

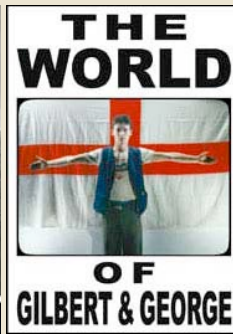
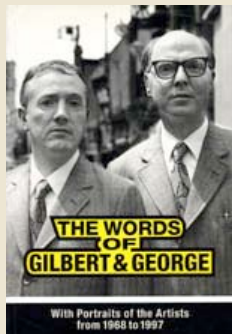
Hol Bulletin

October 08



Bringing Home Gilbert & George

"WE ARE THE ART AND THE ARTIST"



"Gilbert: I think that our biggest invention was on the day that we said, 'We are the art and the artist'." (1990)

The art of Gilbert & George is inseparable from the artists [Gilbert & George](#).

For a comprehensive view

of the *art* of Gilbert & George, head to the [Brooklyn Museum](#) for their eponymous exhibition, running October 3 through January 11. Following their nearly 50-year career, it's perhaps the largest exhibition of the artists' work to date. The Brooklyn Museum is the show's final venue after a 2-year run that's included stops in London, San Francisco, and Milwaukee.

For a more intimate look at the *artists* Gilbert & George, there are two terrific sources available: *The World of Gilbert & George* (2007, Tate Publishing & Enterprises, \$39.99, UPC: 9781854377753), a film the artists produced in 1981, and *The Words of Gilbert & George* (1997, Violette Editions, 9781900828000), a volume of their writings and interviews.

If you're not familiar, Gilbert & George are two people who have effectively lived as one artist since their days in art school in the early seventies. They unrelentingly share a house, a dress style (respectably suited), a name, and an artistic voice. Aside from the rather startling fact of their utterly unique relationship, the unique artistic products of their partnership often startle as well.

In their early career, Gilbert & George were perhaps most famous for their *Living Sculpture*. Though performed with variation throughout the years, it was generally a piece that was as the title suggests: the two artists standing together in a gallery, very still, for a very long time. In fact, Gilbert & George first saw themselves as sculptors, working in not unfamiliar materials: postal sculptures, singing sculptures, and drinking sculptures.

They soon switched to photographic works (or rather large picture sculptures made photographically) and have worked in that mode

Hol Art Books

Dedicated to publishing and promoting great writing on visual art.

www.whatishol.com

Oct 08

[Gilbert & George](#)

[Louise Bourgeois](#)

[Jenny Holzer](#)

[Featured Project](#)

[Books from Hol](#)

[Art Romance](#)

Exhibition Openings

Kansas City

[Restoration: Robert and Shana ParkeHarrison](#)

[ParkeHarrison](#)

Oct 11 - Feb 8

Nelson Atkins Museum of Art

San Francisco

[Brought to Light:](#)

[Photography and the Invisible, 1840-1900](#)

Oct 11 - Jan 4

SFMOMA

Washington D.C.

[Christo and Jeanne-Claude: Over the River](#)

Oct 11 - Jan 25

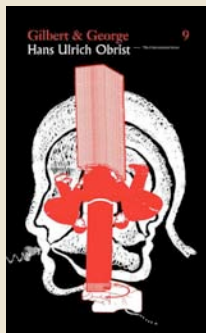
The Phillips Collection

ever since. The photographic works are characterized by their multi-panel installations; bright, often garish colors applied to black & white images; provocatively used religious imagery; and images of themselves, not infrequently nude.

Running the length of their career and as important a medium as any other they have worked in, is themselves. It is this body of work, this use of themselves, that *The World* and *The Words of Gilbert & George* go far in exploring.

"George: We always say it is what we 'say' that is important, you see." (1990)

Indeed, listening to Gilbert & George in both the film and book, we are quickly absorbed. The strangeness of the artists' life and their artistic positions develop a familiarity. We, like the artists themselves, begin to feel like anthropologists, looking anew at the everyday world around us. Then there are the moments, hearing them speak over the span of decades, when one comes to the slightly uncomfortable conclusion that they have indeed fulfilled their early goal over a lifetime of activity -- they are the artist and the art.



Other Conversations:

Unfortunately, *The Words of Gilbert & George* is out of print in the U.S., so you might consider ***Hans Ulrich Obrist & Gilbert & George: The Conversation Series*** (2008, Walther Konig, \$25, 9783865602176) as an alternative. It's a recent volume, and one of fourteen in the series featuring Obrist's extended interviews with artists and architects. The book misses out on

some of the early writings of Gilbert & George that are present in the larger volume (including quotes like, "We step into the responsibility suits of our art."), but it does bring their activity to the present decade. It also includes a marvelous passage with the artists reading through 40 years worth newspaper and magazine review headlines about their work. The straightforward recitation of headline after headline becoming a kind of postmodern biography.

