LISSON GALLERY

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Shana Horwitz: A late bloomer, she finds freedom in the interweaving rhythms

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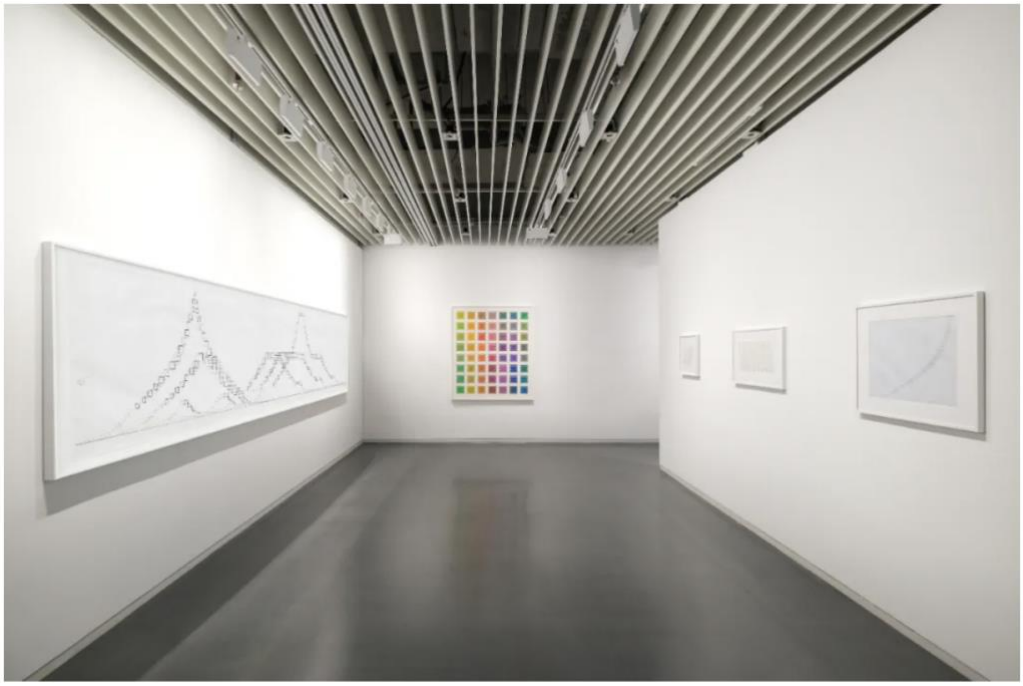
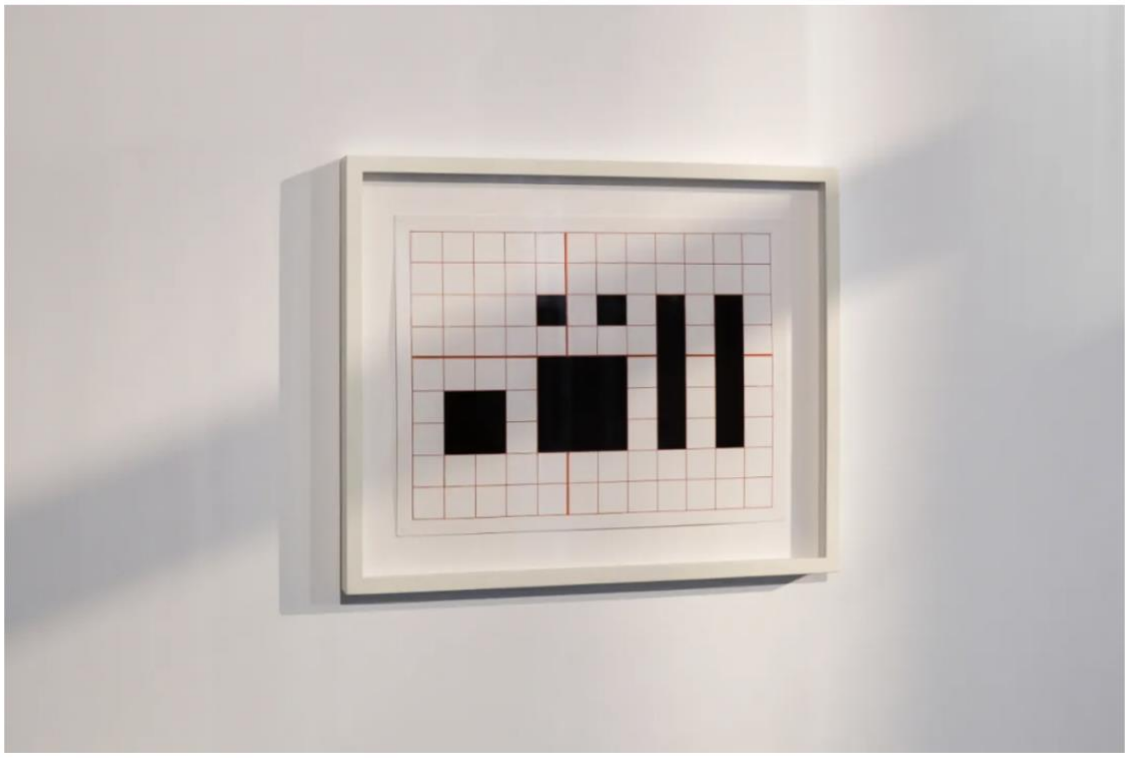
Square Moiré Sample (Two Areas), 147.3 x 129.5 cm, circa 1985, exhibition view, from the collection of the Japanese Art Museum

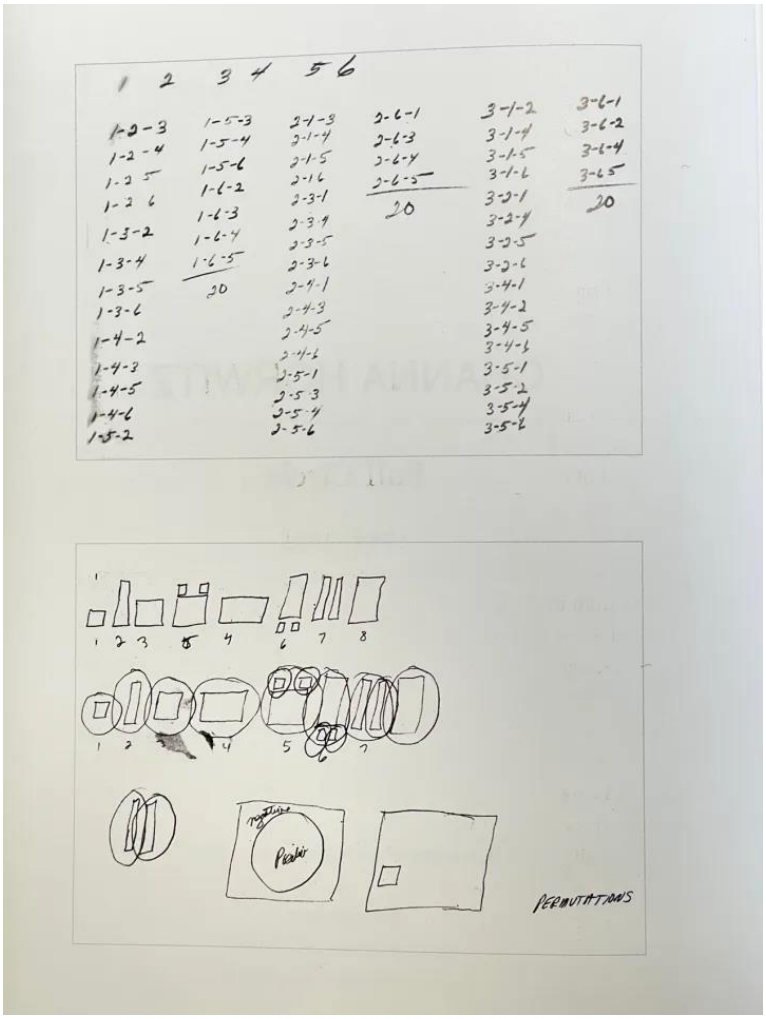


"Shana Horwitz: Interwoven Rhythms" exhibition view, Photo: Liu Xiangli ©He Art Museum

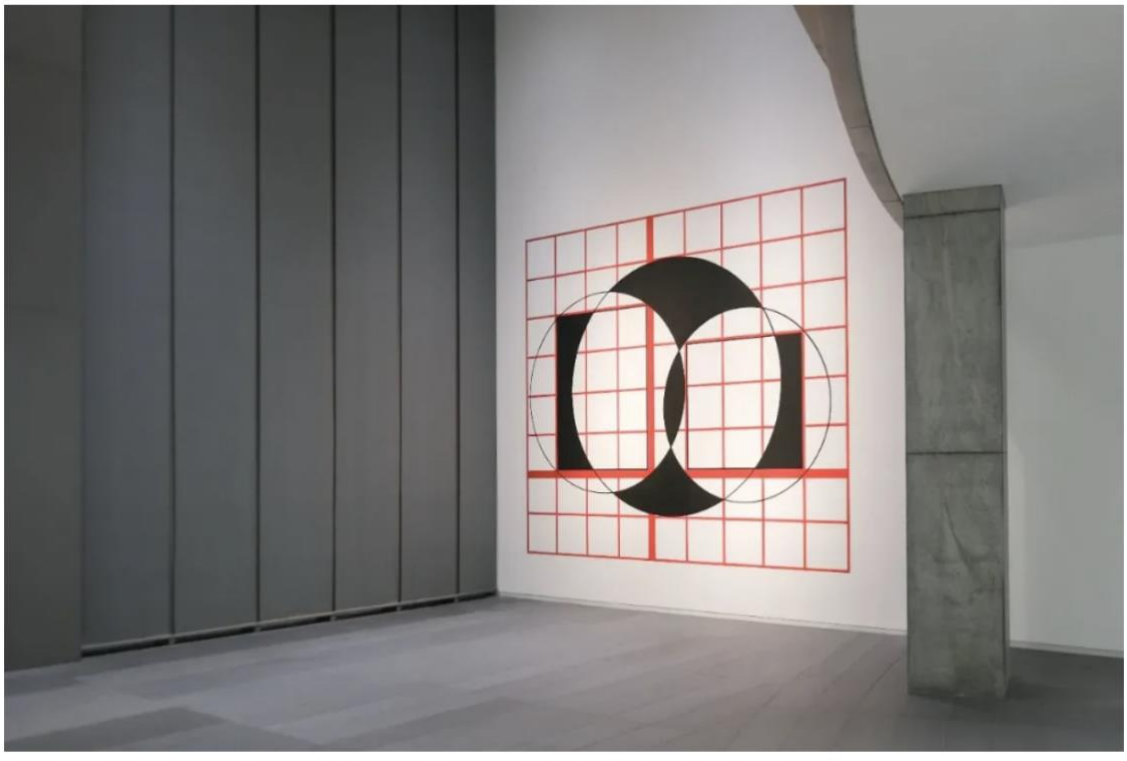
"Order must be understood as something that is indispensable to the operation of any organizational system, whether its function is spiritual or material." German–American psychologist and aesthetician Rudolf Arnheim once said this. On the basement floor of the He Art Museum, minimalist artist Channa Horwitz's solo exhibition "Channa Horwitz: Interwoven Rhythms" reviews the important series of her artistic career with more than 50 paintings created at different stages. The beauty of order, which represents harmony and stability, is impressive. Proportion, order, and balance, in the regular overlap, the plane is often arranged repeatedly under the coordination of the creator to form a semi–three–dimensional effect, and the depth of space breaks through the existing framework. **In the works of Channa Horwitz, who died in 2013, the shapes, lines and colors determined by the artist's subjective determination show her fundamental exploration, which is the formal relationship between series, systems and structures.**



Language Series #14, 25.4 × 33 cm, 2003–2004, exhibition view



The manuscript of the "Language" series

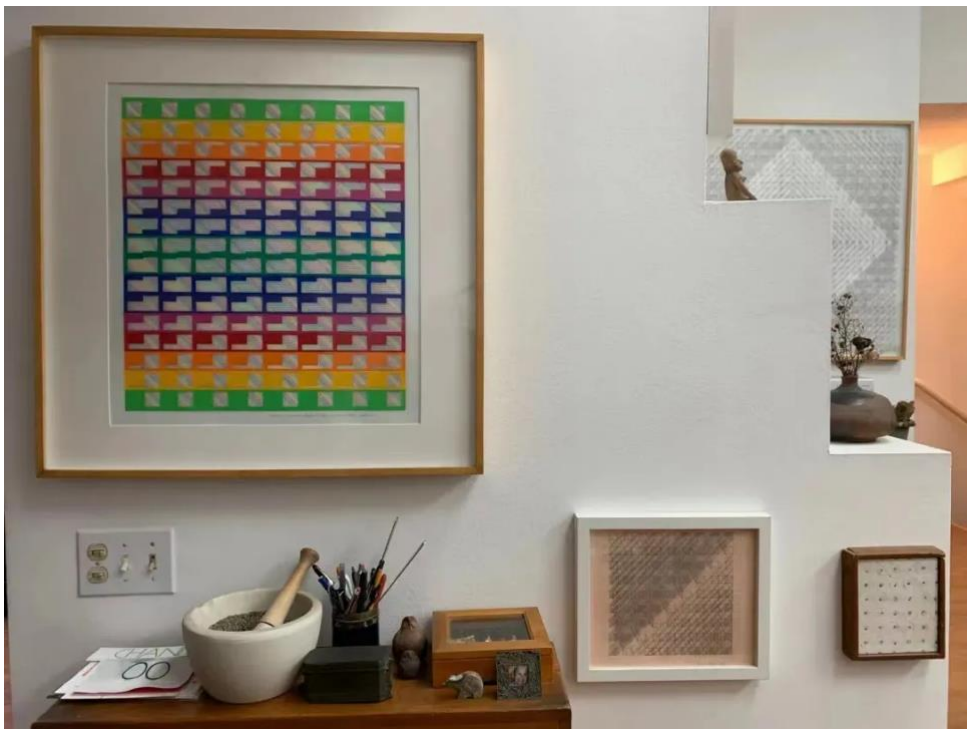


The exhibition of “Language Series – 3 Circles and 2 Squares”, Photo: Liu Xiangli ©He Art Museum

The first works in the exhibition hall, the "Language" series, are Horvitz's early explorations. The series, which began in 1964, often draws two or three circular or rectangular combinations on paper with typical orange grids or self-drawn grids. The series contains eight pictograms in different arrangements and combinations, and the sequence numbers formed produce a repeating pattern, from 1-2, 1-3 to 1-8, followed by 2-1, 2-2 and so on. " **... I began to realize that if I want to experience freedom, I need to reduce all my choices to a minimum. I chose a circle and a square to represent all shapes, and black and white to represent all colors." The artist once said that she consciously limited her choices. She combined shapes and tried to transform and overlap. This series laid a system for the artist's future works and also ran through her long and rigorous career.**

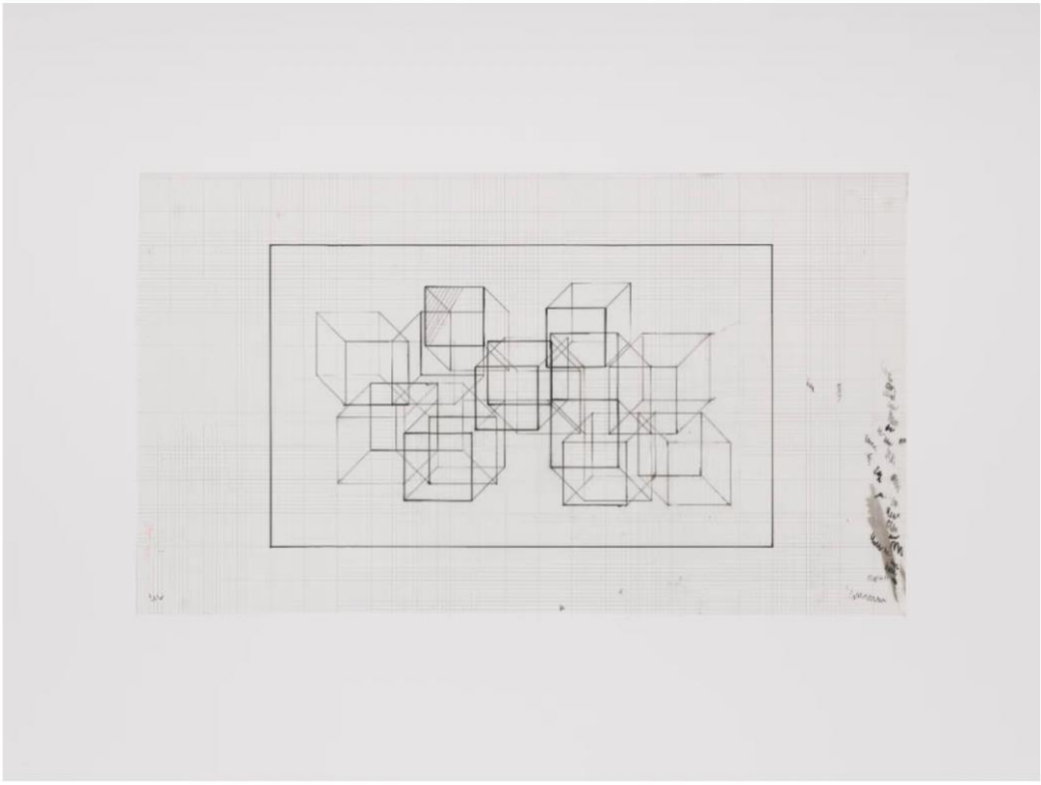
Shana Horwitz at work. Image courtesy of Lisson Gallery

Shana Horwitz was born in Los Angeles, USA in 1932. This minimalist conceptual artist was almost ignored in the male-dominated art world. She entered the mature period of her creation in the 1960s and maintained an unignorable connection with the minimalism that was popular at the time. However, she only gained wider attention in the last stage of her career, and her works were far ahead of their time.



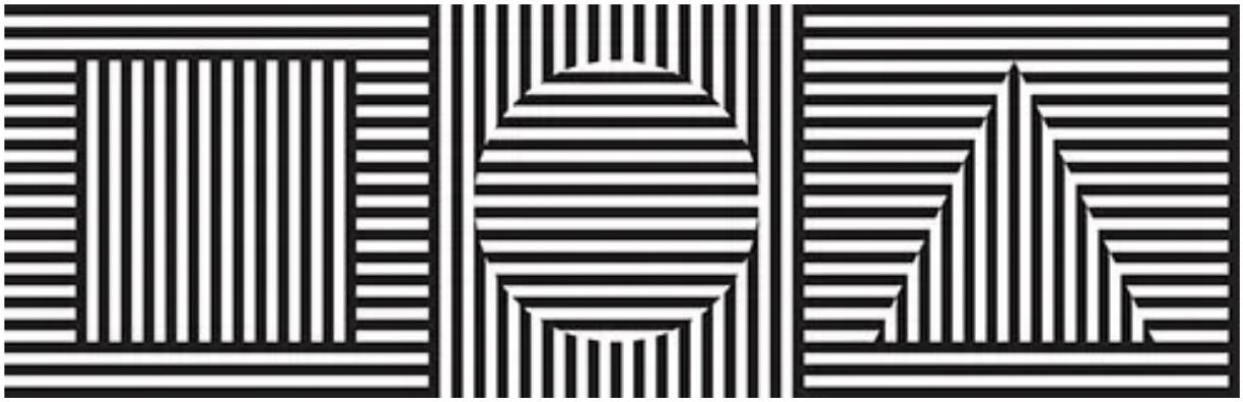
Horvitz Studio. Image courtesy of Lisson Gallery

In the early 1950s, Horwitz studied graphic design at the Art Center College of Design in California, and in the 1960s, she continued her art studies at California State University, Northridge. In 1968, under the guidance of Allan Kaprow, she submitted a proposal titled "Suspension of Vertical Beams Moving in Space" for the "Art and Technology" exhibition at the Los Angeles County Museum of Art.



Structure (Four Heights Series), Shana Horwitz, 33 x 58.4 cm, 1974, courtesy of Lisson Gallery

Many of Horvitz's works are reminiscent of Sol LeWitt's, which give people a superficial association because of the minimalist hallmarks of the time, such as sequence, repetition and participation in strictly limited parameters, but are completely different from Sol LeWitt's way of creating works based on stacked cubes and more inclined towards urban architecture. " **I became interested in how moving parts look over time. As a painter, I can work in two dimensions, and as a sculptor, I can work in three dimensions, but I don't understand how musicians and dancers work in the fourth dimension: time. In order to control and combine time, I created a symbol system that shows what these eight parts look like in ten minutes.** " Horvitz said he once expressed his thoughts in this way.

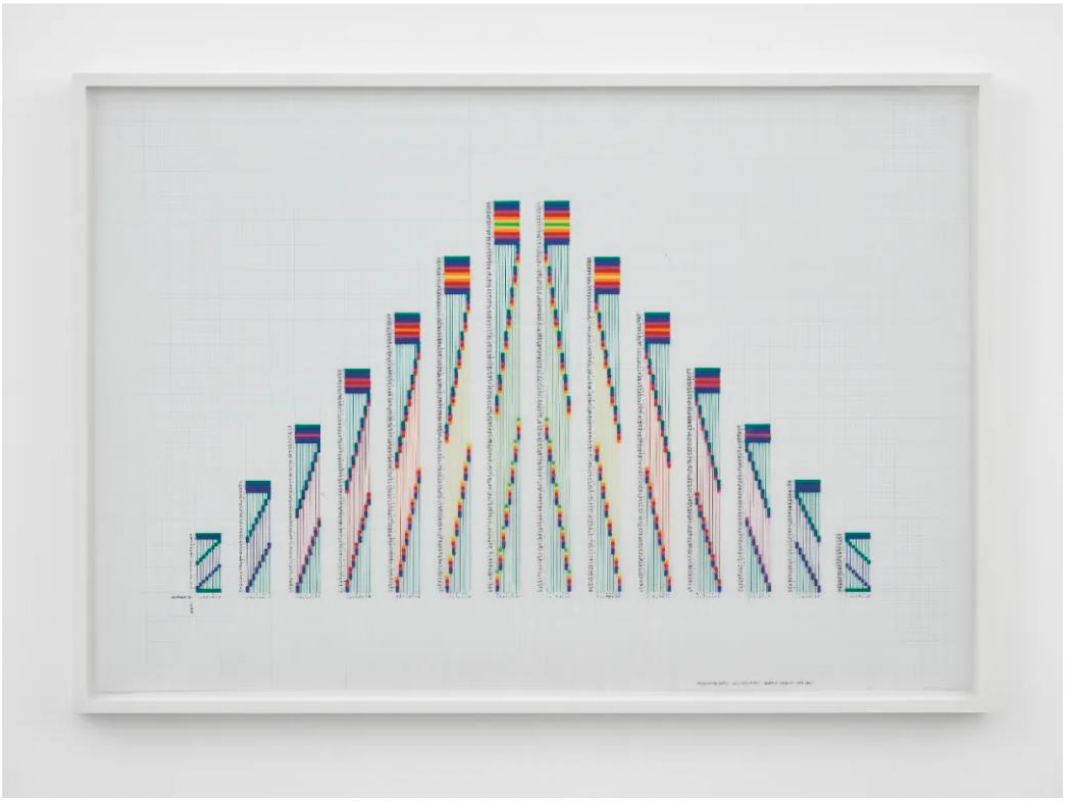


Sol LeWitt, Wall Drawing #370: Ten Geometric Figures (including right triangle, cross, X, diamond) with three-inch parallel bands of lines in two directions (1982). Photo: courtesy of the estate of Sol LeWitt/the Metropolitan Museum of Art, New York

" **Others work with games, I work with logical structures** " – the birth of each new series in Horvitz's career comes from the review and development of the previous stage. In the late 1960s, she quickly found a symbol system that could visually track movement and time, namely the "Sonakinatography" series, which means sound-action-symbol. This is a symbol system that organizes time, space, color, movement and sound through symbols. The composition is a planned, programmed, and logical structure that moves in time. Any medium (sound, color or movement) can be used to interpret works that can be presented separately, simultaneously or sequentially.

