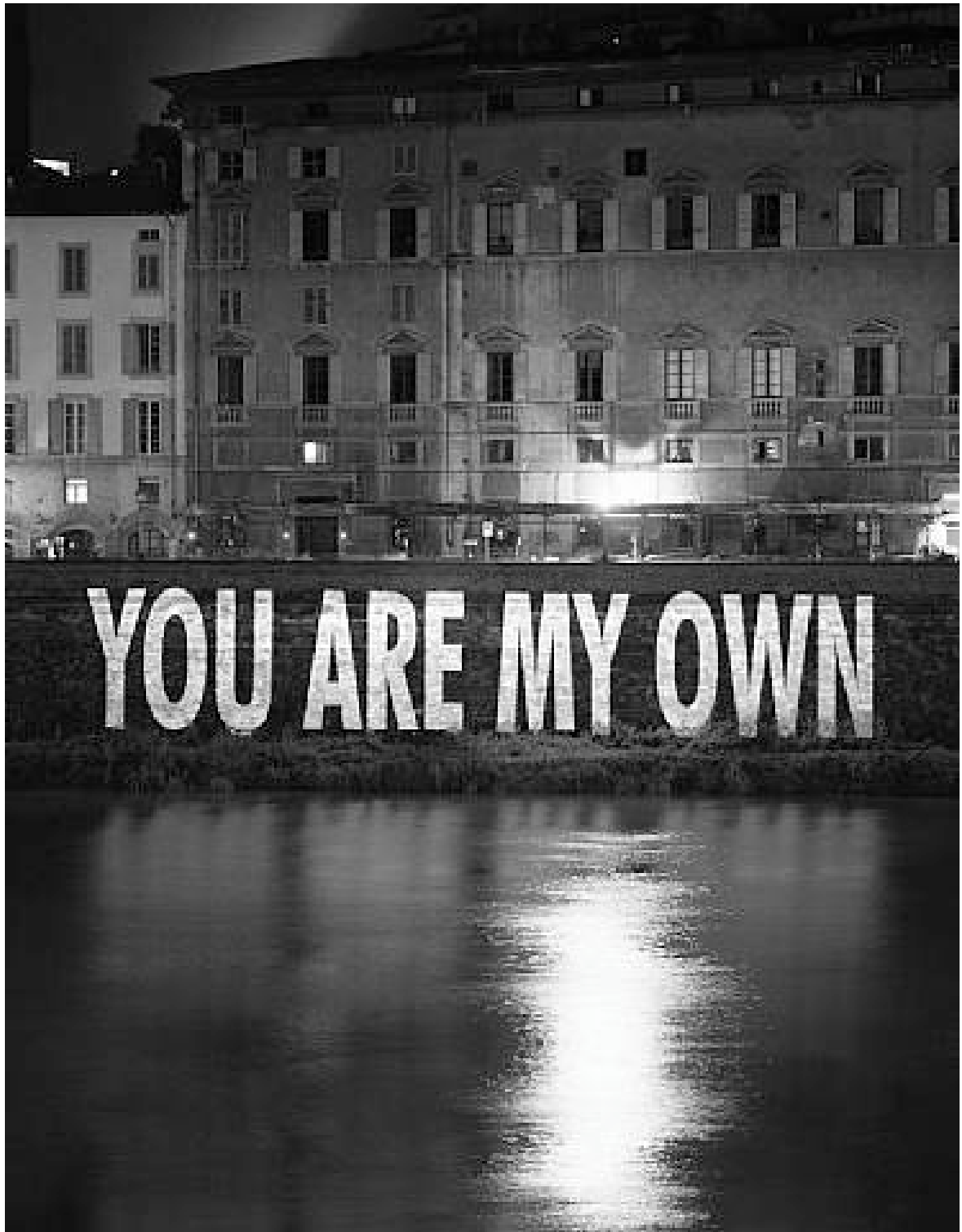


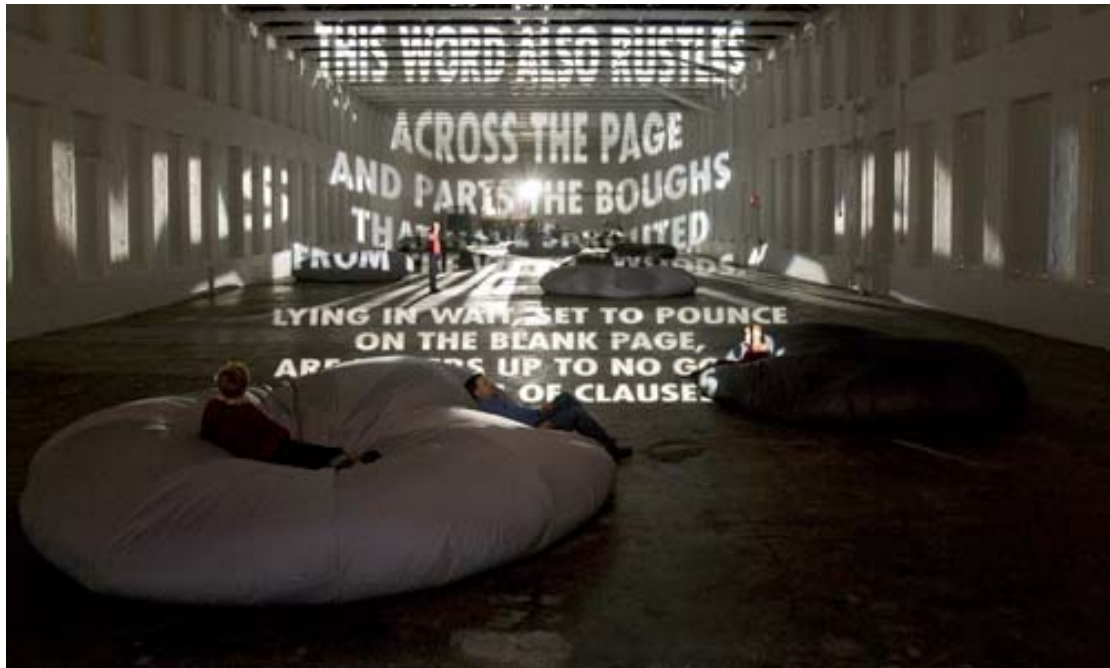
JENNY HOLZER



ACCA EDUCATION

JENNY HOLZER

Australian Centre for Contemporary Art
17 December 09 – 28 February 010



Jenny Holzer – Artist Background

American conceptual artist Jenny Holzer was born in Ohio in 1950 and has been working on her practice for over 30 years. She attended Ohio University, Rhode Island School of Design and the Whitney Museum of American Art where she graduated with a MFA in 1977. Originally working in abstraction in painting and printmaking, her move to New York in 1977 influenced a change to more conceptual, text-based art, in an attempt to infiltrate public spaces, beginning with a series of posters distributed around New York.

Holzer's "Truism" series were posters of text containing bold and provocative statements. They interrogated the spread of consumer imagery and its dominance in the cityscape, and created a new forum for political intervention. Best known for this series, which she went on to print on golf-balls, mugs, bumper stickers, T-shirts and other objects. The series developed into large-scale light projections onto buildings, landscapes, rivers and oceans throughout Europe and in America. Holzer's truisms contained a number of contradictory, anonymous texts. Located in public places they force the spectator to consider what was being stated, the neutrality and anonymity of the style of the text encouraged the viewer to take their own stance and have a personal response to the text which was often political, aggressive or intriguing.

Jenny Holzer's text works in public spaces communicate ideas of human fallibility and situational ethics, encouraging an often strong reaction in the viewer in an attempt to evoke self-reflection and to express her own empathy with regards to human suffering and injustice. Over time Holzer's public statements began to appear in galleries and international exhibitions, including the Venice Biennale, where in 1990 she was the first woman to represent America. They have also been shown in the Reichstag, and the Guggenheim Museums in New York and Bilbao.

Holzer's installation at ACCA includes significant works created in the last five years and consists of light projections, recent paintings based on classified U.S

