

## NEW YORK

### Julianne Swartz

Josée Bienvenu Gallery

"Hope," Julianne Swartz's second exhibition at the Josée Bienvenu Gallery, consisted of eight kinetic sculptures and three sound works,

including a collaborative piece with Matteo Ames in which multiple music boxes play a dissonant version of "It's a Small World After All." Swartz's organizational structure and intensely personalized attention to details create magic from sparse formal means and simple, directly used materials. Micro-movements (swaying, waving, trembling), as they relate to time, height, weight, color, speed, volume, and placement, hold the viewer's attention. The forms, essentially long, tendril-like wires set to motion (using clock motors), extend out of concrete blocks and

Julianne Swartz, *After all*, 2007. Music box movements, wood, wire, electronics, Plexiglas, and motors, dimensions variable.

have the attenuated visual presence of line drawings. Succinctness and a slow-burn enchantment pervade the space, matched by an overall impression of exposed physical and psychological vulnerability. Low, blocky cement forms or chunks of concrete



BOTTOM: COURTESY JOSÉE BIENVENU GALLERY, NY