

# Jenny Holzer



**September 8 – October 16, 2011**

○ **Exhibition Information**

Artist: Jenny Holzer (American, 1950-)

Duration: September 8 ~ October 16, 2011

Venue: Kukje Gallery, K2 (Tel. 733-8449)

Opening hours: Mon-Sat: 10am - 6pm, Sun: 10am - 5pm

○ **Exhibition Introduction**

Kukje Gallery is pleased to present solo exhibition of American conceptual artist, Jenny Holzer. For this exhibition, Holzer will present two new large-scale electronic signs, an arrangement of marble footstools, and a selection of her pigment prints that give a continuing presence to past projections.

For over thirty years, Jenny Holzer has cannily transformed public systems of display into the forms that shape and hold her art. While language always has functioned as Holzer's primary medium, it cannot be dissociated from the ingenious and sly choices of bodies that hold the text. From posters, bronze plaques, and marble benches to electronic signs and light projections, the physical lives of her work question how modes of mass address form publics and communities. While she first used existing electronic signs like the Spectacolor sign in New York City's Times Square to disorient the usual reception of news and advertising, Holzer now configures L.E.D. (light-emitting diode) signs into sculptural arrangements that derange architectural space and thoughtfully complicate a viewer's relationship to place. Starting in 1986, Holzer began making functional stone bench sculptures where her texts could be embedded. A solid counterpoint to the immaterial light of the electronics, the bench and footstool stone works also recall memorial forms that keep often violent and tragic past events alive through objects in the landscape. Her light projections onto architecture and landscapes, first realized in 1996, continue this sculptural study of place. By casting language onto a building's facade, Holzer uses the languid scroll to translate a familiar edifice into a site that becomes newly known. Presumptions, such as the transparency of language, history, and place, become as tenuous as the fugitive light that slips off an electronic sign or above a facade when a projection ends.

For her exhibition at Kukje Gallery, Holzer will present two new large-scale electronic signs, an arrangement of marble footstools, and a selection of her pigment prints that give a continuing presence to past projections. Each electronic sign is programmed with a selection of Holzer's writing and speaks to the emergency of the present in hushed speed and chromatic excess. The footstools, as their name implies, presume a person's use, a body's touch. While the material is one that bespeaks endurance and survival, it heightens the distinction between stone and skin, the eternal and the short-lived. This temporal disjunction is also present in the pigment prints that capture projections in Rome, Berlin, London, and other historic world capitals. In black and white, the melancholic tone befits a project that desperately and beautifully gives weight to time. Together, the three bodies of work heighten the viewer's sense of the fragility of moments and persons.

Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including 7 World Trade Center, the Reichstag, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, and the Whitney Museum of American Art. Holzer received the Leone d'Oro at the Venice Biennale in 1990 and the Crystal Award from the World Economic Forum in 1996. She holds honorary degrees from Ohio University, Williams College, the Rhode Island School of Design, The New School, and Smith College. She received the Barnard Medal of Distinction in 2011. Holzer lives and works in New York.

○ **Presenting Works**

**Pigment Prints:**

Holzer has realized light projections in locations around the world since 1996. During these nighttime events, a powerful projector throws light through a scrolling film. The result is language writ large on facades and landscapes. While Holzer frequently uses her own texts (13 series written from 1977-2001), she also employs poetry and writing borrowed from others. An example of this borrowing and collaboration can be seen in the pigment print "Talking Politics." Since her 2004 projections in New York City, Holzer has incorporated the work of the Polish poet and Nobel laureate, Wisława Szymborska, into her practice. During the New York City projections, Szymborska's poem "Children of Our Age" scrolled over the former Hotel Pennsylvania, directly across the street from Madison Square Garden and Penn Station. The projections in New York also included poems by James Schuyler, Allen Ginsberg, and May Swenson, among others, which spoke to joy, love, and the pleasures of the city. In all of her projections, Holzer attempts to provide a representative surround of voices, opinions, and moods in order to approximate the teeming diversity of those who might encounter the scrolling language.

**LEDs:**

The electronic signs included in this installation demonstrate Holzer's increasing use of the medium for its sculptural capacities. Though she initially turned to the L.E.D. sign in the early 1980s for its connotations with news and advertising and as a mode of direct address, Holzer now uses the electronic sign for its ability to manipulate space and augment architecture. Formally, the configurations are suggestive of the elegant simplicity of Minimalist artworks by Donald Judd, John McCracken, Dan Flavin, and others that brought heightened awareness to art's environment and context. But the display

of her texts on these “minimal” forms deny that any space is general or that any environment is neutral. Her texts, constructed to indicate that identity and society are also processes of manufacture, suggest the particularity of place and the specificity of the individual encounter.

**Footstools:**

Turning to stone as a material in 1986, Holzer chose a form that is as enduring as the light of the electronic signs is transitory. Partially motivated by apocalyptic concerns (the catastrophe in Chernobyl was the same year), her idea was to find a body for her texts that was resistant to the vagaries of time and destruction. This was during the same period Holzer moved from New York City to the country and was reintroduced to the natural world. The bench form that Holzer originally used was selected because it offered people a place to sit and converse with others. Fear was met with a concept of generosity. The utility of the object, which continued with her embrace of the footstool form, also allowed her to insinuate texts that aren't immediately consistent with the domestic setting where they might be placed. Survival, written between 1983-85, is the text series included on the footstools. A cautionary series where each single sentence instructs, informs, or questions the ways an individual responds to her political, social, and personal environments, Survival is urgent in tone. These texts originally were written for electronic signs; the short sentences are easily available to passersby. This immediate access makes their impact in stone visceral.

○ Exhibition Work Images & Captions

Use of images must clearly use the full image captions provided.



