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JENNY HOLZER

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JENNY HOLZER



Photo by Hugh Hales-Tooke

JENNY HOLZER

Diane Waldman

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Selections from *Truisms*. 1986

Delectronic Starburst double-sided electronic display signboard,
20 x 40'

Installation, Caesar's Palace, Las Vegas

Organized by Nevada Institute of Contemporary Art,
University of Nevada, Las Vegas

Jenny Holzer

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TABLE OF CONTENTS

6	PREFACE <i>by Thomas Krens</i>
7	ACKNOWLEDGMENTS <i>by Diane Waldman</i>
9	THE LANGUAGE OF SIGNS <i>by Diane Waldman</i>
15	INTERVIEW <i>Jenny Holzer and Diane Waldman</i>
20	CATALOGUE
107	CHRONOLOGY
108	SELECTED EXHIBITIONS, PROJECTS AND REVIEWS
113	SELECTED BIBLIOGRAPHY
116	PHOTOGRAPHIC CREDITS

P R E F A C E

At Times Square or Caesar's Palace, on t-shirts and posters, Jenny Holzer has taken the arresting language of her art to the streets. She has also presented more contemplative writings to a smaller gallery audience. This first major presentation of Holzer's work in a New York museum provides the artist with a middleground between the outdoor public spaces and the more private gallery interiors in which she usually shows her texts. As always, Holzer has taken advantage of the specific qualities of the site in presenting her work.

At a decisive point in her career, at the end of more than a decade of work, Holzer has used the remarkable spiral of the Frank Lloyd Wright building to wind together major selections from her previous writings as well as new texts into a focused and provocative spectacle of electronic light. Her large-scale spiral sign and her stone benches draw attention to the monumental architecture of the Museum; yet at the same time, the fleeting messages of the sign and the aphorisms and inscriptions engraved permanently on the surfaces of the benches often reveal, behind a voice of authority and certainty, the fragility of the human condition.

As the Guggenheim begins the restoration of its radical and now historic building, the *Jenny Holzer* exhibition underscores the institution's traditional and ongoing commitment to art that is new and challenges its audience. It is particularly appropriate too that the Guggenheim Museum, whose sister institution, the Peggy Guggenheim Collection, is located in Venice, is showing the work of this important young artist who will represent the United States at the Venice Biennale of 1990 in the Guggenheim-owned American Pavilion. Diane Waldman, the Guggenheim's Deputy Director, whose career-long dedication to the art of this century is well known, deserves my deepest gratitude for bringing this significant project to fruition.

Thomas Krens, *Director*
The Solomon R. Guggenheim Foundation

ACKNOWLEDGMENTS

This exhibition and catalogue have been achieved through the essential support of many individuals. Jenny Holzer's involvement has been crucial to the exhibition's success. Her dedication and vision have made this project an exciting and rewarding undertaking. I would like to express my deepest gratitude to the National Endowment for the Arts for its commitment to Holzer's work and its generous sponsorship of the show. I am equally indebted to Jay Chiat for his enthusiasm and financial assistance. It is with sincere appreciation that I also acknowledge the continuing generosity of The Owen Cheatham Foundation, The Merrill G. and Erita E. Hastings Foundation and the New York State Council on the Arts, whose contributions have helped to make this exhibition possible. I appreciate as well the support given by anonymous donors. In addition, I am extremely grateful to Barbara Gladstone, without whose help this show could not have been realized, and to her staff at the gallery. My thanks are also extended to Paul Miller at Sunrise Systems, Inc., who devoted so much of his time and energy working with the artist on the spiral L.E.D. sign.

The staff at the Guggenheim Museum has been instrumental in assisting me with this exhibition. I would particularly like to thank the following individuals for their efforts: Clare Bell, Curatorial Assistant, who skillfully coordinated all aspects of the show; Carol Fuerstein, Editor, for her astute editing of the catalogue; Myro Riznyk, Building Manager, whose technical expertise has been indispensable; Diana Murphy, Assistant Editor; Victoria Hertz, Assistant Registrar; Heidi Olson, Manager of Budget and Planning; David Heald, Photographer; Glory Jones, Public Affairs Associate; Lisa Dennison, Assistant Curator; Claudia Defendi, Curatorial Assistant; and Lisa Malin, curatorial intern.

Jenny Holzer has communicated her messages about modern culture through unbounded outdoor sites and within the controlled interior environments of the gallery and museum. This exhibition has been enriched by all those individuals and sponsors who, over the past decade, have made it possible for the artist to reach such a broad population.

D.W.



THE LANGUAGE OF SIGNS

Diane Waldman

Like other artists who first came to prominence in the 1980s, Jenny Holzer is a product of the TV age and the world of advertising and billboards. Her work reflects a decade in which originality is suspect and, as have many of her colleagues, she employs art and aspects of culture to comment on the nature of society and on the way in which art is perceived and received in a consumer society. Like many of her predecessors who appropriated the common object—notably Duchamp and Warhol—Holzer borrows freely from mass culture to explore some of the more pressing issues of our time, addresses concepts of originality and questions the value of the artist's hand in the making of the work. Unlike her forerunners, however, she questions the value of the artist's hand by contrasting the impersonal common object—the sign or the billboard—with a message that is personal and "sincere." She also uses ready-made objects such as electronic billboards because they bring with them an immediately recognizable level of meaning. In an age of excess, it has become increasingly difficult for artists to startle us, yet Holzer does so: her posters and signs are often subversive in content, her messages and their formats provoke and challenge our assumptions about art and its role in society today.

Jenny Holzer's pieces range from simple one-liners to highly complex elegies and meditations on the human condition. Lean and elegant in appearance, the work is in fact a complex amalgam of conceptual premise, Pop imagery and ironic interchange between object and void, presence and absence, sexual desire and individual loss. Holzer's media include printed signs, metal plaques, stone benches and sarcophagi as well as electronic signboards that depend on sophisticated technology. Her texts have appeared on posters, tractor caps, stickers and billboards, on parking meters and store windows and inside telephone booths. These messages, couched in direct, unadorned language, have appeared randomly on the streets and have been presented in galleries and museums, on the eight-hundred square-foot Spectacolor Board in Times Square in New York, on the Sony JumboTRON video scoreboard in San Francisco's Candlestick Park,

on the cable music-video channel MTV and in other highly visible public places.

Holzer was born in Gallipolis, in Gallia County, Ohio, in 1950. She was one of three children in the family, which lived in Lancaster, Ohio. Her mother taught riding in a college before her marriage and was an active participant in the community; her father was an athlete who became a Ford dealer. Holzer drew constantly as a child but stopped when she approached adolescence. She left Lancaster High School after a year to move to Fort Lauderdale, Florida, "to change her life and her lifestyle."¹ There she attended a private school, Pine Crest Preparatory. She tried for early enrollment in college and applied to Duke University in Durham, North Carolina, which accepted her into its liberal arts program in 1968. Holzer, however, quickly became dissatisfied with the program at Duke and decided to leave.

Holzer spent 1970-71 at the University of Chicago, where she took painting, printmaking and other art courses. Although she liked the curriculum and faculty at Chicago, she left because the University wanted her to take an additional year of liberal arts courses. Holzer completed her undergraduate work at Ohio University in Athens in 1972, and two years later attended summer school at the Rhode Island School of Design in Providence. Also in 1974 she met fellow RISD student Mike Glier, who was later to become her husband. She began graduate courses in Providence in 1975 and simultaneously worked as a graduate assistant. At this early point in her career Holzer was an abstract painter, influenced by artists like Mark Rothko and such color field painters as Morris Louis. She maintains that she was attracted to the sublime aspect of their art, but feels that her own work was only "... pretty good third-generation stripe painting."² Among her projects at RISD were a series of paintings in which she incorporated words that gradually assumed greater significance than images, a sequence of torn canvases and a group of pictures based on models of the fourth dimension. While still in graduate school, Holzer began to experiment with public art, which she notes was "a kind of precursor to my current work... putting

things in public and leaving them for people to find, either downtown or at the beach."³ She explains:

At the beach I would make paintings on long pieces of fabric and leave them so that people would come along and wonder what this thing was that had obviously been left by someone hoping to tickle their imaginations a little bit. Downtown I'd put bread out in abstract patterns so people could watch pigeons eat in squares and triangles.... But the works weren't beautiful enough or compelling enough or understandable enough to make people stop.

I had also started a collection of diagrams.... I thought that diagrams were the most reduced, the truest way of visual representation. So I collected them... and then redrew them, just to do something with them. And then I put the drawings in a box. I don't know exactly what made me shift, but finally I wound up being more interested in the captions than the drawings. The captions, in a clean, pure way, told you everything. This was the beginning—or one of the beginnings—of what got me to the pure writing.⁴

Holzer turned from a vocabulary of abstract imagery to "the pure writing" in 1977, when she began to produce her first series, the *Truisms*, which she continued to work on until 1979. Here her primary medium, like that of a number of Conceptual artists who directly preceded her, is language. Language fascinated Holzer because for her it communicated in a way that painting could not. She had by now determined that although she was not interested in narrative or social-realist painting, she wanted to make her feelings about society and culture known; she had also abandoned the idea of writing on her paintings. When Holzer moved to New York in January of 1977, she enrolled in the Whitney Museum's Independent Study Program. The reading list, which included studies in art and literature, Marx, psychology, social and cultural theory, criticism and feminism, inspired her to create the *Truisms*, which consisted of one-liners such as **MURDER HAS ITS SEXUAL SIDE, THE FAMILY IS LIVING ON BORROWED TIME and ABUSE OF POWER COMES AS NO SURPRISE.** Her "mock clichés," as she calls them, were her attempt to reformulate important statements by simplifying them. She says, "I started the work as a parody, like

the Great Ideas of the Western World in a nutshell." Her idea was to make "the big issues in culture intelligible as public art."⁵ In attempting to represent all points of view, she often expressed directly contradictory meanings and feelings in the *Truisms*. Holzer was using the message, the medium and the public arena to identify and comment upon contradictions and extreme situations in society in the most neutral voice and in a laconic but sincere style she attributes to her midwestern background. She remarks that "Midwesterners are impatient with things that are too elaborate or too silly. They want to get things done so they do it in the most expeditious way—expeditious as in fast and right."⁶

Initially, using a rented typewriter, she typed the *Truisms* on sheets of paper; then she had them offset, first in Futura Bold Italic and then in Times Roman Bold type, as anonymous posters which she put up on buildings in SoHo, and afterwards elsewhere in Manhattan. The posters contained from forty to sixty *Truisms* apiece, arranged alphabetically according to the first word in each sentence, and, while every poster related to the rest, each was largely self-contained. The *Truisms* were followed by another poster series, the *Inflammatory Essays*, inspired by her readings of Emma Goldman, Hitler, Lenin, Mao and Trotsky as well as by some crackpot writings; they were begun in 1979 and pursued until 1982. As with subsequent series, she has continued to use these writings in a variety of media. In the *Inflammatory Essays* Holzer deliberately chose at first to give the texts a very informal look by typing them on an old, broken typewriter, but eventually had them printed in Times Roman Bold. The *Inflammatory Essays* were more structured, political and exhortatory than the *Truisms*. Moreover, Holzer standardized their format so they could be identified as part of the same series: each was a hundred words long and divided into twenty lines in the same size square. She used a different color support for each *Inflammatory Essay* "to heat up the whole thing,"⁷ whereas the *Truisms* had been presented in a format using black letters on white paper.

From the posters Holzer moved on to t-shirts, tractor hats, billboard-size posters and collaborative projects which included small books. At this time Holzer saw her work as "alternative art," but as it evolved she moved from statements in relatively ephemeral media to a more permanent, monumental and authoritative art, from what she calls "lower anonymous" to "upper anonymous." In 1980 she began a series of bronze and hand lettered wall plaques entitled *The Living Series*, in which she often rewrote news items and described mundane activities.

She was thus turning away from "Great Ideas," towards an involvement with everyday life.

Her real breakthrough, however, came in 1982, after her experience of working on her project for the Spectacolor Board in Times Square, when she began to use electronic signboards and, ultimately, L.E.D. machines: matrices of computer activated light-emitting-diode lamps that display traveling texts and graphics in a variety of colors and presentation styles. When she first used the L.E.D. signs, they displayed *Truisms*; soon, however, she created *The Survival Series* for them. The L.E.D. boards have allowed Holzer to reach an even larger audience than she had commanded earlier. And through their programming capabilities she is able to evoke nuances of meaning and to elaborate on her social and political views and her ideas about other aspects of life. Moreover they are eminently suited to the device of repetition which Holzer often uses with her swift, accessible consumerist language to persuade the viewer effectively. In her series *Under a Rock*, first shown in 1986, and the *Laments* of 1988-89, Holzer employed stone benches and sarcophagi etched with poetic phrases together with electronic messages, thus juxtaposing elements that create a somber mood of contemplation with an intense and jarring physical presence.

The *Truisms* and the series that immediately followed were original yet anonymous in tone. She worked at keeping some distance between herself and her audience to depersonalize the writing and to enlarge its meaning from the specific to the general. As she remarks about the *Truisms*, "I try to polish them so they sound as if they had been said for a hundred years, but they're mine... to write a quality cliché you have to come up with something new."⁸

Over the past twelve years, however, Holzer's writing has gradually become increasingly subjective. This evolution proceeded from the impersonal, factual statements of the *Truisms*, moved to the *Inflammatory Essays* and *The Survival Series*, which address the third person, "you," and has culminated in the *Laments*, which for the first time feature the personal pronoun "I," which represents a number of different "I's," a group of varied individuals. Thus Holzer has, for now at least, abandoned the role of narrator and objective observer, the role of Everyman. She has adopted personal voices to reflect private feelings and thoughts. Her advocacy of social and political issues continues, but with the advent of *Under a Rock* and the *Laments*, her expression of it has become both more individuated and more pensive. Holzer consid-

ers the texts for *Under a Rock* a transitional stage in the development towards the very personal and reflective expressions of the *Laments*. In *Under a Rock* a commentator is watching horrific events and describing them as they happen, still in a relatively objective tone. Thus:

**CRACK THE PELVIS SO SHE LIES RIGHT. THIS IS
A MISTAKE. WHEN SHE DIES YOU CANNOT REPEAT
THE ACT. THE BONES WILL NOT GROW TOGETHER
AGAIN AND THE PERSONALITY WILL NOT COME
BACK. SHE IS GOING TO SINK DEEP INTO THE
MOSS TO GET WHITE AND LIGHTER. SHE IS
UNRESPONSIVE TO BEGGING AND SELF-ABSORBED.**

The *Laments*, on the other hand, are deeply thoughtful musings on cataclysmic events that have already occurred. Whereas *Under a Rock* is active, the *Laments* are introspective and contemplative. For example:

**WITH ONLY MY MIND
TO PROTECT ME
I GO INTO DAYS.
WHAT I FEAR IS
IN A BOX WITH FUR
TO MUFFLE IT.
EVERY DAY I DO NOTHING
IMPORTANT BECAUSE I AM
SCARED BLANK AND LAZY,
BUT THEN THE MEN COME.
I PUT MY MOUTH ON THEM.
I SPIT AND WRITE
WITH THE WET.
THE WET SAYS WHAT
MUST STOP AND
WHAT SHALL BEGIN.
I SPIT BECAUSE THE DEATH
SMELL IS TOO CLOSE TO ME.
THE STINK MAKES WORDS
TELL THE TRUTH ABOUT
WHO KILLS AND
WHO IS THE VICTIM.
DEATH IS THE
MODERN ISSUE.
I THINK BECAUSE
MY BRAIN DOES IT.
I WANT BAD IDEAS TO STAY
IN THE MIND TO MAKE
PLEASURE WITHOUT HARM.**

**A CLEAR THOUGHT MUST
COME TO STOP THE MEN
AND MAKE THE AUDIENCE
LAUGH UNTIL THEIR
INSIDES BUBBLE.**

Holzer first showed elements of her *Laments* series at *Documenta 8* in 1987. Here two sarcophagi and two L.E.D. signs with texts that mirrored each other were installed, representing, according to the artist, male and female counterparts. Last fall she elaborated on the *Laments* in an installation of thirteen sarcophagi and thirteen signs entitled *Jenny Holzer: "Laments"* at the Dia Art Foundation for its space in Manhattan's Chelsea district. The *Laments* series expresses Holzer's social and political concerns in more explicit terms than those of her earlier works; here her message is more complex, and she speaks now of broader, more universal issues. The language of the individual signs and sarcophagi retains its formidable clarity and directness but achieves a texture and nuance, an elegiac quality that is new to the work.

The installation at Dia is notable for its drama and its heightened sense of urgency. Here Holzer pulls out all the stops to create an assertive, outspoken piece that controls and dominates the area it occupies. In the darkened space of the gallery, Holzer's flashing L.E.D. signs are positioned vertically and timed to go on at the same time and off at different intervals, eventually leaving the room in total darkness. The series of sarcophagi is placed in an adjacent room. These range from infant to child to adult size and each carries an inscription that is reiterated in the vertical signs. Light and dazzling optical effects, a sense of noise and speed emanate from the flashing signs, while silence shrouds the room in which the sarcophagi are located: the emotional disruption created by the contrast could not be more extreme. This disruption situates both signs and tombs in the wreckage of our universe and speaks to us of our mortality and the absurd, nihilistic enterprise that is our existence. This is a theme that originates with Holzer's earliest works but which she has extended here in terms of form, language and imagery.

Recently the artist completed *Benches*, an installation at Doris C. Freedman Plaza, at the Sixtieth Street entrance to Central Park in Manhattan, one of a number of works developed for public sites. Here Holzer contrasts two groups of four benches each, one of Misty Black granite inscribed with texts from *Under a Rock*, another of white Danby Royal marble inscribed with *Truisms*.

The texts are incised at the monument maker's plant and the lighter stone pieces are sprayed with pigment to increase their legibility. The distinctive typeface is Government Style, developed by the War Department in the 1930s and still used today by the Veterans' Administration on all its headstones and markers. The benches themselves also employ a prototype in general use: they mimic certain kinds of park benches. Like other public sequences of benches placed out of doors, such as the project for Münster Holzer completed in the summer of 1987, and in marked contrast to the assertive Dia installation, *Benches* does not appear to dominate its space. Mindful of the very different audiences she addresses—a highly select art public at Dia, a much broader one with her outdoor benches—Holzer uses very different approaches. Thus, *Benches* is quietly authoritative and understated, yet has a compelling power. The viewer is drawn to the familiar shapes of the benches—they seem to be a part of the entrance to Central Park and to belong to the site—and is invited to sit, to read the inscriptions and to compare the two sets. One becomes absorbed in private contemplation of the texts and begins to become aware of the differences among the various elements, for example, the granite benches are smaller and contain inscriptions only on their top faces while the Danby Royal marble benches also display phrases along the sides of the top slabs. Holzer's uncanny understanding of her audiences and her ability to communicate to them make *Benches* far more potent than many other works installed here previously.

Holzer's work more than holds its own in both ideal situations such as environments for which it has specifically been created and when it is seen alone, and in more uncontrolled settings like group shows. One such group exhibition was the recent *Viewpoints: Postwar Painting and Sculpture from the Guggenheim Museum Collection and Major Loans*, which took place at the Guggenheim in the winter of 1988-89. Here, Holzer's inscribed white Danby Royal marble bench, *Untitled with Selections from Truisms (A Relaxed Man Is Not...)*, 1987, had a commanding presence usually associated with much larger works. While it is difficult to account for the magnetism of this quiet, understated piece, one can surmise that by virtue of its shape, placement and inscriptions it draws the viewer in the same way that a Vermeer does, controlling a large surrounding space and compelling one to scrutinize it in detail.

Thus Holzer's work has evolved from casual throwaway texts that appeared all over New York City to a sophisticated type

of commercially manufactured sign whose programs she does herself and which may be accompanied by benches and sarcophagi. Holzer's signs, benches and sarcophagi seem permanent and totemic, no matter how swiftly her messages flash on and off the boards. The message is the medium and then some, and as Holzer has moved from the aphorisms and clichéd ideological phrases of her earlier efforts to deeper meditations on modern life and the human condition, from the pronouncements of political figures to an engagement with such literary giants as Samuel Beckett she has found forms, in the benches and sarcophagi, that further enhance her writings. Like the models for the messages in the signs, the prototypes for the benches and sarcophagi also exist in our culture. Unlike many of the signs, however, the benches and sarcophagi originate not in the vernacular of Pop culture, but at the very core of our society's beliefs. In juxtaposing the most commonplace and the most deeply rooted and meaningful aspects of our culture, Holzer is pointing out that culture's contradictions, thereby proposing a commentary on our times.

Holzer is one of the most visible artists on the contemporary scene: much of her work is by definition presented in public surroundings. Couched in accessible language, it seeks public response. Location is part of its content, as it was part of the content of the work of her predecessors, the Minimalists. Unlike much Minimalist sculpture of the sixties, however, Holzer's art can be both site-specific and self-sufficient, a part of a public arena and an entity unto itself. Therefore the viewer can experience Holzer's work as a member of a group, on a public level, or interact with it in a more private, intimate way. The Minimalists' approach was based on a rejection of many traditional aspects of sculpture and painting. Among their common objectives were the radical simplification of form, the rejection of composition and the exploitation of industrial materials. Neutral geometric shapes, repetitive modular forms, monochromy, uninflected surfaces were adopted. Abstract artists like Ad Reinhardt were admired not for the metaphysical content of their work but for their strictly reduced, basic forms. It was this form, devoid of descriptive content, which the Minimalists placed in a controlled environment. The interaction between work and site was often interrupted when a piece was removed from its specific location; sometimes it survived in another context, often it was diminished. The Minimalists' attention to basic structure, industrial materials, repetitive units and reductive form led them to produce painting and sculpture that was often cerebral and difficult for the viewer to comprehend.