government documents, and an electronic LED sculpture. Holzer's work was inspired by a desire to find out more about the political situation in the middle east and has drawn from US government documents, autopsy reports and soldier statements the artist gained access to online through the ACLU and the National archives. The information she collated gives graphic and disturbing evidence of the maltreatment of Iraqi and Afghanistan soldiers at the hands of American soldiers, in particular the war crimes committed by these soldiers at Abu-Ghraib prison. Holzer presents painted screen prints of direct excerpts of soldier statements as well as autopsy reports and handprints of the deceased in a factual and clinical way. The scale and use of painting, as well as the bright lights and text of 'Torso' lure the audience into the space, in which they are forced to contemplate and consider the issues and ideas presented.

Ideas and Inspiration

Jenny Holzer originally worked as a painter and printmaker during her time as a student. Whilst studying at the Rhode Island Institute, Holzer copied diagrams from textbooks and found herself drawn to the captions beneath the images. Holzer liked the "neutral, factual and anonymous" nature of the text and this inspired her change from painting to text work, which has been present in all of her works made since this time. Holzer moved to New York in the late 1970's. The urban landscape, in particular the bombardment of text displayed on billboards, lights and advertising inspired her to add her own text ("truisms") to this landscape. Beginning by sticking small posters with text onto walls and windows in lower Manhattan, her work developed and she began making work with text displayed on mugs, golf balls, bumper stickers, t-shirts and other objects. Eventually projecting text through light onto buildings, rivers and oceans. Holzer's change from more traditional methods of art making was also inspired by conceptual artists such as Joseph Kosuth who believed art should be a rejection of formalism and rather a continuation of philosophy.

Holzer also drew influence from her experience as a student at the Whitney Museum of American Art, where she felt painting was discouraged. Her instructor Ron Clarke encouraged her to read about a variety of theorists and artists including Bertolt Brecht to Jaques Derrida. Weekly guest speakers included such conceptual artists as Vito Acconci, Dan Graham and Alice Neel. These directly inspired her "Truisms" series.

Holzer is influenced by political issues in many of her works. Works such as 'Lustmord' comment on the treatment of female victims of war during the war in former Yugoslavia and her 'Redaction prints' in which she uses US army documents containing information about the mistreatment of Afghan and Iraqi civilians at the hands of American soldiers.

