

■ SCHWARTZ CITY

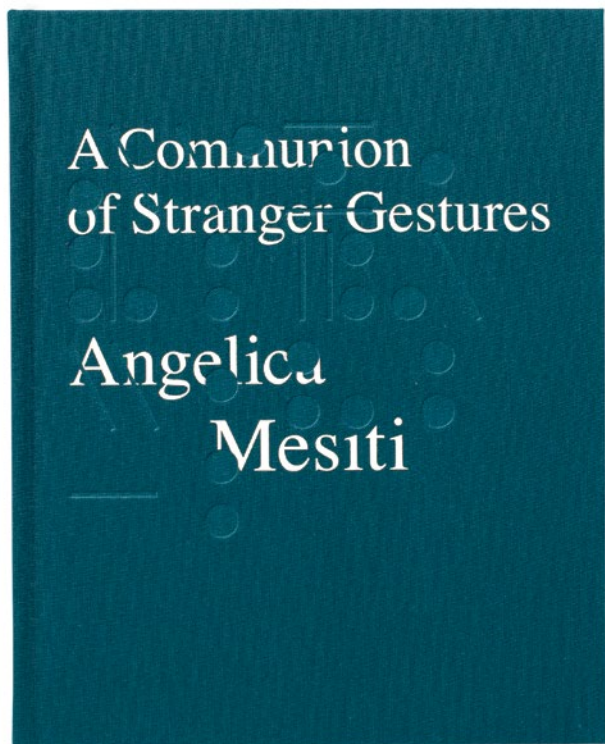
2019

Schwartz City

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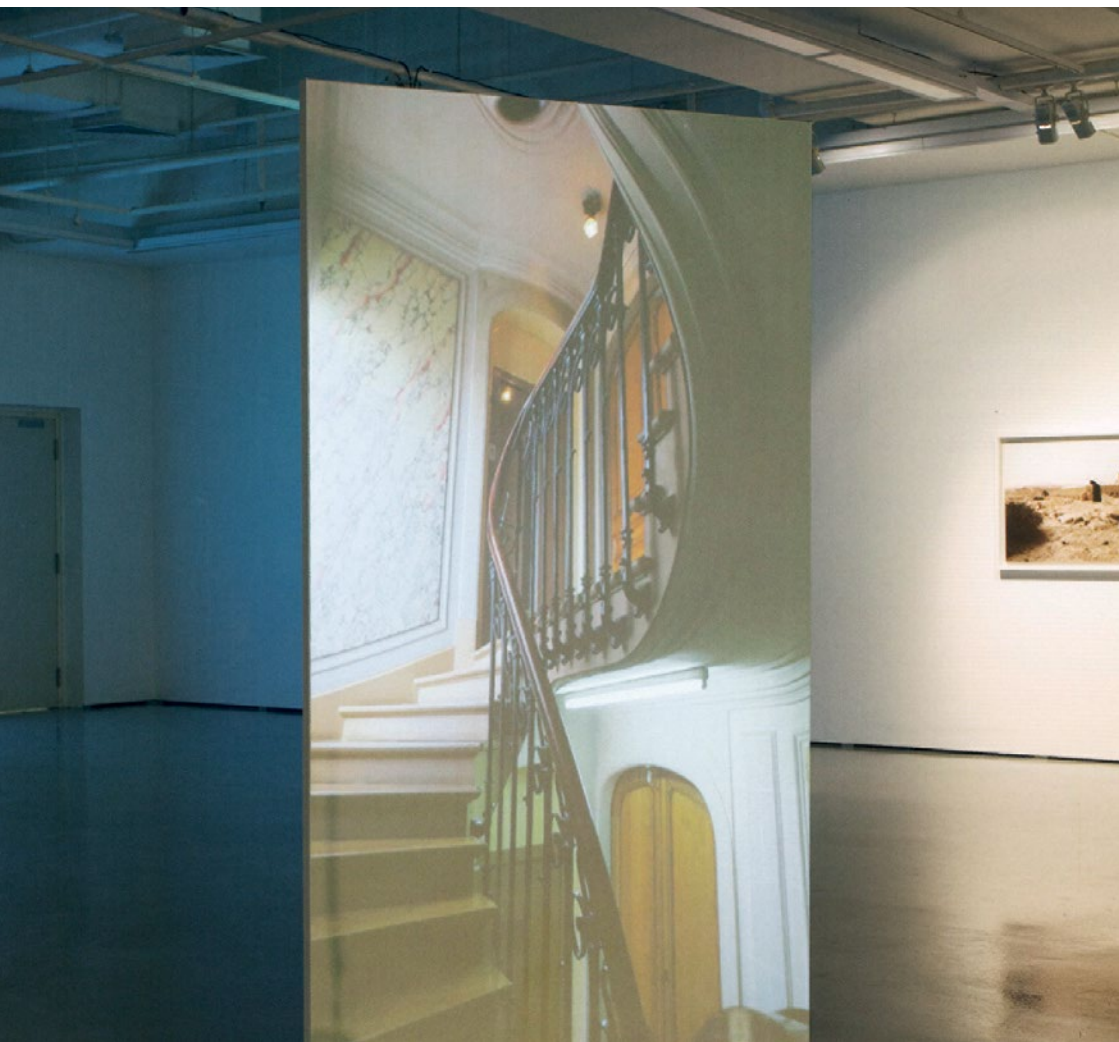
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Angelica Mesiti: A Communion of Stranger Gestures



Angelica Mesiti: A Communion of Stranger Gestures is the first significant publication dedicated to chronicling the practice of this leading contemporary Australian artist. The 224-page, full-colour book has been designed by Formist to reflect the elegance and beauty of Mesiti's approach, with a subtle aesthetic nod to the ideas of communication and transmission that her work explores. This book was produced to accompany *Relay Leagues*, a major solo exhibition commissioned by Artspace Sydney in 2017 and curated by Executive Director Alexie Glass-Kantor and Deputy Director Michelle Newton.