Because Holzer often relies on forms that are a familiar part of our Pop culture, her messages are more clearly articulated and more easily understood on a certain level of meaning. Her use of language is a means of engaging an audience through a shared tool, whereas the experience of monochrome canvases, fluorescent tubes or plywood boxes is often enigmatic and remains beyond the grasp of many spectators. Moreover, Holzer's work is more theatrical, more seductive, more open to emotion, broader based in the issues it confronts. She has therefore reached a segment of the public that has largely eluded the Minimalists.

As she herself acknowledges, Holzer was influenced by the magazine *The Fox*, whose editorial board featured Joseph Kosuth, when she was a student at the Rhode Island School of Design. It is important to point out, however, that Holzer's work contrasts markedly with that of Kosuth. Kosuth's conceptual framework is based on texts that already exist and which he isolates and magnifies. His art consists of the act of intervention exercised in the selection of this preexisting material and is, as Holzer notes, "language on language."⁹ Holzer's art is of another order, because she makes statements that sound familiar yet are newly invented and tailored to the specific formats to which they are appropriate. As we have seen, as Holzer's meanings have grown more complex, her forms have changed correspondingly and her work has taken on a more personal dimension as well as a lyrical and ultimately epic tone. In these respects, her art diverges dramatically from that of the Conceptualists, which Sol LeWitt characterized succinctly in a classic statement:

In conceptual art the idea or the concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and the decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman.¹⁰

In theory, Holzer proceeds from a Conceptual frame of reference, mapping out her pieces and having them executed in the manner that LeWitt describes. Yet her work does not conform strictly to these standards. It does, however, bear close affinities to that of Bruce Nauman. Nauman synthesizes Minimalist and

Conceptualist attitudes but infuses his art with a distinctive individualism that sets it apart from either aesthetic. Holzer shares with Nauman these characteristics as well as a laconic style, a black sense of humor, an acute awareness of the absurd and a willingness to tackle such compelling subjects as sex, violence and death. Both take advantage of ready-made forms and language, but where Nauman portrays himself in his work, Holzer focuses chiefly on language as image rather than on imagery per se. And whereas Nauman's work remains more clearly within the Minimalist and Conceptualist canons he was instrumental in defining, Holzer, a younger artist, has formed her own critical vocabulary of language and signs and uses a public rather than private forum as a means to convey her concerns.

In working with language, Holzer is heir to a twentieth-century artistic tradition that began with Cubist collage and has figured prominently in many of the major movements of our time. Language has been used to refer to the real world, exploited for its potential as pure form, and in a dialogue with images by Cubists, Futurists, Dadaists and Surrealists, and in the works of many of the Abstract Expressionists and Pop artists; the language of signs has replaced the language of images among the Conceptualists, thus rendering the visible world invisible.

At the Dia space, Holzer brought the language of signs to a new and resonant conclusion. The heroic and noble Dia installation embodied qualities of the more ambitious American painting of the 1950s, even as it retained some of the worldliness of Pop Art together with aspects of Minimalist and Conceptualist attitudes. As her language continues to expand, Holzer's focus is shifting gradually from the literal meaning of the sign to the magic of its making. The chapel-like mood and attendant religious aura that the Dia installation evokes bring to mind comparisons with the paintings of Mark Rothko. Although Holzer does not emulate Rothko's color or forms, her signs emit an enveloping, atmospheric color, and she has developed her own basic language that, in its emotive power and simplicity, recalls Rothko's own. Although her work embraces irony and humor, she, like Rothko—or Newman, whose art hers also resembles in its formal clarity, scale and grandeur—touches upon the metaphysical dimensions of life. Her language extends beyond the tangible, the here and the now, and reaches into the abyss.

Notes

- ¹ Interview with the artist by Diane Waldman, June 6 and July 12, 1989. Excerpts published pp. 15-19 this catalogue.
- ² Quoted in Bruce Ferguson, "Wordsmith: An Interview with Jenny Holzer by Bruce Ferguson," *Jenny Holzer: Signs*, exh. cat., Des Moines Art Center, 1971, p. 66
- ³ Quoted in *Ibid.*
- ⁴ Quoted in *Ibid.*
- ⁵ Quoted in James Danziger, "American Graffiti," *The Sunday Times Magazine* (London), December 4, 1988, p. 5.
- ⁶ Quoted in Ferguson, p. 65
- ⁷ Quoted in Diana Nemiroff, "Personae and Politics" (interview), *Vanguard*, vol. 12, November 1983, p. 26
- ⁸ Quoted in Jeanne Siegel, "Jenny Holzer's Language Games" (interview), *Arts Magazine*, vol. 60, December 1985, p. 65.
- ⁹ Quoted in *Ibid.*
- ¹⁰ Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum*, vol. 5, Summer 1967, p. 80

INTERVIEW

Jenny Holzer and Diane Waldman

June 6 and July 12, 1989

DW: You mentioned to me that at the Rhode Island School of Design you were doing canvases with writing on them. Is that how you began writing? How did you begin doing public projects?

JH: When I started at RISD, I was an abstract painter. But when I was in graduate school there, I became interested in having identifiable subject-matter, and I didn't want to paint it. I wanted to get content in there, something different than the content of abstract art. I eventually tried writing bits of found information on the canvases. And at the same time, I began working on public projects. I left pieces of my paintings around for people to come across. These were for the most part unsatisfactory experiments because what I left was basically meaningless to the people who found them. The one encouraging thing about it was that I knew it was theoretically possible to leave things for people and you could actually stop them in their tracks. If you could ever figure out what was going to be of interest to them, people were willing and able to study or enjoy or worry or fight over what you left there.

DW: Was there an intent on your part to reach a mass audience, as against, say, a RISD audience?

JH: I wanted to see if I could make anything that would be of use to or have some kind of meaning for a very general audience, somebody on their way to lunch who didn't care anything about art. I didn't manage that at RISD, but that was what I tried to do and I suppose that went hand-in-hand with needing to come up with the proper subject-matter. If you want to reach a general audience, it's not art issues that are going to compel them to stop on their way to lunch, it has to be life issues.

DW: Did these ideas take more concrete shape as a result of your enrollment in the Whitney Program, or just from your move to New York?

JH: Both. My thinking became sharper from the shock of moving to New York where it was clear that if you were going

to present something to people, it better be just right, it better be about something genuinely interesting because otherwise people weren't going to give it a second glance. It was a combination of getting some kind of feel for the environment in New York and receiving help from the staff at the Whitney, who gave me a wonderful, very far-flung reading list—great books of Western knowledge. This confirmed my suspicion that the world is the subject for art, or at least for my art.

DW: What in particular triggers your writing?

JH: A combination of reading and events in the world and whatever is going on with my life.

DW: What kind of writing interests you? I think your writing has a directness that is in some ways specifically American.

JH: I have always admired two kinds of writing. One, delirious, flaming, emotional writing and two, completely pure, pared down, essential writing. I like writing that has two gears, that moves in a certain way and then breaks out and goes someplace else.

DW: The two polarities you are talking about—in a way you are doing that with your work, in terms not only of the writing but also of the outdoor context and indoor context, the changes in size—small pieces, large pieces—public pieces, private pieces, randomness and control. Can we discuss the elements of randomness and control in your work?

JH: I try not to make it completely random or sloppy, but there still has to be a wild part in it. In the writing you have to go off into the stratosphere and then come back down. That's what I like, when things spin out of control but then are pulled back so that they're available to you. I want them to be accessible, but not so easy that you throw them away after a second or two.

DW: I think you are capturing what both life and art

are about—randomness, order, being in control, being out of control... both life and art have these dimensions.

JH: I don't want total control and I don't want complete chaos. I like them both. But not averaged, both there in their extreme form.

DW: Was it after you started the Whitney Program that you began doing the posters?

JH: I started writing the *Truisms* when I was still at school at the Whitney, and I was in the program when I printed the first poster.

DW: After you did the *Truisms*, how did you develop the concept for the *Inflammatory Essays*?

JH: I remember that I thought the tone of the *Truisms* was possibly too even, too bland, too balanced. I wanted less balance and I wanted the next things to really flame. Then I tried to figure out what kind of form would be uneasy and hot and I went to the manifesto. I'm being kind of flip saying unbalanced and flaming—I also wanted a passionate exposition of the way the world could be if people did things right. I wanted to move between, or include both sides of manifesto-making, one being the scary side where it's an inflamed rant to no good end, and then the positive side, when it's the most deeply felt description of how the world should be. And then I went to the library to find examples of the lunatic ones and the beautiful ones.

DW: Did you feel that the subject matter of the *Inflammatory Essays* lent itself to a larger number of words than in the *Truisms*?

JH: Sure, it's hard to rant in one sentence, I needed to have at least a paragraph. Also at that stage I was a little bored with writing one-liners and I thought it would be interesting to expand a bit. So I went to my natural limit of one paragraph.

DW: Why did you begin to use the electronic signs?

JH: I started using them because I thought the posters had underground or alternative connotations and I thought the signs were the official voice of everything from advertising to public service announcements. Plus they're of the world. Also, on the most basic level, it's a good format for conveying writing.

That's why they're used for news blurbs, for short bursts of information. Plus I'm attracted to the way they look. They're modern and they appeal to me the same way they do to a lot of people. They flash and have nice colors and all that stuff.

DW: It's difficult now to disassociate any sign from yours. So I have a hard time when I walk around in New York, trying to figure out whether you've written this sign or not. It reverses the way you think about something that is in the real world. I would assume that you like this aspect of it?

JH: I like that kind of confusion. I also like when my material literally is mixed in with advertisements or pronouncements of some sort or another. That lends a certain weight to my things, makes them part of the real mix of life. It also creates some very funny juxtapositions.

DW: Were the works in *The Living Series* done as aluminum or bronze plaques and then as electronic signs?

JH: Actually the very first ones I did were hand-lettered metal signs, the kind that sign painters make, saying "This Way to Fire Escape" that typically are red or black letters on a white enamel surface. Then soon after, I made the cast bronze plaques, and finally the writing appeared on the signs.

DW: At this time were you reading anything different from what we talked about in terms of the earlier series?

JH: I didn't go to the library for *The Living Series* because I wanted to change the way of working and the tone. For *The Living Series* I went back to a moderate, average voice and language because I thought that would match the subject, which was everyday events that just happened to have some kind of kink in them. The writing described these events and then offered some sociopolitical observations or absurdities.

DW: Was *The Survival Series* done only on the L.E.D. and UNEX boards?

JH: *The Survival Series* was mostly done for the electric signs but I also made aluminum plaques for it. Since the language was flat, dull aluminum seemed like the right kind of material.

DW: You primarily used bronze in *The Living Series*—why do you distinguish between aluminum and bronze? Is it only because aluminum has that flatness?

JH: I did this to separate the series from each other and to make it easier to recognize each one. That's why I changed from bronze plaques in *The Living Series*, which have a serif typeface, to the aluminum plaques, which have a sans serif contemporary face. The contemporary face matched aluminum which is a more modern material. Plus the subject of survival seemed like a modern preoccupation.

DW: What does the title *Under a Rock* connote?

JH: It refers to my bringing up some unmentionable or at least unpleasant topics—things that crawl out from under a rock. It is something like what I did in the *Inflammatory Essays*.

DW: Can you tell us about any literary influences or any reading that you did in particular for *Under a Rock*?

JH: There was nothing specific for this series. In a way, for *Under a Rock*, I was able to combine certain elements of *The Living Series* and *The Survival Series* with the *Inflammatory Essays*. I wanted the language to be hotter and more peculiar than the deadpan delivery of *The Living Series* and *The Survival Series*, but I didn't want the ideological ranting that was the *Inflammatory Essays*. I decided to write about the consequences of politics. Hence people throwing bodies in the river, mothers running from war and terror—man-made catastrophes. What actually happens to peoples' lives as a result of unnecessary disasters is the theme of *Under a Rock*, rather than the mouthy stuff of the *Inflammatory Essays* which was, "We must overcome." *Under a Rock* is what occurs after people have overcome or have been overcome.

DW: Samuel Beckett as well as Edgar Lee Masters's *Spoon River Anthology* are often mentioned as possible inspirations for the *Laments*. I don't want necessarily to imply a direct link with these sources, but wonder if you will clarify any connection that may exist.

JH: I had started the *Laments* and had done maybe half a dozen of them when my husband Mike brought *Spoon River Anthology* to me. I don't think it was a direct influence, but it was nice to see how somebody else made dead people talk. It was interesting because Masters let many kinds of people speak,

horrible people and wonderful people. Beckett is an all-purpose hero for me. He wasn't so much an influence for the series as much as an example of intelligence and skill that made me think it would be great to do it like he has.

DW: I also think that your own predilections are not unlike his, that what you're trying to say is succinct, it's black humor, it's ironic.

JH: But dead serious underneath it.

DW: I would like to ask you about your changing during the last few years from the use of posters or signs alone to signs used together with benches or sarcophagi. It seems to me to put you into another sphere.

JH: Even when I was concentrating on the public projects, I was still exhibiting some residue or artifacts from these public events in art spaces. So I gradually came to think that since I am showing pieces as art, it would make sense to design some things specifically for indoor spaces. As I got more confidence in my ability to keep the public stuff alive, and I became sure of my ongoing interest in it, I felt I could do the art stuff and not kill me or the public work. I also wanted to be completely satisfied with what I put indoors, and to do that I had to think of it in the same way that I did the outdoor projects, which was to design something especially for that setting.

DW: I find that there's a certain power to those "official" art efforts that you don't quite get in an outdoor context. If you are in an outdoor context you have a sign that moves, that changes quickly and you also have a transient group of people. In an indoor context you have a fixed space and a body of work that was done for a particular purpose. I think there is a tendency to stay longer. I don't know if this is because of a change you have consciously made in the work or if it results from the setting.

JH: It's really getting to be two different things. In some cases, what I gain outdoors is the surprise that a passerby has from seeing something unexpected, something with my kind of hard content. That's lost indoors. It's almost impossible to shock an art audience. There may be a greater chance with the outdoor work that you might startle people so much that you have some

hope of changing their thinking a little bit, or even prompting them to take some kind of action. You might have an incrementally better chance of altering something in the world with the public stuff just because you reach more people, and because the content of the writing is taken at face value, it is not dismissed as art. However, what you gain indoors is the chance to develop a complex presentation of a lot of ideas. The installation that you set up can be more complex, the writing can be more complicated, the ideas can be more elaborated, the emotional tone can be richer, you can have more layers. The "art" might be better. I'm not even sure I mean that, often I think a stripped-down public thing is just as fine. I'm not sure that I have a preference. I like to do both.

DW: It is also conceivable to me that you can take some of the content of an indoor piece and make it work in the outdoors.

JH: Oh yes! They're not mutually exclusive, although they're starting to be more separate than they were. It used to be that the exact same stuff would live in both places.

DW: In the work with the sarcophagi you're using an idiom that is difficult because of its meanings for even the most knowledgeable person to take into his or her home.

JH: I hope the sarcophagi are difficult and shocking too. When you're working in an art space it's hard to create the surprise that you get when you encounter things on the street, so a "difficult" form is useful in a way. Death is a hard subject.

DW: The benches and sarcophagi have a lot of power. Do you find that certain forms are more effective than others, regardless of size?

JH: Sometimes I use neutral forms and other times I want loaded forms like sarcophagi. But it has to do with trying to find out what topics actually mean something to people. If you can find the subject and then find a form that's appropriate, that is functional, that doesn't interfere with the subject, which is nice in and of itself, then you are home free. That's what I aspire to. I try to get the subject and present it in the correct way and on the right thing; I try to find a home for it, and then I put it where someone is going to see it. Even with the street posters, even the *Inflammatory Essays*, I wanted them to be nice in their own

horrible way, they had to have form. It was important that they were ordered, and I wanted the typeface to be italic and bold and just so, and to have bright colors and to be pure squares so that people would want to come up to them. It's just taking care.

DW: And seduction.

JH: And seduction. Careful seduction.

DW: Seduction and order, it's a wonderful combination. Do you get any special reactions to your work from women?

JH: I've noticed some particular responses from women, although I don't always do womens' issues per se. Women are very concerned about the nuts and bolts of survival. Women often feel a little more threatened, a little more aware than men, or a little sadder about realities or possible consequences. Maybe that's a general reason why some of my subjects might resonate with women. Another reason is that women are very practical about things because they have to be, and my approach is practical and explicit.

DW: I think that the work has a directness and clarity to it, whether it's the shape or the writing.

JH: Both hopefully. I think women appreciate function.

DW: Should we talk about the piece you are doing for the Guggenheim? Can you tell us what you have seen in the space, which is very organic in nature, and how you envision it will be in contrast to the space at Dia, which was fairly regular and much more enclosed? Do you see the Museum's shape as leading you to something different from the way you are working?

JH: It's an intriguing proposition at the Museum. This is definitely a place where you don't ignore the shape or the volume of the space. I thought for a long time that it would be incredible to do something with it, not against it, not for it, just with it. So I tried to come up with a piece that would be a part of it but that would add something. It has to be somewhere between autonomous and respectful. I think going around and around the parapet wall with a sign will do that because it will have a life of its own but certainly will give more than a nod to the space. I hope the piece won't be overcome by the architecture or ruin it. I think it will be a logical shape within the space. We will be able to get the

information from the spiral sign standing below, on the Rotunda floor, or across the space from a ramp, so it should pass the test of being functional, and with good programming it should be appealing, too. It must be engaging somehow, physically and emotionally. It should look relatively clean. It shouldn't be excessive.

DW: This is fascinating because the central space is so much a part of the volume of the place, yet it hasn't been used before. Even sculptors who have looked at the space and made pieces specifically for it have really used only the Rotunda floor. They haven't considered the parapet which ties the whole place together from the dome to the main floor.

JH: The ramp with its parapet wall is where you get up and down, where you travel from top to bottom. It's a nice band, a nice ribbon. As well as being such a strong visual element, you walk inside the shell here, so it seemed that was the place to go. What I would like to do, if the sign guys and I can manage it, is to have periods of calm in the sign's programming, texts spiraling slowly. That will be the dominant mode because it will be like water flowing to the top, going round and round. But then I would like to break the pattern sometimes and have texts go to the center, flash and twist and be stationary and then continue.

DW: The piece at Dia has some of that.

JH: Yes, it's funny, it's only after you stare at a space a long time that you figure out what it requires. At Dia, I'd done all the programming in advance and each sign was going to act independently of the other. I'd done all-out special effects, with each sign going crazy constantly. Then when I got to the room, I realized because of the subject matter of the piece that the setting should be very quiet; that it was best if there were, for the most part, a very steady, slow rising text on each sign, and if the signs at some point synchronized. That they should play one by one, and stop when they finished their individual program, and then go to dark. And when the last one had stopped, they would all come on again simultaneously so there would be a little optimism. But this came clear only three days before the show opened. I imagine that I'll do last minute changes at the Guggenheim, too.

DW: Will there be a particular theme for the writing in the Guggenheim piece? Will it be a statement about yourself, about museums, about art? Will it reflect a

particular response to the setting in comparison to your response to Dia?

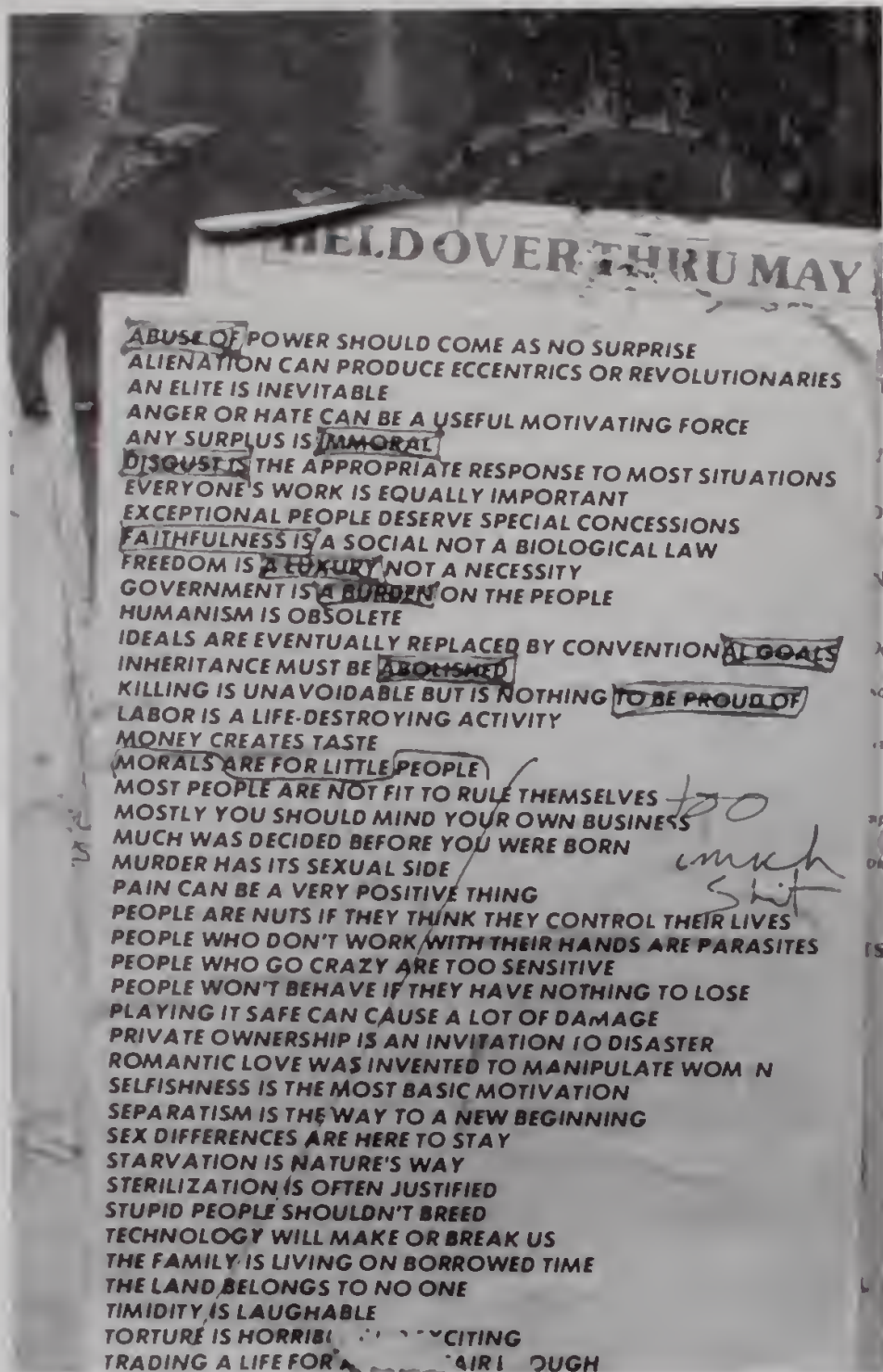
JH: Using an expanse of parapet wall lets me not just have a nice shape but gives me a long billboard on which I can display a lot of material. I'll go back into the older series all the way up through whatever I'm doing by December of this year, and pick and choose. I'll have various series spiraling up the ramp at different times. Dia was one particular subject done in depth. This new installation will be more across-the-board, which I think will be suitable for a museum audience. The writing won't be about art and museums, and it won't be about me, at least directly.