Materials and Techniques

Jenny Holzer was initially an abstract painter, drawing influence from artists such as Mark Rothko and Morris Louis. Whilst studying design at the Rhode Island Institute in the 1970's Holzer copied diagrams of designs from books. During this exercise she became more interested in the captions beneath these images, she was drawn to the factual, anonymous and neutrality of the words. This became the beginning of a 30-year career in predominantly text-based works. In the late 1970's Holzer created a series coloured sheets of paper with typed sentences on them that she stuck to wall and windows in lower Manhattan secretly during the night. Holzer's 'Truisms' series contained bold, sometimes aggressive, contradictory, intriguing statements. Her intention was to cover as many topics as possible from many differing viewpoints. Her style of writing is deliberately un-emotive. She presents the audience with statements where the author is hidden, it is gender neutral. The contrary opinions also hide any stance of the author. Holzer began to print these "truisms" on caps, t-shirts, mugs, golf-balls and eventually projected them onto landscapes, buildings, lakes and rivers all over the world. The billboards and light signs that filled the streets of NYE inspired Holzers change to the use of LED (Light-emitting diode) signs to project her "Truisms" onto buildings and landscapes. Holzers most recent works have been made with LCD (Liquid crystal display) both technologies enabled allowed Holzer to reach a larger audience. Holzer likes to make pieces to fit the site in which they are installed.

Text based art - Language as Art

Holzer's text based works began as a series of posters of "truisms" containing lists of typed statements, in alphabetical order, she posted at night on buildings in lower Manhattan. Inspired by the text she saw already dominating the landscape of New York she wanted to create work that would stir people out of their complacency by creating statements that were bold, aggressive and displayed contradictory viewpoints. Holzer's text was deliberately neutral and anonymous in an attempt to evoke a response in the viewer and allow them to take their own stance on the issues and ideas presented. Holzer has for much of her practice been interested in the power of text based art. Her interest is in how text addresses its audience in confronting ways, whilst at the same time can be much more accessible than painting, stating, "people can struggle and feel intimidated by painting, but language is something they access immediately"

Holzer's text works often address difficult subjects such as injustice, political and sexual violence, death, grief and rage. As well as exploring these broad and political themes her works also express the intimate and personal. Holzer originally created her own statements, but has altered this style in the past decade, borrowing text from poets, politicians, and anonymous people of state security forces. Holzer has presented these text works using light projection, carved words into marble benches and seats, written in red ink and blood onto flesh, and printed words onto objects and clothing. In many of her works there is a tension in the statements she presents. Statements such as "Ruin Yourself before they ruin you" and "Lack of charisma can be fatal" evoke enquiry and a response. Ambiguous statements such as "money creates taste" and "eating too much is criminal" challenge the viewer's passivity and draw them into the issue she is presenting. Holzer states that her work "takes you in and out of advocacy, through bad sex, murder, paralysis, poor government, lunacy and aimlessness..."

(she) hope (s)..that (her) work is useful" By the use of text on objects such as bumper stickers, T-shirts, mugs, posters and caps, she brings her concepts into our everyday lives and make us think about the significance of the text we are exposed to daily.

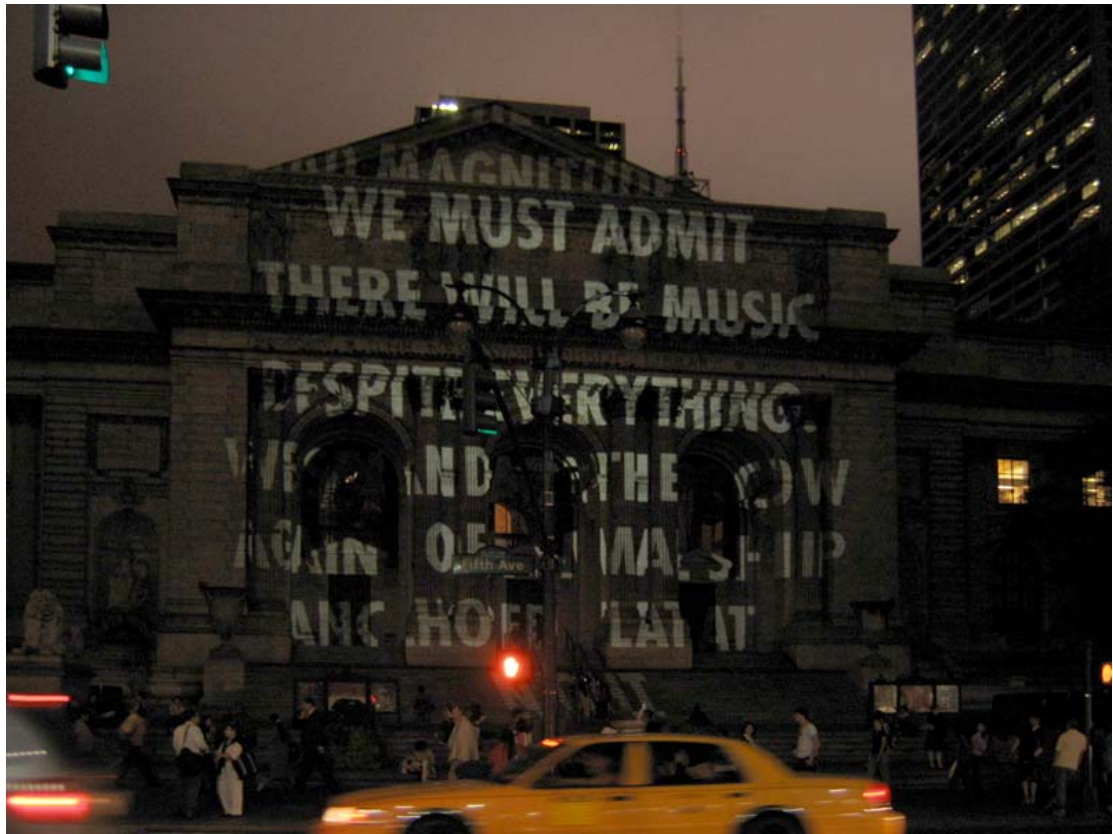
Holzer adapted to technological advances with her change to large light projected texts that were displayed in interior spaces as well as on buildings and landscapes in various locations around the world. She also began to draw on text from external sources, rather than text she created, such as poets, friends and government documents found online.

