Nancy Holt Biography
Last updated February 26, 2021

Nancy Holt (April 5, 1938 – February 8, 2014) was a member of the earth, land, and conceptual art movements. A pioneer of site-specific installation and the moving image, Holt recalibrated the limits of art. She expanded the places where art could be found and embraced the new media of her time. Across five decades she asked questions about how we might understand our place in the world, investigating perception, systems, and place. Holt’s rich artistic output spanned concrete poetry, audioworks, film and video, photography, slideworks, ephemeral gestures, drawings, room-sized installations, earthworks, artists’ books, and public sculpture commissions.

Born in Worcester in Massachusetts, Holt grew up in New Jersey. She graduated with a degree in biology from Tufts University, Massachusetts in 1960. Later that year she moved to New York City where she met the artist Robert Smithson; the two were married on June 8, 1963. The places Holt lived remained important to her: New Jersey is the site of Stone Ruin Tour (1967), Pine Barrens (1975), and Sky Mound (1984-); and Massachusetts the location of Underscan (1973-74) and Spinwinder (1991). Her earliest exhibitions were in New York: the first group presentation Language III at Dwan Gallery in 1969, and the first solo in 1972 at 10 Bleecker Street. In 1968 Holt made her first journey West.

“As soon as I got to the desert, I connected with the place. Before that, the only other place that I had felt in touch with in the same way was the Pine Barrens in southern New Jersey, which only begins to approach that kind of Western spaciousness.”

The Great Basin Desert, Utah is where her landmark earthwork Sun Tunnels (1973-76) is located. In 1995 Holt made Galisteo, New Mexico her home.

Holt was attentive to language as a system structuring perception and understanding of place. In the mid 1960s she worked as an assistant literary editor at the magazine Harper’s Bazaar, and in 1966 began creating concrete poems and text-based works of art. A year later she extended her exploration of language from the page to the landscape with her Buried Poems and Tours, where she guided friends to sites with written scores. In 1968 this mapping of language onto site was conducted through film and photography, in 1969 through video, then audio in 1971. Holt’s interest in the page returned in the artists’ books Ransacked (1980) and Time Outs (1985), in her own writings, and in her editorial work—which includes the first edition of The Writings of Robert
Smithson (1979). She went on to trace the systems of the cosmos, the functions of the built environment, and the human mapping of landscape.

Photography was an essential medium for Holt; it enabled “vision to be fixed” and visual perception to be focused. Her early photoworks *Trail Markers* (1969) and *California Sun Signs* (1972) used seriality to create visual poems. Photography led Holt to create “seeing devices” to draw attention to visual perception and place with her Locators. Comprising T-shaped industrial piping to be looked through with one eye, the Locators first focused on views in and from her studio, expanding into the landscape with *Missoula Ranch Locators; Vision Encompassed* (1972). In turn, the Locators led to her earthworks *Sun Tunnels* and *Hydra’s Head* (1974), which “brought the stars down to earth.”

“I feel that the need to look at the sky—at the moon and the stars—is very basic, and it is inside all of us. So, when I say my work is an exteriorization of my own inner reality, I mean I am giving back to people through art what they already have in them.”

Holt was equally interested in the built environment as she was natural and celestial landscapes. Whether emanating from the stars or plugged into electricity grids, the perceptual qualities of light fascinated her. The room-sized installation *Holes of Light* (1973) used switching electrical light and *Mirrors of Light* (1973-74) a theater spotlight and mirrors to materialize light reflections and bring awareness to the body in space. Similarly the *Visual Sound Zones* (1972-79) heighten consciousness of space. These audioworks describe interior spaces in detail, such as John Weber Gallery and PS1; locations at the heart of 1970s experimental art.

In the 1980s, Holt’s exploration of systems moved to the fabric of the built environment with functional sculptural installations she termed System Works. Using standard industrial materials designed for heating, ventilation, lighting, drainage—as well as the raw materials of fossil fuels and waste—the System Works are connected to internal architectural organs.