Time Structure Composition III Sonakinatography I, 21.5 x 20.9 cm, 1970, courtesy of Lisson Gallery

Time Structure III Sound and Movement Symbols I, 1970, is like a vertical colored stave, using materials such as butyric acid paint and graph paper. " **Sounds can be close or far in intensity, pitch, and value intervals. I interpret my work on a grid surface (usually a drawing), which is used to measure time, represent color, sound, and movement.** " The artist claims that he would write the combination in vertical or horizontal columns. If the interpretation is expressed horizontally, it is read from left to right and from top to bottom. If the interpretation is expressed vertically, it is read from bottom to top and from left to right.



Shana Horwitz, Sound Movement #17, 1987–2004, courtesy of Lisson Gallery

"Sound Motion Symbol #17" was created between 1987 and 2004. The symmetrical columns are particularly similar to the visual presentation of rhythm and volume on the electronic screen in the sound equipment. " **A color symbol or square represents all media, which are called instruments on the marked table. Each instrument is numbered from 1 to 8, 1 low and 8 high. Time is measured horizontally or vertically, depending on the interpretation, and is called a beat on the marked table. There is a constant or gradual time measurement in the whole system. The time interval between each process depends on the interpreting artist's choice of rhythmic pattern.** " Horvitz said.

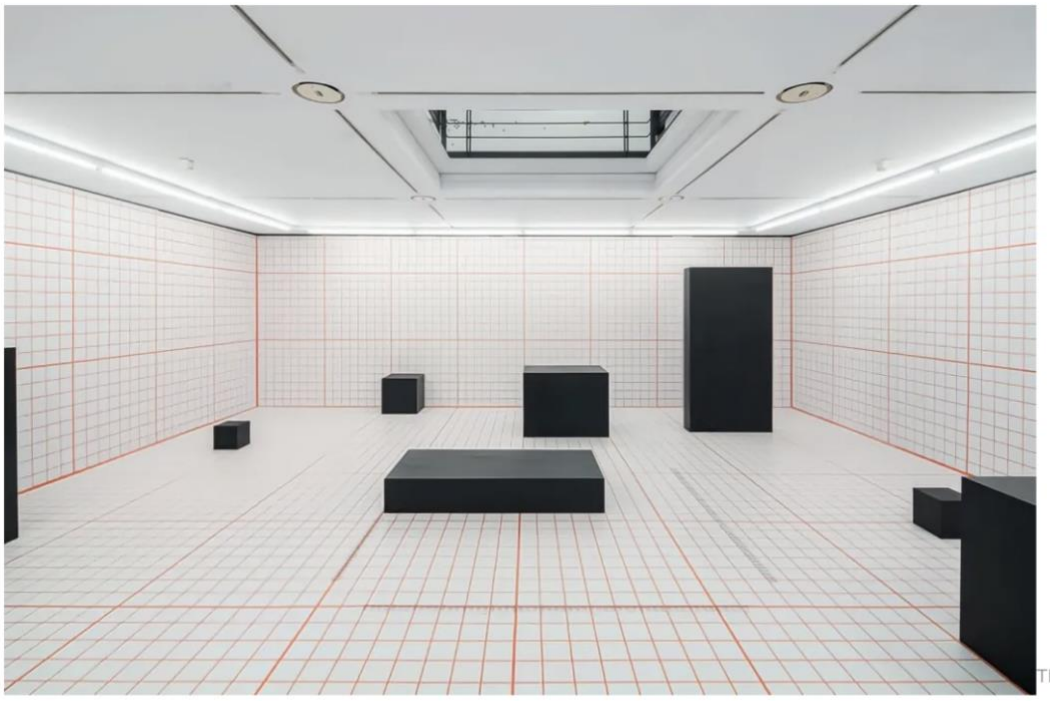
Rhythm of Lines Sample 2-7, 27.9 x 35.6 cm, 1997, © Estate of Channa Horwitz; Image courtesy of Lisson Gallery

"Shana Horwitz: Interwoven Rhythms" exhibition view, Photo: Liu Xiangli ©He Art Museum

In the works of "Sound-Moving Symbols", Horvitz usually uses 8-inch graph paper. Later, she always uses the number 8, expanding and changing her original system into new sequences and logically derived series, such as "Rhythm Variations and Inversions", "Ripple", "Rhythm of Lines" and other series. Many works entitled "Rhythm Sampling of Lines" do not show colors, but only black and white to reflect the artist's continuous exploration of lines, surfaces and spaces. The slice-like composition presents Horvitz's way of exploring freedom in two dimensions with subtle diversity. **She once said: "I get freedom from the restrictions and structures I impose on my works. Because only on the surface are restrictions and structures the opposite of freedom. In my opinion, they are synonymous with freedom and the foundation of freedom."**

"Rhythm of Lines" series, image courtesy of Lisson Gallery

At the exhibition site of "Shana Horvitz: Interwoven Rhythms", the artist's "Rhythms of Lines" completed in the 1990s with gold foil, Fuxi vinyl paint, canvas and other materials further expanded the relationship between digital sequences, lines and systems at the core of Horvitz's practice. These works are densely patterned and colorful, exuding an exuberant sense of playfulness, and reminding people of the Fibonacci sequence, which seems ordinary but "nourishes" patterns and graphics, even like the natural expression of water ripples on the surface of a pond and grass bending in the wind.



The exhibition site of Horwitz's work at the group exhibition "Bauhaus 100" in 2019

Horvitz died in 2013 at the age of 80. This late bloomer had her works exhibited at the Venice Biennale in 2013 and the Whitney Biennial in 2014. Her attempts to explore aesthetic language are so pure and unaffected by the meaning of the wider world. From nature represented by animals and plants to technological products under the intervention of human thinking and

practice, countless things we see contain certain natural orders. The pursuit of natural authenticity and simplicity is prompted by people's diverse needs for a sense of order. It is an optimistic imagination that imposed structures will produce order in the universe, but it also puts people into a machine-like state, placing their faith in the repetitive logic of an invisible and overriding system. **Horvitz's creations present the passage of time almost accurately, and the orderly painting system goes far beyond the normal scope of minimalism. In endless exploration, she reduces all choices to a minimum, which is the artist's continuous search for freedom.**

Written by Meng Xianhui

**Unless otherwise specified,*
The pictures in this article are provided by He Art Museum

On display

Shana Horwitz: Interwoven Rhythms

Channa Horwitz:
Rhythm Intertwined

and Art Museum

February 25 – June 11, 2023

LEAP
28 September 2022

Shana Horwitz: Feeling Free Within Limits

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Channa Horwitz

2022.9.3—10.22

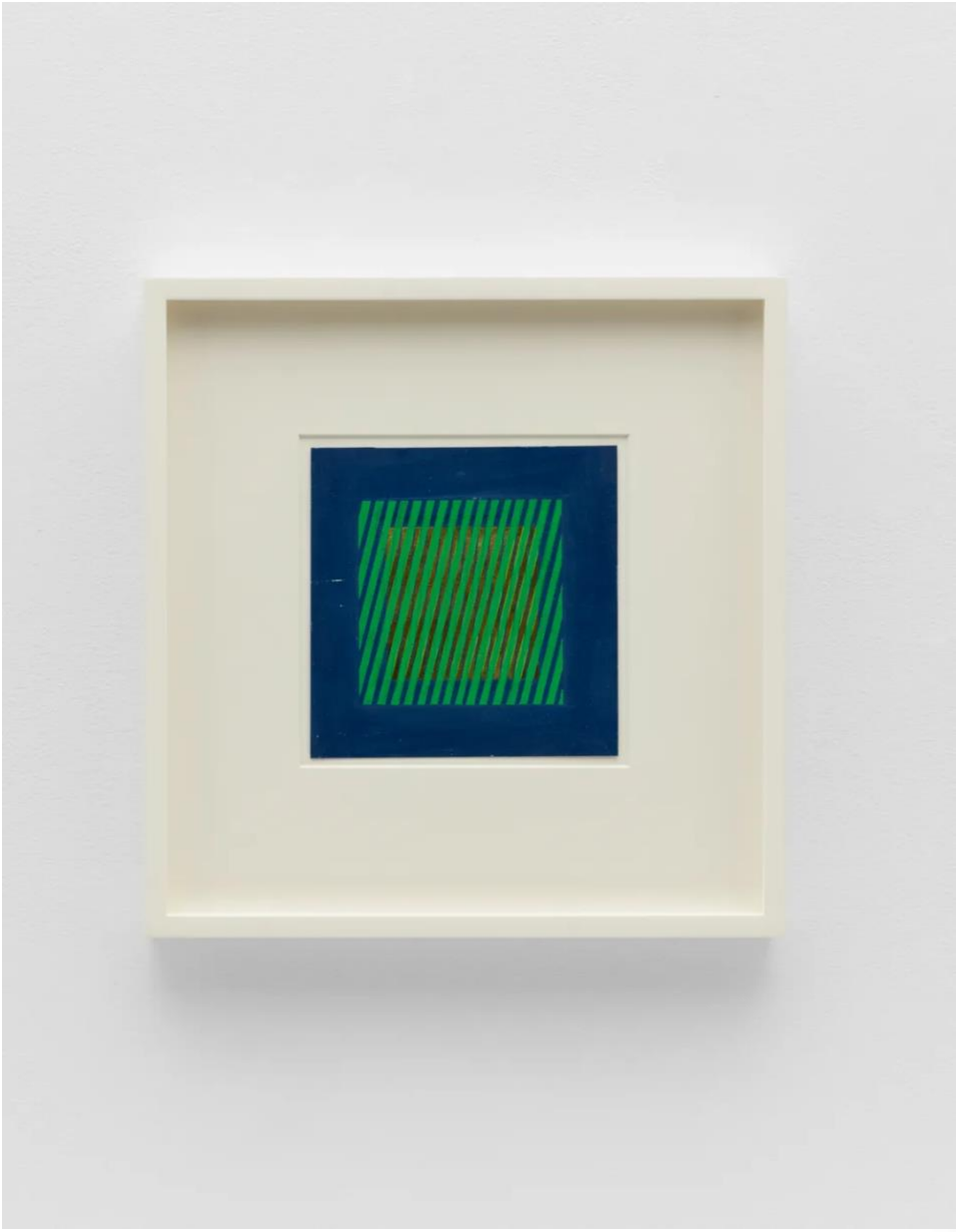
Lisson Gallery | 2F, No. 27 Huqiu Road, Huangpu District, Shanghai

"Shana Horwitz"Solo exhibition view, Lisson Gallery, Shanghai
©Shana HorwitzBequest,Image courtesy of Lisson Gallery
photography:Alessandro Wang

Staring at Channa Horwitz's works for a long time, viewers may feel dizzy: these paintings, which are sometimes close to each other in color and sometimes show strong contrast, are filled and constructed with quite neat lines, and the array of works presents a dynamic and rhythmic feeling that seems both intertwined and continuous. The recent exhibition of the same name at Lisson Gallery is the artist's first solo exhibition in China. It has selected a series of works with a continuous and progressive relationship, such as "Canon", "Moiré", and "Rhythm of Lines II". Viewers can see how this representative of conceptual art and the American West Coast Minimalism Movement "feels freedom in restrictions and structures".

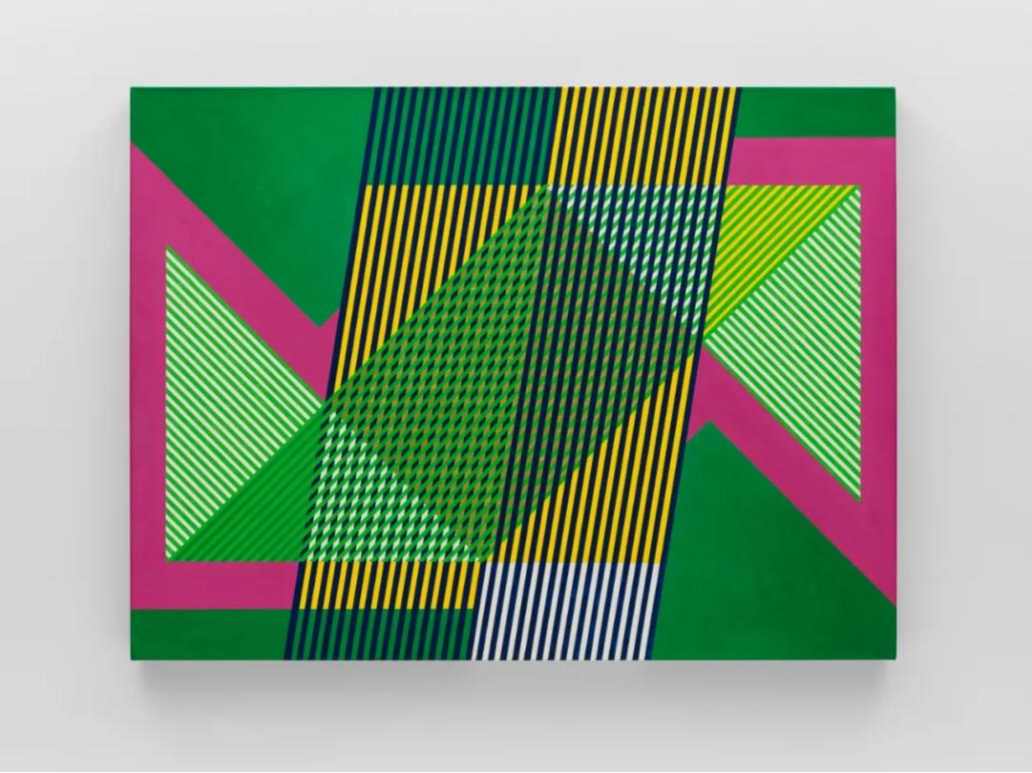
Shana Horwitz, Canon, ca. 1985, colored pencil, polyester film, 45.7 x 38.1 cm
© Bequest of Shana Horwitz, courtesy of Lisson Gallery

Judging from the works on display, Horvitz intentionally disciplined his own creation in a way that was almost ascetic and meditative, in order to seek breakthroughs and freedom in thinking and expression within a limited space of transformation. The artist's iconic practice - using numbers 1 to 8 as the basis for the configuration of the graphics, superimposing, transforming and connecting lines of different shapes and volumes on the screen, and finally forming intricate and logically legible graphics - was mutually confirmed and strengthened in the works on display. "Canon", exhibited in the gallery's inner room, uses colored pencils to lay out lines of different colors on the drawing paper. The fine grid forms an exponential growth and closed-loop system in volume, and forms a gradient matrix of rainbow colors. This series later evolved into the "Moiré" series of works using gold foil and butyric acid paint. The final picture is still rigorous and precise: the lines dominated by blue and green colors are parallel to each other in their respective layers, and overlap at extremely subtle angles, interweaving into a dense network of lines.



Shana Horwitz, Moiré, ca. 1984, Butyric acid paint, gold leaf, pigmented polyester film, 35.6 x 27.9 cm

Rhythm of Lines II inherits the basic composition rules of the Moiré series, but has made further developments in the arrangement of lines and the color matching of the picture: the artist uses bright colors such as red, pink and orange, making the overall picture more vivid than the Canon and Moiré series. The lines in the Rhythm of Lines II series are also more voluminous, and the superposition of thin lines looks like the imprint of a thick marker from a distance; but when viewed closely, Horvitz's creative logic is still the accumulation and twisting of eight groups of lines, and the superposition of rectangular combinations is added. The increase in lines and the layers of rectangles make the picture more like a woven image rather than a pure painting. The artist's clear control emerges from the transformation and echo of different series of paintings.



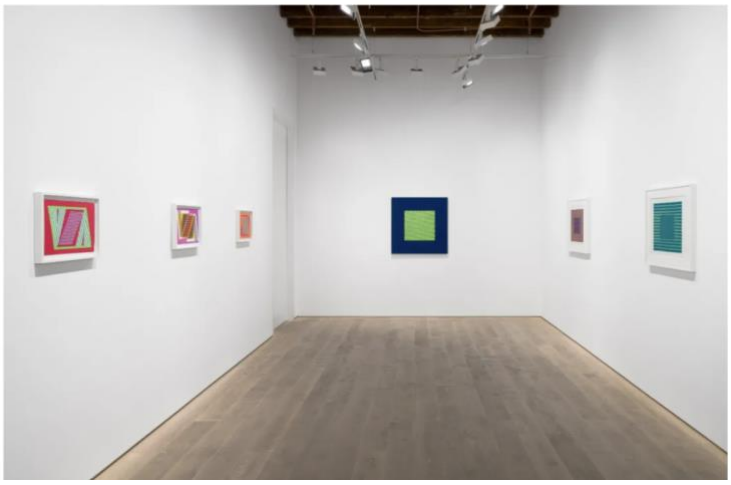
Shana Horwitz, Rhythm of Lines, 1993, gold leaf, vinyl paint, canvas, 91.4 x 121.9 cm

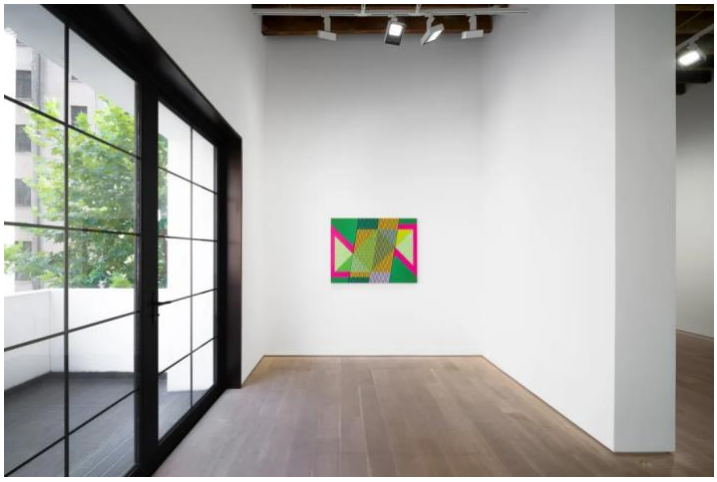
Shana Horwitz, Moiré Design - Rhythm of Line II Series, ca. 1992, Butyric acid paint, gold leaf, paper, 27.6 x 35.2 cm

Since the advent of minimalism, people seem to have a more conscious and in-depth awareness of "rules", and the rapid development of computer graphics technology is likely to intensify such an understanding. But the spirit of minimalism itself - using strict and limited materials to express rich, universal and even eternal thinking - seems to have been diluted and forgotten. In today's flourishing computer graphics, it may only take one line of code to achieve line transformation and graphic construction similar to Horvitz's works. It is hard to imagine that the artist herself continued her exploration of the possibility of graphic construction in a "exhaustive" creative mode in the later stage of her creation: lines and arrangements are quite basic design and aesthetic elements, and they also build the cognitive foundation of most people's understanding of "art" in the broadest sense, promoting their important position and legitimacy in creation, so they need to be gradual and orderly. It is precisely this artificial complexity that constitutes the source of the charm of Horvitz's works: they advance through the connections and references of various series, and eventually develop into a language system that can only be fully grasped and controlled by the artist himself, but is also universal in the reading and presentation of the works, and continues to further expand existing rules and systems, thus revealing an unrestrained freedom.

Text | Yang Xin

Exhibition site





“ShanaHorwitz”Solo exhibition view, Lisson Gallery, Shanghai

September 3 - October 22, 2022

photography:Alessandro Wang

Whitehot Magazine
April 2022

NOAH BECKER'S WHITEHOT MAGAZINE OF CONTEMPORARY ART

WHITEHOT MAGAZINE

APRIL 2025

"THE BEST ART IN THE WORLD"

The Only Math That Interests Me: Channa Horwitz at Lisson Gallery

Channa Horwitz, Rhythm of Lines, 1993. Gold leaf and flashe on canvas, 91.4 x 121.9 cm, 36 x 48 in. © Channa Horwitz, Courtesy Lisson Gallery.

Channa Horwitz

Lisson Gallery

March 3 through April 16, 2022

By PRIYA GANDHI, March 2022

At Lisson Gallery on 24th street, a handful of Channa Horwitz's paintings hang on the walls. Though a small presentation it is a fraught one, brimming with stimulating angles and colors. Born and raised in Los Angeles, Horwitz was unrecognized professionally for most of her career. She passed away at 80 in 2013, the same year she was featured in the Venice Biennale. She was subsequently featured in the Whitney Biennial in 2014, a posthumous highlight that introduced her works to a much larger audience.

With the Venice and Whitney stamps of approval, Horwitz rose to art world recognition. Lisson's show is their fourth presentation of Horwitz's work, and focuses on her works from 1984 to 2004. 1984 was the year Horwitz became enamored with the use of eight specific angles of lines, and all of the methods in which eight angles can be used to create measured patterns. She began highlighting the angles she created in vibrant colors, and the layering of these simple, rigid lines became her own complex study in numbers and systems. Horwitz called her system of assigning angles to colors "Sonakinatography" - her own way of visually tracking patterns and rhythms through time.

I found myself quickly invested in *1 Canon Twelve, Moire Number 2,* 1985. Strips of pink and green cross each other to create a thick border around a large square. The square within the borders consists of colors of the rainbow weaved together in smaller rectangles and squares. The layered, flat lines create the depth of an optical illusion, and the suggestion of an illusion makes my mind wonder if there are tricks within Horwitz's paintings. The pattern may be a puzzle with the most basic of variables at play, but it is a puzzle nonetheless. I imagine it as an abstract map, an attempt through Horwitz's "Sonakinatography" system to track that which is visual. This tracking leads to dizzying repetitions, each with their own personalities as the squares and rectangles take on their own colors through the various weaved lines. The gray slits of space between colors are like spots of sun through a window blind; there's something inherent in these patterns, something that feels very human and "natural," regardless of their assigned, rigid nature.