Projected Works

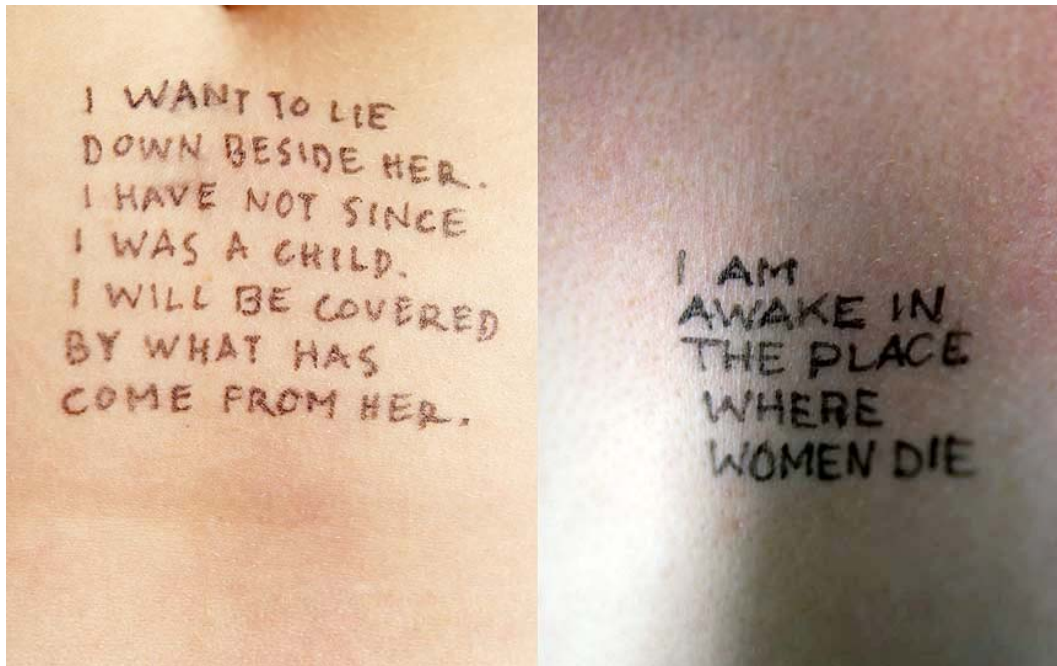
Since 1996 Jenny Holzer has used architecture and landscape as the screens for her text works to be projected onto. Linking her earlier street-based practice to her continuous engagement with media and advertising tactics, Holzers projections have enabled her to reach and engage with new audiences and have taken place in five continents, over a dozen countries and nearly thirty cities.

Holzer first displayed her projected texts in the interior of the MAK in Vienna. Here she used two projectors facing each other to create an immersive space in which words overlapped in a space flooded with white light and language. Holzer has projected texts both in interior and exterior spaces as well as urban and rural settings, showing her own words and those borrowed from others. "I show what I can with words in light and motion in a chosen place, and when I envelop the time needed, the space around, the noise, smells, the people looking at one another and everything before them, I have given what I know"

drawn from poets, such as the Polish Nobel Laureate, Wislawa Szymborska, and has used quotes from politicians, friends and other anonymous sources.



Political Works and Themes



from *Lustmord*, collaboration
with Tibor Kalman
1993-94
Photographs of handwriting in ink on skin
32 x 22cm each page
Project for 'Suddeutsche Zeitung
Magazine, No. 46, 1993 Collection,
Centre for Curatorial Studies,
Bard College, Annandale-on-Hudson,
New York

In many of her works Jenny Holzer explores political themes, in particular abuses of power and atrocities of war. In her series 'Lustmord' (1993-94) – meaning rape murder in German – Holzer created a number of works addressing war crimes in the former Yugoslavia in the 1990's, in particular the violent physical abuse, rape and murder of women that occurred. In this series Holzer displays photographs of text on human skin, some of which includes women's blood mixed with ink.