“The electrical systems light, the heating systems heat. The drainage systems drain, the ventilation systems circulate air […] the sculptures are exposed fragments of vast hidden systems, they are part of open-ended systems, part of the world.”

*Electrical System* (1982) comprises more than seventy light bulbs on a network of arching conduit connected to the museum’s power system. Holt’s *Pipeline* works, created in Alaska using industrial materials, call attention to the physical and economic systems powering the buildings
in which they were exhibited. These investigations of light and systems continued at a larger scale in Holt’s later outdoor sculptures. Commissioners included Western Washington University (Stone Enclosure: Rock Rings, 1977-84), the 1980 Winter Olympics (30 Below, 1979), the New York Subway (Astral Grating, 1986), and Arlington Public Art (Dark Star Park, 1979-84). Many, but not all, of Holt’s sculptural ideas were realized, and she used drawing as a medium to think through and articulate her sculptural thinking. Her works on paper range from careful detailing to mathematical calculations and full renderings.


“Nancy taught me how to see.”  
—Alanna Heiss, 2020

Exhibitions and Art Fairs forthcoming
This year Holt’s work is the focus of Light and Language at Lismore Castle Arts, bringing five decades of her work in conversation with five artists working today.

In 2022 Holt is the subject of a major survey, Nancy Holt: Inside/Outside, at Bildmuseet, Sweden. The museums at University of Massachusetts, Dartmouth and Western Washington University are presenting solo exhibitions in 2021 and 2022 respectively.

Resume
Nancy Holt’s resume can be downloaded above. We are working towards a comprehensive document, and we welcome additions and corrections. Be in touch by emailing contact@holtsmithsonfoundation.org. This resume was last updated on February 26, 2021.

Awards
In 2012 Nancy Holt was made a Chevalier of the of the Ordre des Arts et des Lettres by the French Government. In 2013 she was presented with a Lifetime Achievement Award by the International Sculpture Center in New York. Holt received five National Endowment for the Arts
Fellowships, two New York Creative Artist Fellowships, a Guggenheim Fellowship, and an Honorary Doctorate from the University of South Florida, Tampa.

**Galleries**
Nancy Holt is represented by [Parafin](#).
Nancy Holt CV
Last updated February 25, 2021
For corrections and additions please email contact@holtsmithsonfoundation.org

Born 1938, Worcester, Massachusetts
Died 2014, New York, New York

Public Collections

Art Gallery of Ontario, Toronto, Canada
Dian Art Foundation, New York, New York
Museum fur Gegenswartskunst, Siegen, Germany
Museum of Modern Art, New York, New York
Rowan University Art Gallery, Glassboro, New Jersey
Nevada Art Museum, Reno, Nevada
Smithsonian American Art Museum, Washington, D.C.
The Contemporary Austin – Laguna Gloria, Austin, Texas
Utah Museum of Fine Arts, Salt Lake City, Utah
Western Washington University, Bellingham, Washington
Wetherspoon Art Museum
Selected solo exhibitions

1972
10 Bleecker Street, New York, New York
Art Gallery, University of Montana, Missoula
Fine Art Center, University of Rhode Island, Kingston

1973
LoGuidice Gallery, New York, New York

1974
Bykert Gallery, New York, New York
Clocktower, New York, New York
Walter Kelly Gallery, Chicago, Illinois

1977
Franklin Furnace, New York, New York

1979
John Weber Gallery, New York, New York
Miami University Art Museum, Oxford, Ohio

1981
Saginaw Art Museum, Saginaw, Michigan

1982
David Bellman Gallery, Toronto, Canada
John Weber Gallery, New York, New York
1984
John Weber Gallery, New York, New York

