“This. This is Roni Horn. Roni Horn is this. This, speculation. She looks at herself in the mirror of another face. Face-seen by Roni Horn. What looks at her, touches her.”


Artist’s Background

Roni Horn lives in New York and works between her Chelsea studio and Reykjavik, Iceland. Horn attended the Rhode School of Design and later completed a M.F.A at Yale University.

In 1975, Horn travelled around Iceland, observing the landscape that today still fascinates her. Horn’s personality and practice identifies closely with the natural isolation of the Icelandic community. Horn teaches at the Columbia University School of Arts.

In the past 15 years, Horn’s reputation as a leading figure in the international art community has been confirmed by her selection in the Whitney Biennial (1991, 2004), Documenta (1992) and Venice Biennale (1997, 2003). Inclusion in these highly regarded international exhibitions has focussed attention on Horn’s practice as an artist whose work embodies the ideas and themes of identity, isolation and change.

Horn is represented internationally by Hauser and Wirth.
A Kind of You: 6 Portraits by Roni Horn, was exhibited at the Australian Centre for Contemporary Art between August and September in 2007. A Kind of You is the first ever solo exhibition by Roni Horn seen in Australia.

Cabinet Of 2001
A clown performing 36 expressions

The clown’s expressions change and mutate easily, appearing as a grid of 36 C type photographs. The series Cabinet Of is a collection of minimal, gesturing images that refer to the transient and simulated expressions, observed by the viewer on the face of a performer.

The clown is captured by the lens of Horn’s camera moving and shimmering inside the frame. The red nose is blurred and the facial expressions are erratic. The clown is performing for an audience who cannot be seen. The clown’s white clothes, powdery face and red make-up translate into a symbol that is instantaneously identifiable.

Horn suggests that the clown is a metaphor for a mirror. To present the photographs in a grid and in the gallery space implies the images are a reflection of our own identity. Horn is presenting in these photographs the illusion of the expression through gesture rather than the actual gesture itself.

You are the Weather 1995
A woman one hundred times

In this series, the audience is surrounded, in-the-round, by the face of a figure bathing in the Icelandic hot springs. Her face is neither happy nor sad. Her gaze is direct and steady, posturing rather than listening.

Each image is similar to the next, grouped randomly and sometimes formally according to colour or tone. The frame of the image is centred upon the head of the female figure, with her eyes engaging our own. The images are presented at the horizon line, creating the illusion of a landscape rather than of a portrait.

The images appear very similar, but the subtle differences between posture, gaze and expression are obvious. Each of the 100 images, progressively create the strength of a person rather than the representation of a subject.
This is Me, This is You 2000
A young girl identifying herself

Georgia Loy, Roni Horn’s niece, is the central figure in these pairs of portraits taken over the space of two years. At the time, Horn stilled Georgia's physical and psychological growth from childhood to adolescence.

The pairs of images are presented on two walls, directly opposite each other and arranged in the formation of a grid. The images of Loy tower above their audience. The multiplicity of Georgia Loy is paired to describe the interest of the photographer in change as much as the relationship the two people share.

Whenever possible, Georgia attempts to hide, mask or disguise her identity to prevent Horn and the viewer with the privilege of seeing Georgia’s face without the need for disguise, camouflage or decoration. The disruption to our understanding of Loy helps to epitomise the physiological and psychological development of a young girl in Horn’s photographs.

Portrait of an Image 2005
Isabelle Huppert impersonating herself

Isabelle Huppert is a French actress who has appeared in over 100 film roles. In these portraits, Huppert is re-acting characters she has acted on screen.

Huppert wears her hair up and down to create the illusion of the masculine and feminine. The actress is acutely aware of the power of the face and the gaze to convey the character she is acting for Horn.

Some of us who know Huppert’s filmography well, feel the need to identify the characters in each photograph. Others may be fascinated with the image of the actress acting.

Isabelle Huppert can be seen acting the characters that were portrayed in films 8 Women, Cactus, Comedy of Power, I Heart Huckabees, The Piano Teacher, La Vie Promise, Story of Women, Violette plus 92 more!
Weather Reports You 2007
A collective self-portrait talking about the weather

The weather is a shared experience. Sigmund Freud suggested that to "talk about the weather is to talk about your self".


www.libraryofwater.is
Inspiration & Investigation

The core theme of Roni Horn’s work is identity.

According to Horn, her identity was shaped by her first name Roni - it is neither male nor female. The androgyny of a name created the awareness of a singular as well as multiple identities. This perhaps suggests why Horn is interested in working across multiple fields of art including photography, installation, sculpture and drawing. This helps Horn avoid any association with limitation and exclusion.

