

Artist Resources – Jenny Holzer (American, b. 1950)

[Holzer artist website](#)

[Holzer at the Walker](#)

[Holzer at the Tate](#)

[Holzer at the Guggenheim](#)

[Holzer at Hauser & Wirth](#)

Holzer rose to fame through her participation in the artist group [Colab](#) and their 1980 exhibition, *The Times Square Show*. This pivotal exhibition continues to be revisited. Read Elena Martinique’s [“How the Times Square Show Changed the New York Art World in 1980”](#) and Emily Colucci’s [“Why Are We Revisiting the Times Square Show.”](#)

In 1980, Holzer’s entire *Laments* series was released to the [Dia Art Foundation](#). In 1989, the artist was selected to represent the United States in the Venice Biennale, for which she received the Golden Lion award. Read a New York Times [article](#) anticipating the Biennale and see the [recreated](#) installation on view at the Albright-Knox Art Gallery.

The Neue Nationalgalerie in Berlin displayed an [installation](#) of Holzer’s work in 2001, which was re-installed in 2011 for the foreseeable future.

[Jenny Holzer: Protect Protect](#) was organized by the Museum of Contemporary Art, Chicago and covered the artist’s work from the mid-1990s to the present. Read an [interview with Art21 and curator Elizabeth Smith](#) about the exhibition. It then traveled to the [Whitney Museum of American Art](#), where it was reviewed by Roberta Smith in a New York Times article entitled [“Sounding the Alarm, in Words and Light.”](#) Also read an [interview with Holzer](#) about the Whitney iteration and watch a [Whitney Focus video](#) discussing the politics of the exhibition with Kate Doyle, Senior Analyst at the National Security Archive and Laurel Fletcher, Clinical Professor of Law and Director of the International Human Rights Law Clinic, University of California, Berkeley.

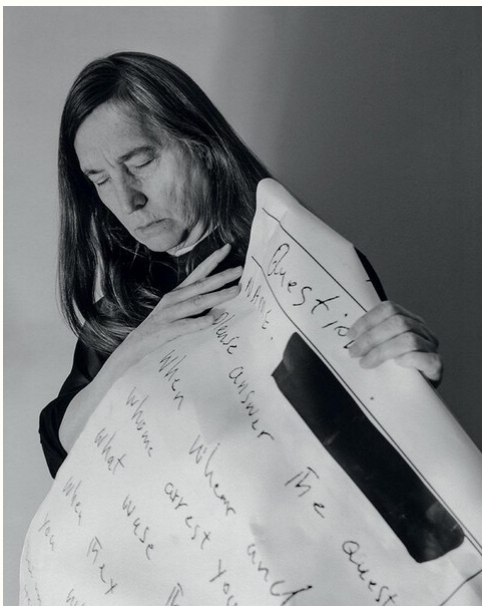
[Read or listen to a review](#) of a 2010 exhibition at Montreal’s DHC/ART Foundation for Contemporary Art by Bob Duggan and watch a [video](#) of the installation.

Holzer participated in the [Gwangju Biennale](#) in 2012. In 2015, she had a solo exhibition at Hauser & Wirth entitled [Softer Targets](#) and was invited to install [Artist Rooms: Jenny Holzer](#) at the Tate Modern in 2018.

Puruse the website for Alden Projects’ exhibition [REJOICE! OUR TIMES ARE INTOLERABLE: Jenny Holzer’s Street Posters, 1977-1982](#), which includes links to articles in the New York Times, Hyperallergic, and the Huffington Post.

Read a 2019 interview with the artist for Art Basel’s [Conversations with Contemporary Artists](#) series. [Wallpaper Magazine](#) published “Battle Lines: Artist Jenny Holzer Proves that Words are Weapons” that same year, which discussed works on display at ARCOmadrid in anticipation of a major solo exhibition at the Guggenheim Museum Bilbao, Spain, [Jenny Holzer: Thing Indescribable](#).

View an [online exhibition](#) of Holzer’s work, *All Things are Delicately Interconnected*, created with Hauser & Wirth in 2020.



Holzer in her Brooklyn studio, 2017
Photograph: Daniel Shea



Holzer, c. 2019
Photograph: Ander Gilleneau

Jenny Holzer (American, b. 1950)

Selection from Truisms: Technology will make..., 2021

Dali Onyx footstool, edition 2/6

Private Collection, Los Angeles; L2021:186.1

Neo-conceptual, feminist artist Jenny Holzer emerged in the late 1970s with her participation in the New York City-based collective Colab and their self-generated exhibition, *The Times Square Show*. Holzer's primary focus is words, which are inserted into the public domain in the form of billboards, posters, projections, stickers, hats, or other everyday objects. Her work is meant to be seen, read, laughed at, and discussed both inside and outside of a traditional artistic context. **Selection from Truisms: Technology will make...** is one of Holzer's infamous *Truism* works, which can take the form of objects such as paper cards and posters, t-shirts, baseball caps, or benches. The artist first began producing *Truism* works in 1977, when she was in the Whitney Independent Study Program and printed anonymous broadsheets of paper with humorous, challenging, accusatory, or matter-of-fact phrases. According to the artist: "The epiphany for me was that I wasn't a writer, and I had to do something with these texts. I put them in the streets as posters."

On view January 19 – April 24, 2022