1985
Flow Ace Gallery, Los Angeles, California

1986
John Weber Gallery, New York, New York

1987
Lakeside Gallery, Richland College, Dallas, Texas

1989
Montpelier Cultural Arts Center, Laurel, Maryland

1993
John Weber Gallery, New York, New York

2010
Sightlines, Wallach Gallery, Columbia University, New York, New York

2011
Sightlines, Badischer Kunstverein, Karlsruhe, Germany

2015
Locators, Parafin, London, England

2017
Holes of Light, Galería Parra & Romero, Ibiza, Spain

2018
Nancy Holt, Dia:Chelsea, New York, New York

2020
Nancy Holt: Utah Sequences, Utah Museum of Fine Arts, Utah
Nancy Holt: Points of View, Parafin, London, UK

Selected Group Exhibitions

1969
Language III, Dwan Gallery, New York, New York

1972
5 Artists, John Weber Gallery, New York, New York
6 Artists, John Weber Gallery, New York, New York
International Art Exhibition, Pamplona, Spain

Work Space, Ground Floor, 10 Bleecker Street, New York, New York

1973
Art in Evolution, Xerox Square Exhibit Center, New York, New York
c. 7,500, a traveling museum exhibition organized by Lucy Lippard

Circuit, Everson Art Museum, Syracuse, New York, New York

Conceptual Art, Women’s Interart Center, New York, New York

Women Film Makers, New York Cultural Center, New York, New York

1974
About 405 E. 13th St., 405 East 13th Street, New York, New York

Art Now, Kennedy Center, Washington, DC

Artpark, Lewiston, New York, New York

Collectors’ Video, Los Angeles, California County Museum, Los Angeles, California
Confrontation Art/Video 74, Museum of Modern Art, Paris, France

Film, Sonnabend Gallery, New York, New York

Intervention in the Landscape, Hayden Gallery, MIT, Boston, Massachusetts

Painting and Sculpture Today 1974, Indianapolis Museum of Art, Indiana

Project 74, Kunstmesse, Cologne, Germany

Words/Works, The Clocktower, New York, New York

Video, Castelli Gallery, New York, New York

Video, Kitchen Center for Video and Music, New York, New York

Video Art, Institute of Contemporary Art, Boston, Massachusetts

1975

A Response to the Environment, University Art Gallery, Rutgers University, New Jersey

Artpark, Lewiston, New York, New York

Art Transition, MIT, Cambridge, Massachusetts

Autogeography, Whitney Museum Downtown, New York, New York

Documentaries, Global Village, New York, New York


Not Photography - Photography, Fine Arts Building, New York, New York

Oxbow Film and Video Festival, Saugatuck, Michigan
São Paolo Biennelle, Brazil

*Sense of Reference*, Art Gallery, University of California, San Diego, California

*Video*, The New Gallery, Cleveland, Ohio

*Video '75*, Corcoran Museum of Art, Washington, DC

*Video Art*, Institute of Contemporary Art, Philadelphia, Pennsylvania

*Video Art USA*, Contemporary Arts Center, Cincinnati, Ohio

1976

*Art in Landscape*, traveling exhibitions organized by Independent Curators, Inc., Washington, DC

*Private Notations: Artists’ Sketchbooks II*, Pennsylvania College of Art, Philadelphia

*Scale*, Visual Arts Building, New York, New York

*Video*, Temple University, Philadelphia, Pennsylvania

1977


*EXPO: Los Angeles, California International Film Festival*, Los Angeles, California

*Probing the Earth: Contemporary Land Projects*, Hirshhorn Museum, Washington, DC

*Video Art*, Walker Art Center, Minneapolis, Minnesota

*Video*, Geneva Museum, Geneva, Switzerland


*Works and Projects of the 70’s*, PS 1, New York, New York
1978

*Berlin Film Festival*, Germany

*Made for TV?* Kitchen Center for Video and Music, New York, New York and Long Beach Museum of Art, California

*New York, New York Video Festival*, a traveling exhibition in New York State organized by the Experimental TV Center, Binghampton, New York, New York


*Video-Film 1976-78*, Castelli Gallery, New York, New York

1979

*America Now: The Arts of the 70’s*, a traveling exhibition organized by the U. S. government, Belgrade, Yugoslavia

*Art and Architecture: Space and Structure*, Protetch-McIntosh Gallery, Washington, DC