Holzer often creates tension by conveying bold statements and the use of contradictory terms and viewpoints. She deals with the public and the private, fact and fiction, the universal and the particular, and the body, including body politics. In 'PROTECT PROTECT', for example, *Lustmord Table* (1994) also references torture and bodily harm. In this work Holzer displays human bones with silver bands impressed with words by rape victims, perpetrators and witnesses.

Holzer has also explored the more recent war in Iraq and America's involvement and presence in The Middle East. Over five years Holzer looked at 40,000 documents online including autopsy reports, police memos, and statements by US soldiers. Holzer claimed she was confused by the motivation of the American governments involvement in the war. This inspired her to research online to gather more information. Since 2004 she has used text from declassified government documents, the earliest about Reagan's support of Saddam Hussein in the 1980's. Holzer obtained much of the classified information she used as a

result of the 1966 freedom of information act. In her political works Holzer draws on the national Security archives collection, old material from the FBI's website, postings by the ACLU (American Civil Liberties Union) and a number of other places. She is constantly searching for material. As well as focusing on documents about the conflict in the Middle East and the gulf war, Holzer has also gone back to older things for comic relief, such as the FBI following around American painter and alleged Communist, Alice Neal.

Many of Holzers work focus on unnecessary cruelty. She wants people to react and recoil. Holzer would like there to be less fear and cruelty in the world and her work is an expression of her empathy with human suffering and injustice. She is also exploring human fallibility, situational ethics and self-reflection, whilst often focusing on universal questions.



Jenny Holzer's "Lustmord Table" (1994) at Cheim & Reid.

WORKS IN ACCA EXHIBITION

PROJECTIONS

Jenny Holzer's large-scale light work, *Projections* displays a number of poems by Polish Nobel Prize winner Wislawa Szymborska. Szymborska, similarly to Holzer, explores political and moral issues in her poetry and often uses contradiction, and different viewpoints and perspectives to explore ideas.

The work is projected using a large light projector, created specifically for the scale of the text.

The repetition of the text and the speed at which it is displayed across the floor, ceiling and walls creates an immersive environment where the viewer feels they have little control over what is happening, with the word seeming to shout at the viewer despite the fact that the room is silent. This feeling of lack of control combined with the repetition of the text and the dimly lit space reference the torture techniques displayed in her other political works.

Holzer has included with this work four beanbags for viewers to sit on as they read the text. The fabric has come from NASA and is heat sensitive, allowing viewers to create handprint marks onto the fabric. Linking these handprints to the paintings she presents of handprints of both US soldiers and detainees Holzer reminds us that we make an imprint and how we live has an impact on those around us.

Holzer's light projected work is one of the many she has created in this style. With her past works taking place in four continents, fourteen countries, and more than thirty cities including Florence, Rome, Rio de Janeiro, Venice, Oslo, Buenos Aires, Berlin, Paris, Singapore, San Diego, and New York City. From Mies van der Rohe's Neue Nationalgalerie in Berlin and I.M. Pei's Pyramide du Louvre in Paris, to the New York Public Library and Rockefeller Center in New York.



Jenny Holzer
PROJECTIONS, 2008
Light projection

Massachusetts Museum of Contemporary Art (MASS MoCA),
North Adams, Massachusetts, USA
Text (pictured): "Parting with a View" from *View with a Grain of Sand* by Wislawa Szymborska, copyright © 1993 by the author.
English translation by Stanisław Barańczak and Clare Cavanagh,
copyright © 1995 by Harcourt, Inc.
Used/reprinted with permission of the author.
© [2009] Jenny Holzer, member Artists Rights
Society (ARS), NY.
Photo: Attilio Maranzano

REDACTION PAINTINGS

First exhibited in 2006, the Redaction Paintings are a series of works that incorporate declassified and other sensitive texts from US government documents relating to the Middle East conflicts. HAND (2008), is a group of paintings that form a tableau comprised of images of the hand prints of American soldiers accused of crimes in Iraq. The handprints themselves have been redacted to efface individuating marks. Holzer's handprints of the deceased are her apologies to the dead for their mistreatment and in some cases, subsequent murder at the hands of American soldiers. She has presented them as screen-prints in oil on canvas increasing them from their original document size to that of the monumental, the handprints of the perpetrating American soldiers and the abused detainees hanging side by side in memoriam. Despite her source material Holzer does not offer an easy ideological reading. This is the hazy netherworld of military combat where the murky is perpetrated in the name of "national security" and "democracy". Hanging the hands of the charged next to those found to be wrongly accused and those whose culpability has been lost, the artist represents the fog of war.



Jenny Holzer, *Left Hand (Palm Rolled)*, 2007,
Oil on linen, 80 x 62 in. (203.2 x 157.5 cm),
Text: U.S. government document,
© 2009 Jenny Holzer, member Artists Rights Society (ARS), NY;
Collection of the artist; courtesy Cheim & Read, New York; Monika Sprüth Philomene Magers,
Berlin and London; and Yvon Lambert, Paris

A series of canvases detail email exchanges between U.S Army personnel in which they discuss what they call "alternative interrogation techniques" for "unlawful; combatants". Low-level voltage electric shocks and muscle fatigue inducement are described as "coercive techniques that may be employed (but) cause no permanent harm". These documents were declassified under freedom of information legislation whilst US press reported such abuses weren't taking place at the time. By appropriating found documents, Holzer bears witness to our recurrent and recent historical reality. In this regard the works can be seen to act as history paintings.



