

CHEIM & READ

ARTnews

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Jenny Holzer

Cheim & Read and Yvon Lambert

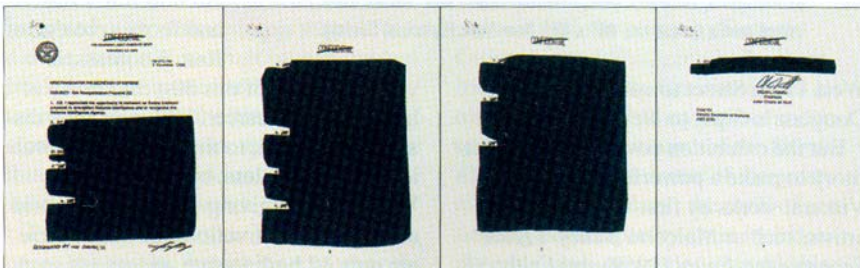
More than 30 years after she began her career with aphorisms printed on posters, Jenny Holzer continues to make art that brings private thoughts and ideas into the public sphere. In these concurrent exhibitions, the artist dealt with events tied to the current U.S. administration as well as with more personal themes. The results were both elegant and didactic.

"Archive" at Cheim & Read featured paintings, all 2005 and 2006, showing declassified government documents made public through the Freedom of Information Act. Each canvas displays silk-screened text, or what was left of it after names and sensitive information were blacked out. The majority of the docu-

ments recount tales of war and torture from Iraq, Afghanistan, and Guantánamo Bay, but a 1954 memo on Alice Neel's Communist party affiliations was also included. These monumental renditions of esthetically banal pages work as history paintings, and the oil and canvas give a material weight to the intangibility of information.

Despite the dark, authoritarian tone and look of the paintings, their titles, pulled from the text, are oddly poetic. *By the Name of God Green* and *Wish List Black* echo the scrolling phrases Holzer has been projecting on buildings and public spaces around the world in recent years.

"Night Feed" at Yvon Lambert featured large, sumptuous, high-contrast photographs of these public light sculptures. The frequently romantic texts are by poets Henri Cole and Wislawa Szymborska, among others. While the projections of such intimate sentiments as "I smell you on my skin" remain powerful, the images fail to capture the scale of the original works and lack the crude power of the paintings. —Megan Heuer



Jenny Holzer, *Colin Powell (Green White)*, 2006, oil on linen in four panels, 33" x 25½" (each panel). Cheim & Read.