*Born in Boston, Massachusetts*, DeCordova Museum, Lincoln, Massachusetts

*Radio Art*, A Space, Toronto, Canada

*Sculptors' Photographs*, Hunter Gallery, New York, New York

*Sculpture, Objects, Issues*, Ohio State University, Columbus

*Shorts and Documentaries*, Museum of Modern Art, New York, New York in conjunction with the Exhibition of Selections from the Sculpture Collection

*Sound Art*, P. S. 1, New York, New York

*Summer Group Show*, John Weber Gallery, New York, New York
Video Roma 1979, Museo Folklore Romano, Rome, Italy


1980
11th International Sculpture Conference, Washington, DC

A Sense of Place: The American Landscape in Recent Art, Hampshire College Gallery, Amherst, Massachusetts

Architectural Sculpture, Los Angeles, California Institute of Contemporary Art, Los Angeles, California

Art Into Landscape, Harold Reed Gallery, New York, New York

Artists in the American Desert, Sierra Nevada Museum of Art, Reno, Nevada

Artists from the John Weber Gallery, University of South Florida, Tampa

Aspects of the Seventies: Sitework, Wellesley College, Wellesley, Massachusetts

cARTography, Kohler Arts Center, Sheboygan, Wisconsin

Group Show, John Weber Gallery, New York, New York

Inaugural Group Show, David Bellman Gallery, Toronto, Canada

International Festival of Women Artists, Copenhagen, Denmark


The Moving Image: Film and Video Festival, Women’s Interart Center, New York, New York

1981
Artists’ Books, Zone, Springfield, Massachusetts

Artists’ Gardens and Parks, Hayden Gallery, MIT, Cambridge, Massachusetts

Artists Make Architecture, Rosa Esman Gallery, New York, New York

Construction in Process in the Art of the 70s, a traveling exhibition in Poland, Archives of Contemporary Thought, Lodz, Poland

Group Show, John Weber Gallery, New York, New York

Heresies Invitation Benefit Exhibition, Grey Art Gallery, New York University, New York, New York

Mapped Art: Charts, Routes, Regions, traveling exhibition by Independent Curators Inc., New York City, Chicago Museum of Contemporary Art, and University of Colorado, Boulder, Colorado

Monumental Art Show, Gowanus Art Yard, Brooklyn, New York

Natur-Skulptur/Nature-Sculpture, Wurttenbergischer Kunstuerein, Stuttgart, Germany


New Directions, organized by Sam Hunter, Janis Gallery, New York, New York

Schemes: A Decade of Installation Drawings, Elise Mayer Gallery, New York, New York

Summer Light, Museum of Modern Art, New York, New York

Transition II: Landscape/Sculpture, Amelie Wallace Gallery, SUNY, Old Westbury, New York, New York

Whitney Biennial, Whitney Museum, New York, New York

1982

Citysite Sculpture: Starting Line, Market Gallery, Toronto, Canada

Currents: A New Mannerism, Jacksonville Art Museum, Florida

Drawings by Contemporary Sculptors, Art Gallery, British Columbia, Canada

Drawings, Models and Sculptures, Fourteen Sculptors Gallery, New York, New York

Photographs By/Photographs In, Daniel Wolf Gallery, New York, New York

Post Minimalism, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut

Sculptors Films, Collective for Living Cinema, New York, New York (Pine Barrens)

Summer Group Show, John Weber Gallery, New York, New York

The Monument Redefined: Gowanus Annual II, Gowanus Memorial Artyard, Brooklyn, New York, New York


Women Sculptors’ Drawings, Max Hutchinson Gallery, New York, New York

Works by Women, Film and Video Festival, Barnard College, New York, New York

1983

A Television Show, Proctor Art Center, Bard College, Annandale– on –Hudson, New York, New York

Art of the 60s, P. S. 1, New York, New York

Artists as Filmmakers, A. I. R, Gallery, New York, New York

Beyond the Monument, Hayden Gallery, MIT, Cambridge, Massachusetts


Independent Artists, Douglas Hyde Gallery, Trinity College, Dublin, Ireland

Independent Artists Open Air Sculpture Exhibition, Marlay Park, Dublin, Ireland

Monuments and Landscapes: The New Public Art, McIntosh/Drysdale Gallery, Houston, Texas