Channa Horwitz, 1 Canon Twelve, Moire Number 2, 1985. Casein on mylar, 81.3 x 76.2 cm, 32 x 30 in. © Channa Horwitz, Courtesy Lisson Gallery.

In *Rhythm of Lines,* 1993, vibrant, spring green provides a background for a yellow square layered with a block of orange - on top of those three bold colors are rectangular shapes in various states. Gold leaf peaks through thin bars of green and navy lines, covering the shapes. The perspective is unclear as the depths of the rectangular shapes are confused with white backdrops: How can we begin to graph these shapes, these lines that seem to make sense but on a second look, might not? It is not so easy to find your footing within the confines of Horwitz's lines. Towards the bottom left corner, rows of thin navy lines break through the yellow boundaries they are assigned to in other parts of the painting. A rule is broken, but all is still linear. The colors all appear in matte blocks except for the gold leaf, another small, calculated disruption, a fabulous disconnection. In addition to the four larger pieces, seven smaller drawings line one of the walls. These small drawings are tiny universes, jagged-edged distillations of Horwitz's larger line practice.

What could be confusing about the simplicity of lines layered over one another? Or the lack of any shading, which gives the impression of singular blocks of color stacked upon each other? This confusion points us back to the shapes that make up the world that surrounds us; what is simple is really ungraspable, always slipping away from us as the simple, known things build upon each other. Part of the thrill is not knowing exactly what you are looking at. Sometimes a difficult math equation is the most exciting to try and solve. The challenge of the visual puzzle doesn't have a solution, per say, but still holds the struggle of an equation. Horwitz provides these challenges along with a refreshing side of smooth, stark coloring. Dimensions create optical illusions, providing proof that a line is not simply a line, but something to be questioned. This fascination with the questioning of something foundational like the line is not new: Many renowned artists have found the basics of numbers, like Jasper Johns, to be highly useful in attempts to raise questions about the validities of foundations. The difference is that Horwitz's West Coast Minimalism shines in a way that leaves me simultaneously confused and intrigued. Her use of the most vibrant of colors breathes an overwhelming life into something as simple as a line. **WM**

PRIYA GANDHI

Priya Gandhi is a writer located in New York City. She has held positions at Creative Time and the Smart Museum of Art, and has been published in Hyperallergic and MODA Magazine.

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Frieze Magazine
13 May, 2019

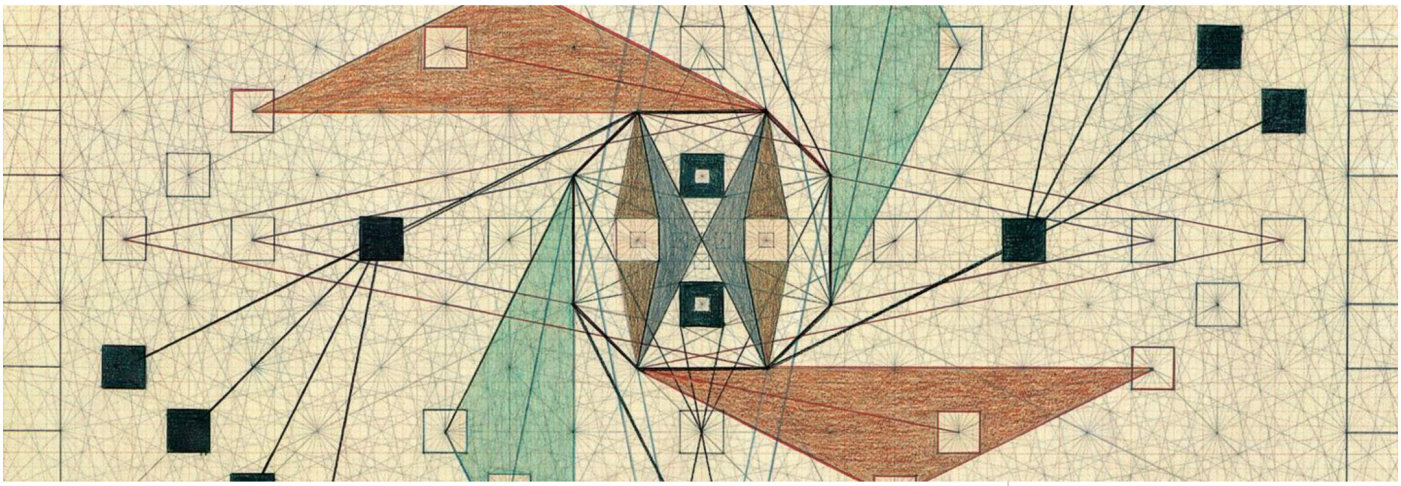
Frieze

Reviews /

Rules of the Game: Reason and Repetition in the Work of Channa Horwitz and Emma Kunz

BY HARRY THORNE
13 MAY 2019

Two concurrent exhibitions in London use mark-making as a way to get at something beyond what we see



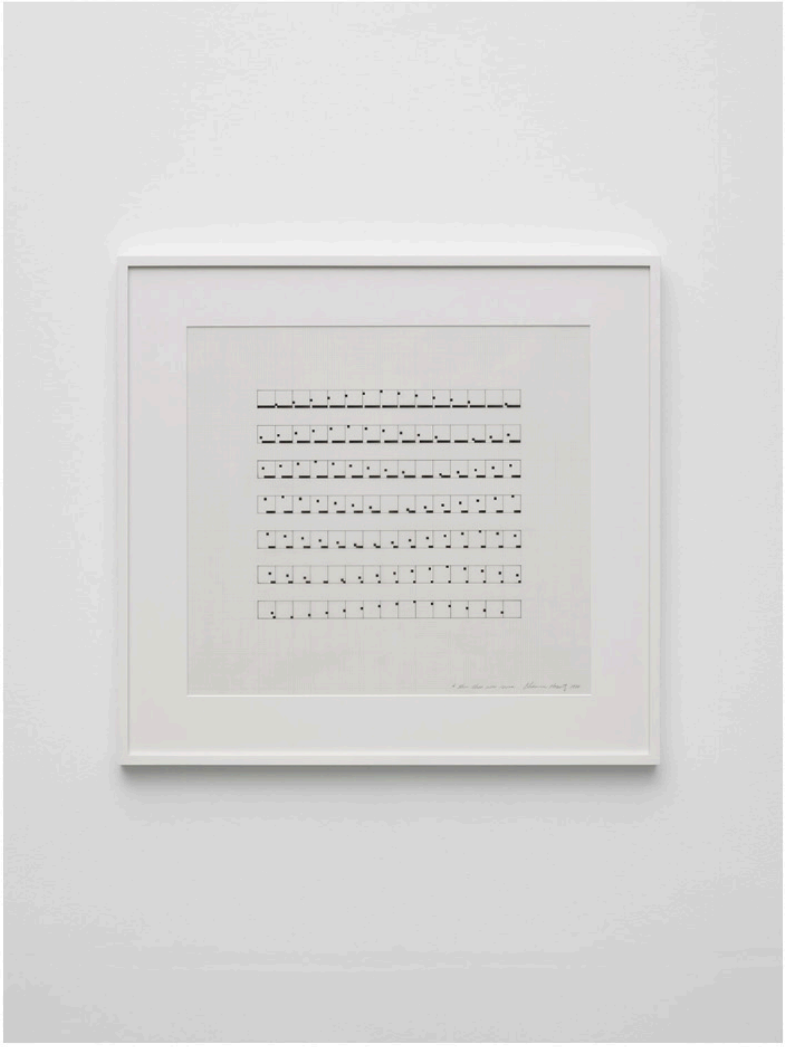
Life is messy. Death is likely messy, too, but I can only speculate. For something that remains at the whim of linear time, life has a stubborn tendency to tack and twist. To squirm. To become tangled in knots that, when pulled, tighten.

We respond to disorder in one of two ways. Either we amplify the chaos or we break it down: we destroy all that we have built and, in its place, construct lists, lines, ledger notes, graphs, grids, diagrams, tables, routines, replicas, rituals. Optimistic that imposed structure will engender order on a cosmic scale, we enter a machine-like state, laying our faith in the repetitive logic of an overriding system that remains unseen. We, the devotees of the grid. We, the structuralists of the contemporary. We, the new pious.

Channa Horwitz, *Canon 10*, 1983, casein on mylar, 61 × 66 cm. Courtey: Estate of Channa Horwitz and Lisson Gallery, London/New York/Shanghai

In *The Hour of the Star* (1977), Clarice Lispector writes: 'I cannot stand repetition: routine divides me from potential novelties within my reach.' For Channa Horwitz, who passed away in 2013, novelties were the first things to go. Horwitz was a radical retractionist, a reductionist anarchist, a savage editor of the world who scraped every semblance of life from her work until all that remained was a prescribed set of shapes, lines, colours. And then, per the title of her current exhibition at Lisson Gallery, there were the 'Rules of the Game': the strict conceptual guidelines that dictated both the emergence of these forms and their stuttering passage through time.

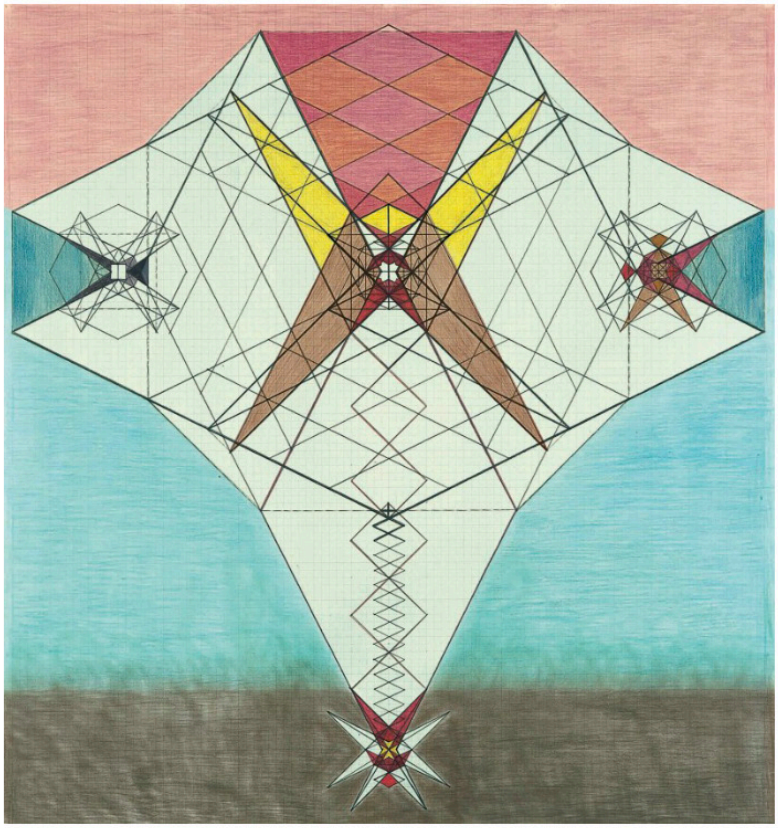
For Horwitz, this was not systematic limitation in the name of creative self-censorship. Rather, it was an attempt to excavate an aesthetic language so pure and untouched by the significations of the wider world, that it could render the passing of time (thus, life) with something close to precision. 'If I wanted to experience freedom,' Horwitz told Chris Kraus in 2005, 'I needed to reduce all of my choices down to the least amount.' This campaign of subtractive emancipation pushes up against Samuel Beckett's quest for a language of the 'unword': a linguistic system void of all connotation. ('Is there any reason', Beckett wrote to a friend in 1937, 'why that terrible arbitrary materiality of the word's surface should not be permitted to dissolve …?')



Channa Horwitz, *& Then There Were None (Sonakinatography Composition #5)*, 1980, ink on mylar, 73 × 78 × 3 cm. Courtesy: Estate of Channa Horwitz and Lisson Gallery, London/New York/Shanghai

In *& Then There Were None (Sonakinatography Composition #5)* (1980), Horwitz dissolves into a single breath: a lone black dot rising and falling as it edges through a grid of 105 squares. *Rhythm of Lines* (c.1983) is a pleasantly vibrant counterpart, the colours of its casein paint lines switching with each step, while in *Variation and Inversion on a Rhythm V* (1976), Horwitz assembles a dense grid across a series of 120 frames, inked mark by precious inked mark. Outside of this, there is little to tell but lines, repeated, in space. It is, as Kraus wrote in 2013, a 'collision of pure concept and human presence': a distillation of gesture, intention and the unwavering continuation of time. Four lines, three lines, two lines, one.

When Lispector spurned repetition, she renounced the lush novelties that repetition itself can produce. 'Iteration,' George Eliot wrote in *The Mill on the Floss* (1860), 'like friction, is likely to generate heat instead of progress.' And, on occasion, we must heat a moment in order to see it boil, condense and harden into some crusty, colourless distillate that can be examined with greater ease. (Horwitz enacted such molecular separations in a series of two-dimensional scores for sound and movement, a method she termed 'sonakinatography' – a compound of the Greek words for 'sound', 'motion' and 'notation'.) Lispector also overlooked the fact that, in both an art-historical context and closer to home, frustrated repetition can often become a visual stand-in for that which evades pictorial representation. For Horwitz, it was time, movement, process. For Emma Kunz, whose work currently hangs at the nearby Serpentine Gallery, it was something deeper still.

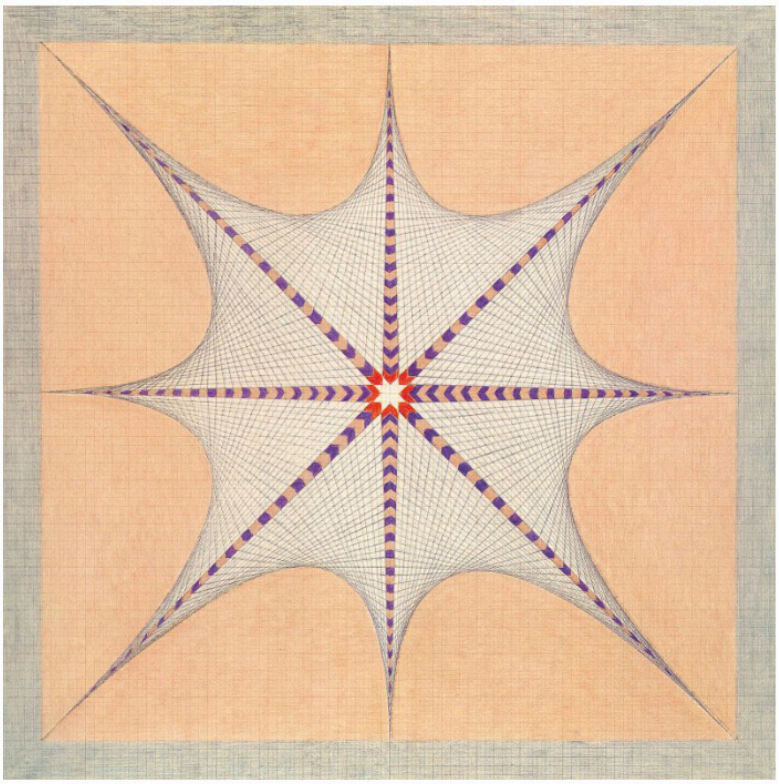


Emma Kunz, *Work No. 012*, n.d., crayon and oil crayon on graph paper. Courtesy: © Emma Kunz Zentrum

Described interchangeably as a healer, a naturopath, a mystic, a telepath, a botanist, a prophet and, on occasion, an artist, Kunz employed repetitive systems of circles and lines as a cryptograph, of sorts: a visual code through which to capture and convey the torrent of divine vibrations that she felt pulsing through the natural world. (It is said that Kunz took off her shoes near trees in order to channel the earth's energy through her feet; it is also said that she instructed marigolds to grow additional blooms.) While her ability, to this end, was miraculous, Kunz gave no credence to the word 'miracle' itself. She sensed a spiritual intuition within all humanity: it just needed to be roused.

In 1938, 25 years before her death, Kunz began to experiment with radiesthesia, a technique similar to cleidomancy and rhabdomancy that involves swinging a prosthesis in order to open a channel to the non-physical world. Kunz would pose questions to her divining pendulum and, having traced its swings, stutters and swerves, would construct reams of intricate geometric diagrams in graphite and colour pencil. The resulting drawings were not dated or titled but numbered and, as a result, we remain clueless as to which answer pertains to which question. But we know that Kunz and her jade and silver conduit spoke of nature, politics, philosophy and philology. We know they spoke of human intent.

And we know what form these answers took. To wander Kunz's exhibition is to pick through a veritable cornucopia of drawings on graph paper that, while bound to and born from the rigid mathematics of velocity, speak of flowers, stars, sea creatures; crystals, crucifixes, compasses; mandalas, shockwaves and twisting bursts of energy that, at times, approximate human figures and, at others, the arcing struts of church windows. In the jagged pinks of *Work No. 011*, the grinding spirals of *Work No. 028* and the pylon-like mesh of *Work No. 012*, we see sequential lines becoming something other than what they should be: something sweeter, more distant, less known.



Emma Kunz, *Work No. 011*, n.d., crayon and oil crayon on graph paper. Courtesy: © Emma Kunz Zentrum

Kunz did not aggrandize this material. (Indeed, she did not conceive of herself as an artist and, confident that her drawings were destined for the 21st century, did not exhibit them during her lifetime.) This was not the stuff of immaculate creation, after all, but a markedly kaleidoscopic form of translation: an ageless and ostensibly untameable spiritual energy harnessed by, and spoken through, an uncompromising methodology of line and reiteration. As Horwitz wrote: 'The world plays out in an apparent chance that is really a system.' As Kunz wrote: 'Everything happens according to a certain regularity.'

To speak life through line; to speak reason through repetition, repetition, repetition. To do over is to remember, reckon with, refine. We repeat to evade the trauma of having to create something afresh, just as we repeat when we happen upon something singular that deserves a second, third, fourth iteration. We repeat because momentarily breaking from the merciless forward-shunt of time might allow us access to something a little more like clarity.

In *Archive Fever* (1995), Jacques Derrida notes that 'the logic of repetition, indeed, the repetition compulsion, remains, according to Freud, indissociable from the death drive'. And, while we might project onto it our fears of total dysfunction, what is death but absence and what is absence but a rare moment of pure, unadulterated clarity? Four lines, three lines, two lines, one. Three lines, two lines, one line, none.

Emma Kunz, 'Visionary Drawings' runs at Serpentine Galleries, London, until 19 May 2019. Channa Horwitz, 'Rules of the Game' was on view at Lisson Gallery, London, from 15 March until 4 May 2019.

Main image: Emma Kunz, Work No. 0041 *(detail), n.d., crayon and oil crayon on graph paper. Courtesy: © Emma Kunz Zentrum*

HARRY THORNE

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LISSON GALLERY

Strand Magazine
24 March 2019

STRAND
The Arts and Culture Magazine

Art

Channa Horwitz: 'Rules of the Game' Review - Lisson Gallery

March 27, 2019 | Natali Dare

15th March - 4th May 2019

FREE Entry

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Channa Horwitz's *Rules of the Game*, based at the Lisson Gallery, offers a dynamic exploration of line, shape and pattern. Born in Los Angeles, Horwitz was renowned for her work in conceptual art and West Coast minimalism – specifically, her mathematically constructed compositions which played with numbers one to eight. Despite being active for half a century, Horwitz only received endorsement in the later years of her life.

When I arrived at the gallery, I was met with a string of works that intricately fashioned an arrangement of disparate colours and of various constellations. The selected works come together as part of Horwitz's series, *Sonakinatography*, describing a synthesis of sound, motion and notation. Each piece is a self-established algorithm, materialising through time and engaging with the philosophical concept of fourth-dimensionality. In a succession of multi-media exhibits, showcasing a variety of styles, Horwitz works in casein, ink and coloured pencils. Many of her pieces play with the concept of space, creating a musicality that undulates as patterns dance across multiple canvases. The rules she applies to each piece are dauntingly accurate, causing sequential shifts as each pattern bourgeons naturally. These patterns, which move incrementally through painstaking precision, create a staccato rhythm moving linearly across a set of invisible coordinates. They overlap, woven by their various configurations and set against a graph. We are able to access Horwitz's methodology and process, mapped by number patterns and annotations.

Untitled (Canon Diamonds), 1981.© Estate of Channa Horwitz

Horwitz relishes the controlled element of life, understanding the way space and time are increasingly traceable to a formula, a code or an algorithm. By experimenting with maths, she constructs her own rules, outlining the possibilities of colour and shape. Several of Horwitz's works are reminiscent of a piano keyboard in the way that they compose a soundtrack of their own, yet tightly adhering to a preconceived structure informed by an inevitably gridded reality.

Horwitz's exhibition is technologically informed. Even the soundtrack beckons us to lose ourselves in the white expanse of the room as our ears are dominated by a pulsating and unidentifiable white noise. There is a constant impression that the work is a screenshot of a wider computer program – a reminder of the mechanisms that conceive our prefabricated, or pre-coded, worlds. There is a clear resilience in the minute attention to detail in its requiring of utmost patience.

8 Part Fugue II, 1981.© Estate of Channa Horwitz

One of my favourite pieces, *Canon 1982*, presents us with a kaleidoscopic diamond, where layering and conjoining lines create a sense of movement as the colours burst and travel parallel to one another. Close examination of the piece reveals Horwitz's own 'workings out', as she worked meticulously to construct this pattern. I was also captivated by *Four Levels*, which seemed to communicate a paradox between highly structured movement and shapes with a multi-layered sense of chaos. This is demonstrated through much of the exhibition, where the constructed and almost digital aesthetic is manufactured by Horowitz's hand in analogue materials.

Many of her notebooks are arranged, piled up against each other, implicating a sense of layering and continuity. At the end of the exhibition, we are met with an immersive, audio-visual space that overwhelms us with lights and sounds emanating from surrounding speakers so quickly that we are unable to pinpoint their exact source. The fourth-dimensionality, that is suggested by her works, feels as though she is inscribing time in the way where every movement is calculable, able to be transcribed or encoded through a set of rules.

Canon 10, 1983. © Estate of Channa Horwitz

I would highly recommend Horwitz's *Rules of the Game* to anyone who enjoys spotting patterns and minimalist visuals, or who is simply interested in experiencing a much more digital and constructed view of reality. Horwitz inscribes technology onto paper, emulating it manually; this is a daunting attempt to foreground the complex patterns that underlie both real and virtual worlds.