Relay Leagues takes as its departure point a Morse code message transmitted by the French Navy on 31 January 1997 to signal the imminent demise of this communication method. Mesiti interprets the dots and dashes of this final poetic phrase through music, choreography, non-verbal communication and sculpture. *Angelica Mesiti: A Communion of Stranger Gestures* features extensive imagery from the development and presentation of this exciting work. This book also includes two newly commissioned texts from leading Australian academic and writer, Justin Clemens, and from Director of Lafayette Anticipations, Paris, François Quintin; an in-depth artist interview with Alexie Glass-Kantor and Talia Linz; and nine original short texts on new and existing works over the last ten years.



Angelica Mesiti

Angelica Mesiti is a leading Australian contemporary artist whose practice is marked by an attentiveness to non-linguistic forms of communications and a fascination with performance. Her work translates sonic and gestural vocabularies into detailed studies of human interaction and culture through the mediums of video, installation, performance and music. In 2017, Mesiti exhibited in a major solo presentation at the National Gallery of Australia, Canberra, as part of an ongoing series focused on leading contemporary practitioners; and in 2013 was awarded the Australia Centre for the Moving Image Commission. Recently shortlisted for the 9th edition of the prestigious Le Prix Meurice for Contemporary Art and with a residency at the Centre National de la Danse in Paris, Mesiti's selection for the 58th Venice Biennale cements her as one of Australia's most outstanding contemporary artists. Mesiti is represented by Anna Schwartz Gallery, Melbourne, and Galerie Allen, Paris.

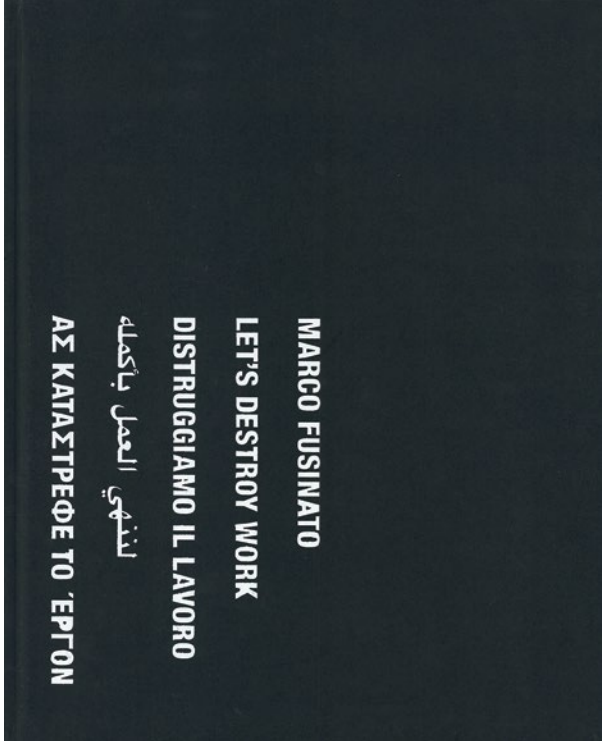
In 2019 Angelica Mesiti has been selected to represent Australia in the 58th Venice Biennale.

Specifications

Release date: October 2017
ISBN: 9781760640149
RRP: \$59.99

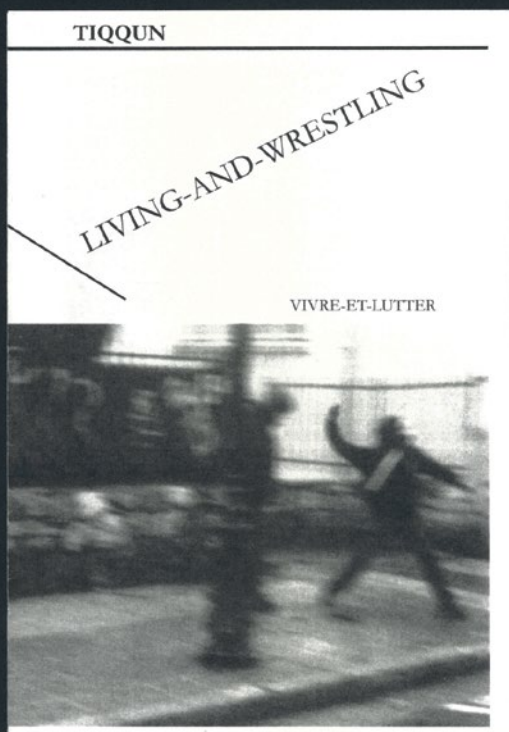
Imprint: Schwartz City
Format: Hardback, full-colour
Size: 240 x 300mm
Extent: 224pp

Let's Destroy Work



Let's Destroy Work is the first major monograph on Marco Fusinato, published on the occasion of his presentation at the 2015 Venice Biennale *All the World's Futures*. Fusinato's politically driven work is realised with an intensity and experimentalism that has made him one of Australia's most outstanding contemporary artists. A comprehensive overview of the past two decades of Fusinato's projects in art and music, this monograph features projects such as *FREE* (1998–2004), a series of guerrilla performances in unsuspecting music stores around the world; *Mass Black Implosion* (2007–), an ongoing series of propositional scores; *Aetheric Plexus* (2009–2013), a viewer-triggered installation of white noise and white light; and *TM/MF* (2000), a collaborative project with Thurston Moore.

Contributing to the discussion around Fusinato's work, the book also includes new writing by Branden W. Joseph, Professor in Art History at Columbia University, a text by US-based music critic Byron Coley, and essays from insurrectional anarchist writer Alfredo M. Bonanno's *Let's Destroy Work*, *Let's Destroy the Economy*. The book is rich in both colour and mono illustrations of Fusinato's works, and a selection of reference images.



Marco Fusinato

Marco Fusinato's work was included in *Soundings: A Contemporary Score*, the first ever exhibition of sound at the Museum of Modern Art, New York (2013); and in 2018 was exhibited as part of the 21st Biennale of Sydney. Fusinato's practice references the rhetoric of radical politics (its ambitions and failures), noise as music, and the conditions and conventions of conceptual art. Through wide-ranging forms of work in gallery contexts and performances, he foregrounds moments of disruption and impact in which lie the possibility of a shift in perception or change in the course of events. Fusinato performs regularly in international underground experimental music, obliterating the guitar into improvised noise-spit tsunamis. Recent solo exhibitions include *Mass Black Implosion* at Anna Schwartz Gallery, Sydney (2017); *The Color of the Sky Has Melted* at Artspace, Sydney, and the Institute of Modern Art, Brisbane (2012); and *Mutlu Çerkez Marco Fusinato*, Art Gallery of New South Wales, Sydney (2005).