Horn works between New York and Iceland. She has done this since 1975. The isolation of both locations inspires Horn’s practice. Horn confesses to be an insomniac who works mostly in the evening.

Horn’s relationship with Iceland is best documented in the works You are the Weather and Weather Reports You (2007). The continued fascination with the landscape has produced work that identifies with fellow artists, who themselves, have worked in isolation and within a landscape, such as American Poet Emily Dickinson (1830 – 1886). Horn’s interest is not only limited to the physical location but also the physiological space that is shared between the photographer, subject and viewer to create meaning.

Emily Dickinson was a recluse who published few works. The Dickinson family found Emily’s poetry after the poet’s death. There has been suggestions that Dickinson wrote poetry to escape and seek relief from the pain of life. Like Dickinson, Horn uses the same inspiration of escape and relief in her photographs and installation work. However unlike Dickinson, Horn needs to present her practice to the public.

“In her poems, Dickinson adopts a variety of characters including a little girl, a queen, a bride, a bridegroom, a wife, a dying woman, a nun, a boy, and a bee. Though nearly 150 of her poems begin with “I,” the speaker is probably fictional, and the poem should not automatically be read as autobiography. Dickinson insisted on the distinction between her poetry and her life: When Dickinson stated herself, as the Representative of the Verse, it does not mean that she was referring to herself - but possibly to a supposed person.”

Horn’s portraits are more than just a collection of photographs of a person. Hélène Cixous suggests that in her essay, Portraits of Portraits: The Very Day/Light of Roni Horn, Horn presents us with a collection of identities.
Materials and Techniques

Roni Horn works across a range of forms including photography, drawing, sculpture, installation and artists books. Her work uses the portrait to communicate ideas about identity and difference. The relationship between the photographer and subject is reflected through the images presented in *A Kind of You*. Horn offers little direction to the subjects in the photographs. This desire is to ensure that the image is natural and focusses our attention upon reading the photographs.

*You are the Weather* (1994 -1995) is an artist’s book containing the image of a woman 100 times. Over a two-month period, Horn travelled around Iceland’s heated pools with her friend and Icelandic artist Margret. Horn took over 200 rolls of film of Magret. The editing process took Horn one year to create a series of 100 images. For Horn, the selection process was to ensure that the subject was making eye contact with the viewer. Horn selected images that encouraged the viewer to engage with Margret. These images are also presented at the horizon line or eye level to humanise the portrait. The viewer is looking at a subject that is looking back at you.

“During a six-week period in the summer of 1994, Margret and I travelled around Iceland. We stopped to photograph her in the numerous and distinctive outdoor hot water pools and baths that dot the island. Photographically I gave no direction. Margret needed little preparation. We worked in daylight only – but often that meant until nine or ten o’clock in the evening”.

*This is Me, This is You* (1998 - 2000) are pairs of photographs, taken seconds apart. The young girl in these photographs is Horn’s niece Gerogia Loy. The pairs of images were taken over a two year period. Horn and Loy would write each other postcards and via the images on these cards, they would identify each other using the expression, “this is me” or “this is you”.

The photographs of French actress, Isabelle Huppert, *Portrait of an Image* (2005) is also arranged and presented with sets of five images as a series. Horn worked with French actress Isabelle Huppert over a period of two weeks to create this series. Within a studio setting, the actress would negotiate with Horn as to which character she would portray on each day. Huppert is well known as a cult figure in French cinema. Better known internationally for her role in *The Piano Teacher* (2001), Huppert has appeared in an extensive range of films including *Heaven’s Gate* (1980) and *La Ceremonie* (1996).

![Roni Horn](image)

Roni Horn
This is Me, This is You, 2000
(Detail)
96 C-Prints on RC type paper
31.7 x 26cm each
Courtesy of the artist and
Hauser & Wirth Zurich
Cabinet Of (2001) is visually a departure from Horn’s earlier works. The blurred image of a clown, in full make up and accessories, is presented in a grid of four by six rows, towering above the viewer. The grid is reminiscent of a cinema screen with each portrait of the clown assuming a frame of film. The presentation of this series of photographs is as confronting as the subject matter that is contained within the images. Some have suggested that this presentation is harsh and aggressive. Horn has also suggested that the clown is a metaphor of a mirror and that this work in particular is a portrait of the viewer, rather than herself. According to Horn, the German expressionistic silent film Dr. Caligari (1920) also influenced this body of work. Dr. Caligari is the story that is presented as a flash back about a deranged doctor and his faithful accomplice who are associated with a string of murders.

Index Cixous (CIX PAX) (2005) is the publication of a series of 120 photographs of French Philosopher, Hélène Cixous. The term CIX PAX can be interpreted to mean ‘pieces of Cixous’. Horn is fascinated by Cixous’ writing, especially Cixous’ ideas about women’s language that is inspired by the female form. Cixous believes that our sexuality impacts upon the way we communicate with people and groups within society.