**New Tilt**  
2011

Vertical, tilted, double-sided LED sign with blue and red diodes on front and blue and green diodes on back, stainless steel housing  
283.3 x 15.2 x 9.2 cm  
111.52 x 5.97 x 3.62 in.

Text: *Truisms*, 1977-79 and *Living*, 1980-82

© 2011 Jenny Holzer, member Artists Rights Society (ARS), NY



**New Corner**  
2011

Horizontal, corner-mounted, double-sided LED sign with blue and red diodes on front and amber and green diodes on back, stainless steel housing  
15.2 x 244.2 x 9.2 cm  
5.97 x 96.16 x 3.62 in.

Text: *Survival*, 1983-85 and *Arno*, 1996

© 2011 Jenny Holzer, member Artists Rights Society (ARS), NY

○ Exhibition Work Images & Captions

Use of images must clearly use the full image captions provided.



**Green Purple Cross, 2008 (detail)**

5 electronic signs with blue, green, and red diodes  
51 x 142 x 100.4 in. / 129.5 x 360.6 x 255 cm  
Text: *Erlauf*, 1995

**Blue Cross, 2008 (detail)**

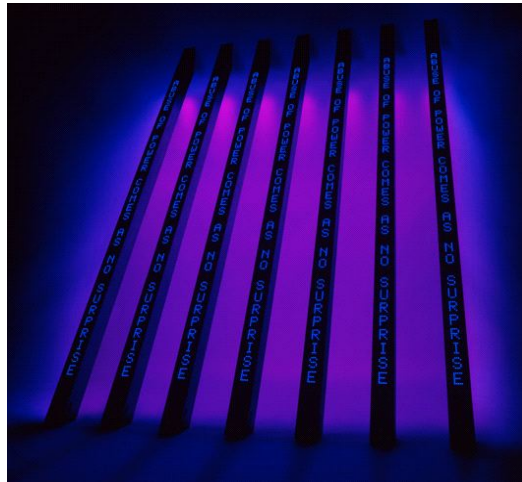
7 electronic signs with blue and red diodes  
73.8 x 126.7 x 89.6 in. / 187.5 x 321.7 x 227.5 cm  
Text: *Arno*, 1996

Installation: Jenny Holzer, Fondation Beyeler, Basel, Switzerland,  
2009

© 2008 Jenny Holzer, member Artists Rights Society (ARS), NY  
Photo: Lili Holzer-Glier

○ Exhibition Work Images & Captions

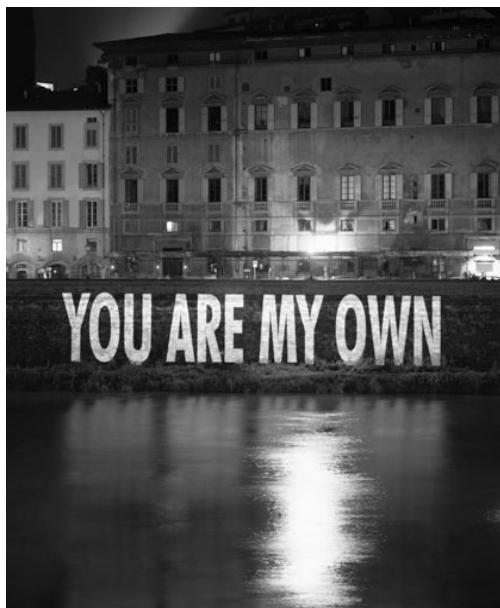
Use of images must clearly use the full image captions provided.



**Blue Purple Tilt, 2008**

7 electronic signs with blue and red diodes  
152.4 x 145.6 x 62.5 in. / 387.1 x 369.8 x 158.8 cm  
Text: *Truisms*, 1977–79

© 2008 Jenny Holzer, member Artists Rights Society (ARS), NY



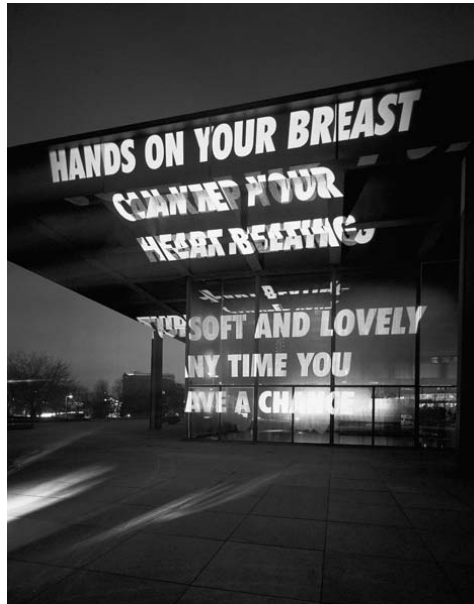
**You are my own, 2006**

Pigment print  
55 x 43.75 in. / 139.7 x 111.1 cm  
Text: *Arno*, 1996

© 2006 Jenny Holzer, member Artists Rights Society (ARS), NY

○ Exhibition Work Images & Captions

Use of images must clearly use the full image captions provided.



**HANDS ON, 2011**

Pigment print

75 x 60 in. / 190.5 x 152.4 cm

Text: *Survival*, 1983–85

© 2011 Jenny Holzer, member Artists Rights Society (ARS), NY



**Selection from Survival: Someone else's body..., 2006**

Danby Imperial white marble footstool

17 x 23 x 15 3/4 in. / 43.2 x 58.4 x 40 cm

© 2006 Jenny Holzer, member Artists Rights Society (ARS), NY

Photo: Collin LaFleche



○ Exhibition Work Images & Captions

Use of images must clearly use the full image captions provided.



Installation views at Kukje Gallery, Seoul  
2011