Site Art, George Mason University, Fairfax, Virginia

The House That Art Built, University of California at Fullerton, California

The Trisolini Print Project, Trisolini Gallery, Ohio University, Athens, Ohio

Varieties of Sculptural Ideas, Max Hutchinson Gallery, New York, New York

1984

American Women Artists, Part II, Sidney Janis Gallery, New York, New York

Artists’ Call, Rosa Esman Gallery, New York, New York


Drawings by Sculptors: Two Decades of Non-Objective Art from the Seagram Collection, Montreal Museum of Fine Arts, Montreal, Canada

Landmarks, Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York, New York

Natural Elements Sculpture Park Proposals, Santa Monica Arts Commission, Santa Monica, California


Quebec 1534 – 1984, Quebec City, Quebec, Canada

Sited Towards the Future: Proposals for Public Sculpture, Arlington Arts Center, Arlington, Virginia

The Light Aesthetic, North Carolina Museum of Art, Raleigh, North Carolina

Time: The Fourth Dimension in Art, Palais du Beaux Arts, Brussels, Belgium/Musee d’Art et d’Historie, Geneva, Switzerland

Viewpoint: The Artist as Photographer, Summit Art Center, Summit, New Jersey

1985

24th Anniversary Exhibition, Flow Ace Gallery, Los Angeles, California

Art and the Environment, Lever House Gallery, New York, New York

Art Inspired by Ohio Prehistoric Earthworks, Toni Birckhead Gallery, Cincinnati, Ohio

Artist as Social Designer, Los Angeles, California County Museum of Art, Los Angeles, California

Artists and Architects: Challenges in Collaboration, Cleveland Center for Contemporary Art, Cleveland, Ohio

Greek Biennale, Athens, Greece

Guerrilla Girls Exhibition, Palladium, New York, New York
In 3 Dimensions: Recent Sculpture by Women, Pratt Institute Gallery, New York, New York

Public Art in the Eighties: Documentation of Selected Projects, Curated by Jean Feinberg, Jamie Skoze Gallery, New York, New York

Second Talent: Painters and Sculptors Who Are Also Photographers, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut

Temple Gallery Inaugural Exhibition, Temple Gallery, Philadelphia, Pennsylvania

The Comet Show, curated by Aymon de Sales, Light Gallery, New York, New York

The Maximal Implications of the Minimal Line, Edith C. Blum, Art Institute, Bard College, Annandale-on-Hudson, New York, New York

The Subway Show, Lehman College Art Gallery, Bronx, New Long Island Estate Gardens, Hillwood Art Gallery, C.W. Post Campus, Long Island University, New York, New York

Zeit und Sonne, Hornmoldhaus, Bietigheim-Bissingen, West Germany

1986

Alaskan Impressions, Visual Arts Center of Alaska, Anchorage

Architectural Images in Art, Curated by the Atlanta Chapter of the American Institute of Architecture, Fay Gold Gallery, Atlanta, Georgia

Art in the Environment, Boca Museum, Boca Raton, Florida

Artists Film at White Columns, White Columns Gallery, New York, New York

Artists for Artists, Charles Cowles Gallery Annex, New York, New York

Contemporary Primitivism, Art Gallery, University of Colorado, Colorado Springs, Colorado
En Camino -- Mexico -- Cuba, Collection of U.S. art for the people of Cuba, Museo del Chopo, Mexico City, Mexico and Havana, Cuba

Film < Artists > Film, School of Visual Arts Amphitheater, New York, New York

Imagining Antarctica, Museum der Stadt Linz, Linz, Austria,

Por Encima del Bloqueo, Casa de La Obrapia, Habana Vieja, Cuba

Public Sculpture: Proposals for and Documentation of Large Scale Outdoor Sculpture, Toni Birkhead Gallery, Cincinnati, Ohio

Sculpture for Public Spaces: Maquettes, Models and, curated by Sam Hunter, Marisa del Re Gallery, New York, New York