Torso
2007
10 double-sided, curved electronic LED signs with red and blue diodes on front and blue and white diodes on back
Text: US government documents
219.2 x 146.8 x 73.4 cm
(86.3 x 57.8 x 28.9 in)
Courtesy the Artist, Spruth Magers Berlin London, and Galerie Nikolaus Ruzicska Salzburg

Resembling an abstracted human rib cage Holzer's LED installation *Torso*, stacks ten semi-circular signs that display in a bruised palette of red, blue, white, and purple light the statements, investigation reports, and emails from case files of soldiers accused of various crimes in the Middle East. Providing these voices, part damning, contradictory, sympathetic, anecdotal, and evidentiary, Holzer layers accounts of abuse and blame. The documents selected by the artist do not record spectacular images of war but rather absurd, horrifying details. Holzer poses the question, do we need to see brutal violence before anything is done about it? Can the private body become enmeshed and lost in information and government operations? Holzer said she started looking at these documents because she wanted to understand how and why "torture became normalized."

COMMENTARIES

Victoria Lautman

Posted: December 8, 2008 01:51 PM

At the Crossroads of Politics and Art, Jenny Holzer is waiting.

"Jenny's work isn't just about war per se, although it's a central theme," explains Elizabeth Smith, Chief Curator and Deputy Director for Programs at the M.C.A., who organized the exhibition, on view until February 1st before traveling on to New York and Europe. "But it's really about power, and the relationship between the individual and society. She doesn't take a position, but presents the information in a way that works on the mind and the senses."

"Still, it's not just the secret residue of war in Iraq that permeates the show, but the details of humanity's very worst impulses through all manner of trauma, emotional and physical"

-http://www.huffingtonpost.com/victoria-lautman/at-the-crossroads-of-poli_b_148608.html

"Jenny Holzer's pioneering approach to language as a carrier of content and her use of nontraditional media and public settings as vehicles for that content make her one of the most interesting and significant artists working today. Alternating between fact and fiction, the public and the private, the universal and the particular, Holzer's work offers an incisive social and psychological portrait of our times."

-Whitney Museum of American Art

<http://www.whitney.org/www/holzer/index.jsp>

"the texts function as comments on that environment they fit into, stimulating awareness of our social conditioning as conveyed by the very landscape in which we may be confronted by them."

<http://adaweb.walkerart.org/context/artists/holzer/holzer1.html>

"Whether questioning consumerist impulses, describing torture, or lamenting death and disease, Jenny Holzer's use of language provokes a response in the viewer."

-<http://www.pbs.org/art21/artists/holzer/index.html>

You've talked about how you like your work to be socially useful. In your opinion, what are the more useful capacities art can serve today?

A translation is that I want to be useful somehow to justify my existence. I don't think that art has to be useful, at least not in any straightforward way. I don't want art in service. But good art can be responsive, alive to and so truthful about what's around, and that's potentially helpful. Being awestruck, dumbstruck and transfixed by art can be dandy. And being aroused, stunned, terrified, lulled, intrigued, confounded, freed, schooled and euphoric is a lot, and art can do that and more.

<http://www.nypress.com/article-19515-using-protection.html>

ARTIST COMPARISONS

Compare Jenny Holzer's projected works to the work of Barbara Kruger. Select one of Holzer's truisms and compare this to one of Kruger's statements. Discuss both these works.

Look at artist Francisco Goya images of war and compare and contrast his works with Jenny Holzer's works regarding war in The Middle East.

PUBLIC ART:

Look at a range of artists who exhibit their work in public places. Look at the work of Claes Oldenburg (Clothespin), Robert Smithson (Tilt Shift) and Christo. Explore the public art of Melbourne. Look at the famous Bronze Men, the Bourke street purse and the Bird sculpture in the docklands. How does public art make an impact on our daily lives and the landscape of our city?

Holzer's work could be considered a more technologically advanced form of graffiti. Discuss the differences between what Holzer is doing and the work of graffiti artists you have seen in public locations in Melbourne.

VELS AND VCE CURRICULUM LINKS

VCE Media

Jenny Holzer's statements encourage us to consider the slogans and statements that we see on a regular basis through the media.

Consider the strategies that advertising companies use to manipulate us in our public environment. Consider the use of scale, colour, content and location.

Select one advertisement you have seen in a public space and analyze this work considering the above factors.

Jenny Holzer was originally a painter but her work moved into painting text onto paintings and then to text alone.

Consider the ways art materials have changed with technology. Holzer has adapted to working with materials we see in our daily lives in public places such as lights and public installations.

Do you think it is necessary for artists to work in postmodern art materials for their work to be relevant in 2009? Or is there still a place for more traditional forms of art making such as painting, drawing and sculpture?

Practical Artwork

Year 9 Art.