Weather Reports You (2007) sees Horn and her team engage more deeply with the Icelandic people and the environment, especially the weather. The interviews, descriptions, memoris, reflections and snapshots collected during 2005 and 2006, were then edited and presented as a publication and the Library of Water website. www.libraryofwater.is

Lighting is used intentionally by Horn as a device to manipulate the subject and the audience. Horn fills the frame of her photographs with information about the subject. The meaning conveyed to the audience is communicated via the subject’s posture, gaze and body language.

The artificial, studio lighting in Cabinet Of (2001) and Portrait of an Image (2005) helps to convey the cinematic reading of the work. Conversely, the use of natural lighting in You are the Weather (1995) and This is Me, This is You (2000) are sympathetic to the sitter and make the subjects appear familiar to the audience.
Professional Practice

During her extensive career, Roni Horn has exhibited widely in public and private institutions since 1978. *A Kind of You: 6 Portraits by Roni Horn* at the Australian Centre for Contemporary Art in 2007 is one of the first galleries to survey Horn’s body of work in portraiture.

Horn has held solo exhibitions at the Art Institute of Chicago, The Centre Georges Pompidou, Paris, Dia Centre for the Arts, New York and the Whitney Museum of American Art. During 2008, Horn’s work will be presented as a retrospective at the TATE Modern in London.

Roni Horn’s work has been included in The Whitney Biennale (1991, 2004); Documenta (1992) and the Venice Biennale (1997). Roni Horn has received the CalArts/Alpert Award in the Arts, several NEA fellowships and a Guggenhiem Fellowship. This combination of experience has provided many audiences with the opportunity to see challenging and conceptually strong exhibitions of Horn’s practice.

Horn’s long term installation *Library of Water* (2007) is accompanied by an extensive collection of artist’s books. *To Place* is an ongoing series of publications. Each volume is a unique dialogue addressing the relationship between identity and place. The books take their starting point Iceland and follow the evolving experiences of Roni Horn in this country.

Further Research

http://www.libraryofwater.is/flash/main.html
http://www.hausenwirth.com/index.php
http://www.pbs.org/art21/artists/horn/index.html
http://www.i8.is/new/roni_horn.html
http://www.diaart.org/exhibs/horn/part/
http://www.tate.org.uk/tateetc/issue10/masterchameleon.htm
http://www.steidlville.com/artists/78-Roni-Horn.html
http://www.jca-online.com/horn.html

Victorian Essential Learning Standards

VELS Curriculum Links

> Discuss and describe the broad themes and ideas that are presented in the photographs and texts in the works.

> Refer to past exhibitions at www.acconline.org.au

> Choose one or two of the works, which you feel drawn to and then write about how the work makes you feel. Explore your emotional responses to the work and consider how artists utilise a range of devices to evoke feelings in us through the mediums they select and the way they present their ideas. Discuss.

> Write about a discussion or a conversation, which you shared with at least one other person about the range of ideas in the exhibition.

> Discuss and explore the face in art and the way these portraits convey meaning.

> Discuss and write about one of Roni Horn’s works, which reminds you of a past experience or a location you have visited.
Learning activities for levels and domains across the Victorian Essential Learning Standards

1. Forecasting.

Inspired by Roni Horn’s *Weather Reports You* (2007)

As a class, create an artist’s book containing writing, photographs and your own drawing about the weather. Interview your classmates about the weather, take a photograph of the site where the interview took place, and then create your own drawing of the location. Collect all these materials together - type the interviews, download the photographs and scan the drawings. Save these into a word document to publish and create an artist’s book.

This work reflects the following domains of the Victorian Essential Learning Standards:
Creating and Making - The Arts
Writing - English
Listening and Speaking - English
Knowledge & Understanding - Science
Creativity - Thinking Processes
Working in Teams - Interpersonal Development

As an extension to this activity, request that students from different classes review the artist’s book. Set up a blog for the students to write and publish the review.

This work reflects the following domains of the Victorian Essential Learning Standards:
Exploring & Responding - The Arts
Reading - English
Writing - English
Knowledge & Understanding - Science
Responding - Communication
Presenting - Design, Creativity & Technology
ICT for Communicating - Information & Communication Technology
2. Famous.

Inspired by Roni Horn’s *This is Me, This is You* (2000)

As a class, and working in pairs, use the digital camera to take two portraits of each other.

The photograph is to be taken so that the viewer will only see the head and tops of the shoulders. Pose in the photograph as your favourite musician or actor. Print each of the photographs to at least A4 size. Present each of the pairs of images on two walls that are opposite to each other. Arrange the images so that they can be seen opposite each other on the two walls.