Sky Art, Visual Arts Center of Alaska, Anchorage

Television's Impact on Contemporary Art, The Queens, New York, New York

Ten Years of Video: The Greatest Hits of the 70s. The Museum School, Boston, Massachusetts; Rhode Island School of Design, Museum of Art, Providence, Rhode Island; Ball State University, Muncie, Indiana

The Law and Order Show, Leo Castelli, Barbara Gladstone and John Weber Galleries, New York, New York

The Tar Show, Attitude Art, New York, New York

1987
Standing Ground; Sculpture by American Women, The Contemporary Arts Center, Cincinnati, Ohio

Women's Autobiographical Artists' Books. Fine Arts Gallery, University of Wisconsin, Milwaukee

1988
International Conference of Sculpture, Dublin, Ireland
Projects & Proposals: New York City’s % for the Art Program, Department of Cultural Affairs, New York, New York

1989
Contemporary Women Drawers, Hillwood Art Gallery, Long Island University, Blum Helman Gallery (SoHo), New York, New York

International Contemporary Art, Selected Recent Acquisitions and Promised Gifts, Art Gallery of Ontario, Canada

On Site/New England Public Art in Perspective, Bank of Boston, Massachusetts Gallery, Boston, Massachusetts,

Peace Garden Design Exhibition, National Building Museum, Washington, DC

1990
Aging: The Process, the Perception, Forum Gallery, Jamestown, New York


The Political Landscape, March–April, 1990, Hillwood Art Museum, CW. Post Campus, Brookville, New York, New York,

1991
Consumer Tools: Personal Visions, Museum of Modern Art, New York, New York,

1992
Fragile Ecologies: Artists Interpretations and Solutions, Queens Museum, Flushing, New York, New York; Whatcom Museum, Bellingham, Washington; San Jose Museum of Art, San Jose, California; Madison Art Center, Madison, Wisconsin; De Córdova Museum, Lincoln, Massachusetts; Center for the Fine Arts, Miami, Florida

International Fax Show, Philip Steele Gallery, Colorado College of Art, Denver, Colorado
Strato, Tampere Art Museum, Finland

This Sporting Life, 1878-1981, High Museum of Art, Atlanta, Georgia; Museum of Fine Arts, Springfield, Massachusetts; Delaware Art Museum, Wilmington, Delaware; Albright–Knox Art Gallery, Buffalo, New York, New York


1993
Creative Solutions to Ecological Issues, Dallas Museum of Natural History; Laumeier Sculpture Park, St. Louis, Missouri; Arthur Ross Gallery, University of Pennsylvania, Philadelphia, Pennsylvania; Longwood Fine Art Center, Farmville, Virginia

The First Art Triennale at the Bottom of the Gulf Botnia, Aineen Taidemuseo, Tornio, Finland

1994
423 mph, Art Gallery of Hamilton, Hamilton, Ontario, Canada

A Natural Dialogue, International Sculpture Center, traveling exhibition, Washington DC

Mapping, Museum of Modern Art, New York, New York, October, 1994


The Lure of the Local, CU Art Galleries, University of Colorado at Boulder, Colorado

1996
Land Uses-Wendover Area, The Center for Land Use Interpretation, Wendover, Utah

Max’s Kansas City’s 30th Anniversary Art Exhibition, 65 Thompson Street Gallery, New York, New York

Present and Futures: Architecture in Cities, Centro de Cultura Contemporania de Barcelona

Trilogy: Art-Nature-Science, Kunsthallen Brandts Klaedefabrik, Odense
1997
Art About the Environment IV, Center for Art and Earth, New York, New York

Land Marks, John Weber Gallery, New York, New York

Places That Are Elsewhere, David Zwirner Gallery, New York, New York

1999
Primarily Structural, P. S. 1, New York, New York


2000
Afterimage: Drawing through Process, Museum of Contemporary Art, Los Angeles, California and Contemporary Arts Museum, Houston, Texas

Formations of Erasure: Earthworks and Entropy, The Center For Land Use Interpretation, Culver City, California

Real To Reel: Land And Environmental Art On Screen, OTA Fine Arts, Tokyo

Sites/Sights of Passage: Art of the New Jersey Turnpike, James Howe Fine Arts Gallery, Kean University, Union, New Jersey