[More on the Gilbert & George exhibition, including videos from the artists...](#)

Hans Ulrich Obrist's *The Conversations Series*:

Published by Walther Konig

1. Robert Crumb (2007, \$16, 9783883759487)
2. John Chamberlain (2007, \$20, 9783883759227)
3. Konrad Klapheck / Hans-Peter Feldmann (2007, \$20, 9783865600356)
4. Rem Koolhaas (2007, \$17.95, 9783865600776)
5. Rosemarie Trockel (2008, \$22, 9783865601704)
6. Wolfgang Tillmans (2008, \$22, 9783865601339)
7. Yona Friedman (2007, \$22, 9783865601711)
8. Zaha Hadid (2008, \$22, 9783865600783)
9. Gilbert & George (2008, \$25, 9783865602176)
10. Thomas Demand (2007, \$25, 9783865602046)
11. Nancy Spero (2008, \$22, 9783865603227)

New York
[Alexander Calder: The Paris Years, 1926-1933](#)

Oct 16 - Feb 15
The Whitney Museum

Cincinnati
[Ryan McGinness: Aesthetic Comfort](#)
Oct 25 - Feb 15
Cincinnati Art Museum

The Hotlist

Hol picks from the
New Museum's
[October HOTLIST](#)



[The Big Archive: Art From Bureaucracy](#)
Sven Spieker
(MIT Press)



[Edward Burtynsky: Manufactured Landscapes](#)
DVD
(Zietgiest)

**NEW
STORE
MUSEUM**

**Sponsor
a Book**

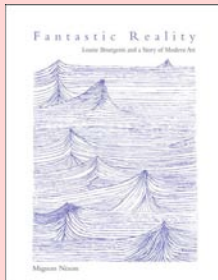
Booksellers:

12. Dominique Gonzalez-Foerster (2008, \$22, 9783865603340)
13. Olafur Eliasson (2008, \$22, 9783865603357)
14. Philippe Parreno (2008, \$22, 9783865603401)

Ways of Looking

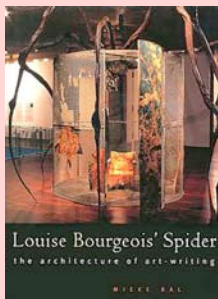
READINGS ON THE WORK OF LOUISE BOURGEOIS

The work of [Louise Bourgeois](#) is most often approached biographically. Even by the artist herself. But a number of books have been written in the last decade that take on varying but highly specific views of the artists work aside from her personal history. While these offer a depth of exploration not usually available outside the academy with other artists, few are as approachable as a viewer might perhaps find Bourgeois' work itself. Nonetheless, there is some interesting reading available for intrepid readers following-up their visits to the major Louise Bourgeois exhibition at the [Museum of Contemporary Art](#) in Los Angeles this fall (October 26-January 25) or next spring at the [Hirshhorn Museum](#) in Washington D.C. (February 26-May 17, 2009).



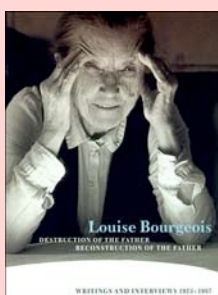
First published in 2005 and being newly released in paperback this month, ***Fantastic Reality***, by **Mignon Nixon** (2008, October Books/MIT Press, \$22.95, 9780262640701), "conceives Bourgeois' art as participating in the history of feminism and psychoanalysis, as well as in the history of modern art." Not for the feint of heart, Nixon's book treads the lines of art and psychology deftly and offers a valuable window

on Bourgeois' work for those inclined to the discipline.



Louise Bourgeois' Spider: The Architecture of Art-Writing, by **Mieke Bal** (2001, University of Chicago Press, \$35, 9780226035758) sticks closely to a single Bourgeois' work but may also offer a valid approach to others. Bal approaches *Spider* (1997) directly rather than through lenses of biography of iconography. Her interest, and the thrust of her text, is to explore the connection

between narrative and architecture implied by Bourgeois' piece and the way in which these two functions are both solicited and repressed. At the same time Bal is closely examining a singular work, she also aims to speak more broadly to the methods and failings of art-writing across the field.



Finally, not reviewed here, but of great potential interest to Bourgeois fans and to those interested in the biographical interpretation of her work: ***Destruction of the Father / Reconstruction of the Father: Writings and Interviews, 1923-1997***, **Louis Bourgeois** (1998, MIT Press, \$35, 9780262522465).

Share your knowledge to help our independent teams successfully publish a book, and your store gets it near cost plus a **extra discount on all other Hol titles you order that season...** not to mention, you'll see your name in print.

[Find a book to sponsor here](#)

or, contact
Greg Albers
with questions and
special requests,
galbers@holartbooks.com

Art, 140 Characters at a Time

JENNY HOLZER'S TRUISMS

Artist [Jenny Holzer](#) is perhaps best known for her *Truisms*, a series of one-liners she first wrote and collected in the late 1970s, and has since displayed in a myriad of ways. Over the years they have appeared on billboards, LED screens, posters, books and more. Now, in a glorious confluence of technology and content, Holzer (apparently) is **twittering** these bold statements.



