms from May to October, with each blossom lasting approximately three days. This aquatic flower brings balance to the Water Court's aquatic ecosystem, absorbing nutrients and blocking harmful UV rays. —Jon Sander, Aquatic Horticulturist

Marliac White Water Lily
Nymphaea 'Marliacea albida'



b. 1936, d. 1970. The German-born, New York-based artist Eva Hesse remains one of the most significant, singular, and influential artists of the postwar period. Often associated with her post-Minimalist—and predominantly male—peers, Hesse employed a variety of sculptural materials—resin, fiberglass, rope, rubber tubing—to create organic forms charged with psychological and bodily presence. Two works by the artist are on view in the Room 2 installation: *Constant*, 1967, and *Sans II*, 1968. —Alexandria Sayers, Curatorial Intern

Eva Hesse



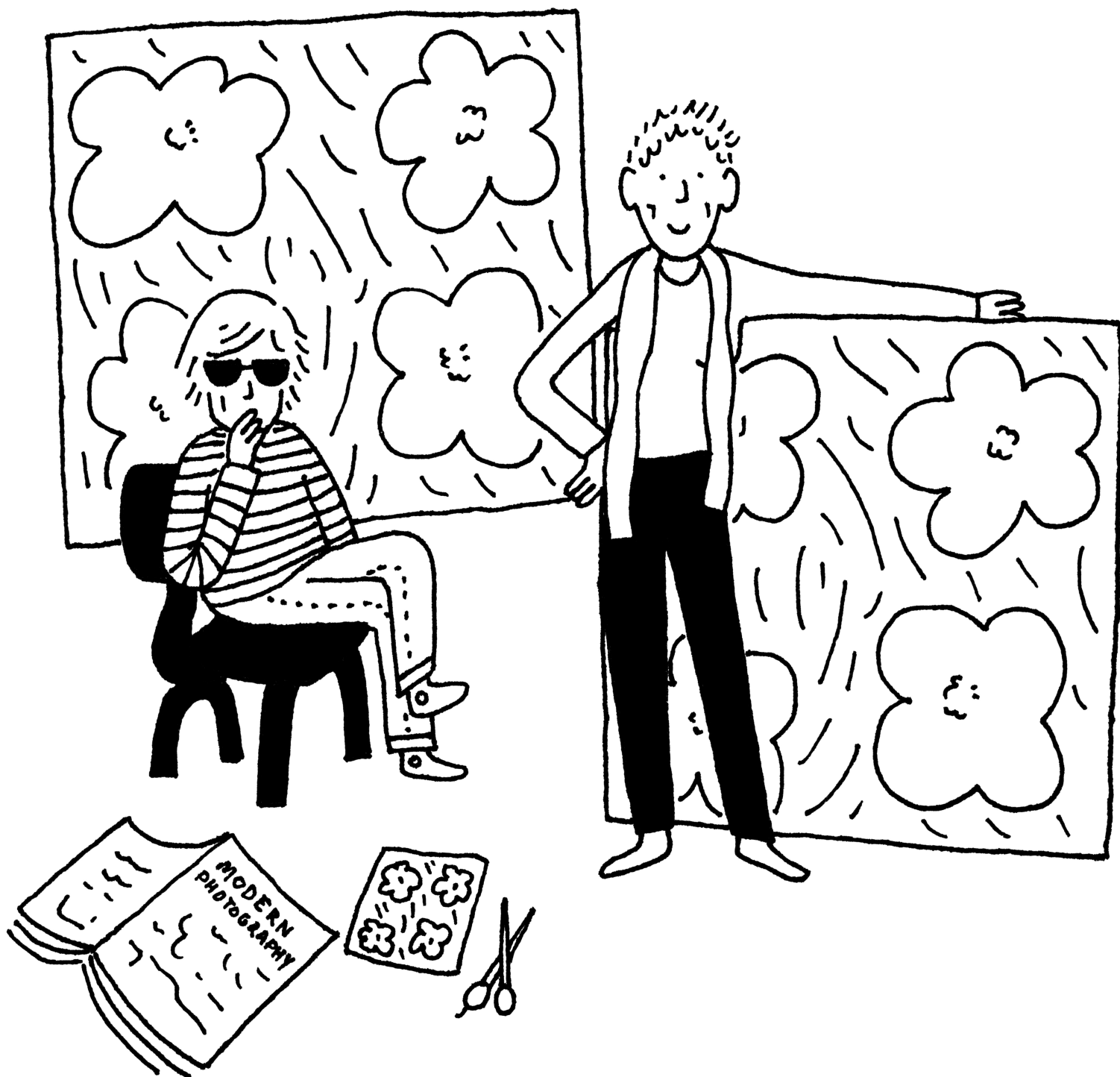
The light gray facade and interior walls of the Pavilions are made up of approximately twenty-six thousand precast concrete blocks, each measuring six feet by one foot in length. These blocks were poured off-site and cast from the same mixture and formwork. While uniform, each block is also unique: weather conditions during the casting and curing process have resulted in a spectrum of color variations—blocks poured in the winter darkened due to colder temperatures and a slower evaporation of water, and blocks stripped (i.e., removed from their formwork) in the rain developed a higher contrast in surface finish than those that were stripped in sunlight. Their surfaces will develop further contrast over time as the material ages and weathers. —VN