Create an artwork using black and white text only, inspired by Jenny Holzer's 'Truisms'. Consider a statement you may like to make, it could be a political or personal statement, about politics, identity or any other issue.

Year 7 English

Consider the use of text in art. Would you consider Holzer's work to be poetry that is displayed in public places? What do you think of the idea of poetry that is only one line in length? In what person are the statements made?

How does Holzer's work challenge the media we see around us? Consider the way Holzer makes her audience think about the culture in which we live? Look at artists throughout history who have created works to challenge societal norms or trends? Look at artists who have made works with content that has at that time made viewers uncomfortable or challenged viewers?

VCE English

What is the difference between statement and poetry? Is there a difference? What is a truism? Can you think of an example? Create your own truism.

VCE Art

Analyze the works of Jenny Holzer using a Political Interpretive framework. Consider how Holzer references political conflict in the Middle East and discuss this. Compare her work to a range of other artists also exploring political issues in their work.

UNIT 3 ART

Outcome 1

Use the Analytical Frameworks to analyze and interpret artworks produced before 1970 and artworks produced since 1970, and compare and contrast the meanings and messages of artworks produced before 1970 with those of artworks produced since 1970.

FRANCIS PICABIA (1879 – 1953)

JENNY HOLZER (1950 -)

<http://www.arthistoryarchive.com/arthistory/contemporary/Jenny-Holzer.html>

UNIT 4 ART

Outcome 1

Discuss and debate an art issue using selected artist/s works as context, and present their informed opinion with reference to artworks and with the support of selected commentaries and relevant aspects of the Analytical Frameworks.

BARBAR KRUGER (1945 -)

<http://www.arthistoryarchive.com/arthistory/feminist/Barbara-Kruger.html>

ALEXANDER RODCHENKO (1891 – 1956)

In this area of study, students must study:

- a minimum of one selected art issue;
- at least one artist not studied in Unit 3 and a minimum of two artworks by that artist;
- a range of diverse viewpoints as seen in commentaries relating to artworks and art issues.