Edited by Dimitrina Dyakova, Deputy Digital Editor

Artforum
April 2018

ARTFORUM

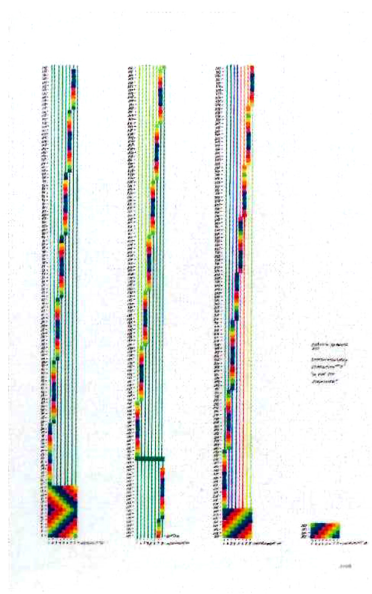
Channa Horwitz

LISSON GALLERY

"I hope I didn't lose you in this minutia," concludes Channa Horwitz in a 2002 description she wrote of "Sonakinatography," her method of graphic notation. This statement's air of self-deprecation makes it easy to disregard, but I'd wager its inclusion warrants its significance. It was the Los Angeles artist's intention not to lose anyone who might be inclined to engage the series of polychromatic scores she produced for five decades, from 1968 until just before she died in 2013. She used an explicitly simple language to chart time and motion for any discipline that might find it useful, and over her lifetime Horowitz's scores were activated, among others, by readers of poetry, choreographers, symphonic percussionists, a Moog player. Though rigorously conceived, her notation is stripped down to basic elements: the grid, the numbers 1 through 8, and color. By making her scores accessible, she opened up the scope of their potential, increasing the ways in which they might reflect various perceptual processes. Her approach found resonance in Antonin Artaud's ethos, to produce the "power, not to define thoughts, but to cause thinking."

A recent exhibition at Lisson Gallery centered on Horowitz's 1968 proposal for the installation *Suspension of Vertical Beams Moving in Space* for curator Maurice Tuchman's controversial 1971 "Art and Technology" exhibition at the Los Angeles County Museum of Art. Famously, her project was accepted (to be the show's only contribution by a woman) but never fabricated, and though her proposal was included in the exhibition catalogue, hers was the only artist portrait left off the cover. One wants to make something of the "postmedium" inclusiveness of Horwitz's work in light of this exclusion, but to resist the temptation all the same. It's as diminishing to the integrity of the work to attribute its power to the artist's subjugation as it is redemptive to celebrate the work in spite of it. Nevertheless, Horowitz's notation for the project led to the development of the "Sonakinatography" series, 1968–2012, of ink, colored pencil, or casein scores on graph paper or Mylar. Twenty-three framed examples of these were included at the gallery, alongside a vitrine of related ephemera, and a single monitor playing documentation of several performances of the artist's work from 2015 and 2016. It made sense for Lisson to return to Horwitz's "origin story" with the first exhibition of her work in New York—it wasn't until just before the artist died that she began to garner widespread attention outside her native California.

Her approach was systematic: The numbers 1 through 8 are arranged, via mathematical operations, into numerical sequences, which are expressed as geometric patterns scaffolded by a grid. Each number corresponds to a color and to the duration of a beat. The color green represents one beat, for example, and red-violet represents four. In the work's activation, each number also corresponds to a movement as expressed by an instrument, gesture, color, light, or sound. These scores take something of American experimentalists Morton Feldman—whose graphically scored series "Projections," 1950–51, asks performers to choose a pitch and rhythm—and Earle Brown, whose near-inscrutable open forms are notated as fixed modules to be variously arranged by the conductor or performer. They set up a framework in which Horwitz shifted responsibility from her own decisions in order to surface the imbrication of chance and structure in all movement.



Channa Horwitz, *Sonakinatography Composition # 9 0 To the Top diminished*, 2011, casein on Mylar, 20 × 13¾".

Aesthetically, Horwitz's scores stand alone. Typically arranged in vertical columns, prismatic marks appear almost sculpturally wrought against the fragile orange and blue lines of graph paper. Within these columns, compositions cascade and crescendo, appearing variously like a Scandinavian knit pattern, an errantly vivid strand of DNA, or a beaded curtain. Her controlled geometries become rhapsodic, or totemic—feminine, perhaps. In the artist's later series, she achieves something similar: In ink-on-Mylar works produced in the '80s, marks affecting a moiré seemingly hum off their surfaces; and in the drawn installation *Orange Grid*, 2013, she set the indeterminacy of her own hand against the strictures of the grid. She seemed as invested in controlling and composing time as she did in asking time to continue challenging her. Rosalind Krauss once described the grid as representing a place where "everything else was declared to be past." Horwitz's grids ecstatically suggest good riddance.

—*Annie Godfrey Larmon*

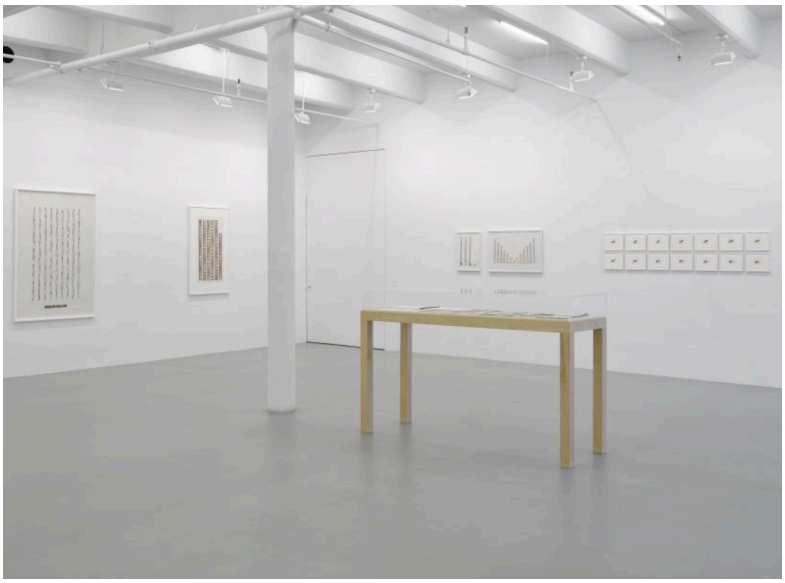
LISSON GALLERY

This is Tomorrow
22 February 2018

this is tomorrow
Contemporary Art Magazine

Lisson Gallery, 138 10th Avenue, New York

Channa Horwitz



Channa Horwitz
Lisson Gallery, New York
19 January - 24 February 2018
Review by Grace Storey

This is the first show at Lisson Gallery by Californian artist Channa Horwitz and presents works from her seminal Sonkinotography series of permutational drawings, created from 1968 until her death in 2013, and evidenced the artist's pursuit of freedom through the imposition of a fixed set of rules. In a note displayed inside a vitrine containing archival material bisecting the exhibition, Horwitz explains, 'as an artist, I experience freedom through limitation and structure. It would appear that limitation and structure are dichotomies to freedom, but through experience, I have found them to be synonymous and the basics of freedom.'

Horwitz's work was under-recognised during her lifetime, despite the parallels between her system-based approach and the conceptual practice of artists including Sol Le Witt, and also the generative technique of creating text employed by the Oulipo Group, whose members included Italo Calvino and Georges Perec. In 1968, Horwitz subimtted a proposal entitled Suspension of Vertical Beams Moving in Space, comprising eight moving beams suspended by magnetism, and lit at varying intensities, as part of LACMA's 'Art and Technology Program' (1966 - 1971), which paired artists and engineers in order to realise collaborative projects. While her submission was unsuccessful—the resultant project included work by only 67 male artists, including Claes Oldenberg, Richard Serra and Andy Warhol—Horwitz's proposed kinetic sculpture, in its attempt to describe the movement of the beams graphically with the system of eight, formed the basis of the Sonakinotography series.

Sonakinotography, meaning 'sound' (sona), 'motion' (kineto) and notation (graphy) was a system devised by Horwitz in order to explore, through two dimensions, the possibility of a fourth (time), through the implementation of a rigorous system of numbers, symbols and colours. She writes, 'I had a knowledge of classical visual compositions and I could compose two of three dimensionally, as in painting or sculpture, but I had no ability to compose in the fourth dimension, time. I could not conceive of how a choreographer or a musical composer could compose time… I devised a system that would allow me to see time visually. I felt I could use a graph as the basis for the visual description of time. I gave the graph a value: each square became one beat or pulse in time. I chose to use eight entities that I named instruments. With eight instruments, each having a duration in time equal to its number, I proceeded to create compositions.'

In 1969, Horwitz's early compositions were dismissed by a critic of the Los Angeles Times as 'Pretty Notations by Valley Housewife.' Her meticulously executed drawings are visually seductive; their diagrammatic appearance is evocative of sequential structures: film strips, textile patterns and sheet music. Yet beyond their aesthetic, the works also function as scores, with a latent capacity that can be activated through music, dance, poetry or performance.

At Lisson Gallery, this potential is referenced through a video showreel at the entrance to the exhibition, featuring documentation of Haroon Mirza's light and sound installation A Chamber for Horowitz: Sonakinotgraphy Transcriptions in Surround Sound at Museum Tinguely in 2015, and Poem Opera: The Divided Person, eight variations on Sonakinatography, Composition III, performed in the context of Horwitz's 2016 retrospective at Raven Row, London. While these presentations have much greater resonance when experienced first-hand, they are testament to the ways in which Horwitz's structured compositions can be endlessly re-interpreted across both discipline and dimension.

art agenda
14 September 2018

art agenda

by ROB STONE September 14, 2018

Channa Horwitz's "Progressions and Rhythms in Eight"

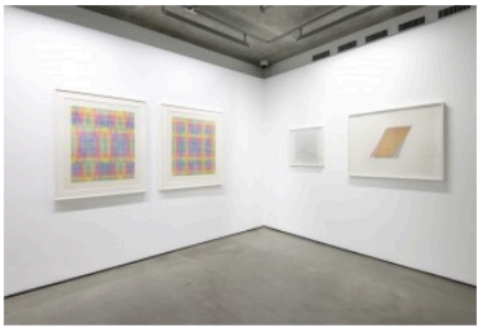
CONTEMPORARY ART GALLERY, Vancouver

Share

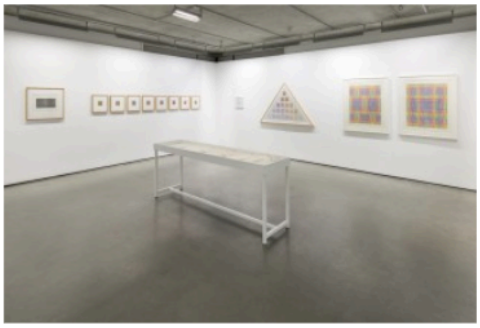
Channa Horwitz produced a large body of works which she derived from mathematical equations and equivalences. She took simple sets of numbers and applied different operations to them to produce varied convolutions, which she then expressed as graphic marks, spoken words, or gestures. Individually, the geometries that emerge from these processes—whether drawn, voiced, or danced—might be redolent of a Charles Rennie Mackintosh frieze, the whispering of a stand of birches in autumn light, or the texture of gingham. Whatever they may become, the pieces always evince a scrupulous commitment to the unfolding of a defined arithmetic. Unlike certain other American artists of her generation who explored serial techniques, systems, and numerical progressions—Lucinda Childs, Christian Wolff, and her friend Sol LeWitt—Horwitz gained little recognition until the last years of her life. She passed, aged 80, in 2013.

Nigel Prince, director of Vancouver's Contemporary Art Gallery (CAG), has worked closely with Ellen Davis (Horwitz's daughter, who manages her mother's estate) to curate an intimately scaled exhibition that does more than simply outline the themes of her intellectual biography or harvest a series of visual highlights. The exhibition collates a satisfying and provocative range of materials which include drawings, performance scores, archival documentation, and artists' books that, although it cannot hope to replicate the scope of Horwitz's work, nevertheless projects a compelling picture of her intellect and sensibility. Notable among these is a selection of index cards taken from the "Language Series," begun in 1964 and displayed at CAG in a vitrine. These notes—personal reference points for a greater, future project—detail the permutations of a visual alphabet of eight black-and-white pictograms and represent a moment in Horwitz's thinking where she decided to restrict herself to just a very few elements in any given composition and, in a Beethovenian manner, to work through the varied richnesses they afford. The notes presage the intricately meticulous examples of her work from the later "Sonakinatography" series (the word means "sound—motion—notation"), which saw her develop an uncomplicated graphic system using eight colors to track motion and time. Each of the works displayed in this show appears instilled with a sense of union with all the other works, regardless of their formal diversity, as a function of their underlying procedures.

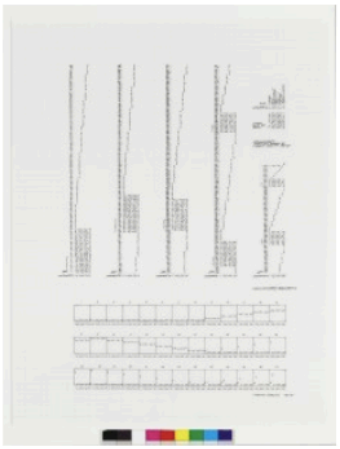
A revealing moment among the videos screened in the gallery foyer, which form part of the paraphernalia that supports the main exhibition, comes during a prelude to a documented performance of her 1978 spoken word piece *Poem-Opera, The Divided Person*, in which eight actors read words describing oppositional qualities (inner/outer, young/old, and so on) from scores derived



1 View of Channa Horwitz's "Progressions and Rhythms in Eight," Contemporary Art Gallery, Vancouver, 2018.



2 View of Channa Horwitz's "Progressions and Rhythms in Eight," Contemporary Art Gallery, Vancouver, 2018.



3 Channa Horwitz, *Sonakinatography Comp. 12*, 2011 (started 1980).

from one of her "Sonakinatography" drawings. Horwitz describes arriving in Bologna to perform the work for the first time, whereupon she discovered that the performance was scheduled to occur in an enormous exhibition space stuffed to the gills with an eager audience. In such group performances of her works, Horwitz says, one has to concentrate closely on reading the score accurately—following cues and prompts and keeping to a metronomic pulse. At the end, when she lifted her head from her notation, she saw that the room—in which the audience had been so closely pressed that they were standing on the performers' scores—had been completely deserted; just two close friends remained in attendance. She relates this event with a clear-eyed and unassuming delight. For her, here was perhaps proof that her work had offered nothing that could be mistaken for something else. It was not ravishing or touching. It was not polemical or sorrowful, noble, saccharine, or sour; it offered nothing to the perplexed person in terms of identifying or overcoming an existential crisis. It may even be substantially resistant to the forms of commodification encouraged by the ready-made languages of art appreciation. As with pure mathematics, she could perhaps take an attractive, principled, and seemingly contrarian pride in the fact that her work didn't know the thing it was talking about. It didn't admit to a consensual, commonsense reality or to a discourse on a thing that it already understood.

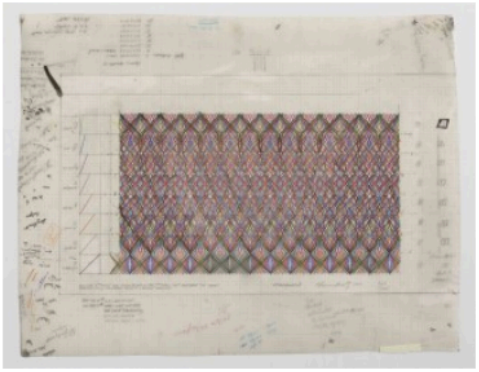
On the matter of such experimental knowledge production, she wrote, tellingly, that until leaving art school in 1963, she could not find her own question; she viewed her subsequent compositional procedures as a means of attending to her desire to figure pictorially the things she did not yet understand.(1) As manufactured forms of research and understanding, the works on show here seem also to pose their own questions—what constitutes an error and how one should be correctly articulated, for example. In her Los Angeles studio, any mistake Horwitz might make in the elaboration of a progression usually meant that the work would be discarded and she'd start over. But sometimes, she would play out the new logic of the error to riveting philosophical and visual effect. A good example is the drawing series "Variations and Inversion on a Rhythm" (1975), where one may see the overall, emergent shape of a system dramatically change its form due to some small, human corruption of its order. Other occasional errors aren't treated as delinquencies at all. Smudges or blotches of ink, visible in a closer inspection of *Triangle/Color* (1982), are the kind of accidents toward which the aesthetic apparatus of Barnett Newman was entirely geared. Here though, they are left simply unacknowledged, convincing of neither their necessity or redundancy. This lack of a question—and her tolerance of such an open-ended approach—is the locus of Horwitz's contemporaneity.

Walking around this show, I kept thinking back to a conference at the Huddersfield Contemporary Music Festival in the UK, where I listened to Adrian Ward and Alex McLean—members of the algorave techno group Slub—speaking in a committed, nerdpunk kind of way about the forms of liberty they were interested in and how computerized mathematical progressions similar to Horwitz's were inextricably bound up in knowing how to articulate those liberties. Much of what they said evaded my puny grasp of computational math, but I found myself enthusing and questioning my disdain for the what I took to be the mute aloofness of abstract mathematics around, for instance, issues of aesthetics or social change. So, despite professing to have no question of her own, perhaps Horwitz's work presents a contemporary question, asking its audiences that they further encrypt the authority of the algorithm in order to see the other kinds of freer, associative thinking that orderliness might occasion.

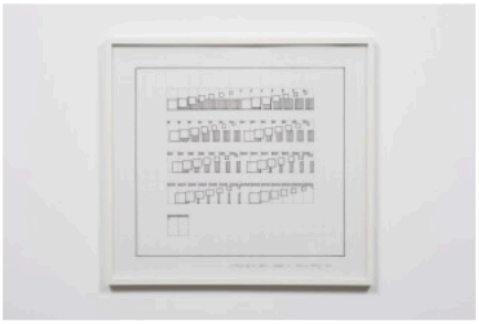
(1) Channa Horwitz, *A Short History*, 2002. (https://lisson-art.s3.amazonaws.com/uploads/attachment/file/body/11883/Channa_Horwitz_Writings.pdf).

Rob Stone is professor in creative critical practice at Emily Carr University of Art and Design, Canada, and author of *Auditions: Architecture and Aurality* (MIT Press, 2015). He lives in Toronto.

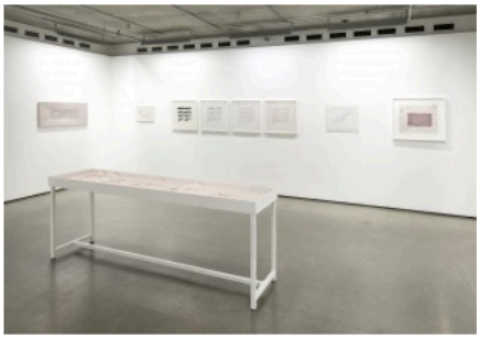
4 Channa Horwitz, *8 Designs for Canon (aka Canon 10 Expanded)*1982.



5 Channa Horwitz, *8th Level Discovered,*. 1982.



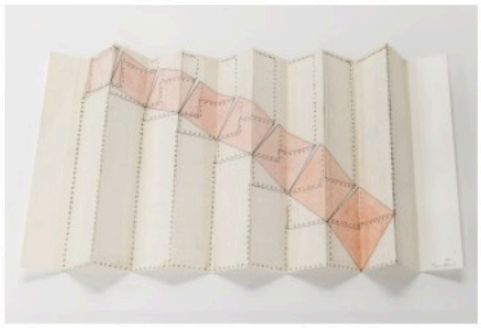
6 Channa Horwitz, *To the Top Large to Small #1 (Variation #1)*, 1980.



7 View of Channa Horwitz's "Progressions and Rhythms in Eight," Contemporary Art Gallery, Vancouver, 2018.

8 View of Channa Horwitz's "Progressions and Rhythms in Eight," Contemporary Art Gallery, Vancouver, 2018.

9 Channa Horwitz, *Language Series #4*, 2003-2004.



10 Channa Horwitz, *Tumbling Squares*, 2002.

11 View of Channa Horwitz, *Suite 8, Eight*, 1979.

1 View of Channa Horwitz's "Progressions and Rhythms in Eight," Contemporary Art Gallery, Vancouver, 2018. Courtesy of Contemporary Art Gallery, Vancouver. Photo by SITE Photography.

3 Channa Horwitz, *Sonakinatography Comp. 12*, 2011 (started 1980). Ink on mylar. 25 x 20 inches. Courtesy of the Estate of Channa Horwitz and Ghebaly Gallery, Los Angeles. Photo by Robert Wedemeyer.

4 Channa Horwitz, *8 Designs for Canon (aka Canon 10 Expanded)*1982. Plaka and ink on graph mylar, 12 x 16 inches. Courtesy of the Estate of Channa Horwitz. Photo by Robert Wedemeyer.

5 Channa Horwitz, *8th Level Discovered,*. 1982. Pencil and ink on graph mylar. 17 x 22 inches. Courtesy of the Estate of Channa Horwitz. Collection Ellen Davis. Photo by Robert Wedemeyer.

6 Channa Horwitz, *To the Top Large to Small #1 (Variation #1)*, 1980. Ink on mylar. 22 x 24 inches (4 drawings, each). Courtesy of the Estate of Channa Horwitz and Ghebaly Gallery, Los Angeles. Photo by Robert Wedemeyer.

LISSON GALLERY

The Brooklyn Rail
7 February 2017

THE BROOKLYN RAIL
CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE

CHANNA HORWITZ

by Ann McCoy

LISSON GALLERY | JANUARY 19 – FEBRUARY 24, 2018

Installation view of Channa Horwitz at Lisson Gallery, New York. © Estate of Channa Horwitz; Courtesy Lisson Gallery. Photo by George Darrell.

The Lisson Gallery has mounted a stunning, historically important, museum quality first New York solo exhibition of the work of Channa Horwitz, an artist who died in 2013 at the age of eighty. New Yorkers have seen far too little of her work, which was shown in the 2014 Whitney Biennial, and recently in *Thinking Machines: Art and Design in the Computer Age, 1959-1989* at The Museum of Modern Art. In 2016 MoMA purchased a series of her drawings, and showed them as part of a series called "Inbox." High Line Art in 2012 staged a performance of her *Poem/Opera, The Divided Person*, which can be seen on the video monitor inside the door along with two videos of collaborative choreographic works by Ellen Davis and the composers Maria Moraru and Sarah Engles.

Horwitz's *Art and Technology Proposal: Beams and Intensity of Lights* 1968, for the Los Angeles County Museum of Art's Art and Technology exhibition is a work of historical significance. The rules and systems of eight that she developed for this proposal became the foundation for her numerous bodies of work, including *Sonakinatography*. This jewel in the crown is hung first at Lisson, along with a second study. Her sculpture proposal using magnetism to suspend eight moving light beams of different intensities in the air was radical but never fabricated, and as the only woman she was relegated to the catalog—the only artist left off of the cover of exclusively male artists. Few artists at the time, with exceptions like Fluxus artist Alice Hutchins, had explored magnetism. Horwitz took a two-dimensional drawing into other dimensions by incorporating field dynamics, movement, and light. Horwitz's stroke of genius was far superior to many of the works by brand-name male artists in the Art and Technology exhibition, for whom the technology read like a gimmick. The exhibition's all-male cast and the fact that her proposal was not allowed to be built and was relegated to the catalog proved to be a black eye for the curator Maurice Tuchman. LACMA's blatant sexism set off the first wave of feminist furor with women showing up at the museum protesting in Tuchman masks.

