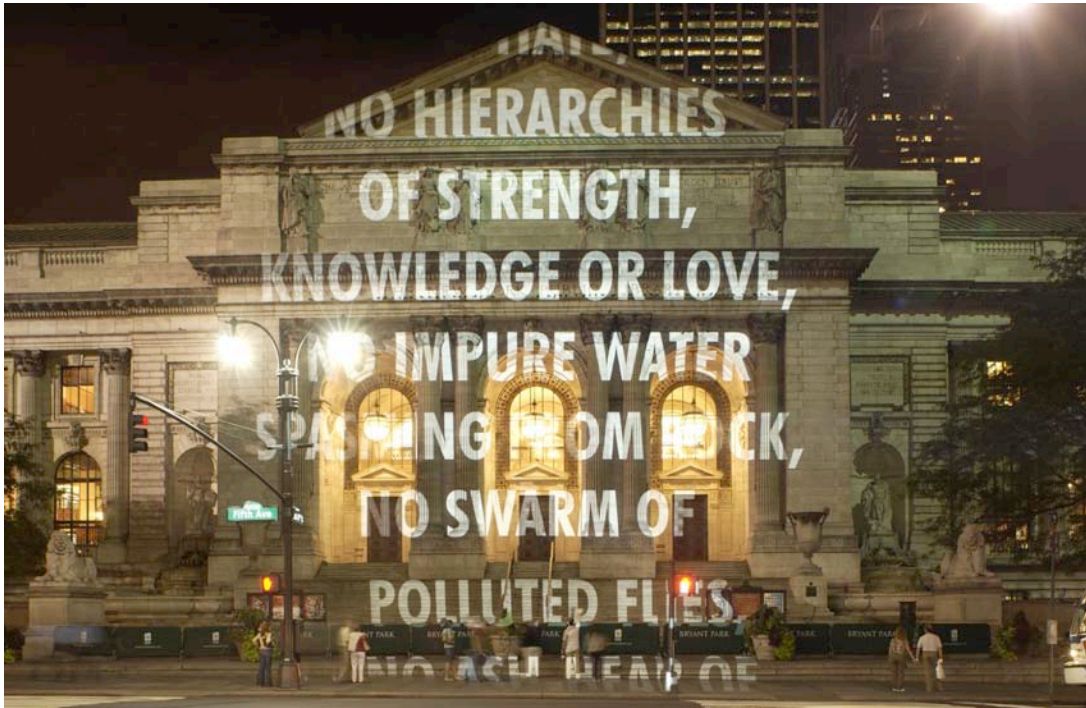


# CREATIVETIME

Press Contact: Sara DeRose  
212.206.6674 x 206  
sarad@creativetime.org

## JENNY HOLZER IS BACK IN NEW YORK THIS FALL ILLUMINATING ICONIC NEW YORK CITY BUILDINGS FOR MOMENTS OF COLLECTIVE REFLECTION



For the City © 2005 Jenny Holzer, courtesy of Artists Rights Society (ARS) New York. Text: "Necessary and Impossible" from MIDDLE EARTH by Henri Cole. Copyright © 2003 by Henri Cole. Used by/reprinted with permission of Farrar, Straus and Giroux, LLC. Photo: Charliesamuels.com

### JENNY HOLZER: *FOR THE CITY* SEPTEMBER 29 – OCTOBER 9, 2005

**(August 29, 2005 New York, NY)** For eleven consecutive nights in late September and early October, internationally renowned artist Jenny Holzer and Creative Time will present *For the City*, a series of light projections at **Rockefeller Center (September 29 - October 2)**, **New York University, Bobst Library (October 3 - October 5)**, and **The New York Public Library (October 6 - October 9)**. Each night, from dusk until midnight, the projections of documents and poetry will scroll over these iconic cultural sites.

At Rockefeller Center and The New York Public Library, light projections of poems that detail hope, pain, and longing will envelop the buildings, fusing location and projection. *For the City* will include poems by the celebrated poets Wisława Szymborska, Yehuda Amichai, Henri Cole, Mahmoud Darwish, Fadhil Al-Azzawi, Mohja Kahf, Jack Gilbert, Dana Goodyear, May Swenson, and Adam Zagajewski. Countering the ubiquity of the sound bite, Holzer offers a range and plurality of viewpoints and voices.