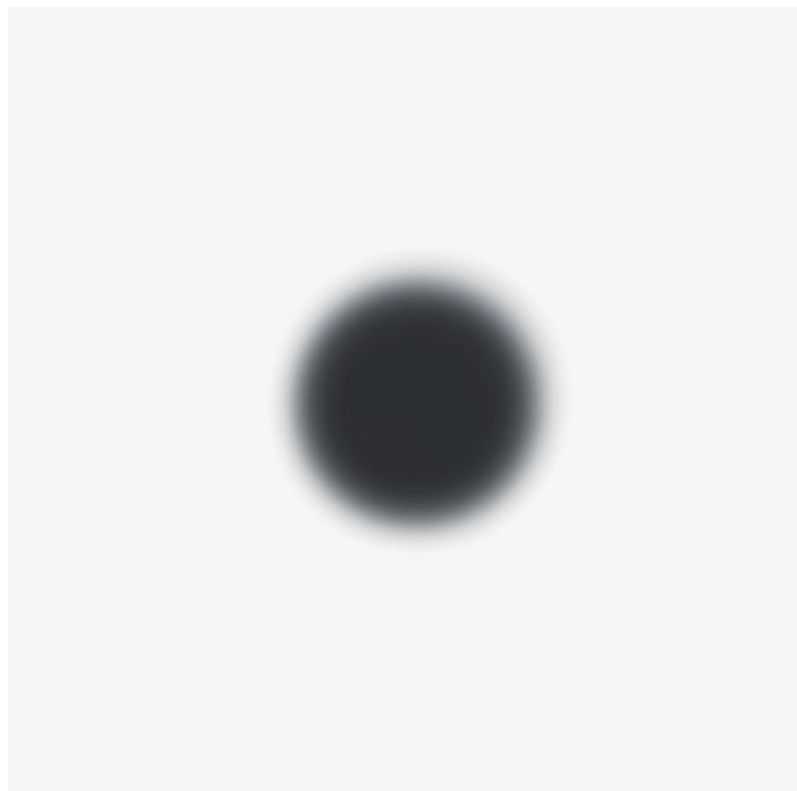
Specifications

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Extent: 260pp

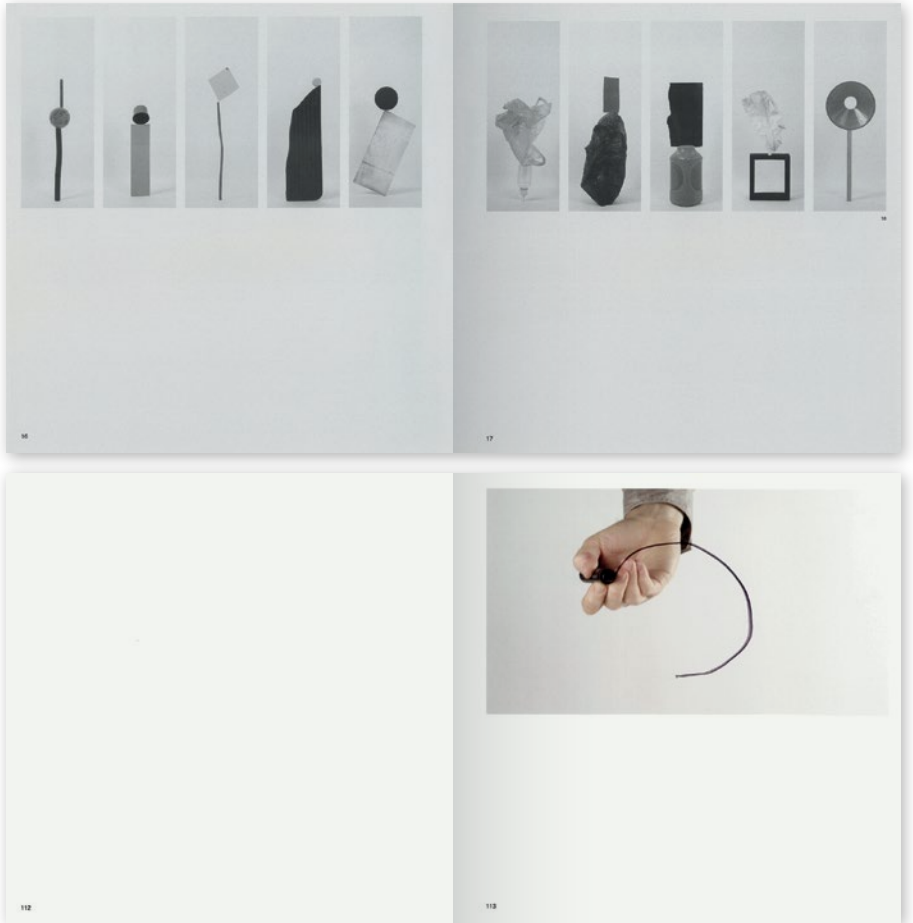
DANIEL VON STURMER

Focus & Field



Focus & Field exquisitely documents Daniel von Sturmer's 2014 show at Young Projects Gallery, Los Angeles. This exhibition, by one of Australia's most unwavering contemporary artists, comprises a major survey of works accompanied by a 9-screen video installation, *Camera Ready Actions*. Created in the years following his presentation at the Australian Pavilion in the 52nd Venice Biennale, this exhibition and book trace von Sturmer's conceptually determined and visually impactful practice. The book opens with an essay by former curator of SFMoMA and the CCA Wattis Institute, Tara McDowell, followed by 175 pages of large full-colour plates documenting von Sturmer's *Focus & Field* video works.

Using video, photography, installation and architectural interventions, von Sturmer's work draws on more traditional mediums of painting and sculpture, making direct and often humorous references to still life, modernism and minimalism. Drawing connections between psychology and philosophy, von Sturmer interrogates the modes of perception at play when a viewer encounters an artwork, and how they are influenced by presentation and context.