DW: I have read that a cross-section of your work will be shown in Venice. I know that you haven't come to any decisions about Venice, but I wonder if you can discuss what you are thinking about for the Biennale?

JH: I'm thinking that an indoor sign and various public projects outside the American Pavilion might be a good place for a retrospective or selection of earlier work. Inside the Pavilion I may do something new about freedom. I thought I might split it into two parts, freedom from and freedom to. Have the dark wing freedom from all the things that you don't want to happen, and then the positive side would be freedom to do what is important and necessary. I have some ideas about the installation. I like the delicate lines, the fine lines of color in Venetian glass. So I might make tiny bands of light in some of the galleries with L.E.D. signs. In one space I would have horizontals wrapping the room so that there would be several bands all around, and then have skinny vertical signs in another room. You will completely lose the space; there will just be these slender bands of light. I also was considering redoing the floors, rather than having a lot of stone objects, I would just lay the stone on the floor and have inscriptions there. The materials would then melt away.

TRUISMS

**A LITTLE KNOWLEDGE CAN GO A LONG WAY
A LOT OF PROFESSIONALS ARE CRACKPOTS
A MAN CAN'T KNOW WHAT IT'S LIKE TO BE A MOTHER
A NAME MEANS A LOT JUST BY ITSELF
A POSITIVE ATTITUDE MAKES ALL THE DIFFERENCE IN THE WORLD
A RELAXED MAN IS NOT NECESSARILY A BETTER MAN
A SENSE OF TIMING IS THE MARK OF GENIUS
A SINCERE EFFORT IS ALL YOU CAN ASK
A SINGLE EVENT CAN HAVE INFINITELY MANY INTERPRETATIONS
A SOLID HOME BASE BUILDS A SENSE OF SELF
A STRONG SENSE OF DUTY IMPRISONS YOU
ABSOLUTE SUBMISSION CAN BE A FORM OF FREEDOM
ABSTRACTION IS A TYPE OF DECADENCE
ABUSE OF POWER COMES AS NO SURPRISE
ACTION CAUSES MORE TROUBLE THAN THOUGHT
ALIENATION PRODUCES ECCENTRICS OR REVOLUTIONARIES
ALL THINGS ARE DELICATELY INTERCONNECTED
AMBITION IS JUST AS DANGEROUS AS COMPLACENCY
AMBIVALENCE CAN RUIN YOUR LIFE
AN ELITE IS INEVITABLE
ANGER OR HATE CAN BE A USEFUL MOTIVATING FORCE
ANIMALISM IS PERFECTLY HEALTHY
ANY SURPLUS IS IMMORAL
ANYTHING IS A LEGITIMATE AREA OF INVESTIGATION
ARTIFICIAL DESIRES ARE DESPOILING THE EARTH
AT TIMES INACTIVITY IS PREFERABLE TO MINDLESS FUNCTIONING
AT TIMES YOUR UNCONSCIOUS IS TRUER THAN YOUR CONSCIOUS MIND
AUTOMATION IS DEADLY
AWFUL PUNISHMENT AWAITS REALLY BAD PEOPLE
BAD INTENTIONS CAN YIELD GOOD RESULTS
BEING ALONE WITH YOURSELF IS INCREASINGLY UNPOPULAR
BEING HAPPY IS MORE IMPORTANT THAN ANYTHING ELSE
BEING HONEST IS NOT ALWAYS THE KINDEST WAY
BEING JUDGMENTAL IS A SIGN OF LIFE
BEING SURE OF YOURSELF MEANS YOU'RE A FOOL
BELIEVING IN REBIRTH IS THE SAME AS ADMITTING DEFEAT
BOREDOM MAKES YOU DO CRAZY THINGS
CALM IS MORE CONDUCIVE TO CREATIVITY THAN IS ANXIETY
CATEGORIZING FEAR IS CALMING
CHANGE IS VALUABLE WHEN THE OPPRESSED BECOME TYRANTS
CHASING THE NEW IS DANGEROUS TO SOCIETY
CHILDREN ARE THE CRUELEST OF ALL
CHILDREN ARE THE HOPE OF THE FUTURE
CLASS ACTION IS A NICE IDEA WITH NO SUBSTANCE
CLASS STRUCTURE IS AS ARTIFICIAL AS PLASTIC
CONFUSING YOURSELF IS A WAY TO STAY HONEST**

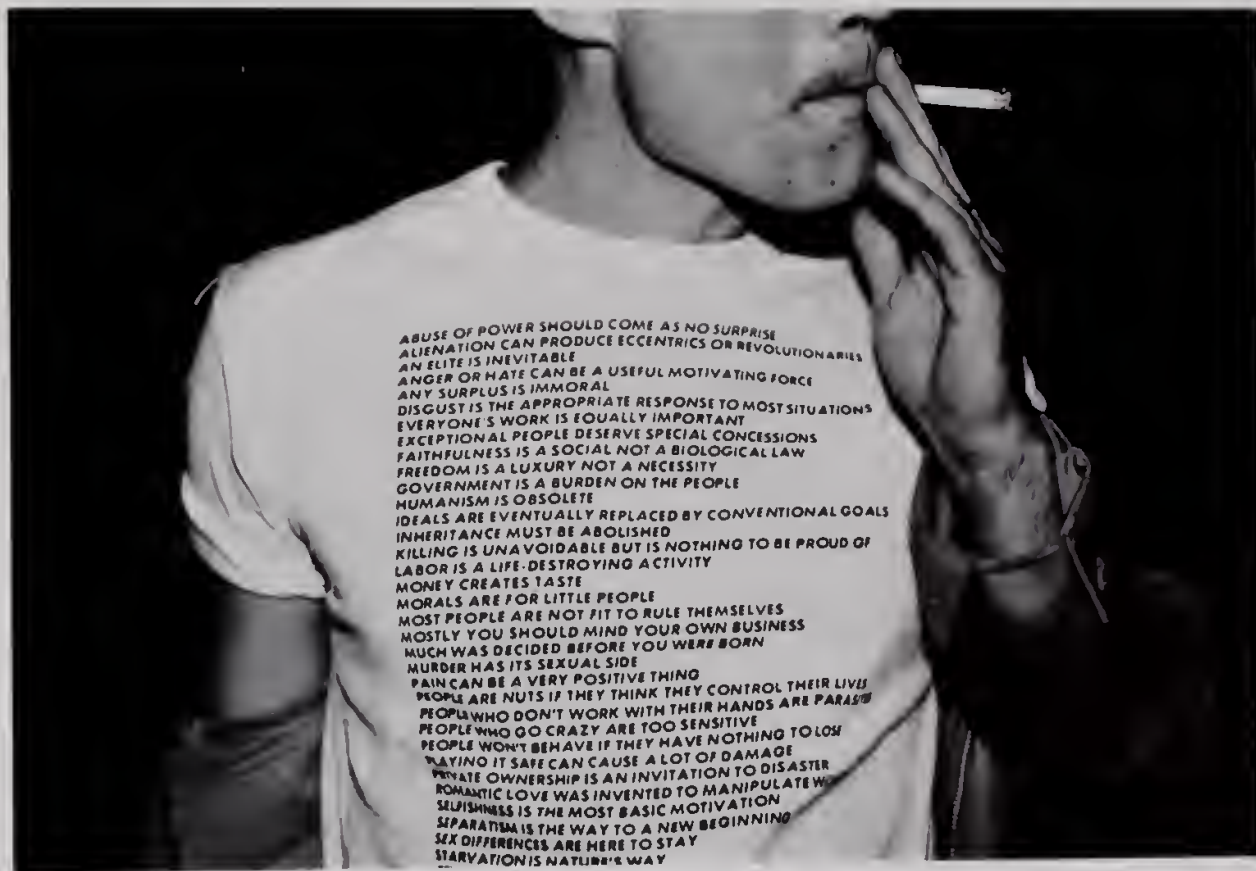


1 Selections from *Truisms*. 1980

Offset poster on paper

Street installation, New York

2 Selections from *Truisms* 1982
T-shirt worn by John Ahearn, New York



3 Selection from *Truisms*, 1987
Painted billboard
Installation, Central Square, Cambridge, Massachusetts

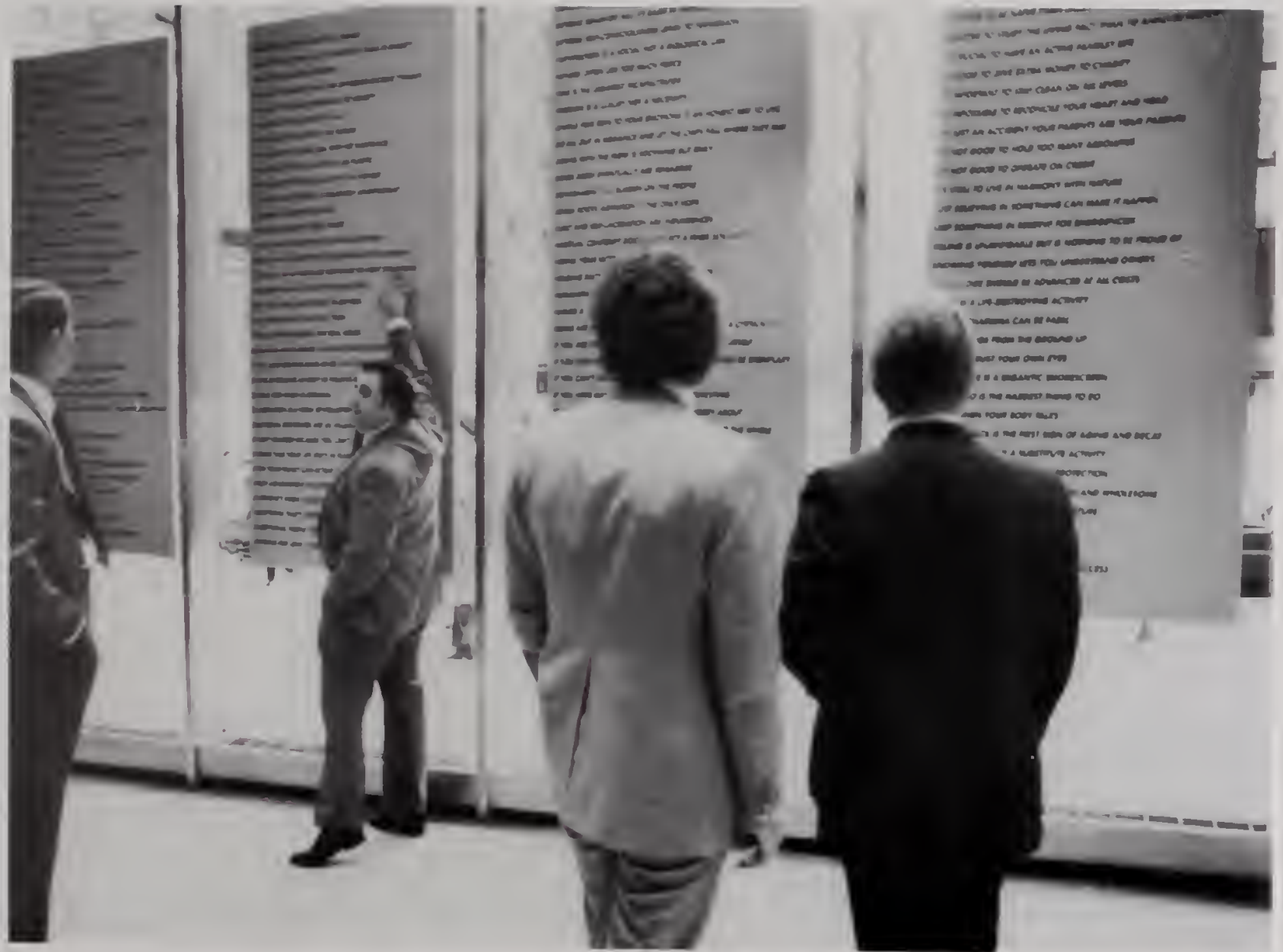


4 Selection from *Truisms*. 1983
T-shirt worn by Lady Pink, New York



5 *Truisms* 1982

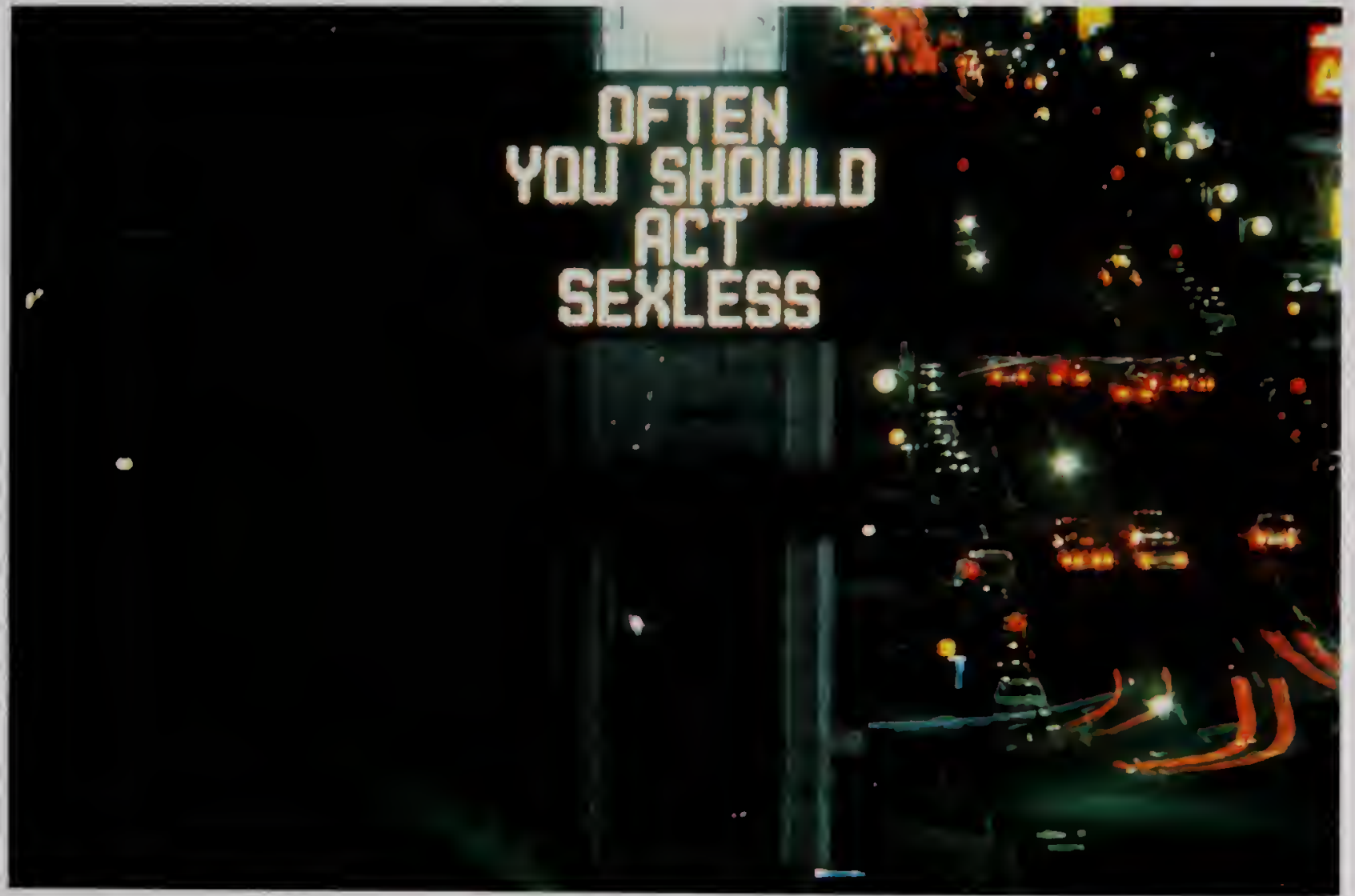
Double-sided silver photostats
Installation, Marine Midland Bank lobby,
140 Broadway, New York



6 Selections from *Truisms*. 1979
Color photostats with audio tapes
Installation, Fashion Moda window,
Bronx

A MENUDO LOS PADRES USAN MUCHA FUERZA
ALGUNAS CICATRICES JAMÁS SE SANAN
AMENAZAR A ALGUIEN SEXUALMENTE ES UN ACTO HORRIBLE
CRÉSE A LOS NIÑOS Y NIÑAS DE LA MISMA FORMA
DEBERÍA VIAJAR LIVIANAMENTE
EL BURRIAMIENTO HACE QUE UNO HAGA COSAS LOCAS
EL ABUSO DEL PODER NO DEBE DE SER SORPRESA ALGUNA
EL AMOR ROMÁNTICO SE INVENTA PARA MANIPULAR A LAS MUJERES
EL ANIMALISMO ES PERFECTAMENTE SALUDABLE
EL COMER DEMASIADO ES CRIMINAL
EL CRIMEN CONTRA LA PROPIEDAD ES RELATIVAMENTE POCO IMPORTANTE
EL DINERO CREA GUSTO
EL DOLOR PUEDE SER UNA COSA POSITIVA
EL EX PRESAR CORAJE ES NECESARIO
EL GOBIERNO ES UNA CARGA PARA LA GENTE
EL HAMBRE ES LA FORMA DE LA NATURALEZA
EL HOMICIDIO TIENE SU LADO SEXUAL
EL HUMOR ES UN ESCAPE
EL IGNORAR LOS ENEMIGOS ES LA MEJOR FORMA DE PELEAR
EL INTERCAMBIO DE UNA VIDA POR OTRA ES SUFICIENTEMENTE JUSTO
EL MATAR ES INEVITABLE PERO NO ES ALGO DE QUE ESTAR ORGULLOSO
EL MOLESTAR A LAS PERSONAS SEXUALMENTE PUEDE DAR A CONSECUENCIAS MUY FEAS
EL MORIRSE DEBERÍA SER TAN FÁCIL COMO CAERSE DE UN PALO
EL UNIRSE CONYUGALMENTE POR FORTUNA ES BUENO PARA LO FALSO DE LOS MITOS SEXUALES
EL USAR LA FUERZA PARA PARAR LA FUERZA ES ABSURDO
EN ALGUNAS INSTANTES ES MEJOR MORIR QUE CONTINUAR
EN EL AFÁN NO HAY NADA QUE REMAJAR
EN TIEMPOS LA INACTIVIDAD ES PREFERIBLE AL FUNCIONAMIENTO SIN CUIDADO
ES BUENO DAR DINERO EXTRA A LA CARIDAD
ES MIERCO EL TRATAR DE PARAR EL TIEMPO
ES IMPERANTE TENER UNA VIDA DE FANTASÍA ACTIVA
ES IMPOSIBLE RECONCILIAR EL CORAZÓN Y EL CEREBRO
ES MEJOR SER INGENUO QUE SER VIVIDO
ES MERO ACCIDENTE EL QUE SUS PADRES SEAN SUS PADRES
ESCUCHE CUANDO SU CUERPO HABLA
HA Y QUI TENER UNA GRAN PASIÓN
HA Y UNA DIVISIÓN MUY DELICADA ENTRE LA INFORMACIÓN Y LA PROPAGANDA
LA DECADENCIA PUEDE SER SU PROPIO FINAL
LA DESCRIPCIÓN ES MÁS VALIOSA QUE LA METÁFORA
LA ENFERMEDAD ES UN ESTADO DE MENTE
LA FALTA DE CARISMA PUEDE SER FATAL
LA LIBERTAD ES UN LUJO NO UNA NECESIDAD
LA MAYORÍA DE LA GENTE NO SON APTOS PARA MANDARSE A SI MISMOS
LA MODERACIÓN MATA AL ESPÍRITU
LA NUEVA DISTRIBUCIÓN DE LA RIQUEZA ES IM
LA PRESENTACIÓN ES TAN IMPORTANTE COM
LA PROPIEDAD PRIVADO CREA EL CRIMEN
LA RABIA Y EL ODIOS SIRVEN COMO FUERZA
LA RELIGIÓN CAUSA TANTOS PROBLEMAS
LA SALVACIÓN NO PUEDE SER COMPRADA
LA TORTURA ES BÁRBARO
LA VIOLENCIA ES PERMISIBLE Y OCASIONALM
LAS DIFERENCIAS SEXUALES ESTÁN AQUÍ PAR
LAS PALABRAS TIENDEN A SER INADECUADAS
LAS PERSONAS ESTÚPIDAS NO DEBEN PROCREAR
LAS PERSONAS NO SE COMPARAN SI NO TIENEN
LAS PERSONAS QUI SE VUELVEN LOCAS SON MUY
LAS PERSONAS SON ABURRIDAS A MENOS QUE SE
LO IDIOSINCRÁSICO HA PERDIDO SU AUTORIDAD
LOS NIÑOS SON LA ESPERANZA DEL FUTURO
LOS NIÑOS SON LOS MÁS CRUELES DE TODOS
LOS PRINCIPIOS SON PARA LOS SERES PEQUEÑOS
MALAS INTENCIONES PUEDEN PROVOCAR BUEN
MÁS QUI HAGA USTED DEBE DE MANTENERSE E
Mientras MÁS SEPA MEJOR ESTARÁ
NADA TRASTORNA EL BALANCE DE LO BUENO
NO PONGA MUCHO CONFIANZA EN EXPERT
NUNCA CASTIGOS ADELANTE GENTE BIEN
NUNCA NO PUEDE DEJAR SI
NUNCA SUBMISIÓN ABSOLUTA PUE
NUNCA ACTOS SON INÚTILES:
NUNCA MIEDOS VIEJOS SON
NUNCA LAS COSAS SON
NUNCA LO INTERESANTE
NUNCA ES BIEN
NUNCA
NUNCA VA LEVANTAR
NUNCA EL PASADO
NUNCA ES INOCENTE DE