Precast Concrete



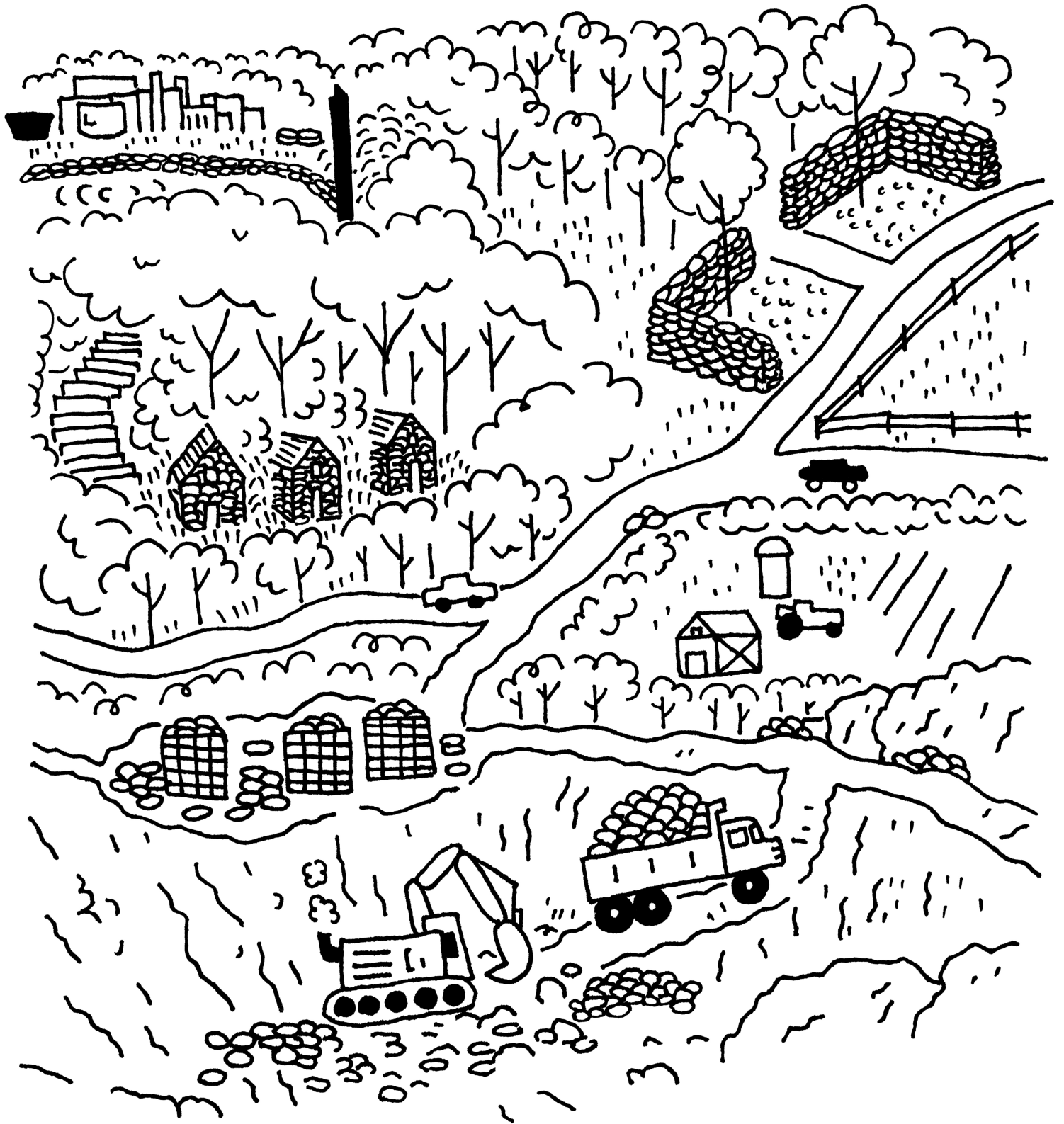
Clockwise, from top left:
 big brown bat (*Eptesicus fuscus*), white-tailed deer (*Odocoileus virginianus*), monarch butterfly (*Danaus plexippus*), eastern pondhawk (*Erythemis simplicicollis*), lesser anglewing katydid (*Microcentrum retinerve*), ebony jewelwing (*Calopteryx maculate*), largemouth bass (*Micropterus salmoides*), spring pepper frog (*Pseudacris crucifer*), northern water snake (*Nerodia sipedon*), striped skunk (*Mephitis mephitis*), groundhog (*Marmota monax*), eastern cottontail (*Sylvilagus floridanus*)