Daniel von Sturmer

Originally from New Zealand and based in Melbourne since 1997, Daniel von Sturmer's practice tests notions of perception through an experimental arsenal of video, installation and architectural intervention. In 2007 he represented Australia at the 52nd Venice Biennale. von Sturmer's recent exhibitions include *Spacemakers and Roomshakers* at the Art Gallery of New South Wales, Sydney (2018) and *Electric Light* at Anna Schwartz Gallery, Melbourne (2016). In addition, his work has been shown at ACCA and the NGV, Melbourne; Auckland Art Gallery, Auckland; Museum of Contemporary Art, San Diego; The Gothenburg Museum of Art, Sweden; and the Hamburger Bahnhof Museum, Berlin. Daniel von Sturmer is represented by Anna Schwartz Gallery.

Specifications

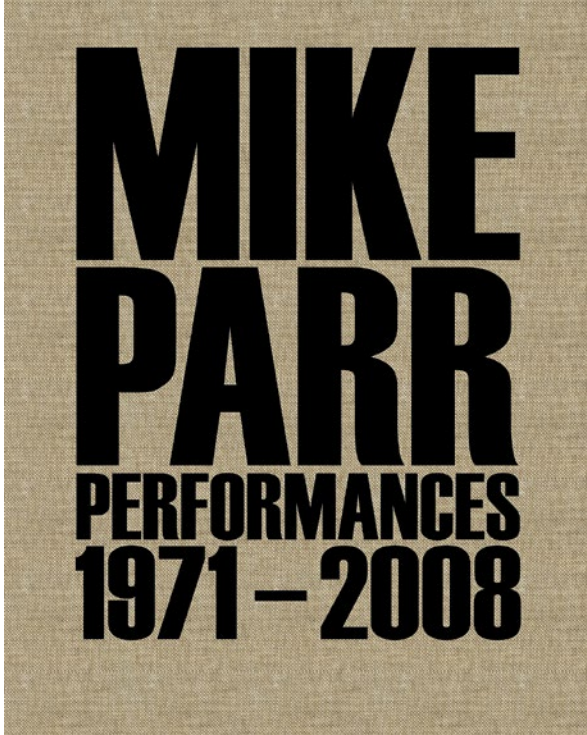
Release date: January 2015
ISBN: 9781863957151
RRP: \$50

Imprint: Schwartz City
Format: Hardback, colour and B&W
Size: 250 x 250mm
Extent: 222pp

MIKE PARR

Mike Parr: Performances 1971–2008

Mike Parr & Linda Michael



Mike Parr is Australia's most significant performance artist. His contribution to the development and establishment of performance art in Australia remains continuous and resolute. Parr's dedication and research into the boundaries of performance art within the parameters of art history and theory are unprecedented.

At the forefront of performance art in Australia in 1970, Parr explored areas far removed from mainstream visual culture at the time. Despite the contempt, he persevered, remaining true to his practice.

This long-awaited book pays homage to Parr's achievements and is an essential admission into Australia's cultural memory. Compiled by the artist, this first-hand account includes an extraordinary array of photographic documentation together with performance scripts and the artist's writings on his work, encapsulating the qualities that have made Mike Parr one of Australia's greatest cultural assets on the world stage.

Mike Parr

Contemporary Australian artist Mike Parr is one of the most uncompromising and renowned artists of this era. Parr's career has been dedicated to interrogating the boundaries of contemporary and performance art within the parameters of art history and theory. His practice takes up multiple forms of drawing, printmaking, sculpture and performance, and has been exhibited in Australia and internationally since 1978. In 1980 Parr represented Australia at the Venice Biennale and in 2016 the National Gallery of Australia held their largest survey of a contemporary Australian artist, Parr's *Foreign Looking*. Recent exhibitions and events include a critically acclaimed 72-hour durational performance, *Underneath the Bitumen Artist*, at Dark MOFO, Hobart; *KINDNESS IS SO GANGSTER*, Anna Schwartz Gallery, Melbourne (2018); the major installation *The Ghost Who Talks*, Palazzo Mora, Venice (2015); and *The Marked Self: Between Annihilation & Masquerade*, Neue Gallery, Graz, Austria (2015).



Specifications

Release date: May 2008
ISBN: 9781863952552
RRP: \$199

Imprint: Schwartz City
Format: Hardback, full-colour
Size: 240 x 300mm
Extent: 96Opp

MIKE PARR

The Infinity Machine: Mike Parr's Performance Art 1971–2005

Dr Edward Scheer



This exceptional book catalogues 24 years of work by Mike Parr, an icon of contemporary Australian art. *Infinity Machine* brings together Mike Parr's pioneering art with the expertise of performance studies writer, Dr Edward Scheer. The combined result of these leading figures is an unparalleled compilation of works and essays. *Infinity Machine* is a vital contribution to the field of performance art both within Australia and internationally.

This book features rich printing, with 64 large, full-colour gloss plates as well as smaller plates throughout the elegantly presented text.

Dr Edward Scheer

Dr Edward Scheer is the author of *The Infinity Machine*, founding editor of the journal *Performance Paradigm*, and has edited a number of books including *Antonin Artaud: A Critical Reader* (2004) and *Technologies of Magic* (2006) with John Potts. He is the Associate Professor in Theatre and Performance Studies and Deputy Head of the School of English, Media and Performing Arts at the University of New South Wales. Scheer has written numerous essays on Australian aesthetics and culture for *Documenta*, the *Biennale of Sydney*, *The Sydney Morning Herald* and *The Monthly*. He is President of PSI – Performance Studies international – the largest international professional association in the field of performance studies.

Specifications

Release date: February 2010
Paperback ISBN: 9781863954273
RRP: \$49.95

Imprint: Schwartz City
Format: Paperback, full-colour
Size: 215 x 265mm
Extent: 200pp

MIKE PARR

Mike Parr: The Self Portrait Project

Graham Coulter-Smith



This exceptionally presented monograph catalogues Parr's *Self Portrait Project*, an expansive, iterative project that dominated Parr's practice from 1982 into the early nineties. Compiled by contemporary art theorist Graham Coulter-Smith, the publication features four essayistic chapters that contextualise and interpret the *Self Portrait Project* through psychoanalytic theories of desire and the self.

The monograph includes over 40 pages featuring large plates of the artist's work, encompassing detailed reproductions of etchings and charcoal drawings, photographs of installed works, and photographic documentation of performances. These plates are stunningly printed in rich colour, with glossy pages throughout.