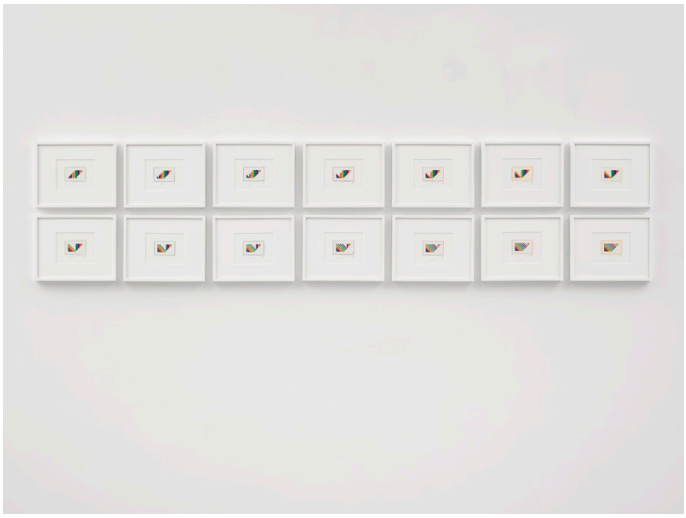
Channa Horwitz, *Sonakinatography Compostition # 9 0 To the Top diminished*, 2011, Casein on mylar 20 × 13 3/4 inches. © Estate of Channa Horwitz. Courtesy Lisson Gallery

In the Los Angeles art scene dominated by the men of the Ferus Gallery, women did not fare well. It is heartening to see the work of two neglected genius level artists, Channa Horwitz and Clare Falkenstein, finally getting its due. After the furor in 1968, Horwitz worked in relative obscurity much of her career, until she was rediscovered in her early seventies, with exhibitions mainly in Los Angeles and Europe. Often her work has been shown along with and compared to the work of Hanne Darboven. New Yorkers saw Darboven's Kulturgeschichte 1880–1983 at DIA in Chelsea. For this critic, however astonishing Darboven's output is, when it resorts to scribbles and glued on postal cards, it can seem desperate in a compulsivity that often ends in banality. Horwitz's work may have benefited from her isolation and time away from the art world. Her work retained a purity of essence and intent, like the manuscripts copied by monks in monastic seclusion. She included mistakes to show viewers that her works were not computer-generated, which is why her inclusion in MoMA's *Thinking Machines: Art and Design in the Computer Age, 1959-1989* seems misplaced.

When June Wayne showed Horwitz a drawing by Baroque polymath Jesuit Athanasius Kircher, she was astonished to find his *steganographycombinations of the nine universal symbols*, from the seventeenth century was an almost exact duplicate of her musical *Canon #6*. She liked Kircher's drawing from *Ars Magna Sciendi*, with its points ending in animals better than hers, she said, with her customary humor and modesty. Kircher also worked with magnetism, and his hydraulic organ and his cryptography from Musurgia universalis tap into a realm Horwitz also inhabited. Her work also takes the viewer into the sphere of fantastical musical notations by the likes of German composer Roland Kayn (1933-2011). Looking at her *Sonakinatography* drawings we see a multifaceted mind at work—artist, mathematician, musician, and solitary visionary. *Sonakinatography* was Horwitz's visual philosophy, her playful exploration of creating a system to capture the fourth dimension two-dimensionally. The artist describes *Sonakinatography* best in her own words:

I had knowledge of classical visual compositions and I could compose two dimensionally, as in painting and drawing. I could compose three dimensionally, as in sculpture, but I had no ability to compose in the fourth dimension, time. I could not conceive of how a choreographer or a musical composer could compose time. Because of this inability and a need to compose, I devised a system that would allow me to see time visually.

Horwitz's solo exhibitions at Raven Row, London, UK (2016); Kunst-Werke Institute for Contemporary art, Berlin, Germany (2015); Brandenburgischer Kunstverein, and Potsdam, Germany (2009) have long captivated audiences and critics in Europe. New York viewers are finally able to see the early works from a significant body of work by an extraordinary artist.



Channa Horwitz, *Sonakinatography "Colors and Number Book",* 2009, Ink and colored pencil, 14 pages, Framed: 22.9 × 27.9 cm each, Framed: 9 × 11 inches each. © Channa Horwitz; Courtesy Lisson Gallery

Blouin Artinfo
18 January 2017

BLOUINARTINFO

Channa Horwitz at Lisson Gallery, New York

BY BLOUIN ARTINFO | JANUARY 18, 2018

Lisson Gallery will exhibit a selection of works from Channa Horwitz' "Sonakinatography" at its New York venue.

A selection of works from Channa Horwitz' "Sonakinatography" will be on view at the gallery. This is the first exhibition of the artist's work since the gallery's recent announcement of its New York representation of the estate.

“Sonakinatography” (Sound, Motion, Notation) is one of the artist’s earliest bodies of work out of which a deepening inquiry grew. The exhibit is Horwitz’ visual philosophy and playful means of exploring and expressing the fourth dimension two-dimensionally. The artist is confident in her ability to compose for two and three dimensions. She set out to understand how choreographers and musical composers expressed time. She uses motion in the form of eight energies (1/8 inch squares) that move in a circularly sequential, numbered, logical manner.

Channa Horwitz (born 1932 in Los Angeles) she lived and worked there her entire life. She studied graphic design in the early 1950s at Art Center College of Design and Fine Art at Cal State, Northridge, in the early 1960s. In 1972, she received a BFA from the California Institute of the Arts in Valencia, California. There she studied with more well-known colleagues John Baldessari and Allan Kaprow, participating in some of Kaprow’s notorious “Happenings” and creating her own. Dismissed from working with industry because she was a woman, her sculpture was never fabricated. LACMA did publish her proposal in the catalogue, but she was the only artist not on the cover.

The exhibition will be on view from January 19 through February 24, 2018, at Lisson Gallery, 138 10th Avenue, New York.

LISSON GALLERY

ARTnews
18 March 2016

REVEIWS

CHANNA HORWITZ AND HAROON MIRZA AT GHEBALY GALLERY, LOS ANGELES

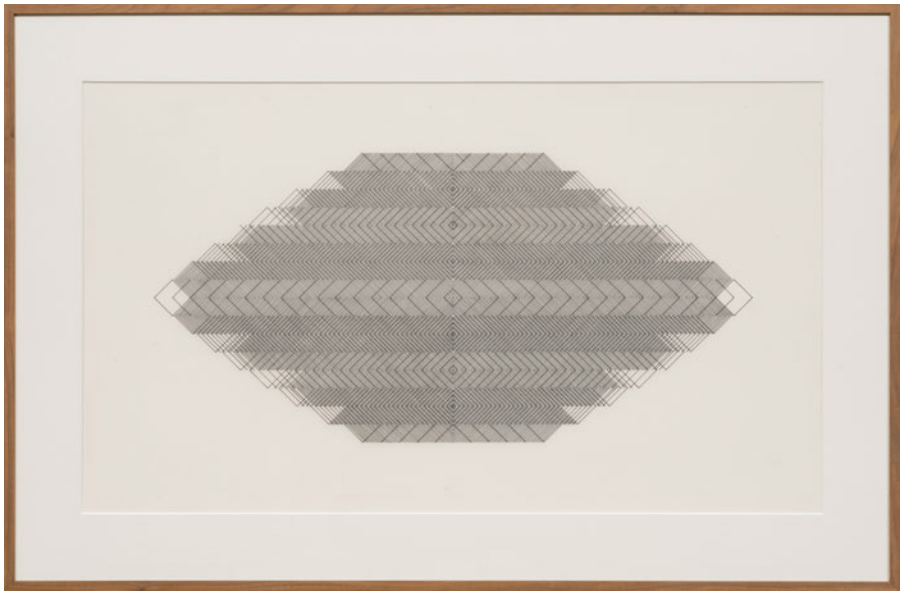
By ***Catherine G. Wagley***

Haroon Mirza, *Chamber for Horwitz: Sonakinatography Transcriptions in Surround Sound*, 2015, custom audio-visual device, LEDs, speakers, and foam, dimensions variable.

JEFF MCLANE/COURTESY OF THE ARTIST AND GHEBALY GALLERY, LOS ANGELES

Standing in Haroon Mirza's sound installation, lengthily titled *A Chamber for Horwitz: Sonakinatography Transcriptions in Surround Sound* (2015), one has the sense of being in a darkened arcade. Initially shown at the Museum Tinguely in Basel and now at Ghebaly Gallery in downtown Los Angeles, the chamber features soft black carpeting and contains eight narrow "sound devices"—speakers with blinking LEDs along their top edge, arranged between tall puzzle-like assemblages composed of speckled foam wedges. The devices emit low, drone-like sounds that shift register slightly and last for varying lengths of time. When a note shifts, the LEDs change color. Medium-green notes last the longest. The whole composition continues for 13 minutes and 26 seconds, and has a hip, intoxicating vibe. The foam wedges, confidently jutting out from the walls, have something techy and clever about them. They're the kind of design objects committed nerds might gravitate toward after graduating from their mother's basement into a sleek Silicon Valley office.

Mirza, consistently interested in relationships between sculpture and sound, took his inspiration for this chamber from the work of longtime L.A. artist Channa Horwitz, and his exhibition at Ghebaly coincides with her much larger second solo show at the gallery. The Horwitz score that he "transcribed" hangs right outside his chamber. It's a meticulous grid delicately painted on five and a half feet of Mylar, color-coded so that certain colors represent greater or lesser lengths of time. Horwitz, who did this particular drawing in 1996, had a significantly different career trajectory from that of the London-based Mirza, now in his late 30s and already the recipient of a number of art prizes (the Calder Prize, the Venice Biennale's Silver Lion). When Horwitz passed away, in 2013, she had just been included in her first biennial, received her first major fellowship—a Guggenheim—and opened her first solo show at Ghebaly Gallery. Certainly, she had exhibited throughout her career, but the concentrated, mainstream art-world attention to her work had reached a high point.



Channa Horwitz, *Canon Series #10, Black/White*, 1982, plaka on mylar, 32½ x 49½ x 1 inches.
JEFF MCLANE/COURTESY THE ESTATE OF CHANNA HORWITZ AND GHEBALY GALLERY, LOS ANGELES

Horwitz, who'd dropped out of art school in the 1950s to start a family and then returned to art making in the later 1960s, developed her Sonakinotagraphy notation system around 1968. According to the system, eight entities move across eight-by-eight graph-paper squares. In a 2010 interview Horwitz described coming up with this system while on vacation with her husband. She excused herself from a tennis match and went to her hotel room with graph paper and colored pencil, feeling elated when she realized she could convey a sense of motion and shifting sound just by rearranging squares and colors.

It's difficult to know how much stories like this—including one about her exclusion from LACMA's all-male Art and Technology initiative in the early 1970s—affect the way her work reads now. Without such background, her approach to grids might read as trendily minimal. However, at Ghebaly Gallery, her drawings, all modestly sized and spread throughout three rooms, come across as solitary, committed, and precious, almost eccentric in their precision. Her "Variation and Inversion on a Rhythm" series (1975–76) shows a line of tall rectangles that gradually shift their arrangement and shape, some leaning into others, becoming narrower and moving from one side of a page to the other. In *Eight* (n.d.), a study, eight chambers of eight stacked rectangles stand in a line, morphing from left to right and gradually unraveling, until they've expanded into an oddly shaped form that recalls a space-age portal.

Experiencing Mirza's work alongside Horwitz's underscores a significant contrast. His appropriation of her obsessive system feels so obviously valid, bold, and easily immersive. Her work, at every turn, seems to insist on its right to exist. The artists' interests overlap deeply, as do their formal sensibilities, but they're of different moments, and so their work radiates very different energies.

Art Monthly
April 2016

Channa Horwitz

Raven Row London 10 March to 1 May

A recent visit to Raven Row found one key component of Channa Horwitz's retrospective off-limits: staff were busy prepping the orange-gridded floor and eight black wooden blocks of *Displacement*, 2011/16 (a collaboration with Hamburg yoga studio Y8), for a yoga session the following day, in which eight yogis at a time would interact with the variously scaled obelisks. Still, any newcomer to the late Los Angeles artist's aesthetic – which, in testimony to the art world's gender inequalities but also her art's rogue status, Horwitz pursued mostly without acknowledgement for a half-century until her death in 2013 – might want to start with this work, defined as it is by her signature synthesis of geometry and real-world event, regulation and open-endedness, and the number eight. Almost everything else in this expansive show is a framed work on paper, but Horwitz's meticulous diagrammatic proposals were typically intended as scores and cues, and are being used periodically during the show's run as outlines for dance and music.

If none of that is transpiring and you are left just looking at what's on the walls, her rhythms and intervals still pass from scanning eye to mind and approximate the centring, priming effect of, say, listening to Bach, albeit filtered through the ambience of a sunlit laboratory. The opening room features the earliest work, picking up Horwitz's story after she had rejected Abstract Expressionism and settled, without much dialogue with other artists, on clean geometric pictograms that gradually forsook canvas for standard-issue, eight-squares-per inch graph paper. In her 'Language Series', begun in 1964, Horwitz permuted arrangements of circles and squares on orange grids, generally with a key on the lower right that divides the forms into eight primary types; here, with numbers used as shorthand for time and the grid's divisions apostrophising the notion of space, we're offered what the show's curator, Ellen Blumenstein, calls 'structural depictions of reality'. By 2004, when the series ended, Horwitz was making variations that she could have concocted four decades earlier, albeit flooded with cheerful polychromatic colour – the latter, in Horwitz's art, being a way of depicting movement in time, with each number from one to eight assigned a specific colour-code.

The 'Language Series', in any case, might be considered simplicity itself compared with the elaborate convolutions of the 'Sonakinatography' series. Begun in 1968, this is a suite of pictorial composition devices in 23 primary formats, typically involving pulsating columns of multicoloured dots, their neologistic collective title referring to the Greek words for sound, movement and notation. Around the time she inaugurated them, Horwitz experienced a knockback from the Los Angeles County Museum of Art, where she had proposed a kinetic light work, *Suspension of Vertical Beams Moving in Space*, 1968, involving eight rhythmically moving, variously intense beams. Horwitz's text-covered blueprints are on show here, but the work was the only piece commissioned for a particular programme of

technology-related works to be accepted yet remained unmade. Did this, in turn, lead her towards works that could be actuated in space or serve as self contained aesthetic workouts for the imagination? The 'Sonakinatography' works are certainly that. Even more so, arguably, are Horwitz's relatively abstract-looking works in bright casein paint from the 1970s and 1980s – including, here, *Four Levels*, 1975, *Flag No 2*, 1984, *Canon*, 1987, and *Rhythm of Lines 1-6*, 1988 – where, frequently, she becomes fascinated by the potential complexity of interweaving rainbow-palette curves spun within her graph paper's fixed 8x8 grid: the results could suggest stained-glass windows designed by a fractals obsessive.

'Conceptual artists are mystics rather than rationalists', Sol LeWitt famously averred at the start of his *Sentences on Conceptual Art*, 1967. What was Horwitz? Somewhere in between, using Euclidean precision in the service of soft-edged self actualisation, remembering the body as the cybernetic age dawned. If her work has been feted lately – this show, for example, is a variation on the one Blumenstein curated for Berlin's KW Institute in 2015 – no doubt it is partly due to her collapsing together of algorithms, codes and physical experience, and partly because the revival of performance art is surely keyed to audiences' desire to experience something emphatically non-virtual. But, equally, Horwitz's square-peg status serves as a lesson concerning the art-historical canon. For the longest time she didn't fit the art world's categorisations, and being ignored in turn left her free – so she suggested in interviews – to do what she wanted. Work that doesn't match the times ends up, later, not bound to the past, such that when yogis bend themselves into position for *Displacement* they are not rehearsing gestures of yesteryear: appropriately, they are in the moment, right now. ∎

MARTIN HERBERT is a writer based in Berlin.

Art in America
16 May 2016

Art in America

REVIEWS

Channa Horwitz

LOS ANGELES,
at François Ghebaly

by Jennifer S. Li

Channa Horwitz, *Rhythm of Lines 7-5*, 1988, Plaka and twenty-three-karat gold leaf on Mylar, 38½ by 42½ inches; at François Ghebaly.

As a student at the California Institute of the Arts, Valencia, in the late 1960s, Channa Horwitz (1932–2013) developed a graphing system that she would use for over four decades, producing some fifteen hundred pieces of ephemera and finished works (with more waiting to be organized and archived). In a 1974 interview, she told the *Los Angeles Institute of Contemporary Art Journal*: "I am interested in simplifying my tools in order to maximize the potential of the work."

At François Ghebaly recently, visitors were given a chance to reevaluate Horwitz, an artist under-recognized in her lifetime. The first room of the expansive warehouse gallery was filled with works from her series "Rhythm of Lines" (1987–88). In *8 Sets of Moires (Rhythm of Lines Sampler)*, 1987, which she called the "key" to the series, Horwitz put forth on a sheet of Mylar graph paper all the parameters of these drawings. Eight sets of lines were each assigned a specific color and angle. The sheet of graph paper was then filled with each possible pairing of the different sets of lines, for a total of fifty-six. The result, as with much of Horwitz's work, is rhythmic and hypnotic, with a controlled, measured beauty that is satisfying in its symmetry and predictability.

The rest of the room was filled with works from the "Rhythm of Lines" series, each focusing on an individual pairing of two sets of lines. The areas of overlap between the sets of lines are filled in with twenty-three-karat gold leaf—suggesting that Horwitz took great pleasure in deploying each of the combinations and reveled in the richness of restraint.

Most of Horwitz's work is strictly two-dimensional, but she had a fascination with physical space and with integrating art, music, and language. She staged multiple performances during her time at CalArts, including a Happening with instructor Allan Kaprow. She also developed "Sonakinatography" (sound-motion-notation), a system for organizing graphic and nongraphic elements through the use of color-coded symbols, which allowed her to generate scores that could be performed.

Horwitz's legacy lives on through interpretation. Haroon Mirza, a sound and light artist, used Horwitz's *Sonakinatography Composition III* (1996) to create *A Chamber for Horwitz: Sonakinatography Transcriptions in Surround Sound* (2015), which was shown in an anteroom of the gallery (the piece was first installed at the Museum Tinguely in Basel last year). In this work, Mirza brings Horwitz's score to life using LED lights. The lights shift from color to color at various tempos while producing an intense buzzing that serves as a dramatic sound backdrop with a corporeal presence, akin to a heavy bass line.

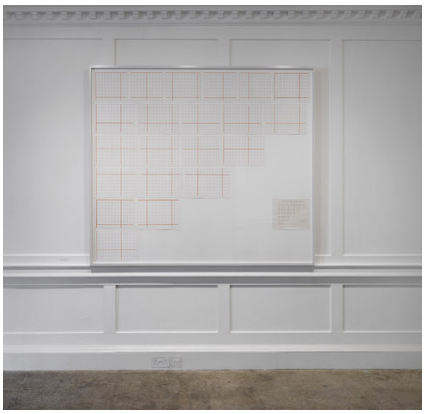
Spanning sixteen feet, *Four Levels to the Top* (1974–77) commanded the second gallery. The multiple drawn cubes and squares laid out in peaks and valleys form what looks like an EKG reading or a mysterious scroll from an alien planet. The final gallery was dedicated to "Book of 8" (1979–81), a grouping of works that departs from Horwitz's use of a visible grid but demonstrates her dedication to the numerical as a guiding principle. The almost seven-foot-long *Eight Part Fugue #1* (1981) unfurls with flowing forms composed of lines whose lengths and angles were systematically predetermined. As the title intimates, the ordered lines, which swoop, swell, and seem to vibrate, reach a fever pitch, begging to be played, danced, or somehow sprung off the page and into the fourth dimension.

Artforum
May 2016

ARTFORUM

Channa Horwitz

RAVEN ROW
56 Artillery Lane
March 10–May 1



Channa Horwitz, *Language Series II*, 1964–2004, casein paint on graph paper, 64 x 72".

Channa Horwitz combined formal rigor and intuitive perception like few others within her Minimalist and Conceptualist milieu. At this exhibition's entrance is Language Series II, 1964–2004, an expansive collection of orange squares painted in casein on graph paper, each one mathematically related to the number eight. (Horwitz used the numbers one through eight in constraints for the making of her works—in this piece, embedded within a square, sits an eight-by-eight-inch grid of smaller squares.) This painting serves as a blueprint for the artist's large-scale installation Displacement, 2011/16, which premiered in 2011 at the Y8 Artyoga studio in Hamburg. Its reconstruction here will be "activated" by a yoga class. There's a spiritual generosity at the core of this piece that one would be hard pressed to find in, for example, Sol LeWitt.

What at first looks like glimmering Mylar in Horwitz's series "Moiré," 1983–84, and "Canon," 1987, is actually an accretion of precisely measured ink and casein lines in sherbet oranges and pastel greens, alongside cyans, magentas, and reds. Hanging from a wall is Dome Inside Square, 1968, a white plastic globe halved and protruding from the titular quadrilateral. It is also a projection screen for Horwitz's 16-mm film At the Tone the Time Will Be, 1969, a collaboration between the artist and choreographer Sheila Rozann, featuring four dancers, Horwitz's daughter Ellen Davis among them, wearing graphic black-and-white leotards. The convex object distorts the film but makes clear Horowitz's subjective approach toward creating enigmatic works of art.

— Mary Rinebold

Frieze de
June/July/August 2014

1

LINES
Hauser & Wirth
Zürich

Aoife Rosenmeyer

Diese von Rodrigo Moura kuratierte Ausstellung versammelt Künstler, die seit den 1950er Jahren auf dem Feld der Abstraktion arbeiten, insbesondere mit Linien. Es würde nicht überraschen, bliebe eine solche Schau im Formalismus stecken – glücklicherweise bewahrheiten sich derartige Befürchtungen aber nicht. „The grid announces modern art's will to silence [...] it's what art looks like when it turns its back to nature (Das Linienraster kündet vom Streben der modernen Kunst nach Stille [...] so sieht Kunst aus, wenn sie der Natur den Rücken kehrt), steht auf Marilá Dardots Installation ++ (2014) zu lesen. Beziehungsweise liegt dieser Text – geformt aus Plastikbuchstaben – auf einem Raster aus Pflanzschalen, in die Samen gesteckt wurden. Bei der Eröffnung der Ausstellung keimten sie bereits, sodass der Text nach einer Woche fast vollständig überwuchert war und die Buchstaben nun von den sprießenden Pflanzen verdeckt werden. Dardot nimmt damit die Limitierungen der modernen Kunst ins Visier – und beseitigt sie kurzerhand, durch Natur.