Wildlife



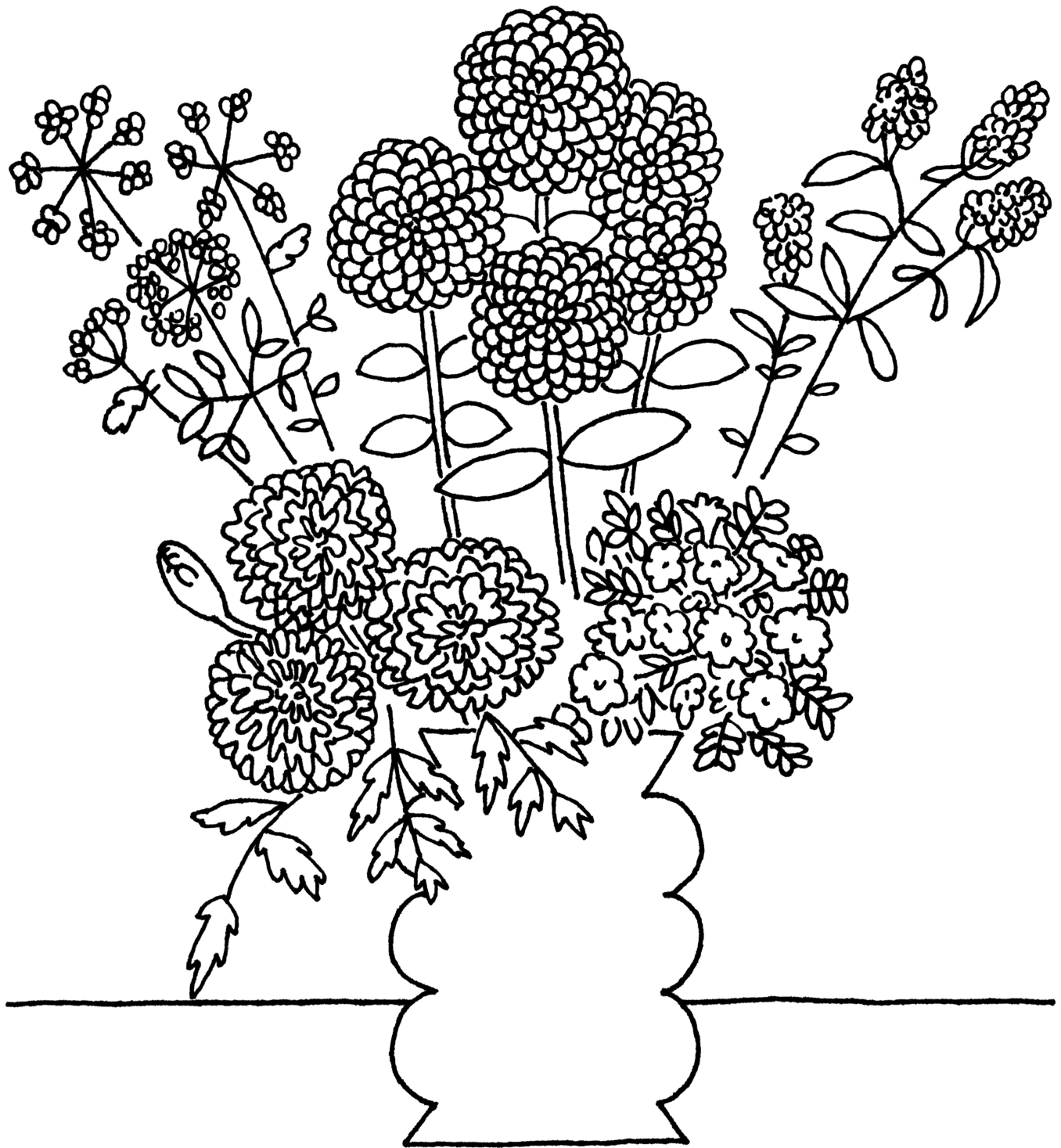
The term appropriation art encompasses a wide range of practices in which existing imagery or objects are “borrowed” and recontextualized to generate new meaning. Marcel Duchamp’s recasting of the everyday object as art (e.g., a bicycle wheel) is an early example; decades later, artists like Andy Warhol and Robert Rauschenberg took imagery directly from popular media to create their art. Another famous practitioner is Elaine Sturtevant, who pushed appropriation even further by re-creating famous works by other artists (including Duchamp and Warhol). Artists working with appropriation continue to question ideas of creativity, originality, and authorship—questions that feel relevant in the media-saturated twenty-first-century world. —Elijah Majeski, Curatorial Assistant

Appropriation Art



Carderock is a mica-schist quartzite stone native to Montgomery County, Maryland, and, along with Glen Road (the “Glen”), inspired the name “Glenstone.” Andy Goldsworthy, known for working closely with nature and local materials, chose Carderock for the outdoor sculpture *Clay Houses (Boulder-Room-Holes)*, 2007; Glenstone’s entrance wall is made of Carderock, as are the steps embedded in the landscape leading to the bridle trail; and in the parking groves, large slabs of Carderock designate individual spaces. The use of this indigenous stone both highlights the native landscape and demonstrates Glenstone’s commitment to coherent integration. —Tony Cervený, Chief Operating Officer and Kati Borchelt, Operations Coordinator