Then, after presenting the images, create a piece of writing and discuss the musician or actor who you posed as for the camera. In the piece of writing, outline why you believe this musician or actor is important to you. Then select a song or movie to review.

This work reflects the following domains of the Victorian Essential Learning Standards:

- Creating & Making - The Arts
- Writing - English
- Responding - Communication
- Presenting - Design, Creativity & Technology
- ICT for Communicating - Information & Communication Technology
- Working in Teams - Interpersonal Development
VCE Art

Investigate how climate change has influenced Roni Horn’s role as a contemporary artist.

Discuss Horn’s artistic identity within the context of the images that she creates.

Using the formal and gender framework, select two works from the exhibition A Kind of You to compare.

Explore the ways in which Roni Horn communicates her ideas through the development of particular visual qualities.

Discuss and explore qualities of Roni Horn’s photographs and the portrait in art and the role of the artist and the subject.

Discuss and write about Horn’s use of photography to represent identity.

Research the portrait in art within a psychoanalytic framework and the way in which Roni Horn’s images convey a range of meanings.

Consider the text work in the exhibition and the way in which Roni Horn utilises the written word. Explore a range of other artists who also utilise the written word in their work.

Discuss and write about the way in which you think Roni Horn’s work relates to time, change,

VCE Drama

Use Roni Horn’s work as the basis for a solo performance inspired by the identities seen in her photographs.

Use the Isabelle Huppert’s photographs as a starting point to design a solo performance that impersonates your own personal mannersim, gestures, posture and voice.

Use the title This is Me, This is You as the motivation for writing a play about two people, set in one location, over a period of time. The interactions that they share should be performed quickly. Use visual gestures rather than the spoken word.

VCE English & Literature

Horn, who often works in isolation, identifies with people who have previously done the same. One of the key influences Horn shares affinity with is poet Emily Dickinson. Script a solo performance based on Emily Dickinson and her poetry.

Write your own poem inspired by the work of Roni Horn.

Write a story about the Australian landscape.

VCE Literature

Discuss Emily Dickinson’s poetry.

The Single Hound

The look of Thee, what is it like?
Hast thou a hand or foot,
Or mansion of Identity,
And what is thy Pursuit?

Thy fellows,—are they Realms or Themes?
Hast thou Delight or Fear
Or Longing,—and is that for us
Or values more severe?

Let change transfuse all other traits,
Enact all other blame,
But deign this least certificate—
That thou shalt be the same.

Emily Dickinson

Studio Arts

Refer to the exhibition catalogue beginning on page two of this education kit. Discuss the presentation sequence (reflective of the presentation in the exhibition) of the images and texts in A Kind of You. Why were the artworks ordered in this way?

VCE Media

Investigate French Post Structuralist theorist Hélène Cixous’ contribution to Feminist theory.

Research the films of Isabelle Huppert.

Explore the narrative qualities of Roni Horn’s work in relation to character, identity and image.

VCE CURRICULUM LINKS
Commentary 1

“...the Portrait must personify the image. The difference between an image and face: the face sees you. The image does not see you. Is seen. The gaze of the Portraitist gives a figure to the image.”


Commentary 2

“...for what society makes of my photograph, what it reads there, I do not know (in any case, there are so many readings of the same face)...”

Roland Barthes, Camera Lucida, 1980

Commentary 3

Margret got in the water, mostly in a new place and different water always in a new time and a different weather. Each time we worked, everything changed, immeasurably and sometimes imperceptibly. It might be raining or windy, cloudy, or sunny and cold. Sometimes the water was salt or opaque with minerals, mostly it was fresh; usually the water was calm, but in the larger pools and pots it was often choppy. As imagery, water provided the context. Margret’s face became the place. The weather and I were off-camera constants”.

Horn, R. To Place, Ginny Williams, 1996

Commentary 4

Claudia Spinelli: Your work has many different aspects. While some works seem to concentrate on problems of material, form, and space, others are based on language or literature. Installations stand next to works on paper (pigment-drawings) and books with photographs and texts of your own. Where does this wish to work with so many different media stem from and what is their inner connection?

Roni Horn: It’s a big question and it’s hard to answer precisely. The closest I can come is to speak about growing up androgynous. It started with my name which is not male or female. It seems to me, retrospectively, that my entire identity formed around this, around not being this or that: a man or a woman. I don’t fit in with these kinds of singular identities.

Perhaps that’s a basis for having the option to work with so many different idioms. The work has a way of developing in a manner that never allows the viewer to become too familiar with it or to make assumptions about it.