TRUISMS

a little knowledge can go a long way

a lot of professionals are crackpots

a man can't know what it is to be a mother

a name means a lot just by itself

a positive attitude means all the difference in the world

a relaxed man is not necessarily a better man

a sense of timing is the mark of genius

a sincere effort is all you can ask

a single event can have infinitely many interpretations

a solid home base builds a sense of self

a strong sense of duty imprisons you

absolute submission can be a form of freedom

abstraction is a type of decadence

abuse of power comes as no surprise

action causes more trouble than thought

alienation produces eccentrics or revolutionaries

all things are delicately interconnected

ambition is just as dangerous as complacency

ambivalence can ruin your life

an elite is inevitable

anger or hate can be a useful motivating force

animalism is perfectly healthy

any surplus is immoral

anything is a legitimate area of investigation

artificial desires are despoiling the earth

at times inactivity is preferable to mindless functioning

at times your unconsciousness is truer than your conscious mind

automation is deadly

awful punishment awaits really bad people

bad intentions can yield good results

being alone with yourself is increasingly unpopular

being happy is more important than anything else

being judgmental is a sign of life

being sure of yourself means you're a fool

believing in rebirth is the same as admitting defeat

boredom makes you do crazy things

calm is more conducive to creativity than is anxiety

categorizing fear is calming

change is valuable when the oppressed become tyrants

chasing the new is dangerous to society

children are the most cruel of all

children are the hope of the future

class action is a nice idea with no substance

class structure is as artificial as plastic

confusing yourself is a way to stay honest

crime against property is relatively unimportant

decadence can be an end in itself

decency is a relative thing

dependence can be a meal ticket

description is more important than metaphor

deviants are sacrificed to increase group solidarity

disgust is the appropriate response to most situations

disorganization is a kind of anesthesia

don't place too much trust in experts

drama often obscures the real issues

dreaming while awake is a frightening contradiction

dying and coming back gives you considerable perspective

dying should be as easy as falling off a log

eating too much is criminal

elaboration is a form of pollution

emotional responses are as valuable as intellectual responses

enjoy yourself because you can't change anything anyway

ensure that your life stays in flux

even your family can betray you

every achievement requires a sacrifice

everyone's work is equally important

everything that's interesting is new

exceptional people deserve special concessions

expiring for love is beautiful but stupid

expressing anger is necessary

extreme behavior has its basis in pathological psychology

extreme self-consciousness leads to perversion

faithfulness is a social not a biological law

fake or real indifference is a powerful personal weapon

fathers often use too much force

fear is the greatest incapacitator

freedom is a luxury not a necessity

giving free rein to your emotions is an honest way to live

go all out in romance and let the chips fall where they may

going with the flow is soothing but risky

good deeds eventually are rewarded

government is a burden on the people

grass roots agitation is the only hope

guilt and self-laceration are indulgences

habitual contempt doesn't reflect a finer sensibility

hiding your emotions is despicable

holding back protects your vital energies

humanism is obsolete

humor is a release

ideals are replaced by conventional goals at a certain age

if you aren't political your personal life should be exemplary

if you can't leave your mark give up
if you have many desires your life will be interesting
if you live simply there is nothing to worry about
ignoring enemies is the best way to fight
illness is a state of mind
imposing order is man's vocation for chaos is hell
in some instances it's better to die than to continue
inheritance must be abolished
it can be helpful to keep going no matter what
it is heroic to try to stop time
it is man's fate to outsmart himself
it is a gift to the world not to have babies
it's better to be a good person than a famous person
it's better to be lonely than to be with inferior people
it's better to be naive than jaded
it's better to study the living fact than to analyze history
it's crucial to have an active fantasy life
it's good to give extra money to charity
it's important to stay clean on all levels
it's just an accident that your parents are your parents
it's not good to hold too many absolutes
it's not good to operate on credit
it's vital to live in harmony with nature
just believing something can make it happen
keep something in reserve for emergencies
killing is unavoidable but nothing to be proud of
knowing yourself lets you understand others
knowledge should be advanced at all costs
labor is a life-destroying activity
lack of charisma can be fatal
leisure time is a gigantic smoke screen

listen when your body talks

looking back is the first sign of aging and decay

loving animals is a substitute activity

low expectations are good protection

manual labor can be refreshing and wholesome

men are not monogamous by nature

moderation kills the spirit

money creates taste

monomania is a prerequisite of success

morals are for little people

most people are not fit to rule themselves

mostly you should mind your own business

mothers shouldn't make too many sacrifices

much was decided before you were born

murder has its sexual side

myth can make reality more intelligible

noise can be hostile

nothing upsets the balance of good and evil

occasionally principles are more valuable than people

offer very little information about yourself

often you should act like you are sexless

old friends are better left in the past

opacity is an irresistible challenge

pain can be a very positive thing

people are boring unless they are extremists

people are nuts if they think they are important

people are responsible for what they do unless they are insane

people who don't work with their hands are parasites

people who go crazy are too sensitive

people won't behave if they have nothing to lose

physical culture is second best

planning for the future is escapism

playing it safe can cause a lot of damage in the long run

politics is used for personal gain

potential counts for nothing until it's realized

private property created crime

pursuing pleasure for the sake of pleasure will ruin you

push yourself to the limit as often as possible

raise boys and girls the same way

random mating is good for debunking sex myths

rechanneling destructive impulses is a sign of maturity

recluses always get weak

redistributing wealth is imperative

relativity is no boon to mankind

religion causes as many problems as it solves

remember you always have freedom of choice

repetition is the best way to learn

resolutions serve to ease our conscience

revolution begins with changes in the individual

romantic love was invented to manipulate women

routine is a link with the past

routine small excesses are worse than then the occasional debauch

sacrificing yourself for a bad cause is not a moral act

salvation can't be bought and sold

self-awareness can be crippling

self-contempt can do more harm than good

selfishness is the most basic motivation

selflessness is the highest achievement

separatism is the way to a new beginning

sex differences are here to stay

sin is a means of social control

slipping into madness is good for the sake of comparison

sloppy thinking gets worse over time

solitude is enriching

sometimes science advances faster than it should

sometimes things seem to happen of their own accord

spending too much time on self-improvement is antisocial

starvation is nature's way

stasis is a dream state

sterilization is a weapon of the rulers

strong emotional attachment stems from basic insecurity

stupid people shouldn't breed

survival of the fittest applies to men and animals

symbols are more meaningful than things themselves

taking a strong stand publicizes the opposite position

talking is used to hide one's inability to act

teasing people sexually can have ugly consequences

technology will make or break us

the cruelest disappointment is when you let yourself down

the desire to reproduce is a death wish

the family is living on borrowed time

the idea of revolution is an adolescent fantasy

the idea of transcendence is used to obscure oppression

the idiosyncratic has lost its authority

the most profound things are inexpressible

the mundane is to be cherished

the new is nothing but a restatement of the old

the only way to be pure is to stay by yourself

the sum of your actions determines what you are

the unattainable is invariable attractive

the world operates according to discoverable laws

there are too few immutable truths today

there's nothing except what you sense

there's nothing redeeming in toil
thinking too much can only cause problems
threatening someone sexually is a horrible act
timidity is laughable
to disagree presupposes moral integrity
to volunteer is reactionary
torture is barbaric
trading a life for a life is fair enough
true freedom is frightful
unique things must be the most valuable
unquestioning love demonstrates largesse of spirit
using force to stop force is absurd
violence is permissible even desirable occasionally
war is a purification rite
we must make sacrifices to maintain our quality of life
when something terrible happens people wake up
wishing things away is not effective
with perseverance you can discover any truth
words tend to be inadequate
worrying can help you prepare
you are a victim of the rules you live by
you are guileless in your dreams
you are responsible for constituting the meaning of things
you are the past present and future
you can live on through your descendants
you can't expect people to be something they're not
you can't fool others if you're fooling yourself
you don't know what's what until you support yourself
you have to hurt others to be extraordinary
you must be intimate with a token few
you must disagree with authority figures

you must have one grand passion

you must know where you stop and the world begins

you can understand someone of your sex only

you owe the world not the other way around

you should study as much as possible

your actions are pointless if no one notices

your oldest fears are the worst ones