2001
Century City: Art and Culture in the Modern Metropolis, Tate Modern, London, UK

2002

2004
The Big Nothing, Institute of Contemporary Art, Philadelphia, Pennsylvania

2007
Cosmologies, James Cohan Gallery, New York, New York

Elsewhere, University of South Florida Contemporary Art Museum, Tampa, Florida

2008
Decoys, Complexes, and Triggers: Feminism and Land Art in the 1970s, Sculpture Center, New York, New York

Elucidée, Out of the World Gallery, Territet-Montreux, Switzerland

Land/Art/Film, Haunch of Venison Gallery, London, UK

2009
Chat D’Oeuvres: The First New York, New York Cat Art Film Festival, Anthology Film Archives, New York, New York

Minimalisms and Correspondences: Works on Paper from the Sally and Wynn Kramarsky Collection, New York, New York, Museum de Arte Contemporaneo Esteban Vicente, Segovia, Spain

2010
Artpark, The First Ten Years, 1974–1984, University of Buffalo Art Gallery, Center for the Arts

Mirror Images: Great Salt Lake, Tanner Atrium, Jewett Center for the Performing Arts, Westminster College, Salt Lake City, Utah

2011
Land Art in Berlin, Hamburger Bahnhof—Museum für Gegenwart — Berlin, Germany

2018
Tempus Fugit, Galeria Cayón. Menorca, Spain

2019
Moonlight – 50 Years of Photographing the Moon, Hasselblad Center, Goteborg, Sweden
Another West, Fraenkel Gallery, San Francisco, California

Coordinates: Maps and Art Exploring Shared Terrain, David Rumsey Map Center, Stanford University, California

2020
Our Present, Museum für Gegenwartskunst Siegen, Germany,

Mirage: Energy and Water in the Great Basin, Sun Valley Center for the Arts, Ketchum, Idaho
Selected Bibliography

Artists’ Books


Monographs

Williams, Alena (ed.) *Sightlines*, California University Press, Berkeley, CA; 2011

Tufnell, Ben (ed.), *Photoworks*, Haunch of Venison; London; 2012

Tufnell, Ben (ed.), *Locators*, Parafin; London; 2015

Published Writings by Nancy Holt

"Robert Smithson's *Amarillo Ramp*, *Avalanche*, Summer/Fall 1973 pp. 16-21

"Vision" C. 7,500 Exhibition Catalog, California Institute of the Arts, May, 1973

"Hydra's Head", *Arts*, pp. 57-59, January, 1975, (photos)

"Niagara", *Artpark Catalog* pp. 22-25, 76-77, summer, 1975 (photos)

"Pine Barrens", *Avalanche*, p. 6, summer, 1975

"Views Through A Sand Dune, Holes of Light", *Triquarterly 32* (Anti-Object Art), winter, 1975 (photos)
“Some Notes on Video Works”, *Video Art*, edited by Ira Schneider, Beryl Korot, Harcourt, Brace, Jovanovich, pp. 68-69, 1976 (photos)

“Sun Tunnels”, *Artforum* (cover article), April, 1977 (photos)

“The Time Being (For Robert Smithson)”, *Arts*, p. 144, May, 1978 (photo)

“Massachusetts”, *Born in Boston, Massachusetts Catalog*, DeCordova Museum, Lincoln, Massachusetts, pp. 22-23, 1979, (photos)


“Notes from a Conversation, October, 1979, NYC”, *Cover*, p. 17, Jan. 1980 (photo)


*Dreamscape: Crossings, Imagining Antarctica* Catalog, Museum der Stadt Linz, Linz, Austria, June, 1986 (in English and German) (photo)
Untitled statement about *Pipeline, Alaskan Impressions* Catalog Visual Art Center of Alaska, Anchorage, Alaska, July, 1986 (photos)

Untitled statement about *Starfire*, *Sky Art* catalog, Visual Arts Center of Alaska, Anchorage, Alaska, July, 1986 (photos)