Graham Coulter-Smith

Graham Coulter-Smith is an art historian and philosopher who worked as Senior Lecturer in Contemporary Art Theory at Staffordshire University and, prior to this, as a lecturer in Art History and Theory at Queensland College of Art, Griffith University, Brisbane. He was also the founding co-editor of *Eyeline* contemporary art magazine. Coulter-Smith has written extensively on contemporary Australian art. His books include *The Postmodern Art of Imants Tillers: Appropriation en Abyeme, 1971-2000* (2003); *Art in the Age of Terrorism* (2006); *Deconstructing Installation Art* (2006); and *Mike Parr: Self Portrait Project* (1994).

Specifications

Release date: September 1994
ISBN: 9781863950435
RRP: \$59.95

Imprint: Schwartz City
Format: Paperback, full-colour
Size: 250 x 310mm
Extent: 203pp

SHAUN GLADWELL

MADDESTMAXIMVS: Planet & Stars Sequence



Published on the occasion of the 2009 Venice Biennale, *MADDESTMAXIMVS: PLANET & STARS SEQUENCE* is a project, book and catalogue documenting a new major body of work by Shaun Gladwell. The publication maps the project in its entirety. Commencing in 2007, *MADDESTMAXIMVS* has continued with a series of recorded performances and sculptures that investigate representations of landscape and the mythological figures that are projected into these spaces. Gladwell's installation in the Australian Pavilion in Venice comprised of several projects intersecting one another in various locations and performances. Rather than picturing landscapes, Gladwell's project questions the very history and representation of these locations. Introduced with local references, the project offers international identification and relevance. Through performance, Gladwell re-imagines the Australian hinterland, negotiating the conventions of art history and traditional landscape painting.

With over one hundred colour plates and two in-depth texts – by Carolyn Christov-Bakargiev and Dr Blair French – *MADDESTMAXIMVS: PLANET & STARS SEQUENCE* is the first comprehensive publication of Shaun Gladwell's multi-dimensional practice.

Specifications

Release date: May 2009
ISBN: 9781863954419
RRP: \$99

Imprint: Schwartz City
Format: Hardback, full-colour
Size: 240 x 300 mm
Extent: 160pp

SHAUN GLADWELL

Stereo Sequences



Stereo Sequences accompanied an exhibition of the same name by leading Australian artist Shaun Gladwell. Conceived and created for ACMI's unique subterranean gallery, the exhibition featured a series of multi-screen video works exploring concepts of duality, parallels and mirroring. Co-published with ACMI, this catalogue captures the dynamism of *Stereo Sequences* through richly printed film stills, photography, and texts by Emily Ballou, Rex Butler, Adrian Martin and Sarah Tutton.

Using filmic devices such as long pans and slow-motion, Gladwell captures tightly choreographed, repetitive performances by classical ballerinas, helicopters, motorcycles, muscle cars, trail bike riders and skateboarders. Inspired by local landscapes and film culture, Gladwell's *Stereo Sequences* radiates a distinctly Australian sensibility.

Shaun Gladwell

Shaun Gladwell is an Australian contemporary artist who transposes forms of urban expression into performance, video, photography, sculpture and VR works. These works examine contemporary culture through an art historical vocabulary, where the flâneur and free-runner are linked across time as bodies in space.

Gladwell represented Australia at the 53rd Venice Biennale in 2009. He has shown extensively worldwide, including the solo shows *1000 Horses* at Tel Aviv Museum of Art (2017); and *Cycles of Radical Will*, De La Warr Pavilion, London (2013). Group exhibitions include *Hyper Real*, National Gallery of Australia, Canberra (2017); and *Primavera at 25*, Museum of Contemporary Art, Sydney (2016).

Specifications

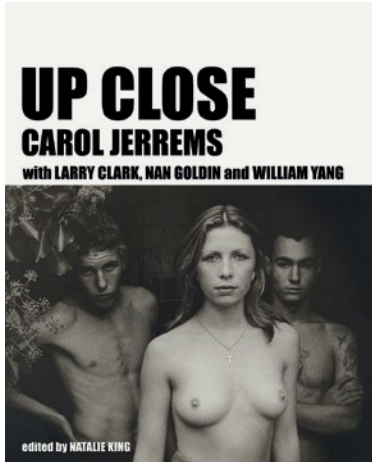
Release date: May 2011
ISBN: 9780646530017
RRP: \$39.95

Imprint: Schwartz City
Format: Paperback, full-colour
Size: 240 x 300mm
Extent: 64pp

CAROL JERREMS

Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang

Natalie King



This book accompanied the Heide Museum of Modern Art's landmark exhibition *Up Close: Carol Jerrems*. Both the exhibition and publication trace four of the most influential photographers of the last 40 years whose work is steeped in the social, sexual and cultural politics of their time. *Up Close* casts Jerrems alongside her international peers Larry Clark, Nan Goldin and William Yang; and reveals how each tenderly captured the social and quotidian through the lens.

This visually stunning and impeccably designed volume features over one hundred full-colour plates alongside interviews on Jerrems and her peers, and essays by Juliana Engberg, Virginia Fraser, Anne Marsh, editor Natalie King, and others.

Natalie King

Natalie King is a curator, writer and Senior Research Fellow at the Victorian College of the Arts, University of Melbourne. She was recently appointed the VCA's Enterprise Professor and in 2017 curated Tracey Moffat's *My Horizon* at the 57th Venice Biennale, as well as various other exhibitions worldwide. In 2014 she was co-curator of the TarraWarra Biennial, *Whisper in My Mask*. King has published interviews with Carolyn Christov-Bakargiev, Tacita Dean, Hou Hanru, Joseph Kosuth, and Ai Wei Wei, and is the co-editor of *Art in the Asia-Pacific: Intimate Publics*.