Moura hat Künstler aus Süd- und Nordamerika, Indien und Rumänien ausgewählt, die – so die Presseinformation der Galerie – „die Grenzen der abstrakten Kunst erweitern". Neuland wird hier allerdings kaum betreten, zumindest was die Formen angeht. Sie verbleiben im Bereich des Vertrauten, sind kaum speziell oder neu. Die Künstler bedienen sich allerdings bei ihrem Spiel mit Abstraktion auch Linien, wie sie in anderen, außerhalb der bildenden Kunst liegenden Zusammenhängen verwendet werden – in Text, Musik, Wirtschaft, Wissenschaft, Architektur, Informatik. Es scheint hier weniger um L'Art pour l'art zu gehen als vielmehr darum, die Linien mit konkreten

1
Channa Horwitz
At the Tone the Time will be
1969
Performance documentation
30 × 44 cm

2
Geoffrey Farmer
Let's Make the Water Turn Black
2013–14
Installation view

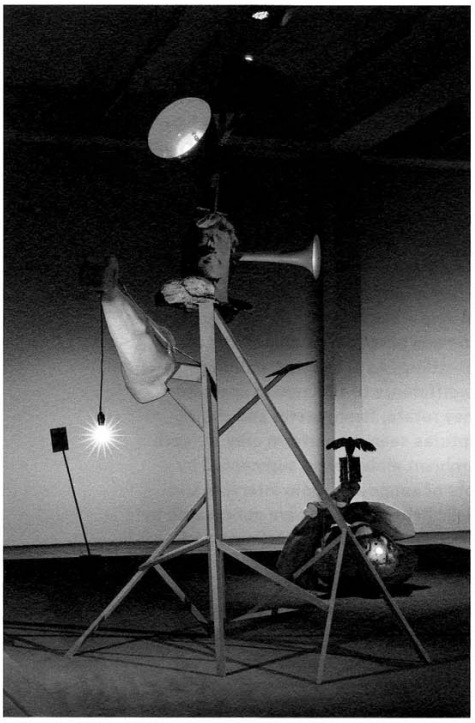
alternativen Potenzialen und Intentionen aufzuladen. Hinzukommt, dass von den meisten Künstlern mehrere Arbeiten gezeigt werden, die jeweils eine konzentrierte Beschäftigung mit einer bestimmten These erkennen lassen. Zum Beispiel Ivens Machados Zeichnungen auf und durch die Seiten von Notizblöcken: *Desnho* (Zeichnung, 1976) sieht aus wie ein ganz normales, aus einem linierten Spiralblock gerissenes Blatt, aber zwei benachbarte Linien brechen aus dem Raster aus und überkreuzen sich in der Mitte der Seite. Die Arbeit *Orchard Spreadsheet* (2009) von R.H. Quaytman legt auf einem zwei Meter hohen Ausdruck eines Tabellenblatts die Verkäufe der von Künstlern betriebenen Orchard Gallery in New York offen; die Details der Tabelle wirken wie eine diffuse Konfiguration von Linien. Die Fotografien *Untitled* (um 1970) von Nasreen Mohamedi zeigen Nahaufnahmen von Industriewebstühlen, deren Fäden freilich nicht nur abstrakte Linien sind, sondern zugleich für ein Geflecht von sozialen und wirtschaftlichen Zusammenhängen stehen.

Am wenigsten vorteilhaft ist die Präsentation für die Arbeiten von Channa Horwitz. Eine ihrer Sonakinatografien und andere Papierarbeiten müssten in einen informativeren Kontext eingebettet werden, um verständlich zu sein. Von der Performance *At the Tone the Time will be* (1969) gibt es nur ein einziges dokumentarisches Bild zu sehen, was die Komplexität und das konkrete Geschehen der Performance allein kaum vermitteln kann (ähnliches gilt für Channa Horwitz' andere festgelegte Systeme). Die Ausstellung scheint hier allzu viel Spezifität vermeiden zu wollen, um den Anspruch der Abstraktion nicht zu gefährden. Dabei kämen die Besucher sicherlich mit beiden Ansätzen parallel gut zurecht. Der erste Teil der Ausstellung endet mit einem wunderbaren *Trompe l'Oeil* (1972) von Machado: zwei Kreidelinien, die in der Mitte des Blattes aufeinandertreffen, wo sie von einem Streifen Klebeband verbunden werden. Ein Fältchen im Klebeband erweckt die beiden Linien zum Leben und hebt sie aus der Zwei- in die Dreidimensionalität.

Das Finale der Ausstellung ist in einem eigenen Raum untergebracht: 18 Werke von Lygia Pape aus den 1950er bis 70er Jahren – ein reichhaltiger Querschnitt aus verschiedenen Werkgruppen. Nach dem bereits recht dichten ersten Teil der Ausstellung ist das aber fast zu viel des Guten. Den Höhepunkt hier bildet die Fadeninstallation *Ttéia* (1976/2014). Während sich die Papierarbeiten der Künstlerin noch nahtlos in das Thema der Ausstellung einfügen – Linien als Abstraktion sowie als Vermittler von Information –, bietet diese Installation einen Moment der Transzendenz. Nach den verwickelten Alltagsbezügen, die einem im Rest der Ausstellung begegnen, fehlt diesem Ausflug ins ungebundene Spiel der Linien jedoch der Reiz, den er in anderen Zusammenhängen hätte entfalten können.
Übersetzt von Michael Müller

Curator Rodrigo Moura's exhibition of artists working in the field of abstraction, specifically with lines from the 1950s onwards, seemed likely to be anchored in Formalism. Happily, this weight was cast off at the very outset. 'The grid announces modern art's will to silence [...] it's what art looks like when it turns its back to nature' read Marilá Dardot's installation ++ (2014). Her text, written in vinyl letters, was placed over a grid of seedling trays within which vegetable seeds had been planted. Germination was already evident at the opening and within a week the text was nearly entirely obscured, pushed out of the way by the sprouting plants. By this Dardot took aim at the constraints of Modernism and overcame their limitations directly.

Moura gathered artists – from South and North America, India and Romania – who 'explore new frontiers for abstraction', though these frontiers tended to return to familiar forms rather than exploring more rarefied ones. The artists here combined abstraction with lines in other, non-art uses – textual, musical, financial, scientific, architectural or relating to information technology. As a result, these lines were infused with concrete alternative possibilities and there seemed something pressing at stake beyond art for art's sake. Added to this, most of the artists showed multiple works, demonstrating a concentrated interrogation of a hypothesis. Ivens Machado's numerous drawings on, over and through notebook pages, for example. One, *Desenho* (Drawing, 1976), looked like a standard page ripped from a lined, ring-bound notepad but for two adjacent guidelines that broke free and cross over midway across the page. R.H. Quaytman's *Orchard Spreadsheet* (2009) laid bare the sale of works in the artist-run Orchard Gallery, New York, in a two-metre-tall print of a spreadsheet, the minutiae of which resonate equally as a diffuse group of lines. Nasreen Mohamedi's photographs, *Untitled* (c.1970), detailing images of fabric looms, made the viewer long to place all those lines of thread in a social and economic framework.



2

Channa Horwitz's works were least well served by their presentation; a Sonakinatography graph and other works on paper needed to be embedded in a more informative context to make sense. One image documenting the performance *At the Tone the Time will be* (1969) was too slight to mediate the complexity and concrete nature of that event's outcome, not to mention Horwitz's other predetermined systems. The exhibition walked this line uneasily, pulling back from specificity in order to retain its claim to abstraction. It was unnecessary as viewers could surely have entertained both concepts at once. The first section of the show closed with a delightful *Trompe l'Oeil* (1972) by Machado, two crayon lines that meet in the middle of a page, where a tab of masking tape sutured them. The merest wrinkle in the tape brought both to life, a fractional shift from two to (imagined) three dimensions.

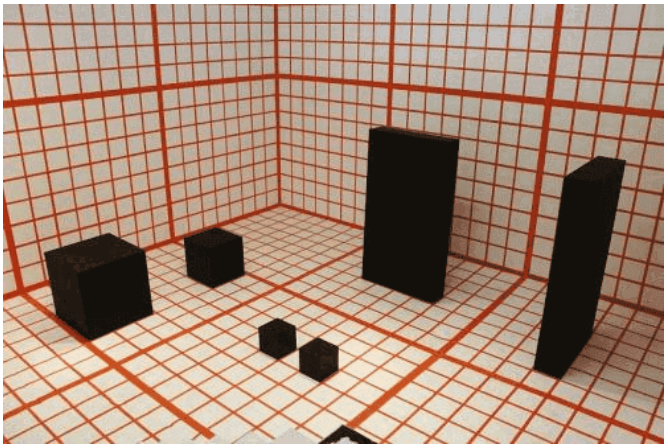
All these works prefaced the exhibition's finale, which was in a separate gallery – 18 Lygia Pape works from the 1950s to '70s. A wealth of pieces, covering several bodies of work, was almost too much of a good thing after what had already been a dense first section. It culminated with the thread installation *Ttéia* (1976/2014) in one corner. While Pape's other works on paper fit neatly into the theme of lines that engage with abstraction as well as other languages of line, the installation offered a moment of transcendence. After the engaging quotidian complication elsewhere in the exhibition, this escape into untethered line didn't have the appeal it might have otherwise. Pape's colleagues had too successfully made the argument for lines both visionary and grounded.

Hyperallergic
4 June 2013

HYPERALLERGIC

In Channa Horwitz's Orange Grid

by **Carolina A. Miranda**



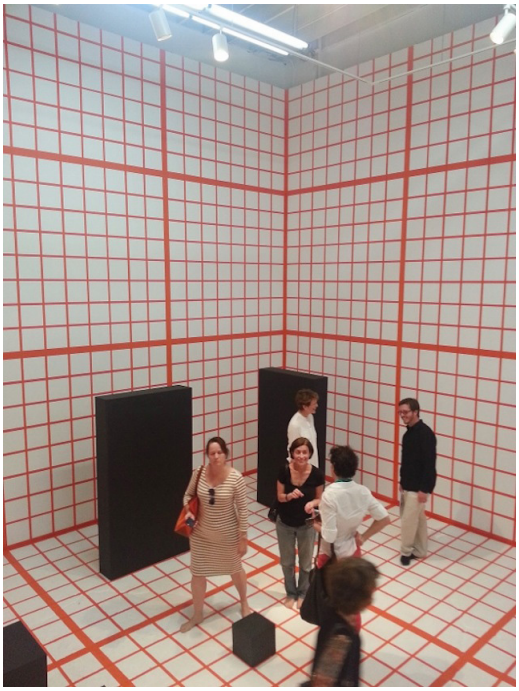
Installation view of Channa Hurwitz's Orange Grid (all photographs — and GIF — by the author for Hyperallergic)

LOS ANGELES — There are generally two favored narrative arcs used to describe an artist's life. There is the story of the hot young art star who takes the art world by storm with new ideas and a mediagenic personality. And there is the solitary artist, who works quietly for years, before finding success later in life. Channa Horwitz is one of the latter.

The long-time L.A. artist, who passed away late in April at the age of 80, had spent her life laboring on hand-rendered geometric drawings, paintings and wall installations executed on grids. (Think: Sol Lewitt meets Agnes Martin.) Though she produced work for decades, occasionally attracting a few critical eyeballs, her wider public profile wouldn't truly begin to grow until she was included in the Hammer Museum's "Made in L.A." biennial in the middle of last year.

Certainly, the fact that she was a woman had something to do with the tardy success. In 1968, while still a student at CalArts, Horwitz famously proposed a piece to the L.A. County Museum of Art's "Art and Technology" show that would have been comprised of free-floating Plexiglas beams penetrated by rays of light. But, as the story goes, the piece never happened because the curator in charge told her that women shouldn't be allowed to work with such industrial materials.

The drawings for that proposed piece, however, became the basis of a life-long pursuit Horwitz called "Sonakinatography" — a combination of the words "sona" (sound) and "kina" (movement) — producing intricate patterns that resemble sound waves in form. She created all of her pieces by hand, lending the work a certain vibrational quality, like a bass string being plucked.

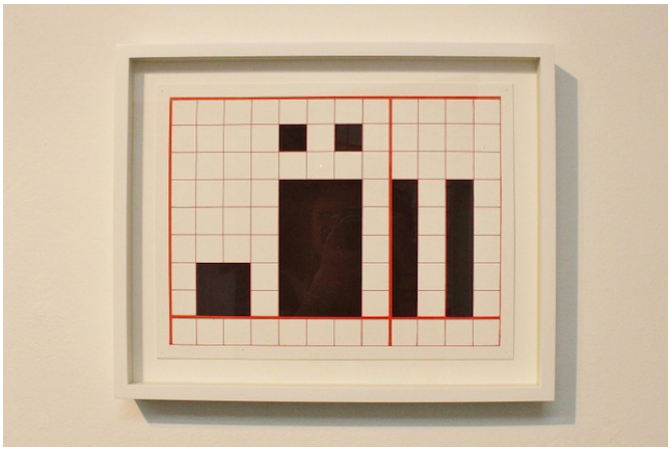


A gaggle of art-seeking humans provide a sense of the grid's scale.

This back story makes Horwitz's show at François Ghebaly in Culver City that much more special. Opened just two weeks before her death, it represents the first time one of her pieces has been rendered in three dimensions in the United States. Horwitz painted the space, a sunken, whitewashed room that once housed a muffler shop, with a bright orange graph paper grid that covers walls and floor. Descending into it is like entering the Light Cycle arena in "Tron" — dizzying and spectacular — a theater for a battle of sorts.

In this space, Horwitz placed an assortment of black polygons, all of which can be manipulated by the viewer. In fact, I spent the better part of an hour arranging and rearranging the shapes in the gallery. Not an easy task, since the larger rectangular prisms are more than six feet tall and made from wood, making them awkward to move — especially if you're 5'3". (The GIF above shows the various configurations I created.)

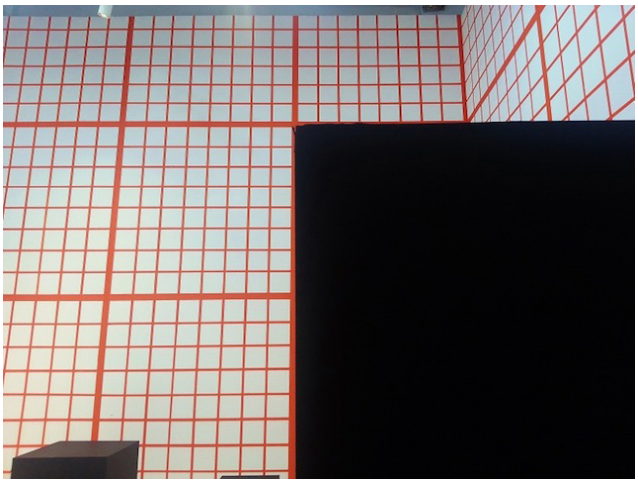
But it's in handling the pieces that I really discovered the power of Horwitz's work. On first impact, her design feels totally high-tech, yet the materials could not be more low-brow: paint, wood, a few nails, with trembling lines that reveal the touch of a human hand. The grid gives off waves of bright orange light; the black cubes seem to absorb it. Move the pieces around and the light in the room changes ever so slightly. "Orange Grid," as the piece is titled, manages to be both dramatic and subtle — the Light and Space movement as reconsidered by a garage tinkerer. The architectural types will likely find the experience akin to inhabiting an analog AutoCAD.



One of three related drawings displayed at the entrance to the gallery. Examine these closely and you will see evidence of Horwitz's touch.

In recent months, Horwitz's career had begun to pick up. Two months ago, she was awarded a Guggenheim Fellowship. This summer, her work is being shown at the Kunsthalle Dusseldorf, in Germany, and the Venice Biennale exhibit organized by New Museum curator Massimiliano Gioni. The fact that Horwitz was never a mainstay in mainstream art circles didn't seem to have dampened the strentght of her ideas or her output. Nonetheless, the show at Ghebaly left me wondering of everything that might have been — LACMA show included — if the art world hadn't taken so damn long to catch up

Channa Horwitz's Orange Grid, *is on view at François Ghebaly Gallery (2600 La Cienega Blvd, Culver City, Los Angeles) through June 22..*



Inside Horwitz's "Orange Grid," where a bright orange hue is balanced by polygons of utter blackness. Over the course of the show, the gallery has been adding and removing the prisms, so the exhibit is constantly evolving.

Artistic serendipity: my nail polish matched Horwitz's paint scheme.

ArtReview
Summer 2013

Art Review:
Summer 2013

Channa Horwitz

Channa Horwitz
François Ghebaly Gallery, Los Angeles
13 April – 8 June, 2013

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The above is 'Channa Horwitz' in binary. With enough ones and zeros we can code the world. Binary is the reduced language of computers: any picture can be pictured, any poem uttered, any song sung, if only coded just so. Notations like binary provide order to an unkempt universe: they simplify, grid-out and impose logical, rational order. Modernity doesn't truck with gods and saints, only mathematics and geometry, numbers and grids.

'The grid is an emblem of modernity by being just that: the form that is ubiquitous in the art of our century,' wrote Rosalind Krauss.

Channa Horwitz has long translated song and dance into a system of intersecting lines and blocks of colour. This dancing and moving under a set of directives makes for drawings with a spare beauty. In this show, all of those abstractions have aggressively inserted themselves into reality. Standing in the gallery, gridded by Horwitz's orange lines, with black blocks placed neatly into a few squares, you feel that aggression, the dreams of a mathematician's purity laid over the real world. Noise invariably enters; no line is perfectly straight. But the attempt at order is convincing enough. The clarity of the encompassing abstraction imbues you with a certain cleansing joy.

A grid is an attempt to flatten, to understand, to reduce labyrinthine complexity into the stretched lines of intersecting parallel bars. This reduction is violent. We might jig in front of Mondrian's *Broadway Boogie Woogie* (1942–3), but its dance is that of pure, forceful progress – the straight lines of street grids laid out by planners, rather than the organic paths beaten out by horse carts and human feet. Those hard roads lead to the lusted-over speed of futurist manifestos, the obliterating juggernaut of a mechanised age.

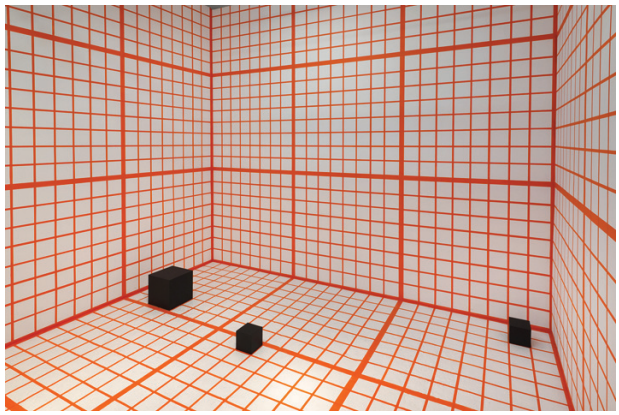
Fly over the world, especially America, and the landscape is more gridded map than undulating topography. Crossing even the wilderness we see in our head the map we are traversing with each footstep. On our smartphone, all those binary bouquets of ones and zeros find form – just pinch to zoom. But if notation can obliterate difference, it can also invite explorations. The reduction teases out freedom. Other civilisations may have looked over the emptiness of unmapped territories and longed to fill them in, to grid them out. This one now sees grids and yearns to destroy them with lived experience, to puncture their purity with the wet slap of lived experience, the messiness of subjectivity.

Standing in Horwitz's installation and looking at yourself is a start, but it's best to see someone else to fully understand it. Look over at your friend, in his socks, standing on the lines crisscrossing the stark white floor, and with all the noise stripped away, he looks beautiful in his uneven humanness, his distinct personality made more powerful by its singularity in the stripped-down harmony of this compelling pattern.

Krauss wrote that the grid wiped it all away, but the grid really only provided parameters, lines to cross, planes to traverse, abstracted countries to discover. Though Horwitz's notation predates the current ubiquity of binary, you feel all the strange possibility of it when crossing, in stockinged feet, these coded abstractions. All that falls out of these notations reveals itself more beautiful against the simple grace of her specific order.

The artist Channa Horwitz passed away at the age of eighty shortly after this review was written.