In subverting expectations you increase the chance of offering a more direct experience; not one that simply fulfills the viewers’ desires or confirms their knowledge. It’s more of a questioning. I’m not interested in answers per se. The answers create closure. I don’t think that there are any answers anyway, they are always provisional. I think that’s part of it.

http://www.jca-online.com/horn.html

This Education Resource was written by Andrew Landrigan during his Teacher Professional Leave residency at the Australian Centre for Contemporary Art in 2007.

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Roni Horn

Born in New York, 1955
BFA with Honors at the Rhode Island School of Design in Providence RI, 1972-75
MFA at the Yale University in New Haven CT, 1976-78
Lives and works in New York NY and Reykjavik/IS

Solo Exhibitions

2007
ACCA, Melbourne/AUS
Reykjavik Art Museum, ‘MY OZ’, Reykjavik/IS
Stykkisholmur Library, ‘Vatnasafn / Library of Water’, Stykkisholmur/IS

2006
Hauser & Wirth, ‘Portrait of an Image’, Zurich/CH
Safi, ‘Relaxness’, Reykjavik/IS
Museion, ‘Roni Horn. Angie and Emily Dickinson’, Bolzano/IT
Inverleith House, ‘Roni Horn. Angie and Emily Dickinson’, Edinburgh/GB

2005
Matthew Marks Gallery, ‘Portrait of an Image (with Isabelle Huppert)’, New York NY

2004
Hauser & Wirth, ‘Pings of Lispector (Agua Viva)’, London/GB
Art Institute of Chicago, ‘Some Thomases’, Chicago IL
Folkwang Museum, Essen/D
Fondazione Bevilacqua La Masa, Venice/IT
Reykjavik Art Museum, ‘Her, Her, Her and Her’ Reykjavik/IS

2003
Xavier Hufkens, Brussels/BE
University of Akureyri, ‘Some Thomases’, Akureyri/IS (Permanent Installation)
Raffaella Cortese, Milan/IT
Centre Georges Pompidou, ‘Roni Horn Dessins/Drawings/Disegni’, Paris/F [travelled to: Fondazione Bevilacqua La Masa, Venice/IT]
Fotomuseum Winterthur, ‘If on a Winter’s Night, Roni Horn’, Winterthur/CH [travelled to: B Galleri, ‘This is Me, This is You’, Reykjavik/IS]
Galerie Hauser & Wirth & Pressehuber, Zurich/CH

2002

2001
B Galleri, Reykjavik/IS
Dia Center for the Arts, ‘Blah, Blah, Blah, part 1’, New York NY
Museo Serralves, ‘Some Thomases’, Porto/PT
Hauser & Wirth & Pressehuber, Zurich/CH
Galerie Yvon Lambert, ‘Cabinet Of’, Paris/F
Dia Center for the Arts, ‘Blah, Blah, Blah, part 2’, New York NY
Jablonka Galerie, Cologne/D
Xavier Hufkens, Brussels/BE

2000
Luxembourg Foundation and Site Santa Fe, Santa Fe NM
Whitney Museum of American Art, New York NY
Castello di Rivoli, Turin/IT
National Gallery of Iceland, Reykjavik/IS

1999
Capi Musée d’art contemporain, Bordeaux/F
Musée d’Art Moderne de la Ville de Paris, Paris/F
Raffaella Cortese, Milan/IT
Haus der Kunst, Baystische Staatsgemäldesammlungen, Munich/D
Matthew Marks Gallery, New York NY
Zugspitze, Munich/D
Jablonka Galerie, Cologne/D

1998
Xavier Hufkens, Brussels/BE
Patrick Painter Inc., Los Angeles CA
Museum für Gegenwartskunst, Basel/CH
Galleri Stefan Andersson AB, Umea/SE

1997
Matthew Marks Gallery, ‘Untitled (Flannery) and Pooling You’, New York NY
Ingolstättstr 8, Reykjavik/IS
Raffaella Cortese, Milan/IT
Jablonka Galerie, Cologne/D
Fotomuseum Winterthur, Winterthur/CH

1996
Weiner Center for the Arts, ‘Eaths Grow Thick: Works after Emily Dickinson’, Columbus OH [travelled to: Davis Museum & Cultural Center, Wellesley MA; Henry Street Gallery, Seattle WA]
Matthew Marks Gallery, ‘Five Installations’, New York NY
Galerie Ghislaine Hussenot, Paris/F
Deutscher Wetterdienst München, ‘You are the Weather’ Munich/D [Permanent Installation at the German Meteorological Authority; Helene Weber Allee 21-23]