[Twitter](#) is micro-blogging service that allows users to post their own messages and follow others' posts. The important limitation is that posts can't exceed 140 characters in length. Needless to say, that while entertaining, most users' posts aren't exactly Hemingway. Holzer's *Truisms* however, seem designed for this space, and in it, amongst the random thoughts and miscellaneous links of others users, they shine.

Whether or not it's Holzer herself behind the curtain (there is some question) there's little doubt that it's a perfect contemporary venue for the work. It's also an excellent reminder that not all great art writing need be measured in pages, nor need it even be published on them.

[Follow Holzer's truism twitters here...](#)

[Follow Hol's more mundane efforts here...](#)

[And don't miss Jenny Holzer: Protect Protect at the Museum of Contemporary Art, Chicago \(October 25 - February 1\)...](#)

Publish These Books!

EXCITING PROJECT BOOKS FROM HOL

These books need your help. If you are interested in working on one as a translator, editor, designer, publicist, or sponsor, read more about [how publishing at Hol works](#) and about [joining a project team](#).

A new work, never before published, *Museum Legs* by Amy Whitaker is an irreverent and



Legs, by **Anny Whitaker**, is an irreverent and witty but also warm and engaging collection of essays—ranging from "First Friday" (a visit to museum parties) to "Revenge of the Homunculus" (a word or two about wall labels). The essays culminate in "Dumb, Basic Ideas" for what museums might consider doing differently and "Crib Notes for a Museum Visit" (on-the-ground suggestions for museum-going). [Read more about the project, download a sample of the text, or contact the team.](#)

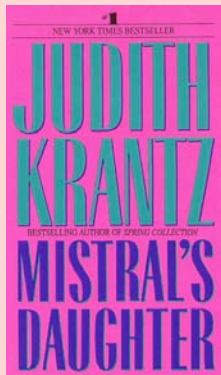


A reprint of **Ursula Meyer's *Conceptual Art***, paired with a new book examining contemporary examples of the form. As the team puts it: "The basic idea is to create a contemporary version of the book in which updates or analogs of the past work in contemporary form are gathered and presented in an homage to Meyer's classic edition." They potentially produce this project in two separate volumes (one classic, one new); or as a single, bound volume with the texts interspersed; or in a single volume of only the new text, subsequently packaged with vintage copies of Meyer's original. [Read more about this project and download a sample of the text, or contact the team.](#)

See the whole list of [current Project Books](#), or [start your own...](#)

Forget Embarrassment

READING ART ROMANCE



There is art literature and art mystery, so it should be of no surprise that there is also art romance. **Judith Krantz's *Mistral's Daughter*** (1997, Bantam Books, \$7.99, 9780553259179) was first published in 1982. It is the story of three generations of the Lunel women and their relationship to renowned French artist, Julian Mistral.

Don't be fooled by the cover. For those readers looking for more serious literary fair, you will be pleasantly surprised at the depth of the story and the personality of the characters Krantz creates. For a story about the mad, often destructive genius of the artist and the tormented compassion of the people who love him, *Mistral's Daughter* hits the right note. Even more, rising above this stereotyped summary, Krantz introduces a level of independence and sophistication to the three Lunel women and many of the other characters that might otherwise be lacking in the hands of a lesser author. Likewise for her portrayal of art and its history.

On the flip side, for those readers actually looking for something a bit more, tawdry, you won't really find it here. Aside from the occasional dirty metaphor tossed in to satisfy the genre, there's not much hotter than the bright pink cover:

"As they strained together, suddenly she felt as if a fluttering flight of bright butterflies had just been released from her body, bore in soft surprise between her thighs, launched into the quivering air."

A start perhaps, but you might be just as well off sneaking a peak at [Jeff Koons' *Made in Heaven*](#) series or [Lisa Yuskavage's paintings](#) instead, and enjoying *Mistral's Daughter* for the compelling story it is.

Hol Art Books

[Download the complete list \(.xls\)](#) of books from this issue
[Submit ideas or books](#) for review in future issues
[Subscribe](#) to the monthly Hol Bulletin

www.whatishol.com
info@holartbooks.com
Tucson, Arizona
617) 888-3063

✉ **SafeUnsubscribe®**

This email was sent to galbers@holartbooks.com by bulletin@holartbooks.com.
Instant removal with [SafeUnsubscribe™](#) | [Privacy Policy](#).

Email Marketing by



Hol Art Books | 2602 E Waverly | Tucson | AZ | 85716



THIS IS A TEST EMAIL ONLY.

This email was sent by the author for the sole purpose of testing a draft message. If you believe you have received the message in error, please contact the author by replying to this message. Constant Contact takes reports of abuse very seriously: if you wish to report abuse, please forward this message to abuse@constantcontact.com.