ANDREW BERARDINI

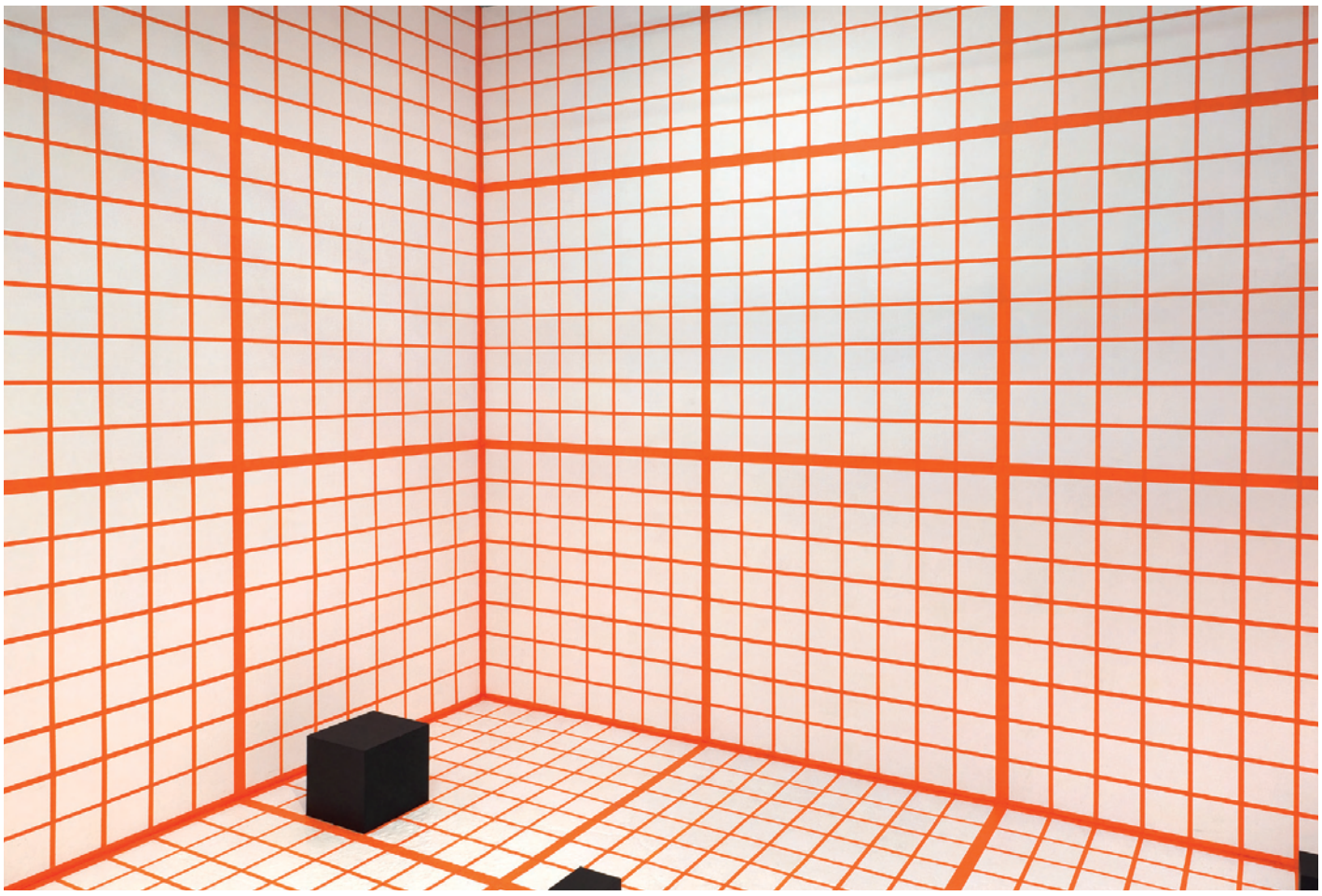


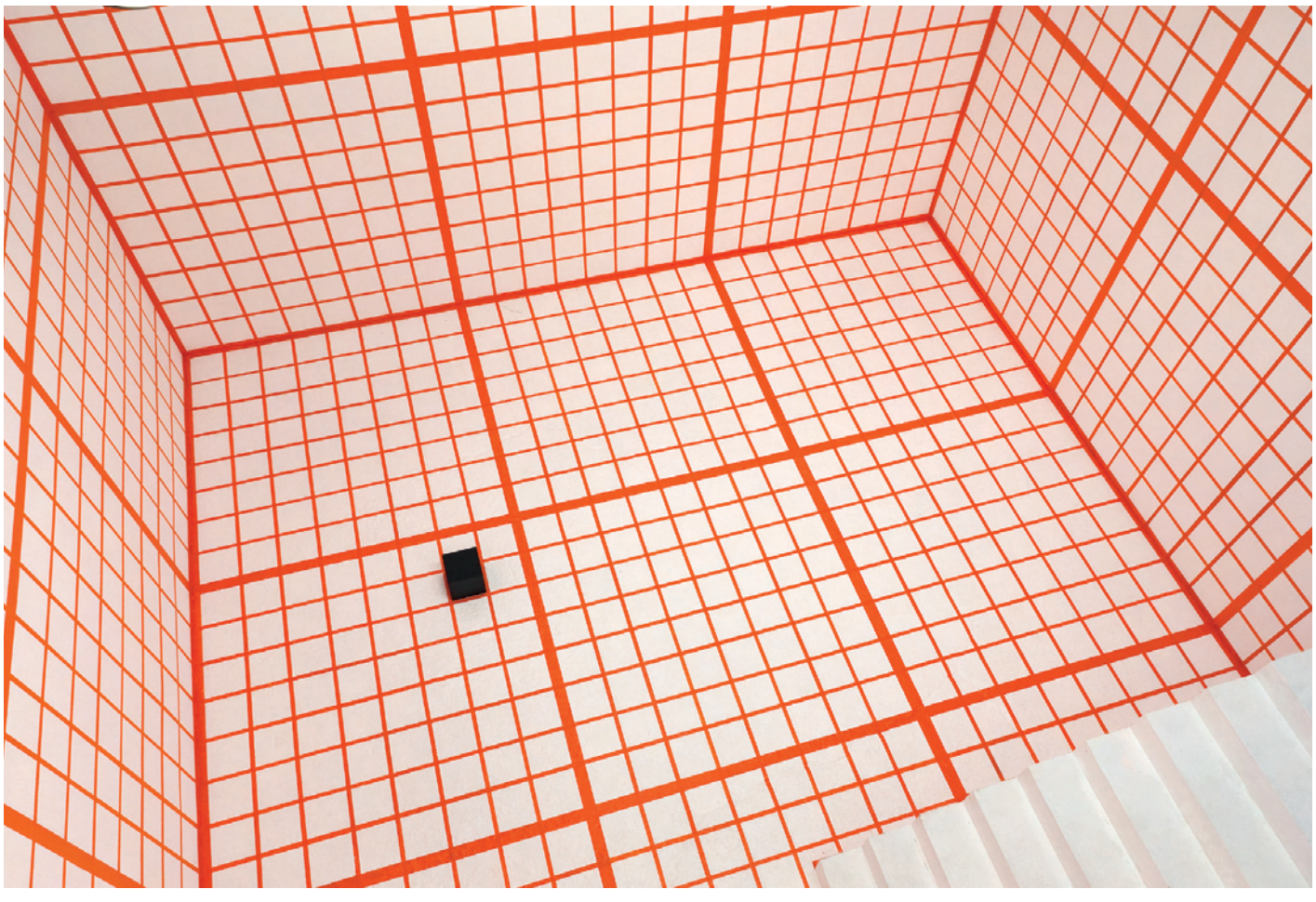
Channa Horwitz
Orange Grid, 2013. Photo: Robert Wedemeyer. Courtesy the artist and François Ghebaly Gallery, Los Angeles

LOS ANGELES

ENLIVENING THE GRID

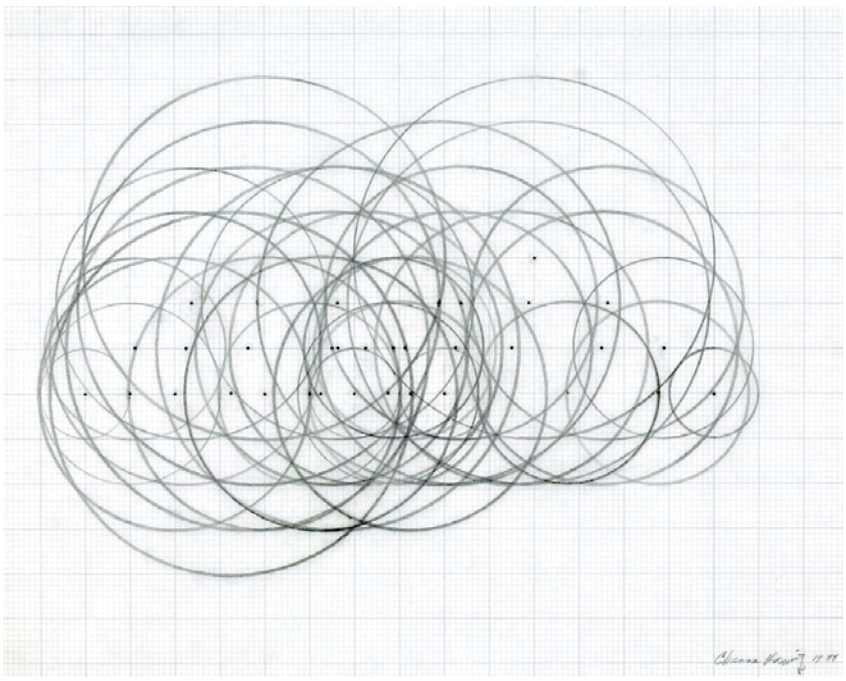
BY CECILIA ALEMANI





Known in particular for the "Sonakinatography" series of works on paper that combine sound, movement and writing using an original system based on numbers and colors, LA-based artist Channa Horwitz, a maker of works guided by logic, was a figure unjustly overlooked by her contemporaries – since she surfaced in a historical moment still governed by strong gender bias – though today she is finally being reassessed. Cecilia Alemani, who visited the artist a number of times before the latter's recent death, offers a precise, multifaceted portrait.

Dating back to 1968, one of the first known works by Channa Horwitz is a project for *Art and Technology*, a project designed to highlight the collaboration between visual artists and engineers. The aim, at that time truly visionary, was to eliminate the barriers between the two disciplines and trigger a fluid form of collaboration, in which advanced technologies that were normally relegated to the world of industry could also be used in the visual arts.



A thirty-four-year-old student at the time, Horwitz—who was known in those days as Channa Davis—submitted a proposal titled *Suspension of Vertical Beams Moving in Space*. This was to be a kinetic sculpture in which eight vertical plexiglas elements would be magnetically suspended between two horizontal platforms installed on the floor and ceiling, and they would move in a choreography rhythmically accompanied by lights. Her work was never actually realized, but this is hardly surprising since in those days women were not considered able of working with new technologies, which were generally reserved for men alone. Her proposal was however included in the famous 1970 catalogue, which had a cover showing faces exclusively of white men, in a composition that recalls André Breton's famous surrealist montages. One of countless examples of sexism in American culture in the 1960s, this episode had a great impact on the young Horwitz's career. After graduating in 1972 from CalArts under the artist Allan Kaprow, she continued to work in complete isolation for decades in an extremely male-chauvinistic city.

Known mainly for her intimate drawings on graph paper, which became the symbol of her artistic language, Horwitz continued to work for decades, tracing out coloured lines, numbers and symbols in a series of works that combine the passing of time with freedom of movement.

Her proposal for *Art and Technology* can be considered as the starting point for of her most famous series of works she referred to as *Sonakinatography*, the result of a combination of sound, movement and writing. Her desire to represent movement in the dimension of time, and to describe time in visual form is a remarkable aspect of all her work, from her drawings to her large site-specific installations, all the way to her performative actions. Constantly based on a language restricted to the succession of numbers from one to eight, Horwitz's works are close to the tradition of American minimalism, showing in particular her admiration for Sol LeWitt, though with results that are radically different in terms of scope. While on the one hand her works recall the rigourous, geometrical structures of many artists of her generation, such as Agnes Martin and Mel Bochner, on the other they are revolutionary because, unlike minimalism, they are open to chance and imperfection, in an attempt to break out of the restrictive minimalist grid. It is precisely this decision to limit her visual language to a series of strict rules and constraints that gives Horwitz the freedom to free herself from these limitations and to integrate movement and time into the rigidity of the grid. Indeed, there are not just many errors of the hand in tracing her coloured lines on graph paper, but there are also imperfect gestures that emphasise the freedom she felt when scanning the movement dictated by numbers and symbols on the drawing. In part rigid constructions and in part strange mandalas that suggest distant universes and mysterious maps, Horwitz's *Sonakinatographies* alternate lines with numbers and graphic elements, going beyond the pure minimalist grid and offering themselves to the interpretations of other disciplines. She often invited artists from other fields to interpret her drawings through music or dance and her *Sonakinatographies* thus become scores for free interpretations, in which their apparent logic and formal discipline are surpassed by the magic and sensuality of the lines, which pulsate within the paper itself and turn into three-dimensional choreographies.

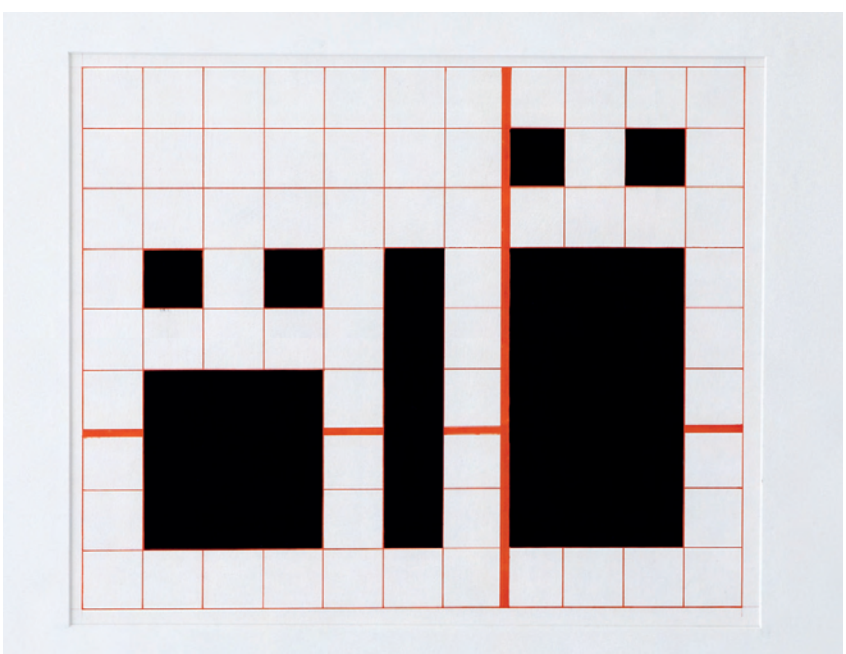
Horwitz's drawings are also reinterpreted by the artist herself in performances and dances created for the public. *Poem Opera / The Divided Person*, for example, is a choreography—again based on the numerical series 1-8—which she staged for the first time in Bologna in 1978. Eight vocalists read eight-metre-long scrolls of paper onto which the artist has written, from top to bottom, descriptions of different human personalities, highlighting the dichotomies in each one. Inner/outer, young/old, happy/sad, dreamer/realist are the eight characteristics of human nature described in her *Poem Opera*. The performance is given rhythm by a metronome, which the vocalists follow as they say out loud, and all together, the adjectives that characterise these imaginary characters. In its orderly cacophony, the performance combines order and chaos , sense and sensibility in a performance that, more than any others, conveys the artist's desire to bring the human dimension into her work.

When I first met Channa, some years ago in her studio-home near Venice, Los Angeles, she greeted me with a great smile and took me into every room, showing me her works next to those of the artists she most admired. Channa died recently, at the age of eighty, leaving a great void not only in her family and friends, but also in a art world that, after decades of oblivion, has only just begun to appreciate her work.

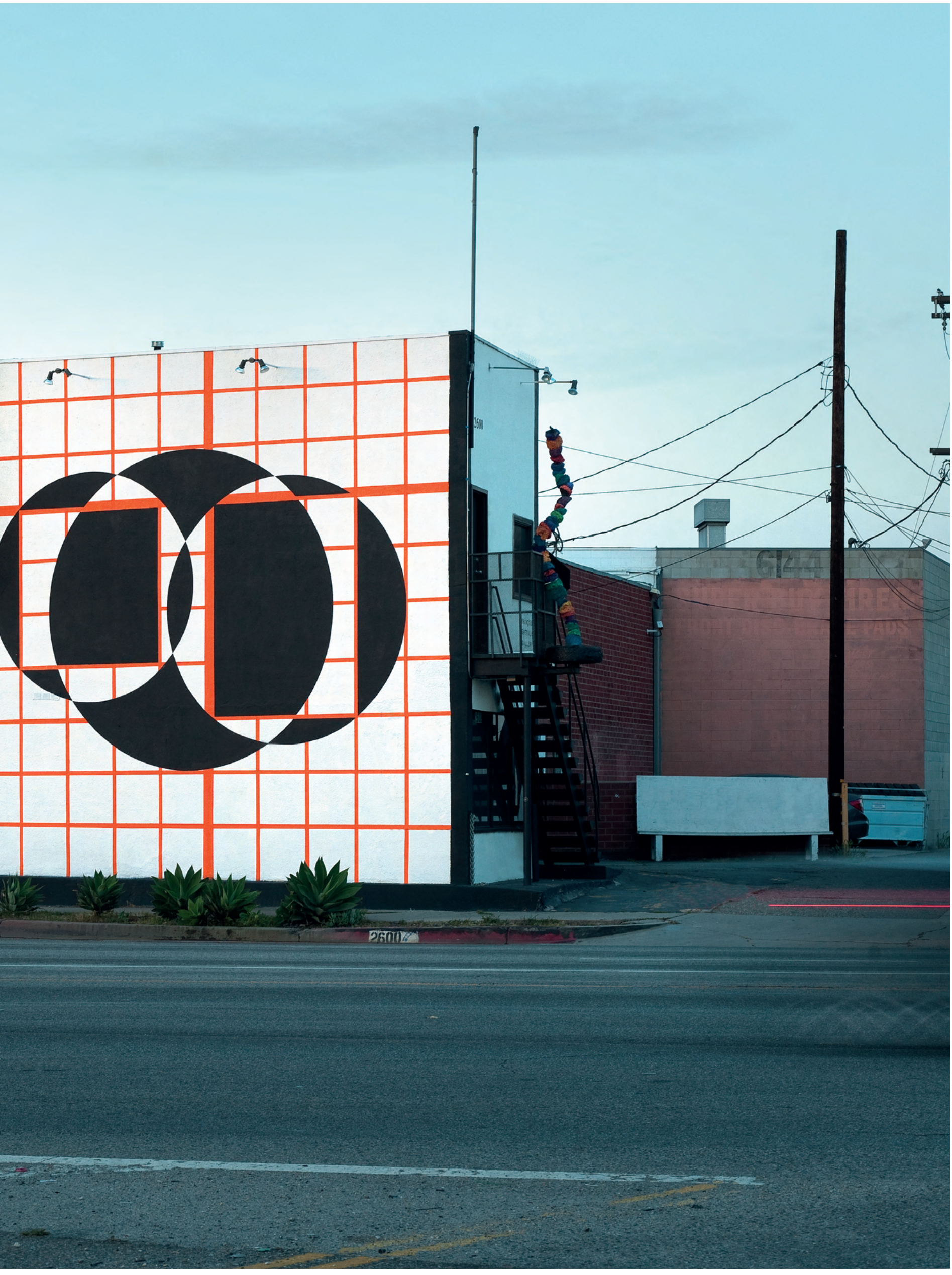
Left – Circles, 1988. Courtesy: Aanant & Zoo, Berlin

Below – Language Series #3, 1-4-5, 1964.
Courtesy: Aanant & Zoo, Berlin

Opposite – Orange Grid, installation view, François Ghebaly Gallery, Los Angeles, 2013. Courtesy: François Ghebaly Gallery, Los Angeles, and Jim and Channa Horwitz.
Photo: Robert Wedemeye




MUFFLERS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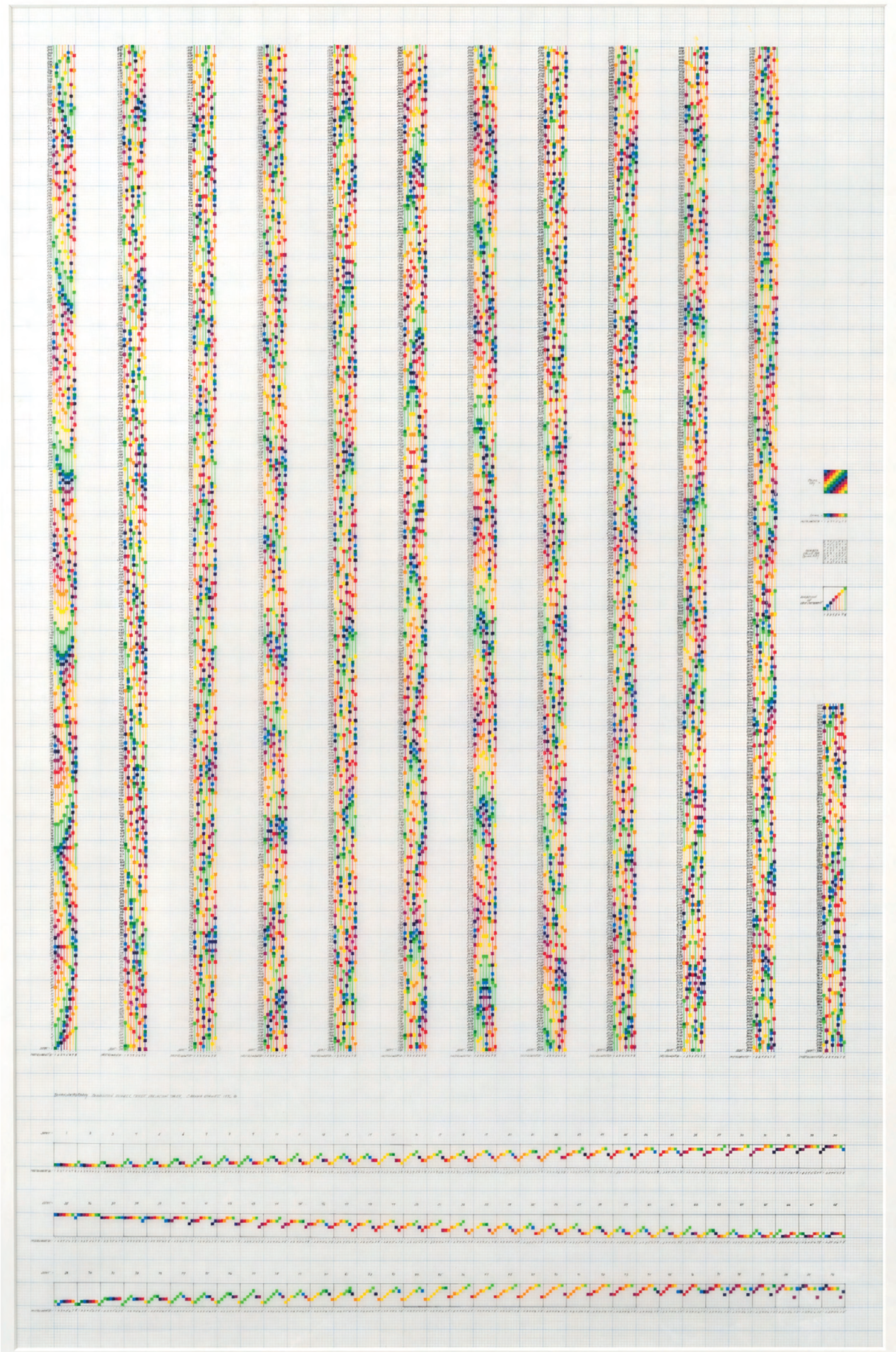
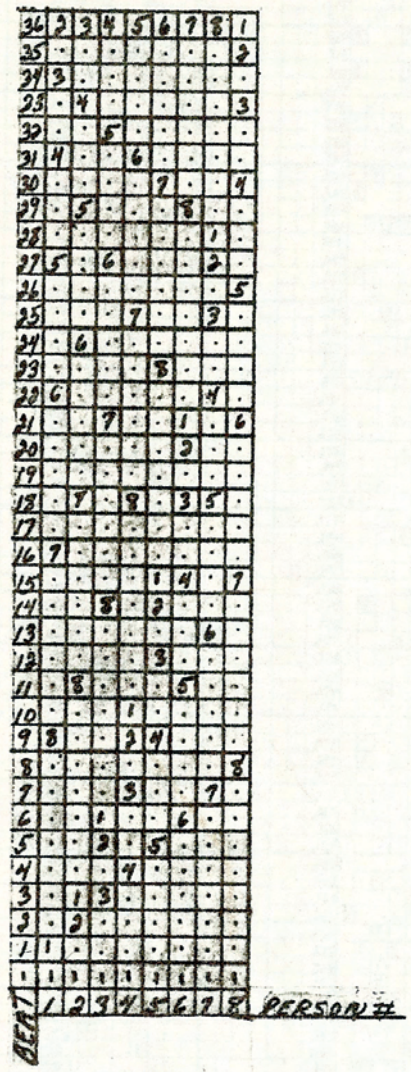


SONAKINATOGRAPHY COMPOSITION III

was conceived as a matrix of 64 numbers on a grid of 8 to the inch. The matrix starts with the numbers 1 through 8. The Composition uses the numbers in the matrix by extending them into time. The time is notated on graph paper. Each beat is shown as 1/8".