1995
Matthew Marks Gallery, ‘Gurgles, Sucks, Echoes’ New York NY
St. Louis Museum of Art, ‘Currents 61: Roni Horn’, St. Louis MO
Jablonka Galerie, Cologne/D
Sammlung Goetz, ‘Felix Gonzalez-Torres & Roni Horn’, Munich/D
Museum für Gegenwartskunst, ‘Roni Horn: Drawings’, Basel/CH
Alfonso Artiaco Gallery, Naples/IT

1994
Texas Gallery, Houston TX
DePont Foundation for Contemporary Art, Tilburg/NL

1993
Matthew Marks Gallery, New York NY
Jablonka Galerie, Cologne/D
Mary Boone Gallery, New York NY
Matthew Marks Gallery, New York NY
Margo Leavin Gallery, Los Angeles CA

1992
Galere Annemarie Verna, Zurich/CH
New Museum for Living Art, Reykjavik/IS
Jablonka Galerie, Cologne/D

1991
Mary Boone Gallery, New York NY
Westfälischer Kunstverein, Münster/D
Landesmuseum, Münster/D (Courtyard Installation)
Städtisches Museum Atelier, Mönchengladbach/D

1990
Margo Leavin Gallery, Los Angeles CA
Paula Cooper Gallery, New York NY

1989
Paula Cooper Gallery, New York NY
Galere Annemarie Verna, Zurich/CH
Jay Gorney Modern Art, New York NY

1988
Winsten Gallery, Washington DC
Detroit Institute of Arts, Detroit MI
Susanne Hilsbom, Birmingham MI
Mario Diacono Gallery, Boston MA

1987
Chinati Foundation, ‘Things that Happen Again’, Marfa TX (Permanent Installation)

1986
Galerie Maeght Lelong, New York NY

1985
Burnnett Miller Gallery, Los Angeles CA

1983
Galerie Patrick Seguin, Paris/F

1980
Kunstraum, Munich/D

1978
Yale University, New Haven CT

Group Exhibitions

2007
The Institute of Modern Art, ‘Grey Water’, Brisbane/AU
CCS Bard College, ‘Repeated Performances: Rori Horn and Ragnar Kjartansson’, Annandale-on-Hudson NY
Sean Kelly Gallerie, ‘Puren’, New York NY
Neues Museum Weserburg Bremen, ‘Plant it Blue’, Bremen/DE

2006
Pallazzo delle Arti Napoli, ‘De-likea Vent’anni con Alfonso Artaico’, Napoli/IT
Galerie Patrick Seguin, ‘Galerie Patrick Seguin invites HAILSER & Wirth’, Paris/FR
Hessel Museum of Art, ‘Traces’, Annadale-on-Hudson NY
Exhibition Centre of Centro Cultural de Belém, ‘Helga de Alvear: Concepts for a collection’, Belém/BR
Hauser & Wirth, ‘Drawings Rori Horn Louise Bourgeois’, Zurich/CH
Galerie Stampas, ‘Medium Fotografie’, Basel/CH
Fondation Beyeler, ‘EROS’, Basel/CH
Collection Lambert, ‘Musee d’Art contemporain, Le paradou du comédien. Les Figure de l’acteur’, Avignon/FR
Musée de Fotografia Contemporanea, ‘Il Naturale’, Brianza/Balsamo
Musée de Modern Art, ‘See into Liquid’, Denver CO
San Francisco Center for the Book, ‘Photo Books Now’, San Francisco CA
Christophe Daviet-Thiry, ‘Rori Horn, Livres d’artiste et catalogues’, Paris/FR
Kunstmuseum Wintherthu, ‘Plane/Figure’, Winterthur/CH
Whitney Museum of American Art, ‘Skin is a Language’, New York NY

2005
Fisher Landau Center for Art, ‘Zoo Story’, Long Island City NY
La Cala, ‘Collection Fundacion’, Barcelona/ES
Bard College, ‘Over Sight’, Annadale-on-Hudson NY
Collection Lambert, ‘Theorem’, Avignon/FR
Scottsdale Museum of Contemporary Art, ‘Water, Water Everywhere...’, Scottsdale AZ
Dazibao, Centre de photographies actuelles, 'Offwhite: Carte grise à Geneviève Cadieux', Montréal/CDN
Crac Abcs: Centre Rhinan of Art Contemporain, 'Le temps suspendu', Aalborg/FR
Galleria Sottopasso della Stua, 'Cromozona X', Genova/IT
Art Gallery & Museum, The Royal Royal Pump Rooms, 'Taking In Water', Royal Leamington Spa/UK
Lewis Glucksman Gallery, 'Through the Locking Glass', Cork/IR
Andrea Rosen Gallery, 'Felix Gonzalez-Torres, Roni Horn', New York NY
Raffaella Cortese, 'Ocean 11212-W', Milan/IT

