

Nancy Holt Biography


Last updated December 16, 2021

Nancy Holt (April 5, 1938 – February 8, 2014) a member of the earth, land, and conceptual art movements. An innovator of site-specific installation and moving image experiments, Holt recalibrated the limits of art, expanding the places where art could be found, and embracing 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 where 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 and immediately "[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." 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 [Tours](#), where she guided friends to sites with written scores. In 1968 this mapping of language onto site was conducted through [photography](#), in 1969 through [video](#), then [film](#) and [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 sun and the stars, the functions of the built environment, and the human mapping of landscape.


Photography was an essential medium for Holt: it enabled, to use her words, "vision to be fixed" and for visual perception to be focused. Her early photoworks [Trail Markers](#) (1969) and [California](#)



[Sun Signs](#) (1972) used seriality to create visual poems. From the mid-1970s her photoworks turned to ever-shifting planetary cycles, explicitly seen in [Sunlight in Sun Tunnels](#) and the [Light and Shadow Photo Drawings](#) (1978). Starting in the early 1970s she created “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). Holt reached further, to astronomical time, to “bring the stars down to earth” in [Sun Tunnels](#) (1973–76) and [Hydra’s Head](#) (1974). She explained, “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, with her chosen locations the venues at the heart of 1970s experimental art, such as [John Weber Gallery](#) and [PS1](#).

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 the internal architectural organs and are “exposed fragments of vast hidden networks. They are part of open-ended systems, part of the world.” [Electrical System](#) (1982) comprises more than seventy light bulbs connected to the museum’s power system, while [Pipeline II](#) (1986) brings oil indoors. These investigations of light and systems continued at a larger scale in Holt’s later outdoor sculptures, commissioned by organizations including Western Washington University ([Stone Enclosure: Rock Rings](#), 1977–84) the 1980 Winter Olympics ([30 Below](#), 1979), 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.





Resume

Nancy Holt's resume can be downloaded [here](#). 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 December 16, 2021.

Collections

Holt's work is held in major collections including [Museum of Modern Art](#), New York; [Museum für Gegenwartkunst](#), Germany; [Utah Museum of Fine Arts](#); and [Whitney Museum of American Art](#), New York. In 2018 [Sun Tunnels](#) and [Holes of Light](#) were acquired by [Dia Art Foundation](#), with support from Holt/Smithson Foundation.


Works by Holt are permanently installed at public institutions including [Miami University Art Museum](#); [University of Massachusetts, Dartmouth](#); [Western Washington University](#); and [University of South Florida](#). For locations of extant outdoor works by Holt see [our map](#) and [visiting instructions](#).

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.

Exhibitions and Art Fairs forthcoming

In 2022 Holt is the subject of a major survey, *Nancy Holt: Inside/Outside*, at [Bildmuseet](#), Sweden, touring to [MACBA](#), Spain in 2023 with the exhibition accompanied by an extensive publication in partnership with [Monacelli Press](#). In 2022 [Western Washington University](#) presents the solo exhibition *Nancy Holt: Between Heaven and Earth* (January 13 to May 7, 2022) exploring the context of Holt's on-campus sculpture [Stone Enclosure Rock Rings](#) (1977-78); Holt's audioworks feature in the exhibition [Sound as Sculpture](#) at The Warehouse, Dallas (January 21 to May 1, 2022); and in Fall 2022 [Sprüth Magers](#), Los Angeles presents the solo exhibition *Nancy Holt: Locating Perception*.





Exhibitions completed

In 2010-12 the retrospective [Nancy Holt: Sightlines](#) traveled to six venues in the United States and one in Germany. This survey was accompanied by a monograph edited by Alena J Williams, published by University of California Press. Other notable solo exhibitions include [Nancy Holt: Points of View](#), Parafin, London (2020); [Dia Art Foundation](#), New York (2018); [Nancy Holt: Land Art](#), Whitworth Art Gallery, Manchester, UK (2013); *Nancy Holt: Selected Film and Photo Works*, Contemporary Art Gallery, Vancouver, Canada (2013); and [Nancy Holt: Photoworks](#), Haunch of Venison, London, UK (2012). Holt has been included in survey exhibitions including [Ends of the Earth: Land Art to 1974](#) at Museum of Contemporary Art, Los Angeles and Haus der Kunst, Munich (2012-13) and [Light Show](#) at the Hayward Gallery, London (2013).


See here for [installation images](#) of selected recent exhibitions.

Galleries

Nancy Holt is represented by [Parafin](#) and [Sprüth Magers](#).

Holt/Smithson Foundation

From 1973 until 2014 Nancy Holt cared for the Estate of [Robert Smithson](#), whom she married in 1963. In 2014 she willed [Holt/Smithson Foundation](#) into being. Nancy Holt and Robert Smithson transformed the world of art and ideas. Holt/Smithson Foundation develops their distinctive creative legacies.





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 Gegenwartskunst, 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

Whitney Museum of American Art, New York, New York





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

New American Filmmaker Series, Whitney Museum of American Art, New York, New York

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

Oxbow Film and Video Festival, Saugatuck, Michigan





São Paulo Biennale, 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

Drawings for Outdoor Sculpture: 1946-1977, John Weber Gallery, New York, New York

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

Whitney Biennial, Whitney Museum of American Art, New York, New York

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, Binghamton, New York, New York

Out of the House, Whitney Museum Downtown, 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

Whitney Biennial, Whitney Museum of American Art, New York, New York

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

Speaking Volumes: Women Artists' Books, A.I.R. Gallery, New York, New York

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

1981

Alternatives in Retrospect: An Historical Overview 1969-1975, The New Museum, New York, New York





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 Invitational 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, Wurttembergischer Kunstverein, Stuttgart, Germany

New Dimensions in Drawing 1950-1980, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut

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





Artists' Books: A Survey 1960-1981, Ben Shahn Center for the Visual Arts, William Paterson College, Wayne, New Jersey

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

Une Expérience Museographique: Exchange Entre Artistes 1931-1982 Pologne-U.S.A., Museum of Modern Art of the City of Paris, Paris, France

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





Artists Books and Documents, Wallace Memorial Library Galleries, Rochester Institute of Technology, New York, New York

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

Illumination, Museum of Modern Art, N. Y. Art Lending Service Exhibition at General Electric Co., New York, New York

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

Content: A Contemporary Focus, 1974-1984, Hirschhorn Museum, Washington, DC

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





New American Video Art: A Historical Survey, 1968-1980, Whitney Museum of American Art, New York, New York

Private Art as Public Monument: World's Fairs, Waterfronts, Parks and Plazas, Rhona Hoffman Gallery, Chicago, Illinois

Preparations and Propositions, Islip Museum of Art, Islip, Long Island, New York, New York

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

Amerikanische Videos aus Den Jahren, 1965-75: The Castelli/Sonnabend Tapes and Films, Ausstellungsraum Künstlerhaus, Stuttgart; Kunsthalle St. Gallen, Wassergasse

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





Strata, 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

Volume: Six Contemporary Sculptors, Guild Hall Museum, East Hampton, 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

Paper Work, John Weber Gallery, New York, New York

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

The American Century: Art and Culture 1900-2000, Whitney Museum, 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

Personal and Political: The Woman's Art Movement 1969-1975, Guild Hall, East Hampton, New York, New York

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

Holt, Nancy, *Time Outs*, Visual Studies Workshop; Rochester, NY; 1985

Holt, Nancy, *Ransacked: Aunt Ethel - An Ending*, Printed Matter / Lapp Princess Press, New York, NY; 1980

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)

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