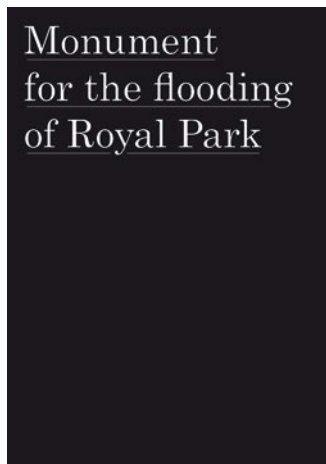
Specifications

Release date: August 2010
ISBN: 9781863955010
RRP: \$59.95

Imprint: Schwartz City
Format: Paperback, full-colour
Size: 240 x 300mm
Extent: 260pp

TOM NICHOLSON

Monument for the flooding of Royal Park



Tom Nicholson's acclaimed video work *Monument for the flooding of Royal Park* is here elaborated in a book of the same title. Exhibited at Federation Square, the work was awarded second prize in the Melbourne Prize for Urban Sculpture (2008).

Monument for the flooding of Royal Park comprises historical photographs of Burke and Wills monuments in parallel to a text describing the imaginary monument – a temporary blanketing of Royal Park in a red field of nardoo. The work is a meditation on an encounter between Aboriginal and non-Aboriginal figures. This elegantly produced book features exposed stitching and 90 plates that relay the video in sequential frames.

Tom Nicholson

Tom Nicholson is an Australian contemporary artist whose work explores the past through imagery and textual narrative. In 2018 Nicholson exhibited as part of the 21st Biennale of Sydney. Major solo and group shows have included *Drawings and Correspondences*, Institute of Modern Art, Brisbane (2018); *Cartoons for Joseph Selleny*, Art Gallery of New South Wales, Sydney (2014); and *Melbourne Now*, National Gallery of Victoria (2013); as well as international exhibitions in Berlin, Brussels and Shanghai. Nicholson is a Lecturer in Drawing at Monash Art, Design and Architecture (MADA), Monash University.

Specifications

Release date: May 2009
ISBN: 9781863954426
RRP: \$29.95

Imprint: Schwartz City
Format: Paperback, full-colour
Size: 245 x 170mm
Extent: 96pp

DALE FRANK

So Far: The Art of Dale Frank 1980–2005



So Far: The Art of Dale Frank 1980–2005 traces a trajectory in the work of world-renowned Australian artist Dale Frank. This extraordinarily beautiful book includes over 430 full-page plates and photographs spanning from the iconic varnish paintings and monochromes to large-scale drawings, Pop assemblages, installations, and performance works, giving a sense of Frank's varied and dynamic practice.

So Far is a magnificent career retrospective monograph, notable for its high production values and the new light it sheds on a major Australian artist.

Dale Frank

Contemporary Australian artist Dale Frank is among the best known and respected artists of his generation. Recognised for his iconic and energetic vinyl paintings, his work has also assumed performance, installation and sculptural forms that draw on the influences of Pop and Abstract Expressionism. He has shown extensively in Australia, Europe and the US to international acclaim, exhibiting solo at MoMA PS1 Contemporary Art Centre, New York (1981); and consistently throughout his career at Anna Schwartz Gallery, Neon Parc, and Roslyn Oxley9 Gallery. In 2000 the Museum of Contemporary Art, Sydney, held a major survey of Frank's work.

Specifications

Release date: January 2008
ISBN: 9781863953665
RRP: \$199

Imprint: Schwartz City
Format: Hardback, full-colour
Size: 240 x 300mm
Extent: 432pp

A Short Ride in a Fast Machine: Gertrude Contemporary Art Spaces 1985–2005

Charlotte Day



A Short Ride in a Fast Machine documents a journey of extraordinary artistic activity generated in and around the studios and galleries of Gertrude Contemporary Art Spaces between 1985 and 2004. Initiated in 1983 as a studio complex and opened to the public in 1985 with the launch of the exhibition program, Gertrude remains vital to the ecosystem of contemporary Australian art. Building on the earlier publication *200 Gertrude Street: Perspectives* (1995), this book traces Gertrude's most ambitious and provocative projects, captured in newly commissioned essays and images from the extensive archive.

Charlotte Day

Charlotte Day is Director of Monash University Museum of Art, Melbourne. Prior to her appointment in 2013 she worked as Associate Curator at the Australian Centre for Contemporary Art. Her curatorial projects include a range of significant exhibitions including *Before and After Science*, Adelaide Biennial of Australian Art (2010); and *Lost and Found: An Archaeology of the Present*, TarraWarra Biennial (2008). In 2013 she curated *The Space Between Us*, Art Gallery of New South Wales, Sydney; and *Monika Sosnowska: Regional Modernities*, Australian Centre for Contemporary Art, Melbourne.

Specifications

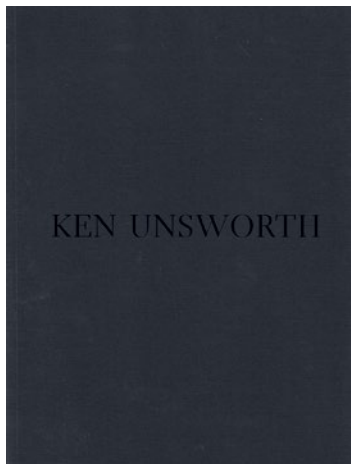
Release date: July 2005
ISBN: 9781876817022
RRP: \$49.99

Imprint: Schwartz City
Format: Paperback, full-colour
Size: 240 x 300mm
Extent: 228pp

KEN UNSWORTH

Ken Unsworth: a survey of projects 1975–1998

Kate van den Boogert



Ken Unsworth's importance to contemporary Australian installation, performance and sculpture is unequivocal. *Ken Unsworth: a survey of projects 1975–1998* accompanied a major exhibition of the same name, curated by Anthony Bond and Michael Wardell at the Art Gallery of New South Wales in 1998. This publication, edited by Kate van den Boogert, features written contributions by curators and writers including René Block, Gregory Volk, Anna Johnson, Paul McGillick and Felicity Fenner. Following these are over 80 black-and-white plates spanning a lifetime of Unsworth's installations, drawings, reliefs and performances, as well as his iconic site and stone works.

Ken Unsworth

Ken Unsworth's enigmatic practice spans the better part of a lifetime and has cemented him as one of Australia's most significant artists, known for innovative land art events and conceptual explorations of space and the kinetic. In 2018, the National Gallery of Victoria presented *Truly, Madly*, an exhibition of Unsworth's earliest sculptures alongside a new site-specific installation. In 1975, Unsworth represented Australia in the Venice Biennale and was made a Member of the Order of Australia for service to sculpture in 1989. He has exhibited widely and internationally at the Paris Biennale (1985), at the Biennale of Sydney on five different occasions.