2004
Centre National du Jeu de Paume, 'L'Ombre du temps', Paris/FR
Pinkalochter der Moderne, 'Fotografie und Video: BH Vida, Gary Hill, Roni Horn', Munich/D
Chelm and Read, 'I am the Walrus', New York NY
Les Abattoirs, Centre d'art Contemporain, 'In Extremis', Toulouse/FR
Raffaella Cortese, 'Cavetints', Milan/IT
MCA – Museum of Contemporary Art, 'Soft Edge', Chicago IL
ICA - Institute of Contemporary Art, 'The Big Nothing', Philadelphia PA
Le Printemps de Septembre, Toulouse/FR
Musée Maubert, 'Vague II Hommages et digressions', Le Havre/FR
La Casa Encendida, 'Memoria y Paisaje. Memory and Landscape', Madrid/ES
Whitney Museum of American Art, 'Whitney Biennial' New York NY
Guggenheim Museum, 'Singular Forms. Sometimes Repeated: Art from 1651 to the Present', New York NY
Collection Lambert en Avignon, 'A Frenzy. Frenzy et demain', Avignon/FR
Fondazione Sandretto Re Rebaudengo, 'Lei Donne nelle collezioni italiane', Torino/IT
Sam Jinks, 'Museum of Art, Beyond Tradition: Permanent Collection Photographs', San Jose/CA
James Kelly/Contemporary, 'Fresh: Works on Paper', Santa Fe NY
Galerie von Bartha, 'Schrifftbilder/Bilderschrift', Basel/CH

2003
Grimm-Rosenfeld, 'Game over', Munich/D
The Power Plant, 'Stretch', Toronto/CA
50th Venice Biennale, Venice/IT
CCA Wattis. Wattis Institute for Contemporary Arts, 'Capp Street Project: 20th Anniversary Exhibition', San Francisco CA
The Cleveland Museum of Art, 'Drawing Modern. Works from the Agnes Gund Collection', Cleveland OH
D'Amelio Terras, 'Stacked', New York NY
Museum Monbrozin, 'Talking Pieces', Leverkusen/D
Fondazione Italiana per la Fotografia, 'In Natura – X Biennale internazionale di Fotografia', Torino/IT
Neues Museum Wiesenburg, 'ars photographica', Bremen/DE
The National Museum of Art, 'A Perspective on Contemporary Art: Continuity/Transgression', Osaka/JP

2002
Kunsthalle Basel, 'Kleine Kleinigkeit', Basel/CH
PAC Padiglione d’Arte Contemporanea, 'Everyday Utopias', Milan/IT
Weatherzon Art Museum at University of North Carolina, 'Art on Paper 2002', Greensboro NC
Air de Paris, 'Transformer II', Paris/FR
Casa Museo Luis Barragan, 'The Air is Blue', Mexico City/MX
Centre des Arts Saïdye Bronman, 'Au REGARD du Paysage', Montreal/CA
Fundació Joan Miró, 'Limits of Perception', Barcelona/E
The Museum of Modern Art, 'Tango', New York NY
Art Gallery of York University, 'Regarding Landscape', Toronto/CA
Sammeling Hauer & Wirth, 'The House of Fiction', St. Gallen/CH
Yale University Art Gallery, 'Between Language and Form', New Haven CT

2001
Matthew Marks Gallery, 'Tenth Anniversary Exhibition: 130 Drawings and Photographs', New York NY
Contemporary Arts Museum, 'The Inward Eye', Houston TX
Auckland Art Gallery Toi o Tamaki, 'The 1st Auckland Triennial, Bright Paradise', Auckland/NZ

2000
Palais des Beaux Arts, 'Voici', Brussels/BE
Musée d'Art Moderne de la Ville de Paris, 'Recent Acquisitions', Paris/FR
Ikon Gallery, 'Lost', Birmingham/GB
Museum für Moderne Kunst, 'Szenenwechsel XVII', Frankfurt/D
Barbara Gladstone Gallery, 'Drawing 2000', New York NY
Kunsthalle Zürich, 'Recent Acquisitions. Still Water', Zurich/CH

1998
11th Sydney Biennale, 'Everyday', Sydney/AUS
Matthew Marks Gallery, 'Maverick', New York NY
Mary Boone Gallery, 'Vex 2', New York NY

1997
Kunstverein Hamburg, 'Fast Forward', Hamburg/D
XXVI La Biennale di Venezia, Venice/IT
Centre d'Art Contemporain du Domaine de Kerguehennec, 'Density of the Unimaginable Museum', Bignan/FR
Galerie Nacht St. Stephan, Vienna/AT
Bard College, 'Slight of Mind: The Angle of a Landscape' [with Gabriel Orozco], Reinebeck NY