7a-d Selections from *Truisms*. 1982
Spectacolor Board, 20 x 40'
Installation, Times Square, New York
Sponsored by Public Art Fund, Inc., New York





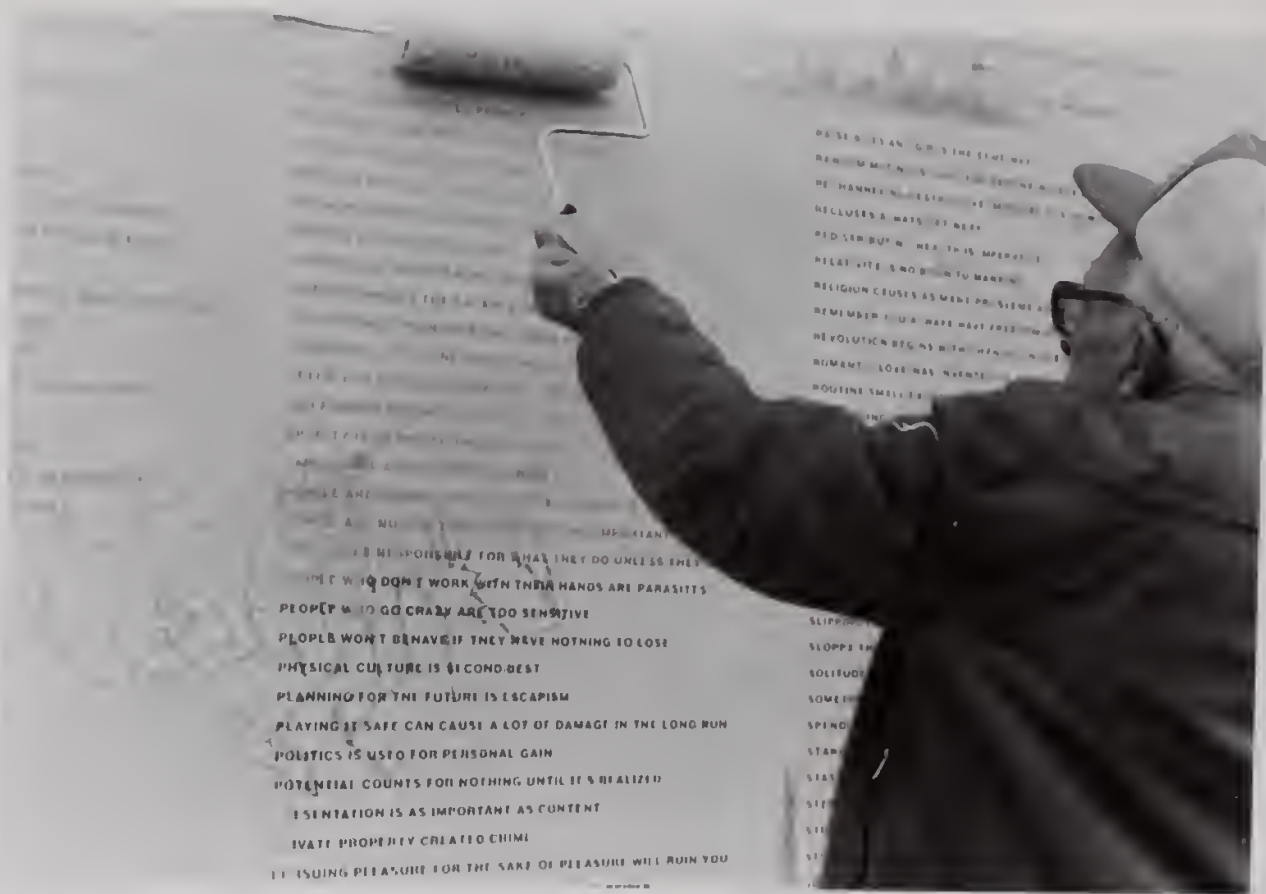




8 Selections from *Truisms* 1982
Painted wall
Installation, Haus Kranefuss, Kassel

ABSICHTEN ZU VERHEIMLICHEN, IST GEMEIN
AM BESTEN MACHT MAN SEINE EIGENE SACHE
ANGSTLICHKEIT IST LACHERLICH
AUS LANGWEILE MACHT MAN VERRÜCKTE SACHEN
DIE ÄLTESTEN ANGST SIND DIE SCHLIMMSTEN
DIE TIEFGREIFENDSTEN DINGE KANN MAN NICHT AUSDRÜCKEN
DU HAST IMMER DIE FREIHEIT DER WAHL
DUMME MENSCHEN SOLLTEN SICH NICHT FORTPFLANZEN
EIN STARKES PFLICHTGEFÜHL IST WIE EIN GEFANGNIS
ES BERUNIGT, ANGST ZU KATEGORISIEREN
ES IST DAS LOS DER MENSCHHEIT, SICH ÜBER AUSZUDRÜCKEN
FOLTER IST BARBARISCH
FÜR DIE LIEBE ZU STERBEN, IST
GELD ENTWICKELT GESCHMACK
GIB ALLES IN DER LIEBE
GLÜCKLICHSEIN IST WICHTIGER ALS LIEBE
HANDELN SCHADET MEHR ALS NICHT
HEUTZUTAGE GIBT ES ZU VIEL
HUMOR BEFREIT
IN DEINEN TRÄUMEN BIST DU
IRGENDWANN ERSETZT
DIE ARBEIT EINER JEDEN
KINDER SIND
KINDER SIND
LIEBER NAIV ALS
MANGEL AN
MISSBRAUCH VON
MYTHEN MACHEN DAS
OFT SOLLTE MAN SICH
REVOLUTION BEGINNT
ROMANTISCHE LIEBE
SCHRECKLICHE BESTRA
STOSSIGKEIT IST
DIE EIGENE
SOLLTE
SIND UNVERMEID
TER SIND OFT
ER VERRÜCKT
IRKLICHE FREIHEIT
ORN AUSZUDRÜCKEN
ZU VIEL ZU ESSEN IST

9 Selections from *Truisms*, 1984
Offset posters on paper
Installation, Seattle Art Museum



10a-d Selections from *Truisms*. 1985
Electronic display signboard
Installation, Dupont Circle metro station, Washington, D.C.





Grass roots
agitation
is the only hope



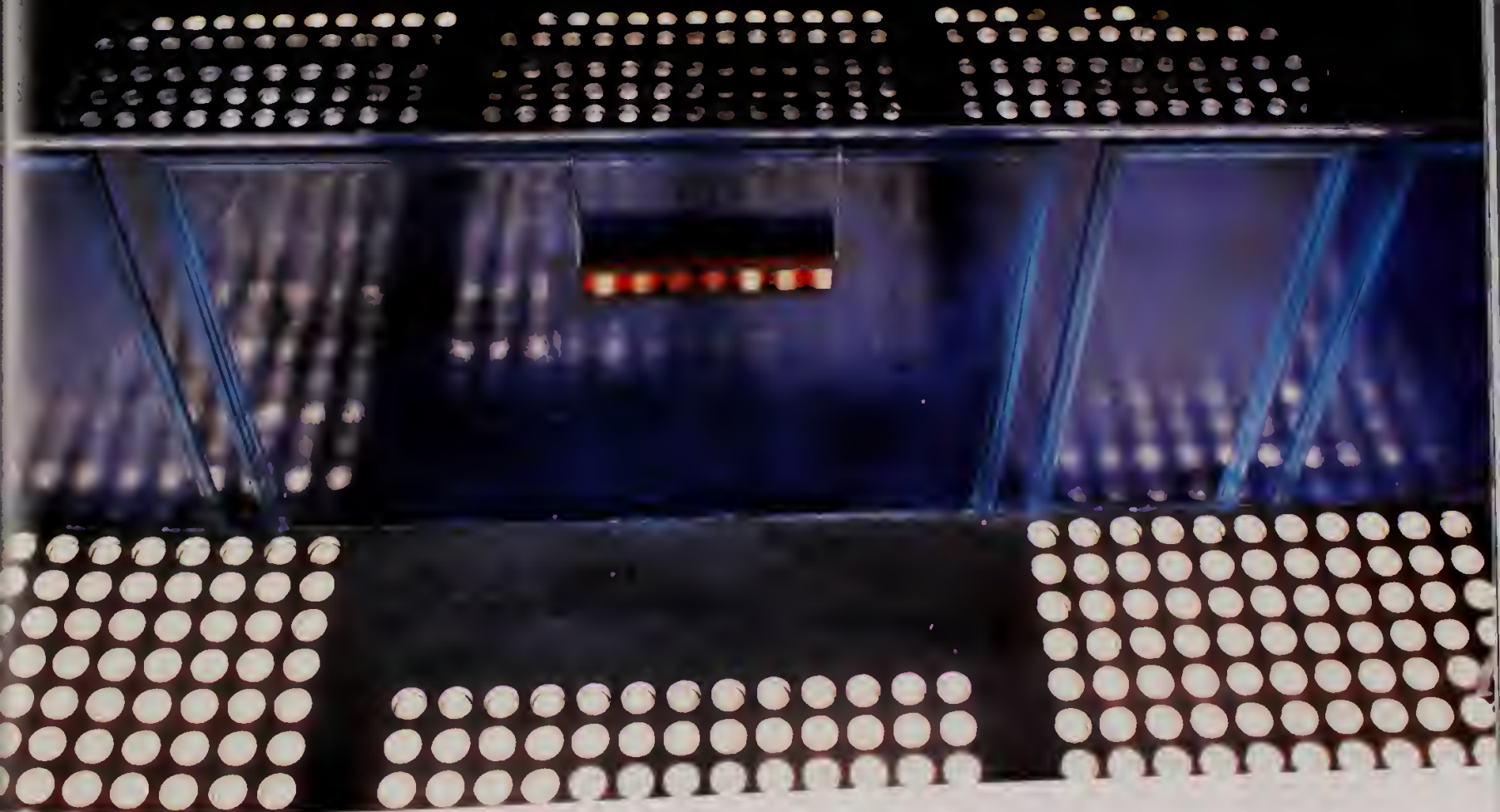
Myths make
reality more
intelligible



Murder
has its
sexual side

11 Selections from *Truisms*. 1986
L.E.D. electronic display signboard, 5 x 29 x 2"
Installation, Palladium, New York

CLASS STRUCTURE



12 Selections from *Truisms*. 1986
Hexadecimal electronic display signboard, 96 x 156"
Installation, baggage carrouseles, McCarran International
Airport, Las Vegas
Organized by Nevada Institute of Contemporary Art,
University of Nevada, Las Vegas





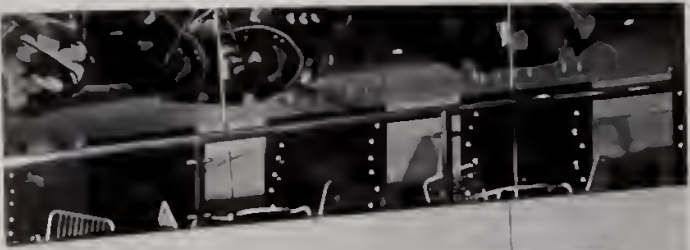
13 a-c Selections from *Truisms*. 1983

Electronic display signboard with incandescent bulbs, 13 x 96"
Installation, News Stand Restaurant, Center Square,
Philadelphia



EXTREMISTS





ARE BORING !!



PEOPLE



CAESARS
PALACE

LACK OF
CHARISMA
CAN BE



PALM SPRING

Monday	79%
Tuesday	89%
Wednesday	114%

A complex neon sign for 'Sandy's' is located in the bottom right corner. It features a sunburst at the top, a shopping bag icon, and a sign with the word 'Sandy's' in a cursive font. Below this, there is a sign with the number '5000' and other partially visible text.

14 Selections from *Truisms*. 1986

Electronic Starburst double-sided electronic display signboard,
20 x 40'

Installation, Caesar's Palace, Las Vegas

Organized by Nevada Institute of Contemporary Art,
University of Nevada, Las Vegas



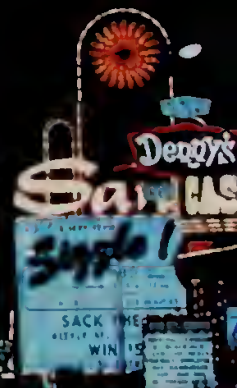
CAESARS
PALACE



FATAL



PARKING



15 Selections from *Truisms* and *The Survival Series*. 1986
Electronic Starburst double-sided electronic display signboard,
20 x 40'
Installation, Caesar's Palace, Las Vegas
Organized by Nevada Institute of Contemporary Art,
University of Nevada, Las Vegas



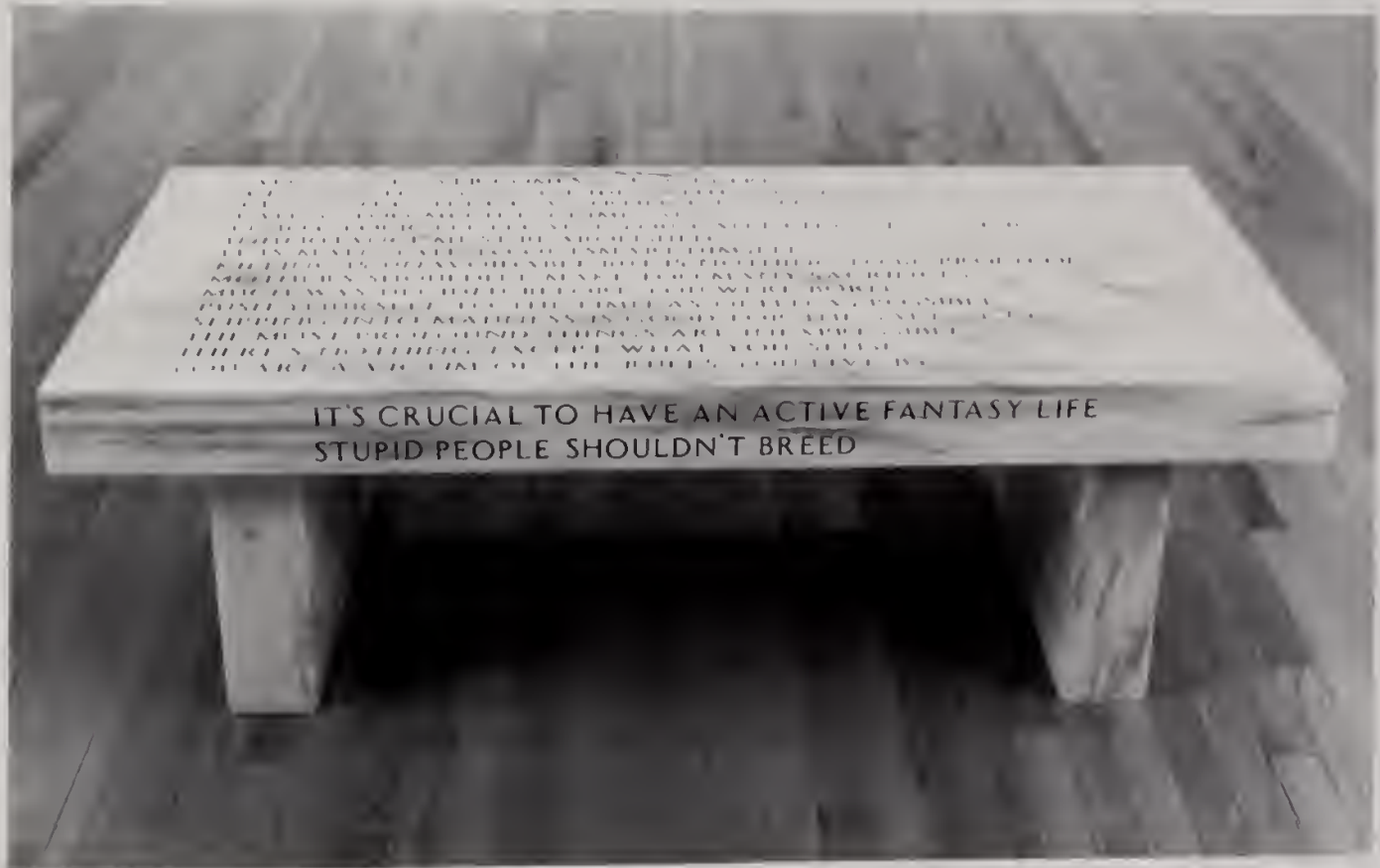
CAESARS PALACE

PROTECTIVE
FRONTIERS
PLANET



- 16 Selections from *Truisms*, and *The Survival Series*. 1988
6 Danby Royal marble benches, each 17 x 54 x 25"; L E.D.
electronic display signboard, 6½ x 121½ x 2"; 8 L.E.D.
electronic display signboards, each 5 x 29 x 2", UNEX
electronic display signboard, 30½ x 113½ x 12"
Installation, HoffmanBorman Gallery, Santa Monica

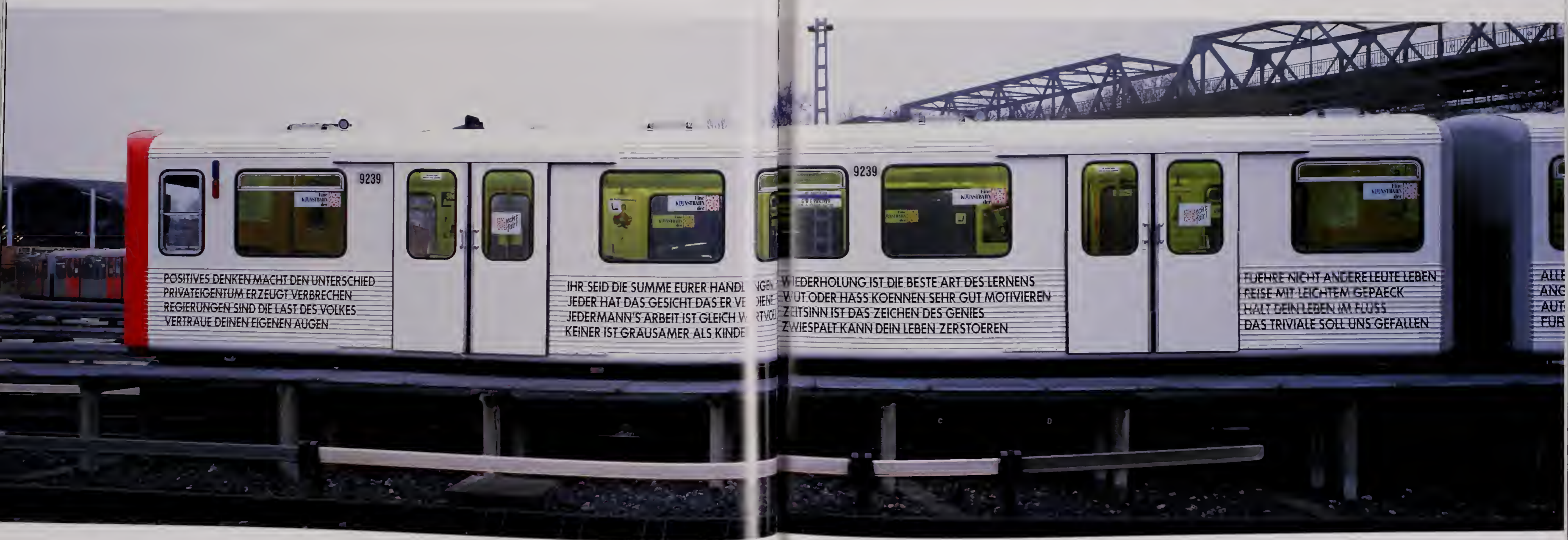
- 17 Selections from *Truisms*. 1987
Danby Royal marble bench, 17 x 54 x 25"
1 of edition of 3