For the first time in New York, Holzer will project recently **declassified and other sensitive United States government documents** at Bobst Library, New York University, just south of Washington Square Park. The artist's public presentation of approximately 60 documents explores  
**307 SEVENTH AVENUE, SUITE 1904 NEW YORK, NY 10001**

# CREATIVETIME

the problem of achieving a just and workable balance between secrecy and transparency. Under the landmark Freedom of Information Act passed in 1966, all of the selected texts are now public record and available to anyone with access to the Internet or libraries such as Bobst, though some remain heavily redacted. Thomas Blanton, the director of the National Security Archive, with whom Holzer worked while researching the documents, said, "She turns every surface into a page, she illuminates not only texts but perception, and by projecting these secrets into the night she transforms the words of power into transitory bolts of lightning."

Holzer's selection of poems and declassified documents for this project reflect a constant in her media spanning practice, international public art, and the American tradition of transparency. It is a belief that problems, especially those where the political and the personal are inseparable, only can be attended to with openness and equanimity. The poems and the declassified documents are penned by individuals. Voices vary and opinions often diverge. Reading allows the viewer to move among vantage points, to encounter problems in the round, and perhaps to meet them outside of ideology.

For nearly a decade, light projections have been a critical component of Jenny Holzer's artistic practice. The moving projections, akin to credits scrolling at the end of a film, allow the artist to work demonstratively with the ephemeral. The cityscape and surrounding architecture are involved; spaces, people, and time are included in an affirming gesture. Linking Holzer's early street-based practice to her long-standing engagement with media, tactics, and content common to the world of advertising and news, the projections have enabled the artist to continue to reach publics and passersby. Whether in urban or rural settings, using her own writings or those of others, the ambition of each projection remains the same: "I show what I can with words in light and motion in a chosen place, and when I envelop the time needed, the space around, the noise, smells, the people looking at one another and everything before them, I have given what I know."

*For the City* is a continuation of Holzer's projection series that began last fall in New York. The 2004 presentation, timed to coincide with the presidential election, featured poetry that enveloped The Cathedral Church of Saint John the Divine, Bethesda Fountain in Central Park, 515 Greenwich Street, Hotel Pennsylvania, and The Cooper Union. This major production is Jenny Holzer's return to New York, where she first rose to prominence in the early 1980s. Her last significant public art project in New York City was presented over a decade ago, when she adorned marquees with selections from her series *Truisms* and *Survival* as part of Creative Time's 42<sup>nd</sup> Street Art Project in 1993-94.

Holzer's projections have taken place in three continents, and over ten countries, including Austria, Brazil, France, Germany, Italy, Spain, and the United States, and nearly twenty cities including Florence, Rome, Rio de Janeiro, Venice, Berlin, and Paris. From Mies van der Rohe's Neue Nationalgalerie and Daniel Libeskind's Jüdisches Museum in Berlin to I.M. Pei's Pyramide du Louvre, Holzer's light projections have illuminated significant architectural spaces. Her projections onto waves and mountains in Rio de Janeiro, the Seine River in Paris, the Arno River in Florence, the ski jump in Lillehammer, the Dune du Pyla in France, and other locales engage the natural landscape as quiet and affecting settings for reflection, laughter, and exchange.

## THE ARTIST

For more than twenty-five years, Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including the Venice Biennale, the Reichstag, and the Guggenheim Museums in New York and Bilbao. Her medium, whether formulated as a t-shirt, as a plaque, or as an LED sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the late 1970s with the New York City posters, and up to her recent projections on landscape and architecture, her practice has rivaled ignorance and violence with humor, kindness, and moral courage. Holzer received the Leone d'Oro at the Venice Biennale in 1990 and the Public Art Network Award in 2004. She holds honorary degrees from

**307 SEVENTH AVENUE, SUITE 1904 NEW YORK, NY 10001**

# CREATIVETIME

Ohio University, Williams College, the Rhode Island School of Design, and The New School. The artist lives and works in Hoosick, New York.

## **CREATIVE TIME**

Over the past 33 years, Creative Time has presented the most innovative art in the public realm. From our base in New York, we work with artists who ignite the imagination and explore ideas that shape society. We initiate a dynamic conversation among artists, sites, and audiences, in projects that enliven public spaces with free and powerful expression. Projects have taken us all over the city from Times Square, the Brooklyn Bridge Anchorage, Coney Island, the skies over Manhattan with Tribute in Light and cloud skywriting, to storefronts, milk cartons, deli cups, and billboards.

## **SUPPORT**

*For the City* was made possible by public funds from the National Endowment for the Arts.

Creative Time is funded through the generous support of corporations, foundations, government agencies, and individuals. Additional support is provided by New York City Department of Cultural Affairs; the New York State Council on the Arts, a state agency; New York City Council Speaker Gifford Miller; New York City Council member Christine Quinn; State Senator Thomas K. Duane.