Stone



Clockwise from top left:
golden Alexander (*Zizia aurea*), zinnia (*Zinnia elegans*),
swamp milkweed (*Asclepias incarnate*), Petchoa 'SuperCal Blue,'
French marigold (*Tagetes patula*)

Flowers



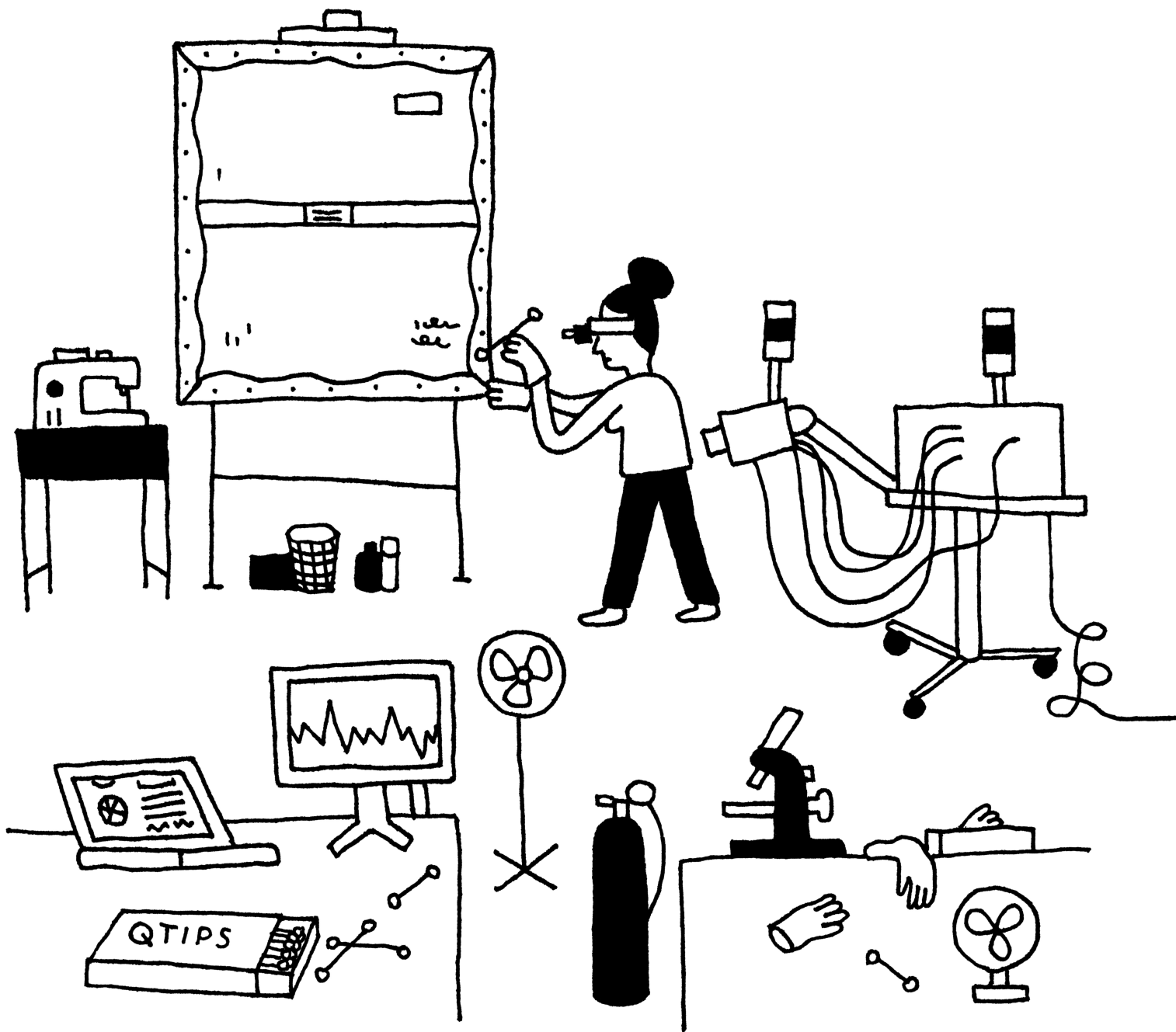
b. 1941. American artist Martin Puryear was born in Washington, DC, and works primarily with materials such as wood, stone, and metal. Puryear studied traditional crafts in Sierra Leone while in the Peace Corps, printmaking at the Royal Swedish Academy of Arts in Stockholm, and sculpture at Yale University. Puryear is perhaps best known for his works in wood, which range from organic forms inspired by nature to abstracted representational objects. *The Load*, 2012, is an example of the latter. Made of several different types of wood—pine, red cedar, ash, and maple—as well as steel and glass, the work incorporates a found carriage with a sculpture of a giant eye inside. —Kati Borchelt, Operations Coordinator