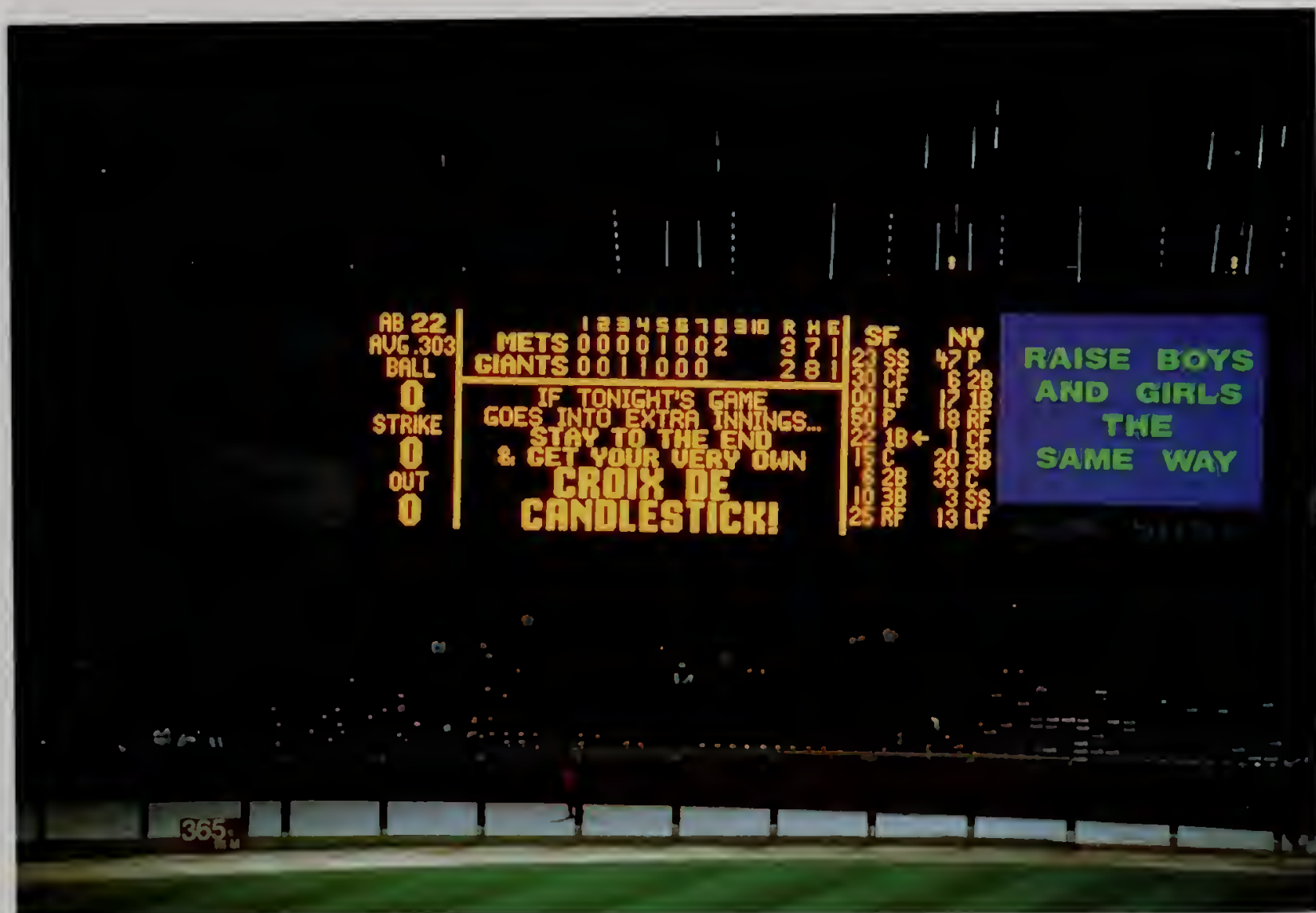
18 Selections from *Truisms and Under a Rock*. 1989
4 Danby Royal marble benches, each 17 x 54 x 25";
4 Misty Black granite benches, each 17¼ x 48 x 21"
Installation, Doris C. Freedman Plaza, New York
Sponsored by Public Art Fund, Inc., New York







20a Selections from *Truisms* May 26, 1987
 Sony JumboTRON video display signboard, 24 x 32'
 Installation, Candlestick Park, San Francisco
 Sponsored by Artspace, San Francisco

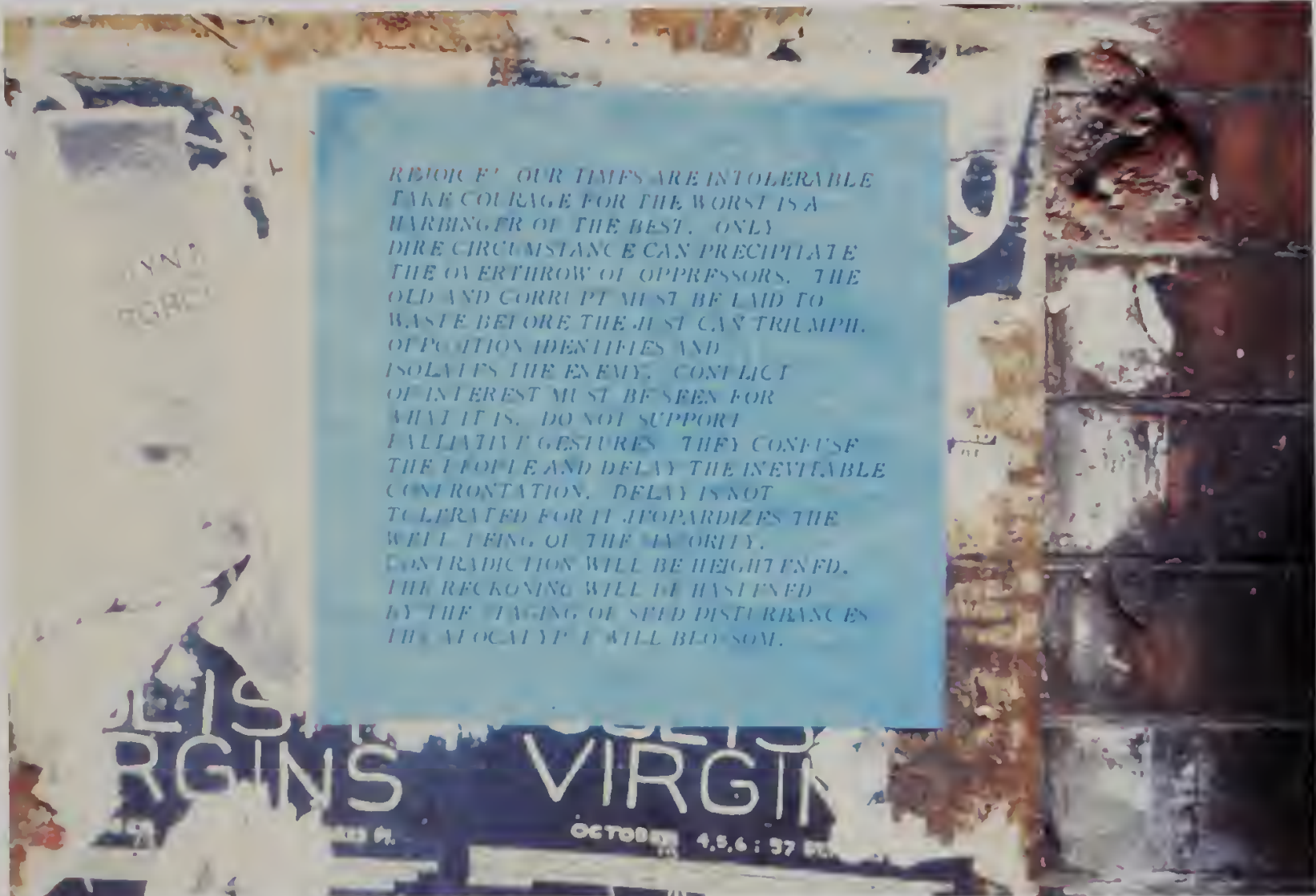


20b Selections from *Truisms*. May 26, 1987
 Matrix monochrome electronic display signboard, 88 x 256'
 Installation, Candlestick Park, San Francisco
 Sponsored by Artspace, San Francisco



***DON'T TALK DOWN TO ME. DON'T BE
POLITE TO ME. DON'T TRY TO MAKE ME
FEEL NICE. DON'T RELAX. I'LL CUT THE
SMILE OFF YOUR FACE. YOU THINK I DON'T
KNOW WHAT'S GOING ON. YOU THINK I'M
AFRAID TO REACT. THE JOKE'S ON YOU. I'M
BIDING MY TIME, LOOKING FOR THE SPOT.
YOU THINK NO ONE CAN REACH YOU, NO
ONE CAN HAVE WHAT YOU HAVE. I'VE BEEN
PLANNING WHILE YOU'RE PLAYING. I'VE
BEEN SAVING WHILE YOU'RE SPENDING.
THE GAME IS ALMOST OVER SO IT'S TIME
YOU ACKNOWLEDGE ME. DO YOU WANT TO
FALL NOT EVER KNOWING WHO TOOK YOU?***

21 *Inflammatory Essay* 1978-79
Offset poster on paper, 17 x 17"
Street installation, New York



REJOICE! OUR TIMES ARE INTOLERABLE
TAKE COURAGE FOR THE WORST IS A
HARBINGER OF THE BEST. ONLY
DIRE CIRCUMSTANCE CAN PRECIPITATE
THE OVERTHROW OF OPPRESSORS. THE
OLD AND CORRUPT MUST BE LAID TO
WASTE BEFORE THE JUST CAN TRIUMPH.
OPPOSITION IDENTIFIES AND
ISOLATES THE ENEMY. CONFLICT
OF INTEREST MUST BE SEEN FOR
WHAT IT IS. DO NOT SUPPORT
FALLACIOUS GESTURES. THEY CONFUSE
THE PEOPLE AND DELAY THE INEVITABLE
CONFRONTATION. DELAY IS NOT
TOLERATED FOR IT JEOPARDIZES THE
WELL BEING OF THE MAJORITY.
CONTRADICTION WILL BE HEIGHTENED.
THE RECKONING WILL BE HASTENED
BY THE STAGING OF SPEED DISTURBANCES
THE APOCALYPSE WILL BLOSSOM.

MARGINS VIRGINIA
OCTOBER 4, 5, 6: 37

du 6 au 10 JUILLET

TO COME THE...
 MUST TAKE RESPONS...
 A CHARACTERISTIC THAT
 HE CAN SUBORDINATE
 TO THE GREAT IDEAS
 AND HIS VISION RE...
 PERFECTION MAKE
 THE FUTURE IS NOT
 IS NO DIGNITY...
 UNDIRECTED...
 RANDOM, SQUARED...
 THE LEADER GIVES DIRECTION
 AND PURPOSE, THE LEADER
 GREAT ACCOMPLISHMENT
 PLACE AND REPUTATION
 MESSAGES HE IS THE
 OF DESTINY HE DEMANDS
 "WALDEN" HE ASKS THE
 HE IS THE ONLY

IT'S MORE... TAKES
 YOU LOOK AT THE... AND
 YOU BREAK THEM, THE ANKLE IS
 RE THE MOST POWER OF THE
 LEG EMPERS TO AN EQUINE
 SLAM OF BONE SADDY, THE
 CREATURES TO THE DIRT
 WADING BIRDS AND THE
 PEOPLE HAVE FINE ANKLE
 IT'S GOOD TO CRACK THE
 SUPPORTS SO THEY'LL
 DOWN IN AN LOVELY...
 YOU'LL CARE FOR THE...
 WILL BE TRIFLE FROM...
 AND STRUGGLE YOU...
 THE SHATTERED...
 AND YET ANWHILE...
 LIVE IN A STATE...
 AND SUSPENSE

THE MOST ENQUIRER PLEASE IN
 DOMINATION NOTHING CAN COMPARE
 WITH THE LITTLE, THE MENTAL
 SENSATIONS ARE EVEN BETTER THAN
 THE PHYSICAL ONES KNOWING YOU
 HAVE POWER HAS TO BE THE BIGGEST
 THE GREATEST COMFORT
 THE SECURITY
 FROM THE RE WITH
 DOMINATE SOMEBODY YOU'RE
 DOING HIM A FAVOR HE PRAYS
 SOMEONE WILL CONTROL HIM, TAKE
 HIS MIND OFF HIS TROUBLES, YOU'RE
 HELPING HIM WITH HELPING
 YOURSELF EVEN WHEN YOU GET
 HIS HE LIKES IT, SOMETHING
 AND PULLS BACK BUT
 HE ALWAYS
 HE NEEDS YOU
 WHAT YOU WANT

WE...
 THE...
 IS A PARK...
 FORM OF...
 AND MEAN...
 THEY RECU...
 OF QUANTIFICATION THIS...
 THEY AREN'T SYMPATHETIC, JUST BORED.
 THEY AREN'T THE LATEST MASS MURDER,
 THEY'RE MADDEN OVER STARVING BABIES,
 THEY FIND IMAGES OF HELL AND
 REVOLUTION COMPETING, THEY ADORE
 PATHOS, THEY CONGRATULATE
 THEMSELVES ON THEIR AWARENESS AND
 THEIR STRONG STOMACHS, A LITTLE
 REALLY THEY WOULD PUT THESE
 DILEMMAS TO FIGHT, ALL THE
 "PHILIP" AND "ENGAGING" PHENOMENA
 ARE NOT SUPPOSED TO COME HOME

REJOICE! OUR
 TAKE COURAGE...
 PARBINGER OF THE...
 CIRCUMSTANCE...
 THE OVERTHROW OF DEPRESSORS THE
 OLD AND CORRUPT MUST BE LAD TO
 WASTE BEFORE THE JUST CAN TRIUMPH.
 OPPOSITION IDENTITIES AND
 ISOLATES THE ENEMY...
 OF INTEREST MUST BE SET FOR
 WHAT IT IS, DO NOT SUPPORT
 PALLIATIVE GESTURES, THEY CONFUSE
 PEOPLE AND DELAY THE INEVITABLE
 CONTRADICTIONS DELAY IS NOT
 TOLERABLE FOR IT HOPKINZ'S THE
 WELLBEING OF THE MAJORITY,
 CONTRADICTION WILL BE HIGHLIGHTED
 THE RECKONING WILL BE HASTENED BY
 THE STAGING OF SUCH DISTURBANCES
 THE APOCALYPSE WILL BLOSSOM

... DELAYS THE REMOVAL...
 BACKWARD AND THE...
 RIGID...
 SELECTION IS A... SOCIAL AND
 GENERIC ENGINEER...
 REFORM...
 SHORT-TERM NICETY'S MUST BE TO
 LONG-RANGE NECESSITY MORALS WILL BE
 REVISED TO MEET THE REQUIREMENTS OF
 TODAY MEANINGLESS PLATITUDES WILL
 BE PULLED FROM LONG... AND MINDS
 WORDS LIKE "PE...
 DESERVE...
 BE RECO... RATIONAL PUBLIC
 POLICE... THE GREAT...
 DANG...
 WILL LEARN TO IMITATE
 NATURE... BIRKIN'S NOURISH STRONG
 THE SQUAMISHNESS IS THE CRIME

23 *Inflammatory Essays* 1982
Offset posters on paper, 17 x 17"
Installation, *Documenta 7*, Kassel





**IT TAKES A WHILE BEFORE YOU CAN STEP OVER INERT BODIES
AND GO AHEAD WITH WHAT YOU WERE TRYING TO DO.**

**IT CAN BE STARTLING TO SEE SOMEONE'S BREATH, LET
ALONE THE BREATHING OF A CROWD. YOU USUALLY DON'T
BELIEVE THAT PEOPLE EXTEND THAT FAR.**

**THERE'S THE SENSATION OF A LOT OF FLESH WHEN EVERY
SINGLE HAIR STANDS UP. THIS HAPPENS WHEN YOU ARE
COLD AND NAKED, AROUSED, OR SIMPLY TERRIFIED.**

**YOU SHOULD LIMIT THE NUMBER OF TIMES YOU ACT
AGAINST YOUR NATURE, LIKE SLEEPING WITH PEOPLE YOU
HATE. IT'S INTERESTING TO TEST YOUR CAPABILITIES FOR A
WHILE BUT TOO MUCH WILL CAUSE DAMAGE.**

**THE MOUTH IS INTERESTING BECAUSE IT'S ONE OF THOSE
PLACES WHERE THE DRY OUTSIDE MOVES TOWARD THE
SLIPPERY INSIDE.**

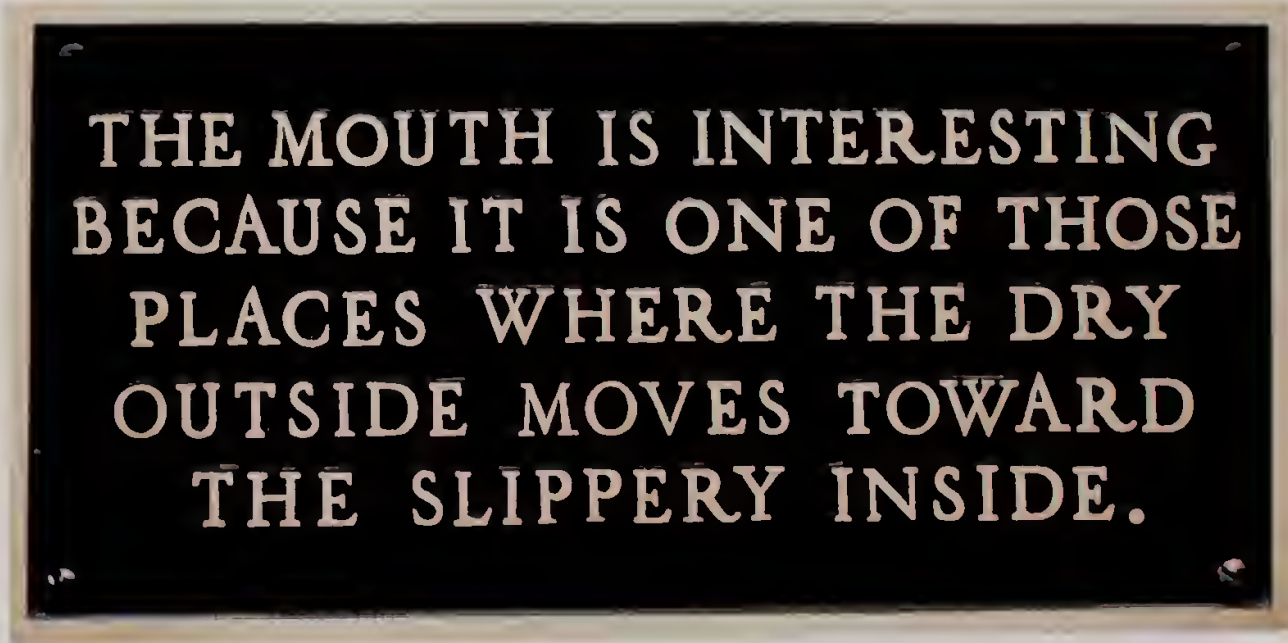
**ANY NUMBER OF ADOLESCENT GIRLS LIE FACE DOWN ON THE
BED AND WORK ON ENERGY, HOUSING, LABOR, JUSTICE,
EDUCATION, TRANSPORTATION, AGRICULTURE,
AND BALANCE OF TRADE.**

**SOME DAYS YOU WAKE AND IMMEDIATELY START TO WORRY.
NOTHING IN PARTICULAR IS WRONG, IT'S JUST THE
SUSPICION THAT FORCES ARE ALIGNING QUIETLY AND
THERE WILL BE TROUBLE.**

24 Selection from *The Living Series*. 1982
Cast bronze plaque, 7½ x 10½"
Installation, 41 West 57th Street, New York



MORE THAN ONCE I'VE
WAKENED WITH TEARS
RUNNING DOWN MY CHEEKS.
I HAVE HAD TO THINK
WHETHER I WAS CRYING
OR WHETHER IT WAS
INVOLUNTARY LIKE DROOLING.



THE MOUTH IS INTERESTING
BECAUSE IT IS ONE OF THOSE
PLACES WHERE THE DRY
OUTSIDE MOVES TOWARD
THE SLIPPERY INSIDE.

LITTLE QUEENIE
ANY NUMBER OF
ADOLESCENT GIRLS LIE
FACE DOWN ON THE BED
AND WORK ON ENERGY,
HOUSING, LABOR, JUSTICE,
EDUCATION, TRANSPORTATION,
AGRICULTURE AND
BALANCE OF TRADE.

THERE'S NO REASON TO SLEEP
CURLED UP AND BENT. IT'S NOT
COMFORTABLE, IT'S NOT GOOD FOR
YOU AND IT DOESN'T PROTECT YOU
FROM DANGER. IF YOU'RE WORRIED
ABOUT AN ATTACK YOU SHOULD
STAY AWAKE OR SLEEP LIGHTLY
WITH LIMBS UNFURLED FOR ACTION.

THE SMALLEST THING CAN MAKE
SOMEONE SEXUALLY UNAPPEALING.
A MISPLACED MOLE OR A PARTICULAR
HAIR PATTERN CAN DO IT. THERE'S
NO REASON FOR THIS, BUT IT'S
JUST AS WELL.