Specifications

Release date: October 1998
ISBN: 9780958720625
RRP: \$29.95

Imprint: Schwartz City
Format: Paperback
Size: 210 x 280mm
Extent: 95pp

australians

Kate Gollings



australians is a national snapshot in 100 portraits, taken on the cusp of the new millennium by renowned photographer Kate Gollings. The 100 significant Australians captured in this book have been chosen for their contribution to Australian society and culture. This diverse cast of characters are brought together through Gollings' enigmatic black-and-white portraiture and her sensibility for conveying each individual's personal journey, allowing us a glimpse into the transitional states they find themselves in. From the edgy promise of young spirits through to the more sanguine faces of older lives, this book reflects an Australia in its own transitional moment.

Kate Gollings

Kate Gollings' photographic career spans the artistic and commercial, and is characterised by a generosity towards her subjects who she allowed 'simply to express themselves in their own ways'. Her editorial portraits have been featured in *Financial Review Magazine*, *BRW*, *Monument*, *Architecture Australia*, and *HQ*; and her collaborations with artist Susan Cohn led to her work being exhibited internationally in Amsterdam, Tokyo, Glasgow, and in Australia's leading galleries.

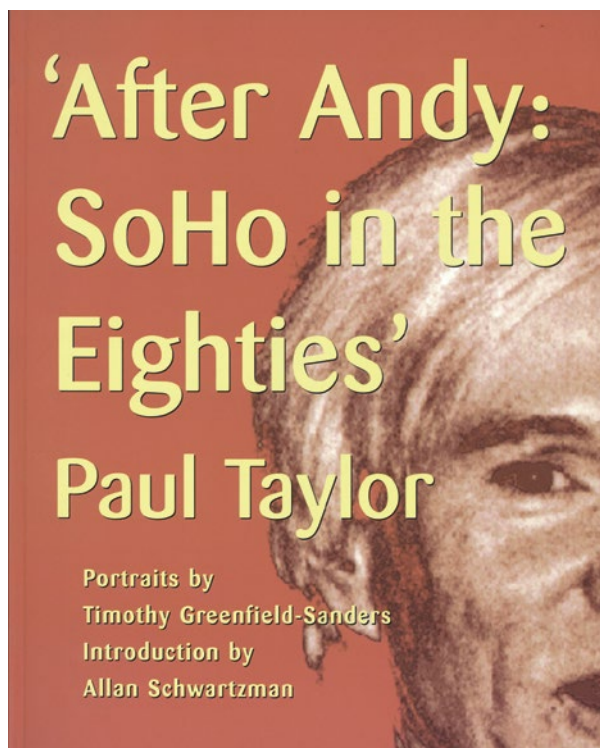
Specifications

Release date: November 1999
ISBN: 9781863950909
RRP: \$39.95

Imprint: Schwartz City
Format: Paperback
Size: 200 x 300mm
Extent: 120pp

After Andy: SoHo in the Eighties

Paul Taylor



‘From Taylor’s deft discussion of Andy Warhol’s so-called “piss” paintings to his portrayals of the era’s key superstars, the articles and reviews assembled here form what is in essence the first book about the art of the Eighties. They do a brilliant job of capturing the period, its lustre, and its shortcomings.’

— Allan Schwartzman

This collection of Paul Taylor’s writings and interviews, including the last interview with Andy Warhol, are taken from the period of Taylor’s residence in New York where his incisive voice and sharp insight became a regular feature of *The New York Times* and *Vanity Fair*. Featuring full-page portraits by photographer Timothy Greenfield-Sander throughout, this book is divided into six parts with each including writings by Taylor that expertly arrest and expose 1980s SoHo.

After Andy: SoHo in the Eighties exemplifies Taylor’s singularity and his influential role in both Australian and international art and culture.



JEFF KOONS 1984



PETER HALLEY 1984



ASHLEY RICKERSON 1987



PETER VOTHMAN 1987



JENNY HOLZER 1986

Jenny Holzer

VOYCE NOVEMBER 1988

For years now, Jenny Holzer's art has been like a trap in the bazaar. Holzer makes outdoor screens and electronic talk-boards with brief, punchy messages about life and death, coming like life and death, from the banal to the brilliant. Her opinionated observations about adding social life have made thousands of unsuspecting men and women in the street think twice. One, spelled across a red electronic sign in Times Square, advised, "Money Causes Pain." Another, mounted on the city-center high sign at Citicorp Plaza's signpost, stated one from what I want: "Indeed, Holzer's public announcements have turned a good deal from Las Vegas. She knows that a message's appearance—and the way it is announced to the reader—can be as important as what it says. She has also discovered that big, electronic, commercial signs are things of beauty.

On the surface, Holzer's virtuosity of commercial techniques is great fun. The beloved scale of James Rosenquist's paintings of the 60s was derived from his experience as a sign painter and Andy Warhol's impressively scaled mass production painting techniques in his depictions of mass-produced objects. But Holzer is not about to celebrate consumerism. As a former poster maker in the business of direct action, she felt who bought such big business's clothing, almost magical talismans with a bite. "It was interesting to change from the underdog, counter-culture that posters have to big brother owners, because the big signs make things seem official," she says. "It was like having the voice of authority say something different from what it would normally say."

Once or twice she has had fun too, as in 1982 when the Marine Midland Bank, unceremoniously removed her posters from a lobby she knew because one read, "It is not good to live on credit." "I jumped over and retrieved the work from the bank's lobby," Holzer said later.

Now the bank's lobby sign, for Holzer has become the Official American Artist with the recent announcement that her art will represent the United States in the 1990 Venice Biennale. And just before that announcement, while a part of Holzer was absorbing the news of Artforum magazine, the art world learned of two other big scale shows for which most artists would give their right arms—at the Solomon R. Guggenheim Museum and the Dia Art Foundation, both in New York City.

After overnight, the 36-year-old Midwesterner social subversion to artist, enthusiasm: "It's the change is because people are interested in matter now," she explains. "And maybe they're different ways of expression and different ways of expression."