Martin Puryear



Clockwise, from top right:
 graceful cattail (*Typha laxmannii*), Texas dawn (*Nymphaea*), purple
 thalia (*Thalia dealbata*), pickerel rush (*Pontederia cordata*), Louisiana
 iris 'Count Pulaski,' blue flag (*Iris versicolor*), common rush (*Juncus*
effusus)

Aquatics



Conservation is practiced across many disciplines, including art and architecture as well as landscape. It can be described comprehensively as a practice that includes careful examination, development of acceptable treatment, and implementation of proper preventive care with extensive documentation in order to contribute to the preservation of material culture. Contemporary art conservation has expanded beyond the preservation of historic monuments to include working in conjunction with the artist while they are developing or installing their work. —Steven O'Banion, Director of Conservation

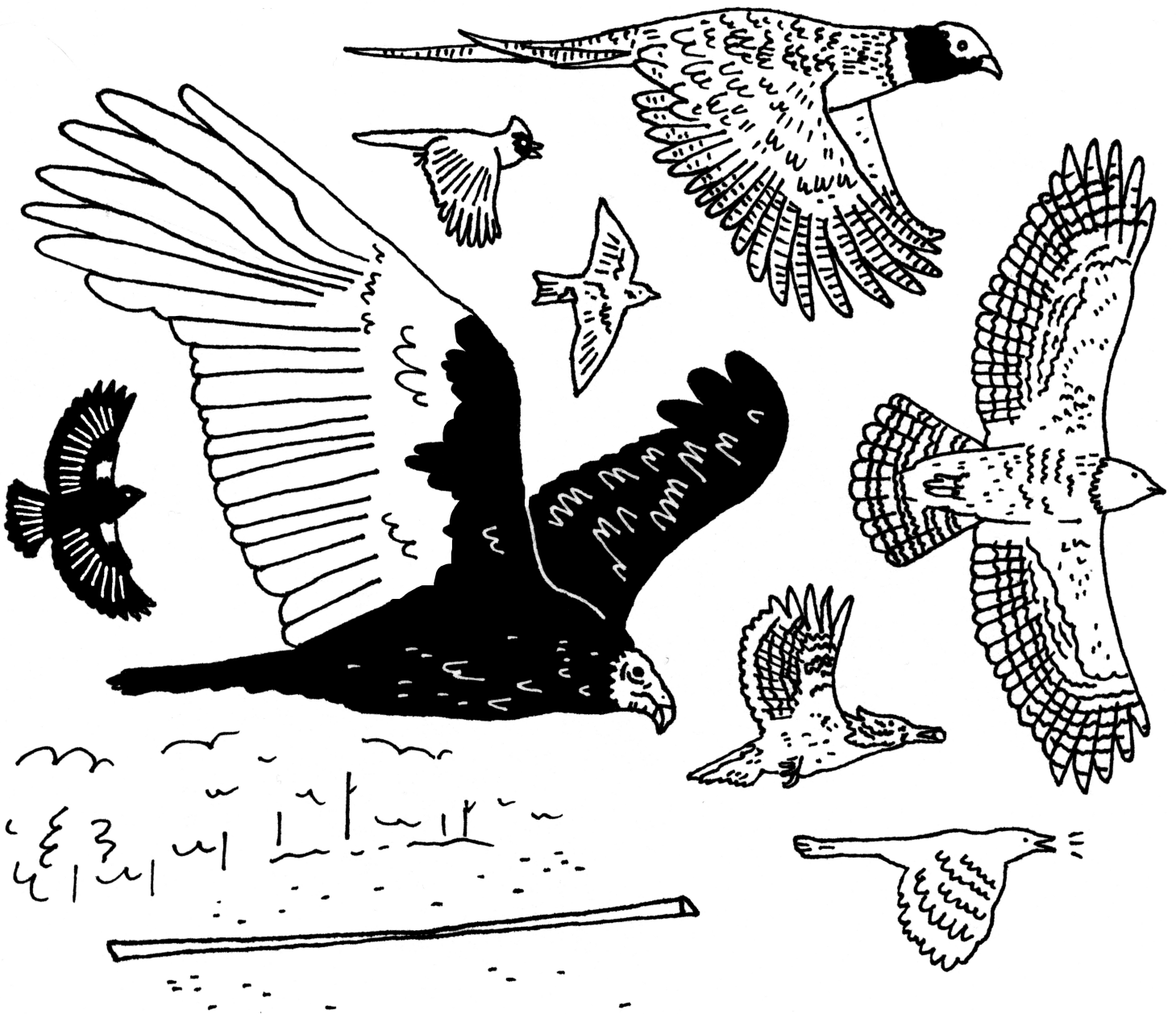
Conservation



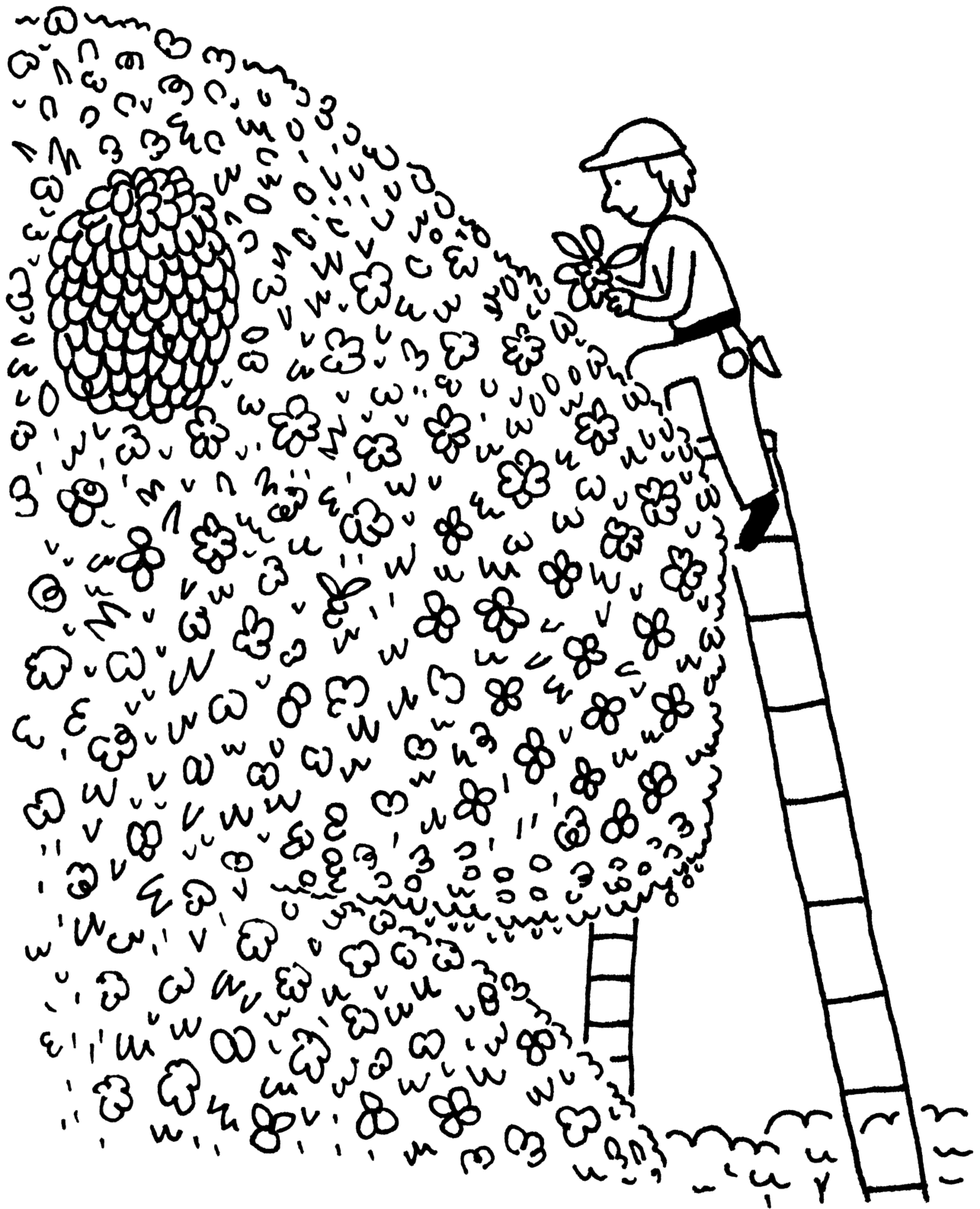
Janet Cardiff, b. 1957. George Bures Miller, b. 1960. The Canadian-born collaborators are groundbreaking artists who utilize sound in their work. Believing that sound has the unique ability to “bypass your intellect . . . [to] go inside of you in a way that nothing else can,” the duo draws from history, memory, and dreams, incorporating music, voices, quotidian noises, and jarring sounds to create multisensory artworks. Their outdoor installation *FOREST (for a thousand years . . .)*, 2012, is located along a secluded path in a forest clearing behind the Gallery. The work imagines what a forest might have heard over the course of a millennium, using Ambisonic technology and multiple speakers to create a “dome” of sound.