MANY DOGS RUN WILD IN THE CITY. SOME
ARE ABANDONED BY THEIR OWNERS AND
OTHERS ARE BORN TO LOST DOGS. STRAYS
HAVE A LIMITED LIFE EXPECTANCY EVEN
WHEN THEY BAND TOGETHER IN PACKS. THEY
ARE PREY TO DISEASE, PARASITES, WEATHER,
AND AUTOMOBILES. THE DOGS TEND TO BE
FRIGHTENED AND VICIOUS. THEY ARE
UNABLE TO PROTECT THEMSELVES OR
ANYONE ELSE.

THE SURVIVAL SERIES

**YOU ARE TRAPPED ON THE EARTH
SO YOU WILL EXPLODE**

**SPIT ALL OVER SOMEONE WITH A MOUTHFUL
OF MILK IF YOU WANT TO FIND OUT
SOMETHING ABOUT THEIR PERSONALITY FAST**

**DIE FAST AND QUIET WHEN THEY INTERROGATE
YOU OR LIVE SO LONG THAT
THEY ARE ASHAMED TO HURT YOU ANYMORE**

**IN A DREAM YOU SAW A WAY TO SURVIVE
AND YOU WERE FULL OF JOY**

**WHEN YOU EXPECT FAIR PLAY YOU CREATE AN
INFECTIOUS BUBBLE OF MADNESS AROUND YOU**

**USE WHAT IS DOMINANT IN A CULTURE
TO CHANGE IT QUICKLY**

**GO WHERE PEOPLE SLEEP AND
SEE IF THEY'RE SAFE**

MEN DON'T PROTECT YOU ANYMORE


**BODIES LIE IN THE BRIGHT GRASS AND SOME
ARE MURDERED AND SOME ARE PICKNICKING**

THE BEGINNING OF THE WAR WILL BE SECRET

**THE BREAKDOWN COMES WHEN YOU STOP
CONTROLLING YOURSELF AND WANT
THE RELEASE OF A BLOODBATH**

30 Selection from *The Survival Series*. 1984
Color photostat, 84 x 104"
Installation, bus shelter, 66th Street and Broadway, New York
Sponsored by Public Art Fund, Inc., New York



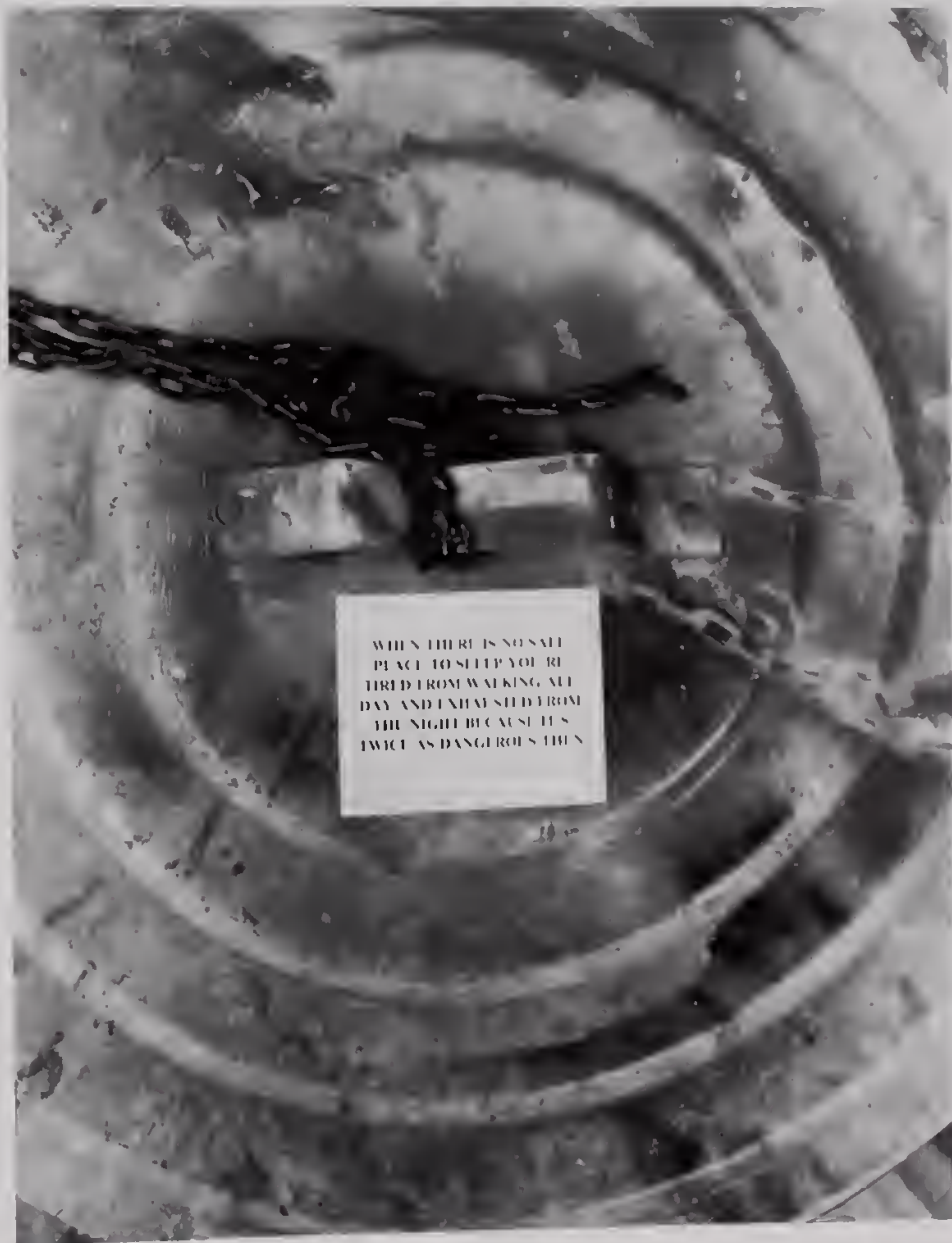
A photograph of a city street at night, showing blurred lights from cars and buildings in the background. A blue rectangular box is overlaid on the center of the image, containing white text. The text reads: "OUTER SPACE IS WHERE YOU DISCOVER WONDER, WHERE YOU FIGHT AND NEVER HURT EARTH. IF YOU STOP BELIEVING THIS, YOUR MOOD TURNS UGLY."

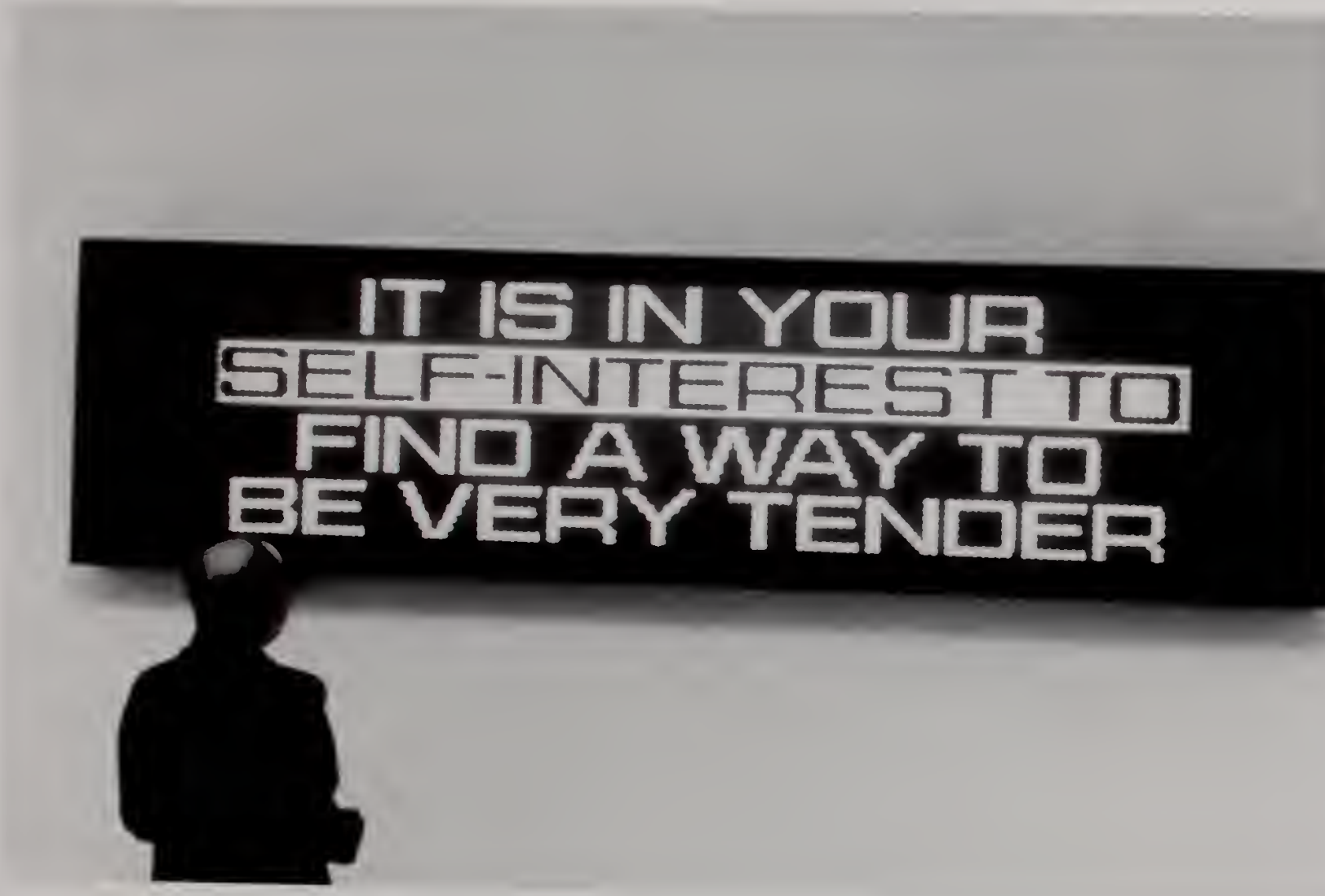
**OUTER SPACE IS WHERE
YOU DISCOVER WONDER,
WHERE YOU FIGHT AND
NEVER HURT EARTH. IF
YOU STOP BELIEVING THIS,
YOUR MOOD TURNS UGLY.**

31 Selections from *The Survival Series*. 1983
2 silver offset lithographed stickers, each 2½ x 3"
Parking meters, Philadelphia



32 Selection from *The Survival Series*. 1983
Silver offset lithographed sticker, 2½ x 3"
Garbage can lid, New York





IT IS IN YOUR
SELF-INTEREST TO
FIND A WAY TO
BE VERY TENDER



WHAT URGE
WILL SAVE US
NOW THAT
SEX WON'T?

IF YOU
DON'T
CONTROL NOW
THE COMMUNISTS
WON'T EXIST

GO WHERE PEOPLE SLEEP
AND SEE IF THEY'RE SAFE

34a Selections from *The Survival Series*. 1986

Pixelboard, 20 x 50'

Installation, 696 Yonge Street, Toronto

Sponsored by ELECTROMEDIA, Toronto



34b Selections from *The Survival Series*. 1986

Pixelboard, 20 x 50'

Installation, 696 Yonge Street, Toronto


Sponsored by ELECTROMEDIA, Toronto



35 Selection from *The Survival Series*. 1986
Spectacolor Board, 20 x 40'
Installation, Times Square, New York

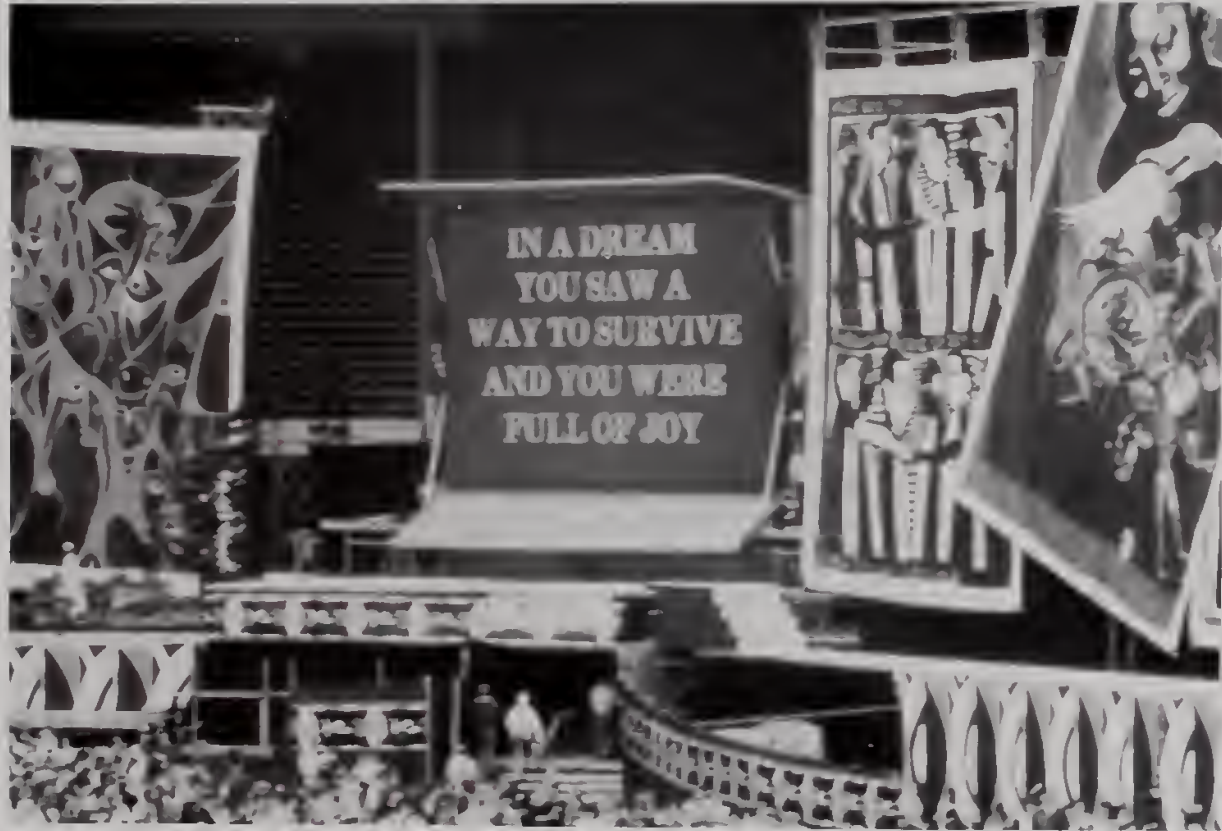
36 Selections from *The Survival Series*. 1987
Matrix electronic display signboard, 15 x 60'
Showplace Square, San Francisco, as seen from Highway 101
Sponsored by Artspace, San Francisco



A blurry night photograph of a city skyline, likely New York City, viewed from across a body of water. The lights of the buildings are out of focus, creating a bokeh effect. The water in the foreground is dark with some light reflections. The overall mood is romantic and atmospheric.

TURN SOFT & LOVELY ANYTIME
YOU HAVE A CHANCE

37 Selections from *The Survival Series* June 11, 1988
Monochrome lamp bank electronic display signboard,
44' x 177"
Installation, *Nelson Mandela 70th Birthday Tribute*,
Wembley Stadium, London



38 Selections from *The Survival Series*.
December 1988–January 1989
Maiden Spectacolor Board, 15 x 30'
Installation, Piccadilly Circus, London
Sponsored by The Artangel Trust



UNDER A ROCK

CRACK THE PELVIS SO SHE LIES RIGHT. THIS IS
A MISTAKE. WHEN SHE DIES YOU CANNOT REPEAT
THE ACT. THE BONES WILL NOT GROW TOGETHER
AGAIN AND THE PERSONALITY WILL NOT COME
BACK. SHE IS GOING TO SINK DEEP INTO THE
MOSS TO GET WHITE AND LIGHTER. SHE IS
UNRESPONSIVE TO BEGGING AND SELF-ABSORBED.

PEOPLE GO TO THE RIVER WHERE IT IS LUSH AND
MUDDY TO SHOOT CAPTIVES, TO FLOAT OR SINK
THEM. SHOTS KILL MEN WHO ALWAYS WANT.
SOMEONE IMAGINED OR SAW THEM LEAPING
TO SAVAGE THE GOVERNMENT. NOW BODIES DIVE
AND GLIDE IN THE WATER, SCARING FRIENDS
OR MAKING THEM FURIOUS.

LIGHT GOES THROUGH BRANCHES TO SHOW TWO
CHILDREN BORN AT ONCE WHO MIGHT LIVE.
THE MOTHER RAN FROM EVERY HAZARD
UNTIL THE BABIES EASED ONTO THE LEAVES.
WITH BOTH HANDS SHE BRINGS THEM TO HER
MOUTH, CALLING THEM TWICE THE USUAL
ANSWER TO MORTAL QUESTIONS. SHE IS
DELIGHTFUL AND MILKY SO THEY WILL WANT
TO GROW.

39 *Under a Rock*. 1987

3 L.E.D. electronic display signboards, 5 x 29 x 2",
6 x 47 x 4", 6½ x 60¾ x 4"; 3 Misty Black granite
benches, each 17¼ x 48 x 21"

Installation, Aspen Art Museum, Colorado



40 *Under a Rock*. 1986

5 Misty Black granite benches,
each 17¼ x 48 x 21"

Installation, Rhona Hoffman Gallery,
Chicago

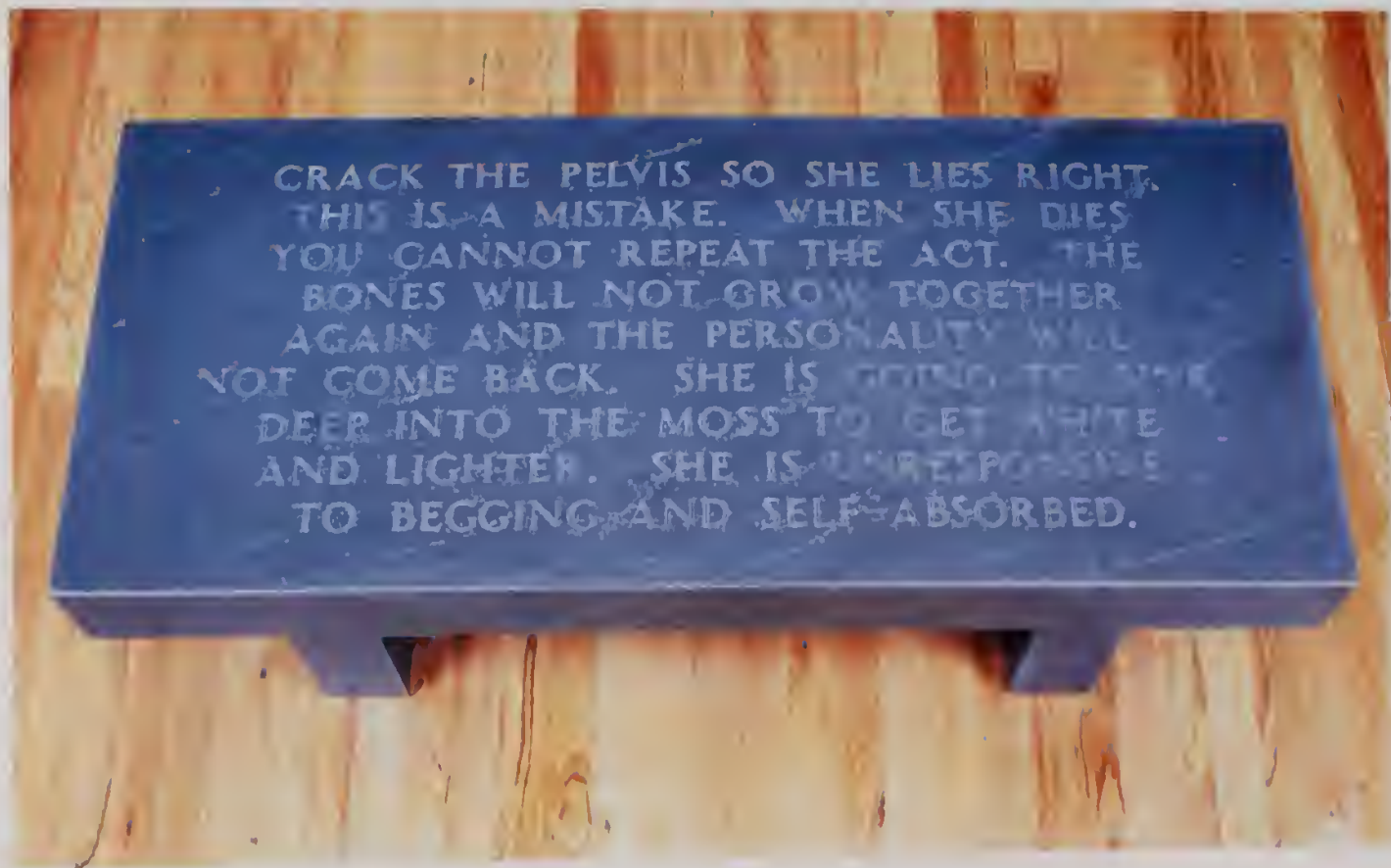


41 *Under a Rock*. 1986

L.E.D. electronic display signboard, 6 x 47 x 4";
9 Misty Black granite benches, each 17¼ x 48 x 21"
Installation, Barbara Gladstone Gallery, New York



- 42 Selection from *Under a Rock* 1986
Misty Black granite bench, 17¼ x 48 x 21"
Number 3 of edition of 3
Installation, Barbara Gladstone Gallery, New York



43 Selection from *Under a Rock*. 1983
Sandstone bench, 19³/₄ x 59³/₄"
Installation, Schlossgarten, Münster



L A M E N T S

I WANT TO LIVE IN
A SILVER WRAPPER.
I WILL SEE
WHOOPING ROCKS FLY.
I WILL ICE ON MY BLACK SIDE
AND STEAM ON MY OTHER
WHEN I FLOAT BY SUNS.
I WANT TO LICK FOOD
FROM THE CEILING.
I AM AFRAID TO STAY
ON THE EARTH.
FATHER HAS CARRIED ME THIS
FAR ONLY TO HAVE ME BURN
AT THE EDGE OF SPACE.
FACTS STAY IN YOUR MIND
UNTIL THEY RUIN IT.
THE TRUTH IS PEOPLE ARE
PUSHED AROUND BY TWO MEN
WHO MOVE ALL THE
BODIES ON EARTH INTO
PATTERNS THAT PLEASE THEM.
THE PATTERNS SPELL
OH NO NO NO
BUT IT DOES NO GOOD
TO WRITE SYMBOLS.
YOU HAVE TO DO THE
RIGHT ACTS WITH YOUR BODY.
I SEE SPACE AND IT
LOOKS LIKE NOTHING AND
I WANT IT AROUND ME.