*Sun Tunnels, International Art Arena*, January, 1989 pp. 69-69 (photos)


"Site-Specific, Environmental Sculptures", *36th World Congress Of The International Federation Of Landscape Architects*, publication, Copenhagen, 1999

**Articles, chapters, and reviews**

Smithson, Robert/Muller, Grégoire, "The Earth is Cruel Master," Arts p.41, November, 1971

Perreault, John, *Village Voice*, February 16, 1972

Perreault, John, *Village Voice*, October 18, 1972

Ratcliff, Carter, "Review", *Art News*, pp. 8 -10, March, 1972

Wolmer, Denise, "Review", *Arts*, p.67, April, 1972

Kurtz, Bruce, "Video is Being Invented", *Arts*, pp. 41-42, December – January, 1972–73 (photos)

*Art-Rite*, p. 11, No. 4, December, 1973 (photo)

Boice, Bruce, "Review", *Artforum*, January, 1973 (photo)

Borden, Lizzie, "Review", *Artforum*, pp. 81-82, June, 1973 (photo)

Frank, Peter, *SoHo News*, November, 1973

Mayer, Rosemary, "Review", *Arts*, p. 73, March, 1973

Mekas, Jonas, "Film Review", *Village Voice*, February 15, 1973

*On Site*, p. 23, No. 4, Fall, 1973, (photos)

Perreault, John, *Village Voice*, February 8, 1973


*Art-Rite*, p. 8, No. 6, Spring, 1974 (photo)
Art-Rite, p. 15, No. 7, Fall, 1974 (photo)


Frank, Peter, *SoHo News*, May, 1974

Freed, Hermine, "Video and Abstract Expressionism", *Arts*, December, 1974 (photo)


Lippard, Lucy, "A is for Artpark", *Art in America*, p. 39, November - December, 1974 (photo)

Nemser, Cindy, *Feminist Art Journal*, p. 5, Fall, 1974 (photo)

Perreault, John, *Village Voice*, February 14, 1974

Smith, Roberta, "Review", *Artforum*, pp. 76-77, April, 1974 (photo)


Cornwell, Regina, "Swamp", *Castelli-Sonnabend Video and Film Catalogue*, pp. 70-74 (photos)

Borden, Lizzie, "Videotapes", *Castelli-Sonnabend Video and Film Catalogue* (photos)


Glueck, Grace, "Videotape Replaces Canvas for the Artists Who use TV Technology in New Way", *New York Times*, pp. L33, 63, April 14, 1975 (photo)

Weiler, A. H., "'Artists' Spaces' or 3 Shorts at the Whitney", *New York Times*, October 23, 1975

Krauss, Rosalind, "Video: The Aesthetics of Narcissism", October, No. 1, pp. 52-54, Spring, 1976

Lippard, Lucy, "Camouflages: Films by Holt and Horn", Art Rite, No. IC, Fall, 1975 Reprinted in From the Center, Dutton, New York, New York, 1976

McKenna, Christine, "Earthworks Surveyed", Artweek, p. 5, Feb. 21, 1976


Forgey, Benjamin, "Hirschhorn Gives Us a Glimpse of Faraway Earth Art", Washington Star, F-1, October 30, 1977 (photo)

Lawrence, Sidney, "Land Projects Reflect Light, Weather, Seasons", The Smithsonian Torch, p. 4, November, 1977

Lewis, JoAnn, "The Landscape of Art for the '70s", Washington Post, Sunday Arts Section, p. 1, October 30, 1977 (photo)


Lorber, Richard, "Review", Artforum, pp. 71-72, December, 1977 (photos)

Rickey, Carrie, "Revolve", Arts, p. 4, November, 1977 (photo)


________, "Arlington Gets Even Better with Age", Regardie's, a Washington DC business magazine, May, 1978 (photo)

________, "Voice Choice", ("Revolve"), Village Voice, September, 1978

Battcock, Gregory, New Artists Video, a critical anthology, Dutton Paperbacks, pp. 45, 45, 48, 49, 57, 96, 154, 155, 1978 (photos)

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