—Leigh Rollins, Guide

Janet Cardiff and George Bures Miller

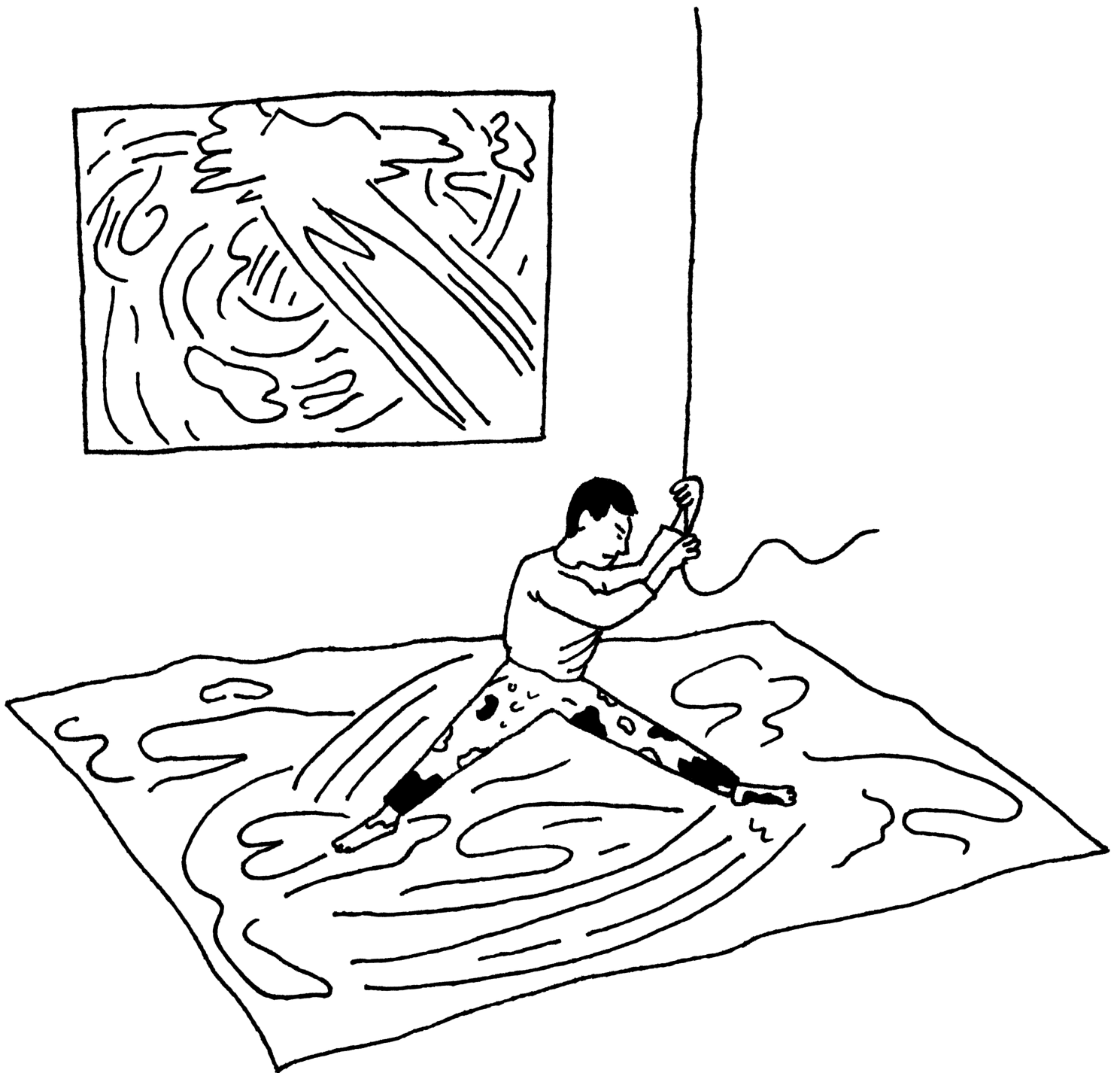


Clockwise, from top right:
 ringed-necked pheasant (*Phasianus colchicus*), red-shouldered hawk
 (*Buteo lineatus*), northern mockingbird (*Mimus polyglottos*),
 red-bellied woodpecker (*Melanerpes carolinus*), turkey vulture
 (*Cathartes aura*), red-winged blackbird (*Agelaius phoeniceus*),
 northern cardinal (*Cardinalis cardinalis*), tree swallow (*Tachycineta*
bicolor)



New Guinea impatiens (*Impatiens hawkeri*) is a species of flowering plant native to New Guinea and the Solomon Islands, with flowers that bloom from spring to early fall. The New Guinea impatiens has a wide variety of petal colors, and prefers partial shade and well-drained soils. This species is generally hearty, and not prone to disease or insect infestation. All these characteristics make the New Guinea impatiens perfect for Jeff Koons's *Split-Rocker*, 2000, which is planted each year with thousands of flowers that are then organically maintained. Different varieties of this flower are used on both sides of *Split-Rocker*: a more sun-tolerant variety for Dino and one that prefers shade for Pony. —Chris Ryan, Split-Rocker Specialist