Despite the ultra-urban nature of her public address, no-nonsense Holzer lives tucked away in quiet New York. In addition to her public artworks in galleries in New York, City, Chicago, Paris, and Cologne, her work is in greater detail her meticulously reproducible art can accept in the center of a corner of publicity. In 1981 artist Mike Cote, and in 1986 they settled as cars, dog, and a horse. Six months ago, Lila is born.

Holzer has meticulously guided her own work on the future, she has made some carry too that have conditioned what otherwise might be the case. Seven years ago, she was offered the lease on her SoHo loft. "It seemed like a just for me," she says with the money, she donated buildings on the Lower East Side. "Today there's a million dollars. Her generosity is known to have quietly given money to artists, quietly donated art and funds.

Artistic success took ten years of struggling. Two years after moving to New York City, she met with a group of artists known as Catholic Artists Project. "They would have those shows in art spaces," she recalls, "and to be made it a service to someone in the Bronx, and to people the Metropolitan Museum every day. I thought that was a good idea." She glanced toward New York City, and quickly discovered the power of the "When my things are on the street or on the wall, and there's no attention and people aren't in their little corner of the world," she says. "I don't think about what it says—nothing more."

Holzer's significant mentors, since 1983, have been printing discographies, those announcements that

Paul Taylor

Paul Taylor has been described as an impresario, celebrity, dandy and intellectual with an indefatigable wit and sharp intelligence. In 1981 Taylor founded the Melbourne-based journal *Art & Text*, going on to curate several major exhibitions including *POPISM* at the NGV (1982). After relocating to New York, Taylor immersed himself in the city's social and artistic milieus. Allan Schwartzman said of Taylor, 'I can think of no other art writer who better understood the period, how it ticked, and how to make himself part of it'. As a resolutely international and Australian figure, Taylor's contribution to art, culture and thought still resonates.

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Bell: The Life and Work of Guilford Bell, architect 1912–1992

Leon van Schaik



Bell: The Life and Work of Guilford Bell, architect 1912–1992 is the most comprehensive reflection on the life and career of one of Australia's most prolific and enigmatic architects. Produced over several months of research *Bell* features rich full-colour photography by Fiona Macdonald as well as architectural plans and drawings which, alongside the textual analyses, provide an invaluable insight into the oeuvre of a man who left behind very little documentation of his architectural process and ideas.

Described by Schaik as 'carefully crafted theatres of humanism' that grow on their inhabitants over time, Guilford Bell's buildings are attentively considered in this landmark publication.

Leon van Schaik

Leon van Schaik AO studied at the Architectural Association in London before becoming a professor of architecture at the Royal Melbourne Institute of Technology in 1987, where he now holds the position of Innovation Chair of Design Practice Research. Schaik's mentorship of countless architects and lifelong dedication to research and practice has made him one of the most important figures in Australian architecture. His most recent book, *Architecture in its Continuums*, was published in 2018. His other books include *Spatial Intelligence: New Futures for Architecture* (2008), *Design City Melbourne* (2006), and *Mastering Architecture: Becoming a Creative Innovator in Practice* (2005).

Specifications

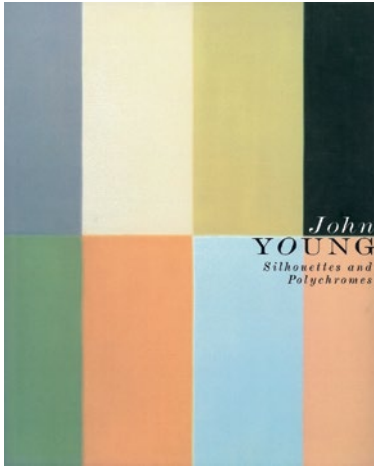
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JOHN YOUNG

Silhouettes & Polychromes

John Young



This book addresses 15 years of John Young's early-career practice comprising of his distinctive *Silhouettes* and *Polychrome* works. These bodies of work are classified by Young as the first of four distinct phases within his artistic career. This monograph provides an invaluable insight into Young's trajectory and the thematic, material and conceptual development of his practice since 1979.

As an artist whose work is grounded in the study of philosophy and contemporary art theory, this publication includes illuminating essays by Christina Davidson, Graham Coulter-Smith and Graham Forsyth alongside 60 pages of full-page plates in colour and black-and-white.

John Young

John Young Zerunge is a Hong Kong-born Australian artist whose painting practice reflects on the history of Western late-modernism through a bi-cultural lens. Young studied science and aesthetics at the University of Sydney before completing a degree at the Sydney College of the Arts. Recent solo exhibitions include *None Living Knows*, ARC ONE, Melbourne (2017); and *Storm Resurrection*, Pearl Lam Galleries, Shanghai (2016). Young has shown at the Institute of Modern Art, Brisbane; and Solomon R. Guggenheim Museum, New York. A major survey of his work, curated by Maudie Palmer, was held at the TarraWarra Museum of Art in 2005.

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ANTONY GORMLEY

Memes

Antony Gormley & Renata Salecl



This tiny book reflects the scale of a new series of sculptures by world-renowned artist Antony Gormley. Also entitled *Memes*, the series was exhibited at Anna Schwartz Gallery, Melbourne in 2011.

Gormley's 33 'memes' are miniature human forms evoking dolls or chess pieces, each assuming a different posture that signifies a psychoanalytic state, invites the viewer to engage with the complexity of the human form and subject. This exhibition is a remarkable new contribution to the field of contemporary sculpture, documented here in colour illustrations and accompanied by an essay by Slovenian philosopher, Renata Salecl.

Antony Gormley

In a career spanning nearly 40 years, Turner Prize-winning artist Antony Gormley has made sculpture that explores the relation of the human body to space at large, explicitly in large-scale installations like *Another Place*, *Domain Field* and *Inside Australia*, and in works such as *Clearing*, *Breathing Room* and *Blind Light* where the work becomes a frame through which the viewer becomes the viewed. Gormley's work has been widely exhibited at Whitechapel, Tate, Museum of Modern Art, New York; the Los Angeles County Museum of Art; the Venice Biennale; and Documenta 8 in Kassel, Germany. Gormley was made an Officer of the British Empire (OBE) in 1997.

Specifications

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