



## NANCY HOLT: Daylong Tribute Screening

### PROGRAM

- 12:00 – 12:30 pm**            **East Coast, West Coast**, 1969, 22 min, b&w, sound.  
**Swamp**, 1971, 6 min, color, sound, 16 mm film on video.
- 12:30 – 2:00 pm**            **Going Around in Circles**, 1973, 15 min, b&w, sound.  
**Zeroing In**, 1973, 31:15 min, b&w, sound.  
**Underscan**, 1973-74, 9:12 min, b&w, sound.  
**Pine Barrens**, 1975, 30:24 min, color, sound, 16 mm film on video.
- 2:00 – 3:20 pm**            **Revolve**, 1977, 77 min, b&w, sound.
- 3:20 – 4:30 pm**            **Sun Tunnels**, 1978, 26:31 min, color, sound, 16 mm film on video.  
**Art in the Public Eye: The Making of Dark Star Park**, 1988,  
33 min, color, sound
- 4:30 – 5:30 pm**            **Mono Lake**, 1968-2004, 19:54 min, color, sound.  
**The Making of Amarillo Ramp**, 1973-2013, 32 min, color, sound.
- 5:30 – 6:40 pm**            **East Coast, West Coast**, 1969, 22 min, b&w, sound.  
**Swamp**, 1971, 6 min, color, sound, 16 mm film on video.  
**Underscan**, 1973-74, 9:12 min, b&w, sound.  
**Pine Barrens**, 1975, 30:24 min, color, sound, 16 mm film on video.
- 6:40 – 7:00 pm**            To be announced.

**East Coast, West Coast**, Nancy Holt and Robert Smithson, 1969, 22 min, b&w, sound.

*East Coast, West Coast*, Holt and Smithson's first collaborative experiment with video, takes the form of a humorous bi-coastal art dialogue, in which the artists improvise a conversation based on opposing—and stereotypical—positions of East Coast and West Coast art of the late 1960s.

**Swamp**, Nancy Holt and Robert Smithson, 1971, 6 min, color, sound, 16 mm film on video.

Holt and Smithson collaborated on this seminal film, which confronts issues of perception and process. Writes Holt: “*Swamp* deals with limitations of perception through the camera eye as Bob and I struggled through a muddy New Jersey swamp. Verbal direction cannot easily be followed. As the reeds crash against the camera lens blocking vision and forming continuously shifting patterns, confusion ensues.”

**Going Around in Circles**, 1973, 15 min, b&w, sound.

In this exercise in perception and point of view, a board in which five circular holes have been cut is placed in front of the camera. Five subjects are seen moving between five points, turning in circles, and following instructions. The artist and subjects are heard discussing their experience of the performance.

**Zeroing In**, 1973, 31:15 min, b&w, sound.

From an elevated vantage point, Holt uses five apertures in a black board set before the camera to slowly reveal a controlled, abstracted view of an urban landscape. Holt strategically transforms passive reception into an interactive exchange.

**Underscan**, 1973-74, 9:12 min, b&w, sound.

Holt writes: “In *Underscan*, time and the visual image are compressed. A series of photographs of my Aunt Ethel's home in New Bedford, MA had been videotaped, and re-videotaped while being underscanned... Because of this underscanning process, each static photo image, as it appears, changes from regular to elongated to compressed or vice versa. Excerpts from letters from my aunt spanning 10 years are condensed into 8 minutes of my voice-over audio.”

**Pine Barrens**, 1975, 30:24 min, color, sound, 16 mm film on video.

Writes Holt: “Pine Barrens is concerned with evoking through film a barren wilderness in south-central New Jersey. The camera is always in motion—tracking, pivoting, and walking through the landscape. ... The voices of the local people, the ‘Pineys,’ are heard relating their feelings about the land, their attitudes about city life, their myths of the area, etc. Their voices and the music of ‘Bill Patton's Pine Barrens Trio’ add a psychological dimension to the landscape.”

**Revolve**, 1977, 77 min, b&w, sound.

Using multiple camera angles and minimal repetitions to modulate her friend David Wheeler's personal narrative of his battle with leukemia, Holt presents his physical illness as a site for metaphysical and aesthetic reflection.

**Sun Tunnels**, 1978, 26:31 min, color, sound, 16 mm film on video.

*Sun Tunnels* documents the making of Holt's major site-specific sculptural work in the northwest Utah desert, which features four concrete “tunnels” positioned to align with the sunrise and sunset of the summer and winter solstices. A kind of American Stonehenge, *Sun Tunnels* charts the yearly and daily cycles of the sun, and calls to attention human scale and perception within the vast desert landscape.

**Art in the Public Eye : The Making of Dark Star Park**, 1988, 33 min, color, sound.

This piece documents the process behind the creation of Holt's major public art installation, Dark Star Park, in Arlington Virginia, which features giant concrete spheres and pipes. Dark Star Park allows the visitor to reconsider the experience of space, earth and sky within an urban context.

**Mono Lake**, Nancy Holt and Robert Smithson, 1968-2004, 19:54 min, color, sound.

Featuring Super 8 film footage and Instamatic slide images of artists Robert Smithson, Michael Heizer and Holt as they visited California's Mono Lake in 1968, this piece was produced and edited by Holt in 2004. *Mono Lake* is a document of a unique natural environment, a “home movie” of the artists' 1968 road trip, and an intimate view of three seminal figures in the earth art movement as they interact with the Western landscapes that are so central to their work.

**The Making of Amarillo Ramp**, 1973-2013, 32 min, color, sound.

Holt's final film documents the artist, Richard Serra, and Tony Shafrazi as they complete Robert Smithson's unfinished earthwork, Amarillo Ramp, according to Smithson's specifications, months after his death in 1973. The 1973 footage and still photography documenting their completion of Smithson's work-in-progress was edited by Holt in 2013.

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