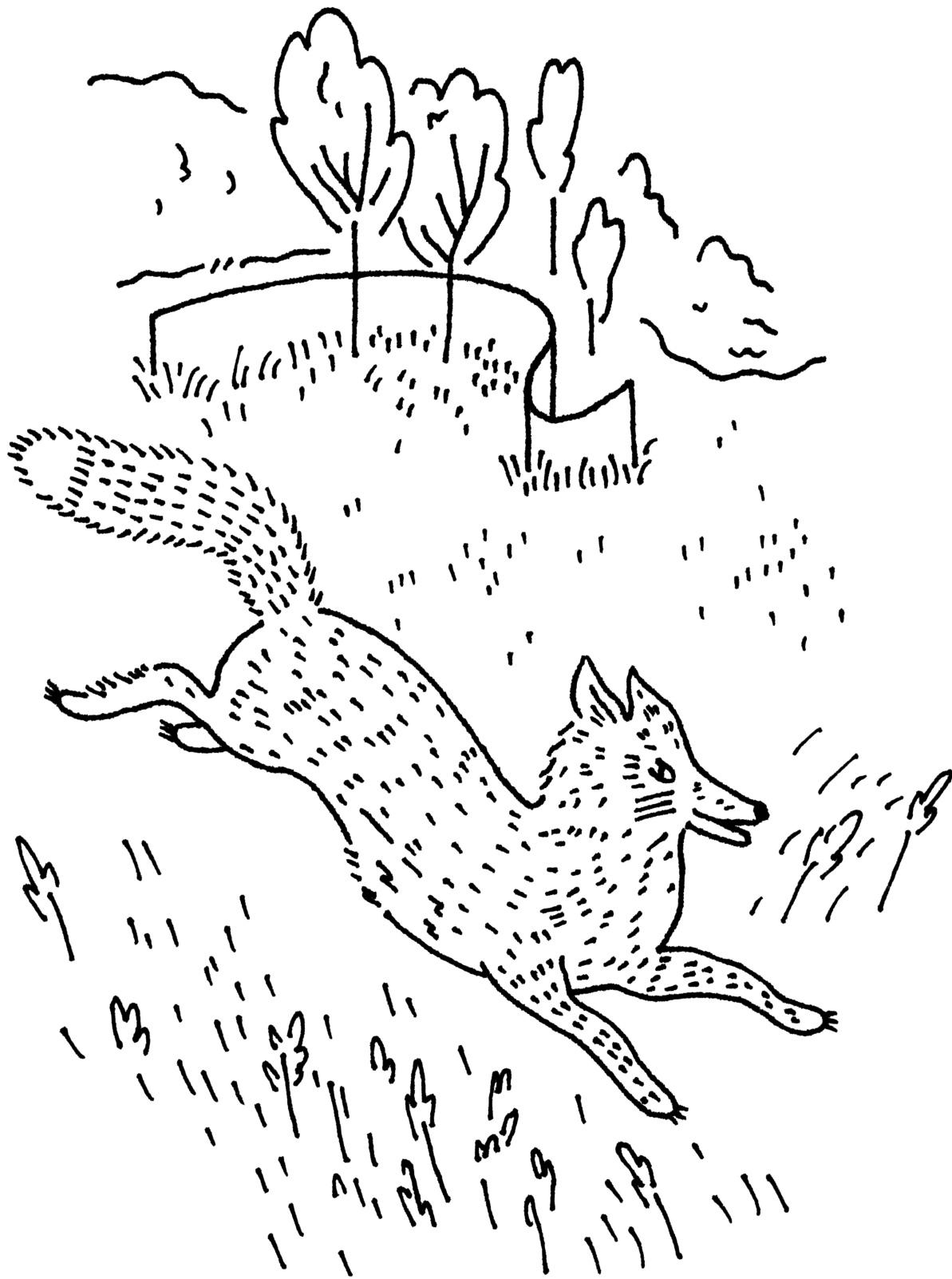
New Guinea impatiens (*Impatiens hawkeri*)



b. 1924, d. 2008. Having originally trained in the traditional Japanese painting practice of nihonga, artist Kazuo Shiraga eventually joined the radical Gutai group in postwar Japan. For Shiraga, the body itself was a primary vehicle for artistic expression, and he developed an idiosyncratic, vigorous approach to making that synthesized both painting and performance. Placing a canvas on the floor, Shiraga would suspend himself from the ceiling by rope, using only his feet to manipulate large swaths of paint on its surface. The direct connection between body and material was key. An early painting made using this method, *Untitled*, 1958, is on view in the Room 2 installation.

—Anne Reeve, Associate Curator

Kazuo Shiraga



The red fox (*Vulpes vulpes*) is found all over the world, and despite its name can be golden, reddish-brown, silver, or even black. The red fox typically hunts small game like rodents, rabbits, and birds, though if necessary it has also been known to feed on fish, frogs, worms, fruits, and vegetables. While these foxes are skilled hunters, they are also hunted: fox hunting as sport dates from the 1700s in England, and fox chasing—where the fox is pursued by hounds, but not killed—is still practiced in the United States. From the 1930s to the 1980s, members of the Potomac Hunt Club hunted fox on and around the land that now forms Glenstone's grounds. Though the club eventually moved north, red foxes remain frequent callers to Glenstone, with occasional sightings by visitors and staff. —Carly Davis, Assistant Librarian

Red Fox (*Vulpes vulpes*)

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