44 *Laments*. 1987

3 L.E.D. electronic display signboards, each 112½ x 10 x 4";
Nubian Black granite sarcophagus, 25 x 82 x 30"
Installation, Fred Hoffman Gallery, Santa Monica

45 *Laments*. 1989

13 L.E.D. electronic display signboards, each 128 x 120 x 4½";
2 Verde Antique marble sarcophagi, each 24 x 54 x 18¼";
9 Nubian Black granite sarcophagi, each 30 x 82 x 24¾";
Ankara Red marble sarcophagus, 30 x 82 x 24¾"; Honey
onyx sarcophagus, 18 x 36 x 12¼"
Installation, Dia Art Foundation, New York





46 *Laments* 1987

2 L.E.D. electronic display signboards, each 112½ x 10 x 4",
2 Nubian Black granite sarcophagi, each 25 x 74 x 30"
Installation, *Documenta 8*, Kassel



I DO NOT WANT TO BE A HUMAN.
A MIND EXECUTES EVERYTHING
IT CAN THINK.
A BODY DOES WHAT IS POSSIBLE.
MY TONGUE RUNS TO MURDER
WHEN IT IS NOT CONTROLLED.
I CANNOT DOMINATE
ENOUGH MURDEROUS PEOPLE.
I DO NOT WANT ANYONE
TO TOUCH ME WHEN I SLEEP.
I WILL MAKE LIFE WHEN FORCED,
OR WHEN I AM MILD AND LONELY.
I CANNOT DEFEND WHAT I MAKE.
I DO NOT WORK TO PREVENT
WHAT I CAN IMAGINE.
I SEE TOPPING SLAUGHTER.
I WOULD LOVE TO BE ON
A CARPET OF DEAD ENEMIES
TO PICK AWAY THEIR CLOTHES.
I WANT THEM NUDE, HARMLESS.
I NEED ROOM IN TIME.
I HATE THE PEOPLE
WHO CONSIDER THEIR
LADISM REPAIRABLE.
I ALWAYS KNEW THAT MEN
MIGHT KILL ME AND THIS
WAS NO IDEA FOR A CHILD.
I AM CRAZY SCARED AND
FAMILIAR WITH THE ENDING.
I WALK IN AND OUT THE
CRACKS OF MY SKULL WHEN
THERE IS NOTHING ELSE TO DO.
I AM AFRAID OF WHAT
I DO NOT KNOW SO I MAY
KILL MYSELF AND LIGHT FIRES.

48 *Laments*, 1989

13 L.E.D. electronic display signboards, each 128 x 120 x 4½",
2 Verde Antique marble sarcophagi, each 24 x 54 x 18¼",
9 Nubian Black granite sarcophagi, each 30 x 82 x 24¾",
Ankara Red marble sarcophagus, 30 x 82 x 24¾", Honey
onyx sarcophagus, 18 x 36 x 12¼"

Installation, Dia Art Foundation, New York



THE
OF THE
E. S. J. B.
P. L. J. B.
THE VOICE OF
THE
AND THEN
HENRY
OUR BACKS WILL
SOME BE HELD
ON MY
THE
A GOOD WAY
BE CAUSE
THE

COLLABORATIVE PROJECTS

49 Joe Lewis performing at *Manifesto Show*, 1979, organized by Jenny Holzer and Colen Fitzgibbon with *Collaborative Projects*, 55 Bleecker Street, New York



50 Jenny Holzer and Lady Pink
Honey Tell Me. 1983
Enamel on canvas, 89 x 89"



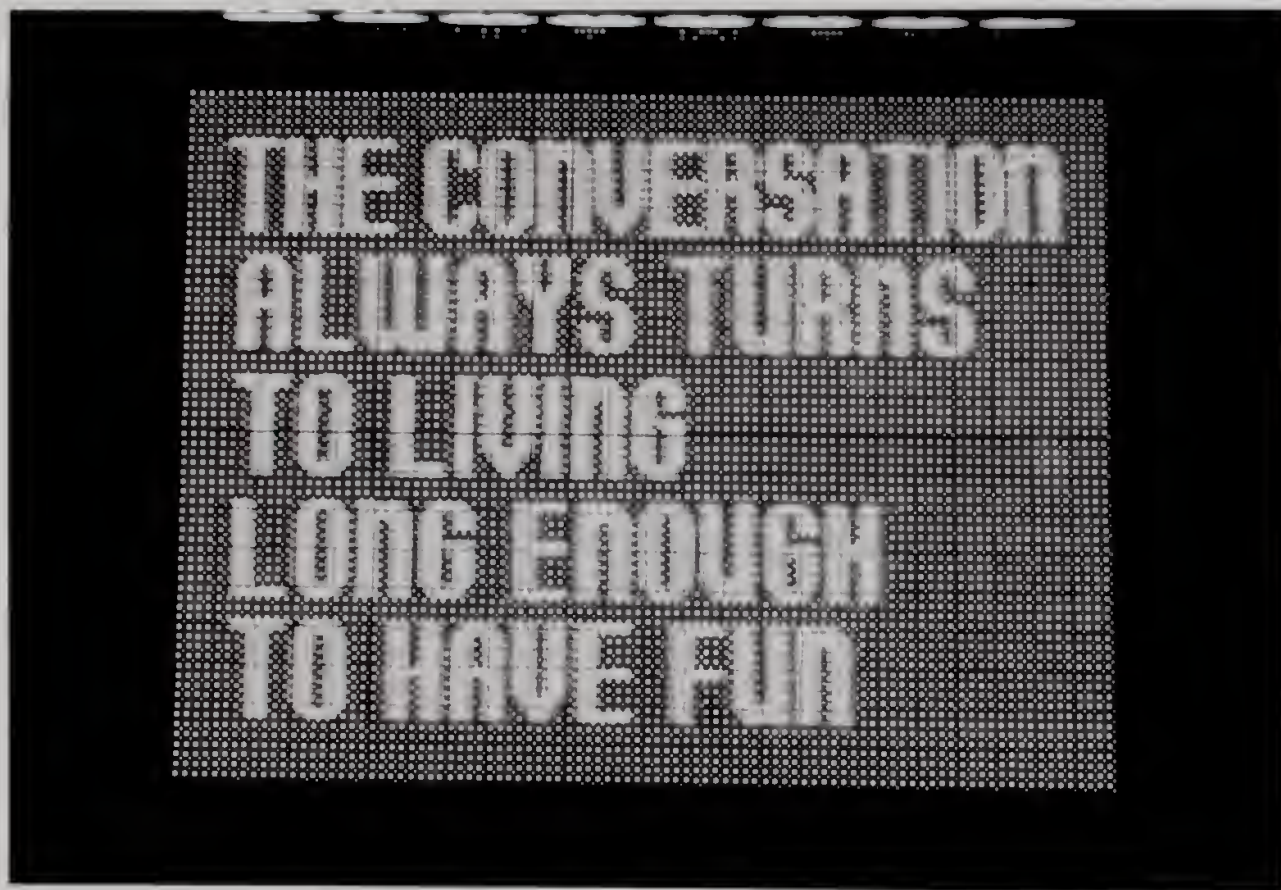
51 Jenny Holzer and Keith Haring
Painted billboard, 1986
Installation, Am Hof, Vienna



52 *Sign on a Truck* November 3, 1984

Diamond Vision Mobile 2000 video display signboard,
156" x 18'

Installation, Grand Army Plaza, New York





53 *Sign on a Truck* 1987
Diamond Vision Mobile 2000 video display
signboard, 156" x 18"
Installation, Musée National d'Art Moderne,
Centre Georges Pompidou, Paris



WORKS IN THE EXHIBITION

Selections from *Truisms, Inflammatory Essays, The Living Series, The Survival Series, Under a Rock, Laments* and new writing. 1989

Extended helical tricolor L.E.D. electronic display signboard,
14" x 530' $\frac{9}{12}$ " x 4"

Courtesy Barbara Gladstone Gallery, New York, Jay Chiat,
New York, Solomon R. Guggenheim Museum, New York, and
the artist

Selections from *The Living Series* 1989

27 Bethel White granite benches, each 18 x 36 x 17"

Courtesy Barbara Gladstone Gallery, New York, and the artist

Selections from *The Survival Series*. 1989

17 Indian Red granite benches, each 18 x 42 x 17"

Courtesy Barbara Gladstone Gallery, New York, and the artist



Dry-run at Solomon R. Guggenheim Museum, July 6, 1989,
for Jenny Holzer

CHRONOLOGY

Clare Bell

- 1950 Born July 29 in Gallipolis, Ohio, the oldest of three children, to Richard V. and Virginia B. Holzer. Family lives in Lancaster, Ohio.
- 1965-66 Attends Lancaster High School.
- 1966-68 Studies at Pine Crest Preparatory School, Fort Lauderdale, Florida.
- 1968-70 Takes liberal arts program, Duke University, Durham, North Carolina, and summer art classes, Ohio University, Athens.
- 1970-71 Pursues painting, printmaking and other art courses, University of Chicago, and summer classes, Ohio University.
- 1972-73 Attends Ohio University, Athens, receives B.F.A. in painting and printmaking. Visits New York following graduation and stays on 13th Street.
- 1974 Attends summer session, Rhode Island School of Design, Providence, meets fellow student Mike Glier.
- 1974-75 Models for fine arts classes at RISD.
- 1975-76 Begins M.F.A. program in painting, RISD, and works as graduate assistant for undergraduate classes. Uses words in her paintings.
- 1977 In January moves to Great Jones Street in New York and enrolls in Whitney Museum's Independent Study Program. Receives M.F.A. in painting from RISD. Starts *Truisms* as typed texts. First posters of *Truisms* printed and put up throughout Manhattan.
- 1978 Photostats of *Truisms* and audio tapes of the texts presented in window of Franklin Furnace, New York.
- 1979-80 Apprentice typesetter at Daniel Shapiro The Old Typographer shop, New York. Organizes *Manifesto Show* with Colen Fitzgibbon at 55 Bleecker Street, marking beginning of her involvement with artists' group *Collaborative Projects (Colab)*. Posters of *Inflammatory Essays* put up around Manhattan.
- 1980-82 Works as typesetter for *Laundry News* and *Direct Marketing Newsletter* in New York. *Truisms* printed on t-shirts. Collaborates with artist Peter Nadin on *The Living Series* texts, some of which appear in self-published books and on metal plaques.
- 1981 Participates in first international exhibition, *Heute, Westkunst*, where she shows *The Living Series*.
- 1982 At invitation of Public Art Fund, Inc., displays *Truisms* on the Spectacolor Board in Times Square, her first use of an electronic sign. Finds L.E.D. signs in New York through the yellow pages and begins to work with them extensively. Shows *Truisms* and *Inflammatory Essays* at *Documenta 7*, Kassel. With Stefan Eins opens Fashion Moda store which sells inexpensive artist-made objects and operates for duration of exhibition.
- 1983 Marries Mike Glier May 21. Texts from *The Survival Series* appear on silver and black stickers and on UNEX electronic display boards, some of these are accompanied by computer-generated illustrations.
- 1985-86 Moves to Hoosick Falls, New York. Creates texts and first granite benches for *Under a Rock* series. Texts from *The Survival Series* appear on tractor caps.
- 1986 In January a text from *The Survival Series* is shown on TV as a public service announcement during an exhibition at the University of New Mexico, Albuquerque.
- 1987 First sarcophagi, accompanied by L.E.D. signs with texts from *Laments*, premiere at *Documenta 8*, Kassel.
- 1988 Daughter Lili born May 22. In August selected by seven members of Advisory Committee for Major International Exhibitions to represent United States in 1990 Venice Biennale.
- 1989 In August MTV spots appear forty-five animated selections from the *Truisms*, *The Living Series* and *The Survival Series*, some also feature music and voice-overs of the texts.

SELECTED EXHIBITIONS, PROJECTS AND REVIEWS

Many exhibitions cited were accompanied by outdoor installations, only the most important of these have been listed.

Solo and Collaborative Exhibitions and Projects

Institute for Art and Urban Resources at PS 1, Long Island City, New York, *Jenny Holzer Painted Room: Special Project PS.1*, January 15-February 18, 1978

Franklin Furnace, New York, *Jenny Holzer Installation*, December 12-30, 1978 Included audio tapes

Fashion Moda, Bronx, *Fashion Moda Window*, Spring 1979 Included audio tapes

Printed Matter, New York, *Printed Matter Window*, 1979 Included audio tapes

Onze Rue Clavel Gallery, Paris, *Textes Positions* (with Peter Nadin), January 19-February 8, 1980

Rudiger Schottle Gallery, Munich, *Living* (with Peter Nadin), December 12, 1980-January 20, 1981

Artists Space, New York, *Eating Friends* (with Peter Nadin), January 9-February 13, 1981

Le Nouveau Musée, Villeurbanne, France, *Living* (with Peter Nadin), June 5-July 31, 1981

Museum für (Sub) Kultur, Berlin, *Living* (with Peter Nadin), 1981

Galerie Chantal Crousel, Paris, *Jenny Holzer-Peter Nadin. Living*, January 30-March 3, 1982

Marine Midland Bank, 140 Broadway, New York, *Art Lobby*, February 1-5, 1982

1 Times Square, New York, *Messages to the Public*, sponsored by Public Art Fund, Inc., New York, March 15-30, 1982

Barbara Gladstone Gallery, New York, *Plaques for Buildings. 30 texts from The Living Series, cast in bronze by Jenny Holzer and Peter Nadin*, April 28-May 22, 1982

Institute of Contemporary Art, London, *Essays, Survival Series*, April 1-May 5, 1983

Lisson Gallery, London, *Jenny Holzer With A-One, Mike Glier, and Lady Pink: Survival Series*, May 12-June 4, 1983

Institute of Contemporary Art, University of Pennsylvania, Philadelphia,

Investigations 3. Jenny Holzer, June 11-July 31, 1983, accompanied by outdoor installation on electronic display signboard with incandescent bulbs, News Stand Restaurant, Center Square, Philadelphia. Brochure with text by Paula Marincola

Barbara Gladstone Gallery, New York, *Jenny Holzer*, November 5-December 1, 1983

Ellen Handy, "Art Reviews Jenny Holzer," *Arts Magazine*, vol. 58, January 1984, p. 55

Lynn Zelevansky, "New York Reviews Jenny Holzer," *Art News*, vol. 83, January 1984, p. 152

Richard Armstrong, "Reviews Jenny Holzer," *Artforum*, vol. 22, February 1984, p. 76

Rotterdam Kunststichting, *Galerie 't Venster-Jenny Holzer-Lady Pink*, February 3-April 4, 1984

Amelie A. Wallace Gallery, State University of New York College at Old Westbury, *Jenny Holzer. Truisms and Inflammatory Essays*, March 12-31, 1984

Bus Shelter (designed by Dennis Adams), 66th Street and Broadway, New York, sponsored by Public Art Fund, Inc., New York, *Graphics change 2*, April 25-July 1984

Kunsthalle, Basel, *Jenny Holzer*, May 13-June 24, 1984 Catalogue with text by Jean-Christophe Ammann Traveled to Le Nouveau Musée, Villeurbanne, France, September 28-December 16

Dallas Museum of Art, *Jenny Holzer*, October 28, 1984-January 1, 1985. Brochure with text by Sue Graze

Sign on a Truck: A Program by Artists and Many Others on the Occasion of the Presidential Election, outdoor installations, New York, sponsored by Public Art Fund Inc., New York, on Diamond Vision Mobile 2000 video display signboard, Grand Army Plaza, November 3, 1984, Bowling Green, Plaza, November 5

1 Times Square, New York, *Selection from The Survival Series*, December 1985-January 1986

Galerie Monika Sprüth, Cologne, *Jenny Holzer*, opened April 24, 1986

Am Hof, Vienna, *Keith Haring-Jenny Holzer*, May 10-June 15, 1986 Catalogue with text by Hubert Klocker and Peter Pakesch

Palladium, New York, *Electronic Sign Project*, May 14-November 15, 1986

Galerie Crousel-Hussenot, Paris, *Jenny Holzer*, June 20-July 13, 1986

Protect Me From What I Want, outdoor installations, Las Vegas, organized by Nevada Institute for Contemporary Art, University of Nevada, Las Vegas, on Dectronic Starburst electronic display signboard, Caesar's Palace, September 2-8, 1986, Kellego electronic display signboard, Fashion Show Mall, September 2-8, Mark 500 electronic display signboard, Thomas & Mack Center, September 2-8, electronic display signboard, Regency Plaza, September 2-8, Hexodecimal electronic display signboard, baggage carrousel, McCarran International Airport, September 12-28

Barbara Gladstone Gallery, New York, *Under a Rock*, October 7-November 1, 1986

Holland Cotter, "Jenny Holzer at Barbara Gladstone Gallery," *Art in America*, vol. 74, December 1986, pp. 137-138

Ronald Jones, "Jenny Holzer's 'Under A Rock,'" *Arts Magazine*, vol. 61, January 1987, pp. 42-43

Nancy Grimes, "Reviews Jenny Holzer," *Art News*, vol. 86, February 1987, pp. 128-130

Des Moines Art Center, *Jenny Holzer. Signs*, December 5, 1986-February 1, 1987 Catalogue with text by Joan Simon and interview with the artist by Bruce Ferguson. Traveled to Aspen Art Museum, February 19-April 12, Artspace, San Francisco, May 5-June 27, accompanied by outdoor installations, San Francisco, sponsored by Artspace, San Francisco, on matrix electronic display signboard, Showplace Square, May 5-June 27, Sony JumboTRON video display signboard and matrix monochrome electronic display signboard, Candlestick Park, May 26, Museum of Contemporary Art, Chicago, as *Options 30: Jenny Holzer*, July 31-September 27, The List Visual Arts Center at Massachusetts Institute of Technology, Cambridge, October 9-November 29, accompanied by outdoor installation, on painted billboard, Central Square, Cambridge

Myriam Weisang, "Getting What She Wants: Jenny Holzer Signs On in San Francisco," *San Francisco Examiner Image*, May 3, 1987, p. 31

Kenneth Baker, "Artist's Electronic Signs Flash Around Town," *San Francisco Chronicle*, May 14, 1987, p. 1

Rhona Hoffman Gallery, Chicago, *Jenny Holzer. Under a Rock*, February 13-March 21, 1987

Zwei spektakuläre Kunstaktionen der New Yorker Künstlerin Jenny Holzer im Oktober in Hamburg, outdoor installations and public projects, Hamburg, West Germany, on Colormotion electronic display signboard and railway cars, Hamburger Hauptbahnhof, and on radio 107, October 1987

Alan G. Artner, "Surprising View from Jenny Holzer," *Chicago Tribune*, Section 7, February 27, 1987, p. 52

Colin Westerbeck, "Jenny Holzer," *Artforum*, vol. 25, May 1987, pp. 154-155

HoffmanBorman Gallery, Santa Monica, *Jenny Holzer*, March 11-April 9, 1988

Christopher Knight, "Words to the wise, spoken to the eyes," *Los Angeles Herald Examiner*, March 23, 1988, p. 4

The Brooklyn Museum, *Jenny Holzer Signs and Benches*, May 5-July 18, 1988

Ellen Handy, "Jenny Holzer," *Arts Magazine*, vol. 63, September 1988, p. 91

MTV, New York, *Art Breaks*, first aired August 15, 1988

Interim Art Gallery, London, *Plaques. The Living Series 1980-82. The Survival Series 1983-85*, November 27, 1988-December 21, 1989

Institute of Contemporary Art, London, *Jenny Holzer: Signs/Under a Rock*, December 7, 1988-February 12, 1989, accompanied by outdoor installations sponsored by The Artangel Trust, London, on Metrovision electronic display signboard, Shaftesbury Square, Belfast, and Zakks electronic display signboard, Bradbury Place, Belfast, December 6-31, 1988, Maiden Spectacolor Board, Piccadilly Circus, London, December 1988-January 1989, Mayavision video display monitors, Leicester Square underground station, London, December Catalogue with text by Iwona Blazwick, reprinted text by Joan Simon and reprinted interview with the artist by Bruce Ferguson

James Odling-Smee, "Advertising Artistry," *Fortnight* (Belfast), December 1988, p. 26

Merlin Carpenter, "Reviews Jenny Holzer," *Artscribe International*, March/April 1989, p. 72

James Odling-Smee, "Jenny Holzer Bradbury Place & Shaftesbury Square Belfast," *Circa* (Belfast), March/April 1989, pp. 36-37

Gray Watson, "Reviews Jenny Holzer ICA and Elsewhere, London," March/April 1989, *Flash Art*, pp. 120-121