1996
Brooke Alexander Gallery, 'Artist Books', New York NY
Centre Pompidou, 'From Bixus to Troxel. Contemporary Drawings from the Kunstmuseum Basel', Paris/FR
The Museum of Modern Art, 'Thinking Print', New York NY
Matthew Marks Gallery and Fraenkel Gallery, 'Open Secrets', San Francisco CA
The Museum of Modern Art, 'Recent Acquisitions', New York NY

1995
Beaver College Art Gallery, 'Word for Word', Glenside PA
Margo Leavin Gallery, 'Untitled (Reading Room)', Los Angeles CA
Matthew Marks Gallery, 'Summer 1995', New York NY
Paula Cooper Gallery, 'Comers', New York NY
Matthew Marks Gallery, 'Works on Paper', New York NY
University Art Museum, 'In a Different Light', Berkeley CA

1994
Margo Leavin Gallery, 'Photography', Los Angeles CA
Galeria Luisa Strina, 'Das Américaas', Sao Paulo/BR
Firth Gallery, 'Drawings', London/GB
Firth Gallery, 'Photographs', London/GB
1993

1992
DePont Foundation for Contemporary Art, Tilburg/NL
Documenta IX, Kassel/D
Anders Tornberg Gallery, ‘Untitles’, New York NY

1991

1990
Baltimore Museum of Fine Arts, ‘Sculptor’s Drawings’, Baltimore MD
Annamaree Verna Gallery, ‘Quotations’, Zurich/CH
Aargauer Kunsthaus, ‘Drawings’, Aarau/CH

1992
DePont Foundation for Contemporary Art, Tilburg/NL
Documenta IX, Kassel/D
Anders Tornberg Gallery, ‘Untitles’, New York NY

1989
Virginia Museum of Fine Arts, ‘AVA’, Richmond VA
Daniel Weinberg Gallery, ‘A Decade of American Drawing’, Los Angeles CA

1990
Galerie Maergt Leibng, New York NY
Thomas Segal Gallery, Boston MA
Düsseldorf Kunsthalle, ‘Similia-Dissimilia’, Düsseldorf/D
Hirsch and Adler Modern, ‘Lead’, New York NY
Wallach Art Center, ‘Similia-Dissimilia’, New York NY
Leo Castelli Gallery, ‘Similia-Dissimilia’, New York NY

1987
Susanne Hilti Gallery, Detroit MI
Zoa Lieberman Gallery, Chicago IL
Los Angeles County Museum of Art, ‘AVA’, Los Angeles CA
Carnegie-Mellon University Art Gallery, ‘AVA’, Pittsburgh PA

1986
Chris Middendorf Gallery, Washington DC
Barbara Krakow Gallery, Boston MA
Diane Brown Gallery, New York NY

1985
Gallery Shimada Yamaguchi, Japan
Jatta Vonmehr, Düsseldorf/D
Alfred Kren Gallery, New York NY
Lorence-Monk Gallery, New York NY
Burnett Miller Gallery, Los Angeles CA

1984
Barbara Braatten Gallery, New York NY

1983
Kunsthall, Munich/D

1980

Long-term Installations

2007
Stykkisholmur Library Building, ‘Vatnasafn/Library of Water’, Stykkisholmur/IS

Awards and grants

2001
The Citibank Private Bank Photography Prize (Short-listed)

1998
Sculpture Award, Sculpture Center, New York NY
Arpert Award in the Arts, Los Angeles CA

1996
Engelhard Foundation Artist Residency, Bequia/IS

1990
NEA Artist’s Fellowship, Washington DC
Guggenheim Fellowship, New York NY

1988
AVA 7, Awards in the Visual Arts, North Carolina

1986
NEA Artist’s Fellowship, Washington DC

1984
NEA Artist’s Fellowship, Washington DC

1983
Humanities Development Grant, Colgate University, Hamilton NY

1978
Ford Foundation Grant, New Haven CT
Alice Kimball Traveling Fellowship, from Yale University, New Haven CT
Performances, lectures and broadcasts

2005
Public Art Fund, New School for Social Research, November 7, 2005, New York NY
Palais de Tokyo, with Hélène Cixous, November 19, 2005, Paris FR

2004
Artangel, ‘Roni Horn: Wonderwater (Alice Offshore)’, Reading/Performance by Anne Carson, Hélène Cixous, John Waters (live), Louise Bourgeois (video), November 2, 2004, London GB
Art Institute Chicago, ‘Saying Water’, May 25, 2004, Chicago IL

2003
Casa Museo Luis Barragan, ‘Saying Water’, November 2, 2003, Mexico City MX
CCAC Watts Institute, ‘Saying Water’, San Francisco CA

2001
The Tate Modern, ‘Saying Water’, London GB