Ydessa Hendeles Art Foundation, Toronto, *Jenny Holzer*, opened January 28, 1989, accompanied by outdoor installations, Toronto, sponsored by ELECTROMEDIA, Toronto, and by Art Metropole, Toronto, on Pixelboard, 696 Yonge Street, L.E.D. electronic display signboard, 778 King Street West, January 28-February 28

Dia Art Foundation, New York, *Jenny Holzer. Laments 1988-89*, March 2-June 18, 1989, October 13, 1989-February 18, 1990 Video tape and artist's book *Laments*, New York, Dia Art Foundation and the artist, August 1989

Roberta Smith, "Flashing Aphorisms by Jenny Holzer at Dia," *The New York Times*, March 10, 1989, p. 26

Nancy Princenthal, "The Quick and the Dead Jenny Holzer's 'Laments' at Dia," *The Village Voice*, March 14, 1989, pp. 31-32

Kay Larson, "In the Beginning Was the Word," *New York Magazine*, vol. 22, April 3, 1989, pp. 71-72

Hilton Kramer, "Lugubrious Jenny Holzer Exhibit at One of the City's Creepiest Spots," *The New York Observer*, vol. 3, April 10, 1989, pp. 1, 13

Doris C. Freedman Plaza, New York, *Benches*, sponsored by Public Art Fund, Inc., New York, July 1-December 31, 1989

Michael Brenson, "Bold Sculpture for Wide-Open Spaces," *The New York Times*, July 21, 1989, pp. C1, C24

Group Exhibitions

Los Angeles Institute of Contemporary Art, *ARTWORDS AND BOOKWORKS* An international exhibition of recent artists' books and ephemera, February 28-March 30, 1978 Catalogue with texts by Mike Crane, Judith Hoffberg and Joan Hugo, and supplement of artist's postcards. Traveled to Artists Space, New York, June 10-30, Herron School of Art, Indianapolis, September 15-29; Contemporary Arts Center, New Orleans, October 14-30

Susan C. Larson, "A booklover's dream," *Art News*, vol. 77, May 1978, pp. 144-152

5 Bleecker Street, New York, *Manifesto Show*, early 1979

Institute of Contemporary Art, London, *Issue. Social Strategies by Women Artists*, November 14-December 21, 1980. Catalogue with texts by Margaret Harrison, Lucy R. Lippard and Sandy Nairne

Brooke Alexander Gallery, Inc., New York, *Collaborative Projects Presents a Benefit Exhibition at Brooke Alexander, Inc.*, December 6-31, 1980

Abandoned building, 41st Street and 7th Avenue, New York, *The Times Square Show*, 1980

Jeffrey Deitch, "Report from Times Square," *Art in America*, vol. 68, September 1980, pp. 59-63

Chrysler Museum, Norfolk, Virginia, *Crimes of Compassion*, April 16-May 31, 1981. Catalogue with text by Thomas W. Styron

Museen der Stadt Köln and Messegelände Rheinhallen, Cologne, *Heute, Westkunst Zeitgenössische Kunst seit 1939*, May 30-August 16, 1981 Catalogue with texts by Hugo Borger, Laszlo Glozer, Kasper Koenig and Karl Ruhrberg

Richard Armstrong, "Reviews Cologne 'Heute,' Westkunst," *Artforum*, vol. 20, September 1981, pp. 83-86

Brooke Alexander Gallery, Inc., New York, *Represent, Representation, Representative*, September 8-October 3, 1981

Annina Nosei Gallery, New York, *Public Address*, October 31-November 19, 1981

University Art Gallery, State University of New York at Binghamton, *Nine Women Artists*, March 27-April 25, 1982 Catalogue with text by Josephine Gear and interviews with the artists by Jeff Allen, Eve Daniels, Tam Goodger, Robin Hatchett, Joyce Kaufman, Johanna Mustacchi, Tom Persico, Anne Marie Reilly and Jeri Slavin

Museum Fridericianum, Orangerie, and Neue Galerie, Kassel, West Germany, *Documenta 7*, June 19-September 23, 1982, accompanied by outdoor installation of painted wall, HausKranefuss, Kassel. Catalogue with texts by Jorge Luis Borges, Saskia Bos, Coosje van Bruggen, Germano Celant, Hans Eichel, T.S. Eliot, Rudi H. Fuchs, Johannes Gachnang, J.W. von Goethe, Friedrich Hölderlin, Walter Nikkels, Gerhard Storck and the artists

American Graffiti Gallery, Amsterdam, *Jenny Holzer, Lee, Aron Fink*, September-October 1982

Protetch/McNeil, New York, *The Revolutionary Power of Women's Laughter*, January 15-February 25, 1983 Brochure with text by Joanna Isaac Traveled to Arts Cultural Resource Center, Toronto, February 4-28, 1984

Jane Weinstock, "A Lass, a Laugh and a Lad," *Art in America*, vol. 71, Summer 1983, pp. 7-10

Musée des Beaux-Arts de Dijon, *présence discrète*, January 10-February 28, 1983

Whitney Museum of American Art, New York, *1983 Biennial Exhibition*, March 24-May 22, 1983 Catalogue with texts by Tom Armstrong, John G. Hanhardt, Barbara Haskell, Richard Marshall and Patterson Sims

Allen Memorial Art Museum, Oberlin College, Ohio, *Art & Social Change, U.S.A.*, April 19-May 30, 1983. Catalogue with texts by David Deitcher, Jerry Kearns, Lucy R. Lippard, William Olander, Craig Owens and Richard E. Spear

Institute of Contemporary Art, Boston, *Currents*, September 17-October 20, 1983 Brochure with text by David Joselit

Stedelijk Van Abbemuseum, Eindhoven, *Walter Dahn, René Daniels, Isa Genzken, Jenny Holzer, Robert Longo, Henk Visch*, October 14-November 20, 1983 Catalogue with text by R. H. Fuchs

Greenville County Museum of Art, South Carolina, *From the Streets*, October 25-November 20, 1983

Fine Arts Museum of Long Island, Hempstead, New York, *Written Imagery Unleashed in the 20th Century*, November 6, 1983-January 22, 1984. Catalogue with text by Eleanor Flomenhaft

Institute for Art and Urban Resources at PS 1, Long Island City, New York, *Time Line*, January 22-March 18, 1984

Gallerie Engström, Stockholm, *1984 Women in New York*, April 4-May 13, 1984 Brochure with text by Alanna Heiss

Art Gallery of New South Wales, Sydney, and Ivan Dougherty Gallery, Paddington, *The Fifth Biennale of Sydney, Private Symbol. Social Metaphor*, April 11-June 17, 1984 Catalogue with texts by Franco Belgiorno-Nettis, Paula Latos-Valier, Stuart Morgan, Léon Paroissien, Annelie Pohlen, Jean-Louis Pradel, Carter Ratcliff and Nelly Richard

Amerika Haus, Berlin, *Women of Influence*, June 12-July 28, 1984 Catalogue with texts by Ronnie Cohen, Peter E. Haaren, Emily Hicks, Marcolo McCormick, Ronald J. Onorato, Dean Savard and Britta Schmitz

San Francisco Museum of Modern Art, *The Human Condition Biennial III*, June 28-August 26, 1984 Catalogue with texts by Achille Bonito Oliva, Shirley Davis, Wolfgang Max Faust, Henry T. Hopkins, Edward Kienholz, Dorothy Martinson and Klaus Ottman

Städtische Kunsthalle, Düsseldorf, *Ein Anderes Klima Aspekte der Schönheit in der zeitgenössischen Kunst/A Different climate: Aspects of beauty in contemporary art*, August 5-October 5, 1984 Catalogue with

- texts by Art Buchwald, Jürgen Harten, Friedrich Nicolai and the artists
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
 Washington, D. C., *Content. A Contemporary Focus 1974-1984*, October 4,
 1984-January 6, 1985. Catalogue with texts by Howard N. Fox, Abram
 Lerner, Miranda McClintock and Phyllis Rosenzweig
- Knight Gallery, Spirit Square Art Center, Charlotte, North Carolina, *HOLZER
 KRUGER PRINCE*, November 28, 1984-January 20, 1985. Catalogue with
 texts by William Olander and Ann Shengold
- Los Angeles Institute of Contemporary Art, *Secular Attitudes*, February
 15-March 23, 1985. Catalogue with texts by Kathy Rae Huffman and Bob
 Smith
- Milwaukee Art Center, *Currents 7. Words in Action*, March 7-June 2, 1985
- Galeries Nationales du Grand Palais, Paris, *Nouvelle Biennale de Paris*,
 March 21-May 21, 1985. Catalogue with texts by Achille Bonito Oliva,
 Georges Boudaille, Pierre Courcelles, Jean-Pierre Faye, Gérald Gassiot-
 Talabot, Alanna Heiss, Marie Luise Syring and the artists
- The New Museum of Contemporary Art, New York, *Signs*, April 27-July 7,
 1985. Catalogue with text by Ned Rifkin
- Barbara Gladstone Gallery, New York, *Social Studies*, June 8-July 26, 1985
- Islip Art Museum, East Islip, New York, *Writing on the Wall*, September 8-
 October 20, 1985
- Museum of Art, Carnegie Institute, Pittsburgh, *1985 Carnegie International*,
 November 9, 1985-January 5, 1986. Catalogue with texts by Achille Bonito
 Oliva, Bazon Brock, Benjamin H. D. Buchloh, John Cadwell, Germano
 Celant, Hal Foster, Rudi H. Fuchs, Johannes Gachnang, Per Kirkeby, Jannis
 Kounellis, Hilton Kramer, Donald B. Kuspit, John R. Lane, Thomas McEvilley,
 Mark Rosenthal, Peter Schjeldahl and Nicholas Serota
- Galerie Monika Sprüth, Cologne, *Eau de Cologne II*, November 15-
 December 12, 1985. Catalogue with texts by Patrick Frey, Ulla Frohne,
 Jo-Anna Isaak, Christiane Meyer-Thoss, Stuart Morgan, Mary Anne
 Staniszewski, Paul Taylor and the artists and interviews of curators, gallerists
 and critics by Judith Black, Esther Schipper and Monika Sprüth
- Musée d'Art Contemporain de Montréal, *Ecrans Politiques*, November 17,
 1985-January 12, 1986
- Nexus Contemporary Art Center, Atlanta, *The Public Art Show*, November
 23-December 21, 1985. Catalogue with texts by Ronald Jones and Milan
 Kundera
- Institute of Contemporary Art, Boston, *Dissent. The Issue of Modern Art in
 Boston, The Expressionist Challenge*, December 5, 1985-February 9, 1986,
Revolt in Boston, Fear vs. Freedom, February 18-April 20, *As Found*, April
 29-June 22. Catalogue with texts by Benjamin H. D. Buchloh, Serge
 Guilbaut, Reinhold Heller, David Joselit, David Ross and Elisabeth Sussman
- North Gallery, University of New Mexico Art Museum, Albuquerque, and
 Art Gallery, Fogelson Library Center, College of Santa Fe, *Subversive Acts:
 Artists Working with the Media Politically*, January 7-February 23 and
 February 13-31, 1986, respectively, accompanied by public project organized
 by Art/Media, New Mexico. public service announcement from *The
 Survival Series* (Outer Space is . . .) on KNME-TV and KGGM-TV, Albuquer-
 que, and poster with selections from *Tuisms in Impact Albuquerque
 Journal Magazine*, vol. 9, January 28, 1986, pp. 7, 10
- Kathleen Shields, "Exhibit Harks Back to Conceptual Art, *Albuquer-
 que Journal*, January 19, 1986, p. E2
- Art Gallery, Fogelson Library Center, College of Santa Fe, *Tuning In*, January
 17-31, 1986. Traveled to Museum of Fine Arts, Santa Fe, February 11-
 March 10
- The Contemporary Arts Center, Cincinnati, *Jenny Holzer, Cindy Sherman.
 Personae*, February 7-March 15, 1986. Catalogue with texts by Dennis
 Barrie and Sarah Rogers-Lafferty
- The Corcoran Gallery of Art, Washington, D. C., *In other words*, May 9-June
 29, 1986, accompanied by outdoor installation on electronic display
 signboard, DuPont Circle metro station, Washington, D. C. Catalogue with
 text by Ned Rifkin
- Castell dell'Ovo, Naples, *Rooted Rhetoric. Una Tradizione nell'Arte
 Americana*, July 1986. Catalogue with texts by Benjamin H. D. Buchloh,
 Gabriele Guercio, Joseph Kosuth, Thomas Lawson, Charles Le Vine, David
 Robbins and Angelo Trimarco
- The Israel Museum, Jerusalem, *Jenny Holzer/Barbara Kruger*, August 5-
 October 5, 1986. Catalogue with text by Suzanne Landau
- Frankfurter Kunstverein and Kunsthalle Schirn, Frankfurt, *Prospekt 86: Eine
 internationale Ausstellung aktueller Kunst*, September 9-November 11,
 1986. Catalogue with texts by Hilmar Hoffmann, Peter Weiermair and
 the artists
- Centre Cultural de la Fundació Caixa de Pensions, Barcelona, *Art and Its
 Double. A New York Perspective/EI Arte y su Doble. Una perspectiva de
 Nueva York* (organized by Sala de Exposiciones de la Fundación Caja de
 Pensiones, Madrid), November 27, 1986-January 11, 1987. Catalogue with
 texts by Dan Cameron and excerpts from previously published texts by
 Clement Greenberg, Harold Rosenberg, William Rubin, Brian Wallis, the
 artists et al. Traveled to Sala de Exposiciones de la Fundación Caja de
 Pensiones, Madrid, February 6-March 22
- Hillwood Art Gallery, C.W. Post Campus, Long Island University, Brookville,
 New York, *Perverted by Language*, February 11-March 6, 1987. Catalogue
 with texts by Robert Nickas and the artists
- Yale University Art Gallery, New Haven, *Contemporary American Artists in
 Print*, March 25-May 31, 1987. Brochure with texts by Matthew J. W. Drutt,
 Richard S. Field, Laura Katzman and Ainlay Samuels
- Musée National d'Art Moderne, Centre Georges Pompidou, Paris, *l'époque,
 la mode, la morale, la passion*, May 2-August 17, 1987, accompanied by
 outdoor installation, Musée National d'Art Moderne, Centre Georges
 Pompidou, *Sign on a Truck*, on Diamond Vision Mobile 2000 video display
 signboard, May 19-25. Catalogue with text by Bernard Ceysson and

excerpts from previously published texts by Kenneth Baker, Benjamin H D. Buchloh, Germano Celant, Hal Foster, Fredric Jameson, Rosalind Krauss et al

Museum Fridericianum, Kassel, West Germany, *Documenta 8*, June 12-September 20, 1987. Catalogue with texts by Manfred Beilharz, Karl Oskar Blase, Bazon Brock, Hans Eichel, Michael Erlhoff, Vittorio Fagone, Edward F Fry, Michael Grauer and Wenzel Jacob, Wulf Herzögenrath, Elisabeth Jappe, Georg Jappe, Heinrich Klotz, Vladimir Lalo Nikolic, Pierre Restany, Lothar Romain, Manfred Schneckenburger and Klaus Schöning

Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, *Skulptur Projekte in Münster*, June 14-October 4, 1987. Catalogue with texts by Carl Andre, Klaus Bussmann, Georg Jappe, Kasper König and Ludwig Wittgenstein

Centre International d'Art Contemporain de Montréal, *Stations*, August 1-November 2, 1987. Catalogue with texts by Roger Bellemare, James D Campbell, Claude Gosselin and Jacques E Lefebvre

The Bourse, Philadelphia, *Independence Sites. Sculpture for Public Spaces*, August 6-October 12, 1987. Catalogue with text by Stephan Berg, Paula Marincola and Vicki Garfield Solot

Michael McGettigan, "Putting it in Writing," *Philadelphia City Paper*, August 7-14, 1987, pp 7, 16

Amsterdam, *Century '87. Kunst van nu ontmoet Amsterdams verleden/ Today's Art face to face with Amsterdam's past*, August 7-September 14, 1987. Catalogue with texts by J Th Balk, Willem Ellenbroek, Sjaer Ex, Nicolette Gast, Els Hoek and Wendie Shaffer, and supplement of viewer with images on disks

Saint Louis Gallery of Contemporary Art, *At Issue Art and Advocacy*, September 9-October 17, 1987. Brochure with text by Susan Walker

Everson Museum of Art, Syracuse, *Computers in Art*, September 18-November 8, 1987. Catalogue with text by Cynthia Goodman. Traveled to The Contemporary Arts Center, Cincinnati, November 27, 1987-January 9, 1988, IBM Gallery of Science and Art, New York, April 26-June 18; Center for the Fine Arts, Miami, August 13-September 25

Galere Crousel-Robelin, Paris, *Jenny Holzer, Louise Lawler, Ken Lum*, October 17-November 17, 1987

Scott Hanson Gallery, New York, *MEDIA POST MEDIA*, January 6-February 9, 1988. Catalogue with texts by Tricia Collins and Richard Milazzo

The Museum of Modern Art, New York, *Committed to Print. An Exhibition of Recent American Printed Art with Social and Political Themes*, January 31-April 19, 1988. Catalogue with text by Deborah Wye

Sidney Janis Gallery, New York, *60s/80s Sculpture Parallels*, February 25-March 6, 1988

Bank of Boston, Boston, *The Multiple Object: European and American Sculptural Works Made in Editions*, March 7-May 31, 1988

Boca Raton Museum of Art, Florida, *After Street Art*, April 29-May 29, 1988

Point State Park, Three Rivers Arts Festival, Pittsburgh, *Sculpture at the Point*, May 15-June 26, 1988. Catalogue with texts by John R. Brice, Gary Garrels, Jack Reynolds and the artists

Art Gallery of New South Wales, Sydney, and Pier 2/3, Walsh Bay, 1988 *Australian Biennale From the Southern Cross, A View of World Art c. 1940-88*, May 18-July 3, 1988. Catalogue with texts by Franco Belgiorno-Nettis, Bernard Blistène, Ian Burn, Jürgen Habermas, Frances Lindsay, Terence Maloon, Peter Sarah, Diane Waldman and Nick Waterlow and excerpts from previously published texts by Bernard Blistène, Jean-Pierre Bordaz, Robert L. Pincus, John Russell et al. Traveled to National Gallery of Victoria, Melbourne, August 4-September 18

Wembley Stadium, London, *Nelson Mandela 70th Birthday Tribute*, June 11, 1988

Whitney Museum of American Art Downtown at Federal Plaza, New York, *Modes of Address Language in Art Since 1960*, July 29-September 23, 1988. Brochure with texts by Thomas Hardy, Amy Heard, Ingrid Periz and Michael Waldron

The Guinness Hop Store and The Royal Hospital, Dublin, *ROSC '88*, August 20-October 15 and August 21-October 15, 1988, respectively. Catalogue with texts by Aidan Dunne, Olle Granath, Rosemarie Mulcahy, Patrick J Murphy and Angelica Zander Rudenstine

Third Eye Centre, Glasgow, *Camouflage*, September 3-October 1, 1988. Catalogue with texts by James Bustard, Richard Kearton and Norman Wilkinson. Traveled to Inverness Museum and Art Gallery, Glasgow, November 4-December 3, Stirling Smith Museum and Art Gallery, Glasgow, December 10, 1988-January 8, 1989, MacLaurin Art Gallery, Ayr, January 16-February 11

Carleton Art Gallery, Carleton College, Northfield, Minnesota, *What DOES She Want?. Current Feminist Art from the First Bank Collection*, January 7-March 12, 1989. Catalogue with texts by Nathan Braulwck, Dale K. Haworth, Lynne Sowder and the artists. Traveled to Women's Art Registry of Minnesota, Minneapolis, April 8-May 13

Gallery 400, The University of Illinois at Chicago, *The Presence of Absence. New Installations*, January 11-February 17, 1989

Tony Shafrazi Gallery, New York, *Words*, January 21-February 18, 1989

Cincinnati Art Museum, *Making Their Mark: Women Artists Move into the Mainstream, 1970-85* (organized by Pennsylvania Academy of the Fine Arts, Philadelphia), February 22-April 2, 1989. Catalogue with texts by Catherine C. Braver, Ellen G. Landau, Thomas McEvilley, Ferris Olin, Randy Rosen, Judith Stein, Calvin Tomkins, Marcia Tucker and Ann-Sargent Wooster. Traveled to New Orleans Museum of Art, May 6-June 18, Denver Art Museum, July 22-September 10, Pennsylvania Academy of Fine Arts, Philadelphia, October 20-December 31

The Museum of Contemporary Art, Los Angeles, *A forest of SIGNS. ART IN THE CRISIS OF REPRESENTATION*, May 6-August 13, 1989. Catalogue with texts by Ann Goldstein, Mary Jane Jacob, Richard Koshalek, Anne Rorimer and Howard Singerman

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By the Artist

- A Little Knowledge*, New York, self-published, 1979
- "Position Papers" (with Peter Nadin), *Artforum*, vol. 18, February 1980
- Black Book*, New York, self-published, 1980
- Hotel* (with Peter Nadin), New York, Tanam Press, 1980
- Living* (with Peter Nadin), New York, self-published, 1980
- Eating Friends* (with Peter Nadin), New York, Top Stories, 1981
- Eating Through Living* (with Peter Nadin), New York, Tanam Press, 1981
- Tuisms and Essays*, Nova Scotia, Nova Scotia College of Art and Design Press, 1983
- "Laugh Hard at the Absurdly Evil," *New Observations*, New York, *New Observations and the authors*, 1985, pp. 6-7
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On the Artist

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