MATRIX

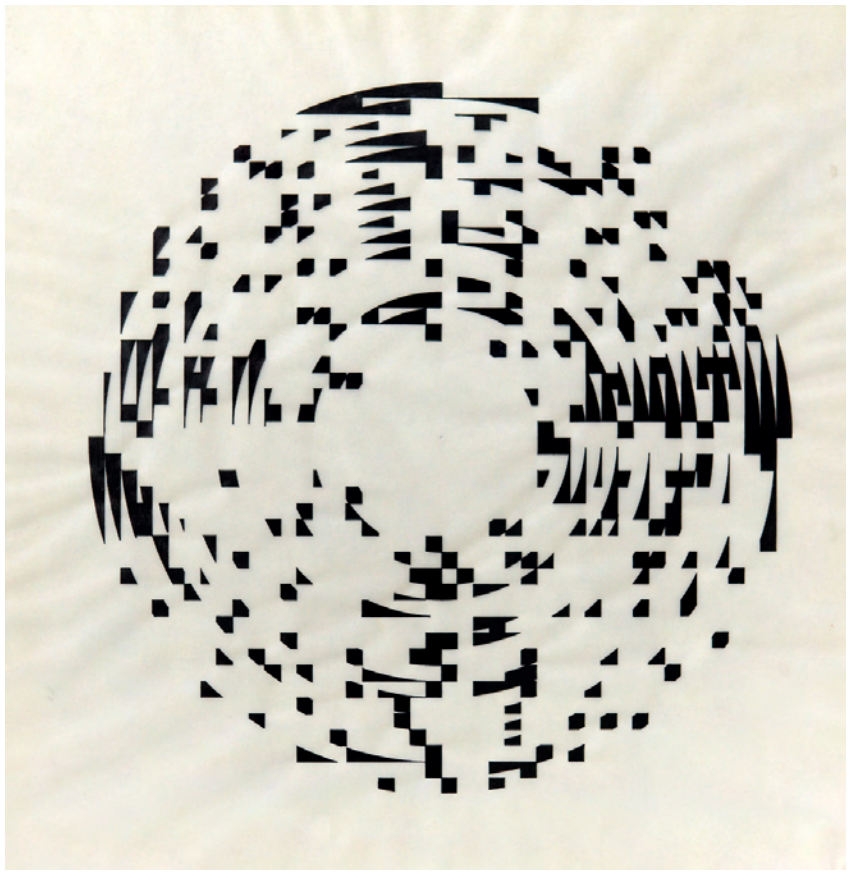
2	3	4	5	6	7	8	1
3	4	5	6	7	8	1	2
4	5	6	7	8	1	2	3
5	6	7	8	1	2	3	4
6	7	8	1	2	3	4	5
7	8	1	2	3	4	5	6
8	1	2	3	4	5	6	7
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

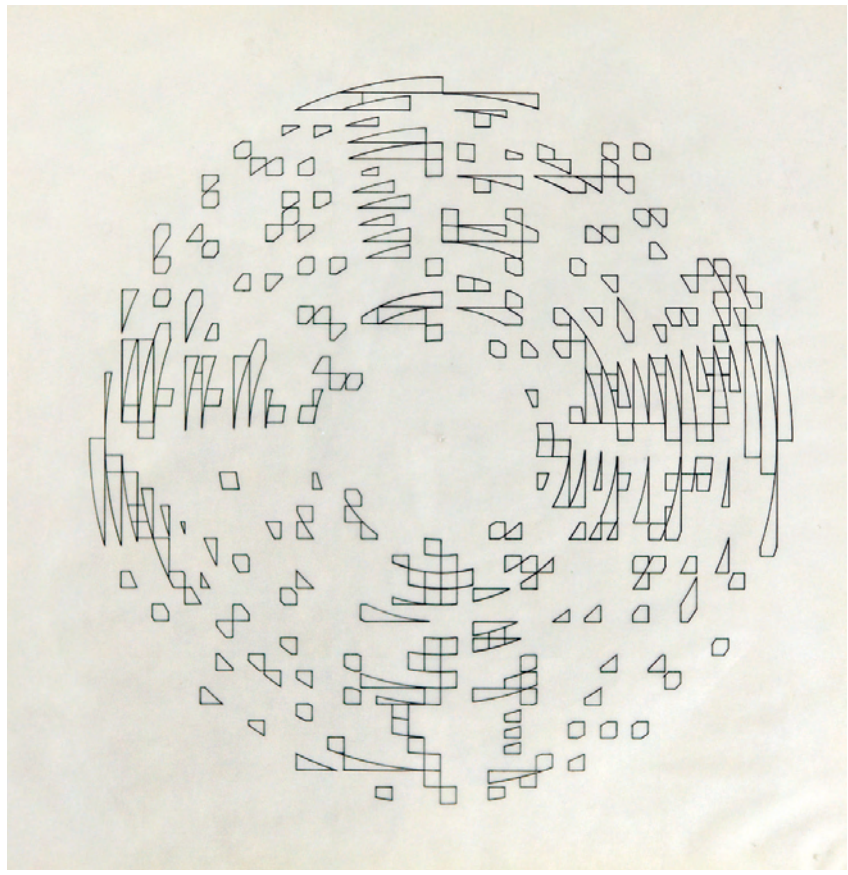
PERSON #

The number 1 takes 1/8" in duration
The number 2 takes 1/4" in duration
The number 3 takes 3/8" in duration
The number 4 takes 1/2" in duration
The number 5 takes 5/8" in duration
The number 6 takes 3/4" in duration
The number 7 takes 7/8" in duration
The number 8 takes 1" in duration

ENLIVENING THE GRID

di Cecilia Alemani





Nota in particolare per la serie delle "Sonakinatography" – opere su carta che combinano suono, movimento, e scrittura, servendosi di un originale sistema basato numeri e colori – l'artista losangelina Channa Horwitz, autrice di opere basate sulla logica, è stata una figura a torto ampiamente ignorata dai suoi contemporanei – emersa in un momento storico ancora intriso di pesante discriminazione di genere – e oggi finalmente rivalutata. Cecilia Alemani, che ha visitato l'artista diverse volte prima della sua recente scomparsa, ne offre un ritratto artistico puntuale e sfaccettato.

Una delle prime opere conosciute di Channa Horwitz risale al 1968: un progetto per l'Art and Technology, un programma volto alla collaborazione tra artisti visivi e ingegneri con lo scopo, allora quanto mai visionario, di eliminare le barriere che distinguevano queste due discipline, a favore di una collaborazione fluida dove tecnologie avanzate, normalmente relegate all'ambito industriale, potessero essere utilizzate anche nella sfera delle arti visive.

Allora trentaquattrenne e studentessa, la Horwitz, conosciuta al tempo come Channa Davis, propone *Suspension of Vertical Beams Moving in Space*, una scultura cinetica in cui otto elementi verticali fatti di plexiglass avrebbero dovuto essere sospesi magneticamente tra due piattaforme orizzontali, installate sul pavimento e sul soffitto, e muoversi in una coreografia scandita ritmicamente da luci. Il suo progetto non sarà mai realizzato – non è certo una sorpresa, all'epoca, che le donne vengano considerate incapaci di lavorare con le nuove tecnologie, spesso riservate esclusivamente agli uomini – ma viene incluso nel famoso catalogo del 1970, la cui copertina rappresenta, in una composizione che ricorda i celebri montaggi surrealisti alla André Breton, esclusivamente volti di uomini di razza bianca. Uno dei molti esempi di sessismo nella cultura americana degli anni Sessanta, questo episodio marca la carriera della giovane Horwitz che, dopo essersi laureata nel 1972 a CalArts, sotto l'artista Allan Kaprow, continua a lavorare, per interi decenni, in una città estremamente maschilista, in completo isolamento.

Conosciuta principalmente per disegni di dimensioni modeste su carta millimetrata, diventata il simbolo del suo lavoro, Horwitz ha continuato a lavorare tracciando linee colorate, numeri e simboli in una serie di opere su carta che combinano il passare del tempo con la libertà del movimento. La proposta per l'Art and Technology può essere considerata il prodromo della serie di lavori più famosi dell'artista, conosciuti come "Sonakinatography", frutto della combinazione tra suono, movimento, e scrittura. Il desiderio di rappresentare il movimento nella dimensione temporale, e di descrivere visivamente il tempo, caratterizza tutte le opere della Horowitz, dai disegni alle grandi installazioni site-specific fino alle sue performance. Costantemente basati sulla serie numerica ristretta alla successione dei numeri dall'uno all'otto, le opere della Horwitz partono da una sensibilità vicina al minimalismo americano, in particolare dettata dall'ammirazione che l'artista provava per l'opera di Sol LeWitt, per distaccarsene radicalmente in termini di scopo. Se da un lato i suoi lavori ricordano le strutture razionali e geometriche di tanti artisti suoi coetanei, come Agnes Martin o Mel Bochner, dall'altro essi sono rivoluzionari perché, contrariamente alla logica del minimalismo, aprono le porte al caso e all'imperfezione, nel tentativo di spezzare la stessa griglia minimalista. È proprio il gesto di restringere il linguaggio a una serie di strette regole e vincoli che dà alla Horwitz la libertà d'infrangere le stesse limitazioni e d'integrare il movimento e il tempo nella rigidità della griglia. Molti sono, infatti, non solo gli errori della mano nel tracciare le linee colorate sulla carta millimetrata, ma anche i gesti imperfetti che sottolineano la libertà che l'artista concepisce nello scansire il movimento dettato da numeri e simboli sul disegno. In parte, rigide costruzioni, e in parte strani mandala che ricordano universi lontani e cartografie misteriose, le sonakinatografie della Horwitz alternano linee a numeri e grafismi, e sorpassano la pura griglia minimalista per offrirsi a interpretazioni di altre discipline. Spesso l'artista ha invitato artisti di altre discipline a interpretare i propri disegni attraverso la musica o la danza: le sonakinatografie diventano così spartiti per libere interpretazioni dove la logica apparente e il rigore formale vengono sorpassati dalla magia e da sensualità delle linee che pulsano nella carta stessa e che si fanno coreografie tridimensionali.

I disegni della Horwitz vengono anche riletti dall'artista stessa con performance e danze concepite per il pubblico. *Poem Opera/The Divided Person* per esempio, è una coreografia ideata nel 1978, a Bologna, e basata sempre sulla serie numerica 1-8. Otto vocalisti leggono, davanti al pubblico, lunghi papiri di carta di circa 8 metri di lunghezza su cui l'artista ha redatto, dall'alto verso il basso, la descrizione di otto personalità differenti, sottolineando la dicotomia presente in ognuno di noi. Introverso/estroverso, giovane/vecchio, felice/triste, sognatore/realista sono le otto personalità del carattere umano descritte in *Poem Opera*. La performance viene scandita dal ritmo di un metronomo che i vocalisti seguono nel pronunciare ad alta voce e collettivamente gli aggettivi che caratterizzano queste personalità: in una cacofonia ordinata, la perfomance sembra combinare ordine e caos, ragione e sentimento in un'opera che più di ogni altra comunica il desiderio dell'artista di portare la dimensione umana nella sua opera.

La prima volta che ho conosciuto Channa, qualche anno fa, nella sua casa/studio vicino a Venice, Los Angeles, mi ha accolto con un gran sorriso e mi ha portata in ogni stanza della casa, mostrandomi le sue opere accanto a quelle di artisti che ammirava. Channa è morta recentemente, all'età di ottant'anni, lasciando un grande vuoto, non solo nella famiglia e negli amici, ma anche in un mondo dell'arte che, solo negli ultimi anni, dopo decenni di isolamento, stava incominciando ad apprezzarne l'opera.

This page – Round, 1977.
Courtesy: Aanant & Zoo, Berlin

Opposite – Sonakinatography Composition III, 1978. Courtesy: François Ghebaly Gallery, Los Angeles, and Jim and Channa Horwitz

p. 251 – At the Tone the Time will be, 1969. Courtesy: François Ghebaly Gallery, Los Angeles, and Jim and Channa Horwitz

p. 250 – Poem / Opera, The Divided Person (Based on Sonakinatography Composion III), 1978. Courtesy: François Ghebaly Gallery, Los Angeles, and Jim and Channa Horwitz

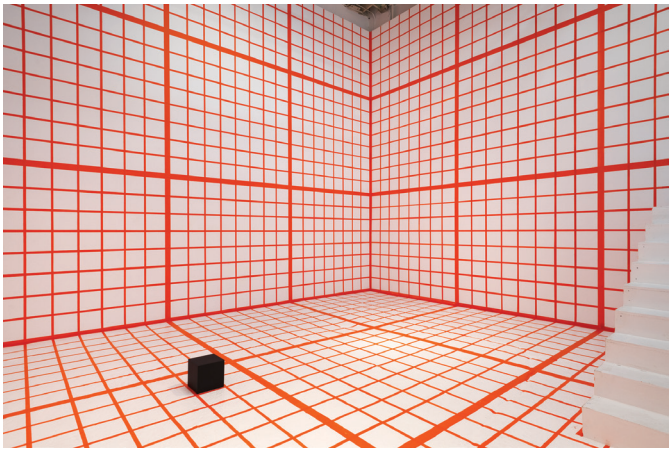
pp. 248-249 – Circle and Square Negative, 2013. Courtesy: François Ghebaly Gallery, Los Angeles, and Jim and Channa Horwitz. Photo: Robert Wedemeye

Los Angeles Times
9 May 2013

Los Angeles Times

Review: Channa Horwitz's work goes off the common grid

Mizota, Sharon



Channa Horwitz, "Orange Grid," 2013. (Robert Wedemeyer / Francois Ghebaly Gallery)

I had just been standing in Channa Horwitz's orange gridded room when I received an email announcing that she had died. Although I didn't know her, the experience was a bit vertiginous, not unlike the sensation of standing in the sunken space at François Ghebaly Gallery.

Horwitz had painted the walls and floor in a pattern of bright orange grid lines. Punctuated only with a single black cube — the height and width of a single square — it is now a kind of non-space where the actual contours of the room begin to dissolve.

Horwitz, who was 80, had been working with orange grid paper since the 1960s. She used it as the underlying structure for incredibly lush and varied drawings driven by a highly systematic process in the mode of conceptual artist Sol Lewitt.

But her work was also prescient, evoking the malleable spaces of digital animation, in which anything becomes possible within a highly regimented grid of pixels. For what is a digital display if not a grid through which light and colors move in endless variations? By extending her grid into our space, Horwitz seemed to encourage us to become the drawing ourselves.

She also provided a guiding example in a mural on the exterior of the gallery. The apparent jumble of overlapping circles and squares — in black, white and orange of course — actually follows a lovely internal logic, aligning perfectly with the grid while seeming perfectly off-kilter.

Los Angeles Times
17 June 2012

Los Angeles Times

"Hammer's 'Made in L.A.' biennial paints cross-generational picture"

Ollman, Leah

The museum show shines a light on contemporary artists in Los Angeles, including Channa Horwitz, Analia Saban and Morgan Fisher

Artist Channa Horwitz, 80, the oldest artist included in the bienniel exhibit of the Hammer Museum in Westwood. (Luis Sinco, Los Angeles Times/May 25, 2012)

One day about 15 years ago, Channa Horwitz was at work in her studio atop a knoll in Hidden Hills. Something transpired on her drafting table that got her excited, and she wanted to share it and get feedback. In her 60s at the time, she had been working in semi-obscurity for decades.

"I was totally alone," she recalls. "I was isolated. The mail lady came up the drive, and I said, 'Can I show you what I just did?'"

The incident is emblematic of a career spent largely in solitary pursuit of answers to self-generated "what if?" questions. Since the '60s, Horwitz has been devising systems to visualize time. Her intricately patterned drawings in ink and paint on graph paper have been shown in several local galleries in the past six or seven years and are featured in "Made in L.A. 2012," a biennial of new art organized by the Hammer Museum with the nonprofit Culver City space, LAXART. The show is on view at both venues as well as the L.A. Municipal Art Gallery in Barnsdall Park.

The curatorial team — Anne Ellegood and Ali Subotnick from the Hammer; and Lauri Firstenberg, Malik Gaines and Cesar Garcia from LAXART — selected 60 artists working in video, sculpture, installation, drawing, photography and performance. They focused on artists they identified as emerging or under-recognized, and in Horwitz, who turned 80 in May, they seem to have gotten both.

They describe her in the exhibition catalog as perhaps the oldest emerging artist in Los Angeles. But what is actually emerging is overdue attention to her work. The audience is the late bloomer here.

There are two other artists of similar vintage in the show: Simone Forti (born in 1935) and Morgan Fisher (1942). A few more are in their 40s, 50s and 60s, but most are in their 20s and 30s, an age the art world, like the culture at large, associates with freshness and novelty. The youngest is Kenyatta A.C. Hinkle, who was born in 1987 and received her MFA from CalArts this year. Los Angeles-born Horwitz earned her BFA there in 1972, after also studying at Cal State Northridge in the early '60s and Art Center School of Design in the early '50s, all while raising a family.

The dramatic age range wasn't deliberate, the curators agree. It wouldn't even be evident, Subotnick suggests, if birth dates were not disclosed. But, Ellegood points out, it reflects something significant about Los Angeles, something that pertains to how artists are trained and work here.

"More than in other cities, there's a strong dialogue between generations. I attribute it a lot to the schools. Well-known artists continue to teach at a point in their careers where they don't really need to for the money. That starts a dialogue with younger artists and those relationships maintain after school. The older artists take that role seriously. They value that exchange with younger artists. This happens to some extent in other cities, but it's very consistent here and is part of the fabric of what makes the city tick."

Fisher, who Firstenberg hails as "the godfather of conceptualism in L.A.," has taught at UCLA, USC and Cal Arts intermittently since the '90s, and at least five of his students are in the Hammer/LAXART show. These cross-generational relationships are important to him.

"It's a particular form of community that is very sustaining, even if my work is very different and I go my own way, as I guess we all do," he wrote by email.

Forti teaches at UCLA in the department of world arts and cultures and is considered a pioneer within the dance and performance communities for her improvisations and her work integrating movement and speech. "We wanted to include her also as an object-maker," Ellegood says. "Among many of the younger artists in the show, Simone is a role model, consciously or unconsciously, for the way she's dealt with the negotiation of the body among objects."

Horwitz has never taught. The show will put her work, at least, in dialogue with that of younger artists. She shares a gallery with Analia Saban, who, at just over 30, already has just as long a list of exhibitions to her credit.

Coming so close on the heels of the Getty's Pacific Standard Time, "Made in L.A." can easily be taken as a follow-up, a "that was then, this is now" update to the historical overview. If PST aimed, in part, to flesh out the record of art's evolution in postwar L.A., the current show aspires to introduce and reintroduce names of artists working in our midst right now that ought to be more familiar. The older ones are not, for a variety of reasons.

All three enjoyed earlier or more substantive reception outside of L.A., primarily in Europe. The syndrome of prophets not being honored in their own land is all too common among Southern California artists, several of the curators concurred. Horwitz has had a handful of shows recently in Germany, and Fisher's primary representation is in Cologne

Contemporary culture's emphasis on youth and novelty is probably the biggest culprit, however. Electronic gadgets aren't the only things discarded and replaced after a short spell. Opportunities for artists get slimmer once they've aged out of the "emerging" category.

"A certain pressure, over time, has skewed the conversation," Ellegood says, "so that institutions and platforms for showing art have become so intent on new talent that it has allowed for a certain amnesia about other ways of working and other important artists."

Exhibiting institutions tend to showcase the fresh and new or pay tribute to the senior and well established, but artists in midcareer can fall into a "black hole," says Ellegood, from which it's hard to resurface.

The challenge of staying visible is compounded when an artist shifts gears, as Fisher did, starting anew as a painter in the late 1990s, after decades of making films.

"I am in the early phase of my career as a painter, the equivalent of being in my middle to late 30s if I had started as a painter," he wrote, "so in principle I have decades ahead of me, and that is exactly how I feel." Conventional ideas about career trajectories are confining, and not very productive, Fisher later said in conversation. Being categorized according to medium or age is equally detrimental.

"It's conventional to think of young equating with new, but they don't necessarily go hand in hand. In fact they rarely do. It has to do with this disconnect," a misapplied association of youth with freshness and innovation. "Well, guess what? You can do work that's new when you're not a kid, when you're not just getting out of graduate school."

For Horwitz too, the notion that a career would naturally grow stale with age is anathema, ridiculous. She works now out of a studio in the middle of her home in West L.A., persisting out of "the love of doing, of creating my own world," and the work never seems to exhaust itself. "If concepts run dry, I go through folders of working drawings. These folders are food for whatever I could possibly do in the future. I could have five lifetimes and not run out."

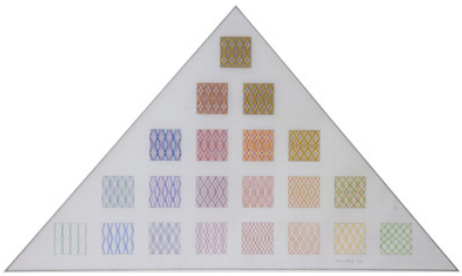
Horwitz lasted decades without external recognition because, she says, she was "never really trying for it." How does she feel about the flurry of attention she's getting now?

"It has nothing to do with the work," she said in a tone of exasperated good humor. "It makes it harder to work. It slows down the progress. It's a pain in the neck and takes me away from my drafting table. And don't think I don't love it."

Los Angeles Times
2 April 2010

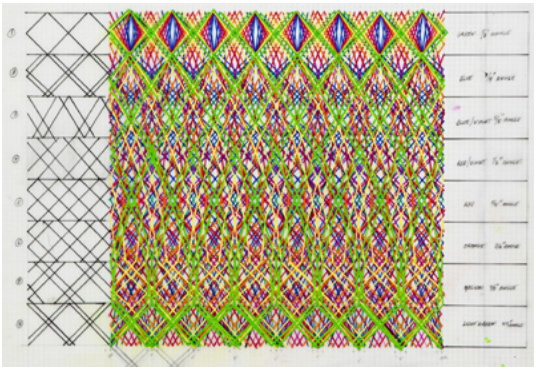
Los Angeles Times

Art review: Channa Horwitz at SolwayJones and kunsthalle L.A



"Sequences & Systems," a terrific two-part show (split between SolwayJones and kunsthalle L.A.), skims across 40 years of visual investigation by the L.A. artist Channa Horwitz. By the time Horwitz earned her B.F.A. from CalArts in 1972, she had already submitted a proposal (included in this show) to the landmark "Art & Technology" exhibition at LACMA and was well on her way to developing methods of articulating space, typically in ink on paper, using the orderly rigor of predetermined systems.

Her work falls somewhere between game and exercise, mathematics and music. Its key ingredients are rhythm, pattern and repetition, its precursors the minimal, serial art of the '60s. The entrancing "Composition #8 Augmented Variation #2" reads like an elegant score, following the momentum of a single thick ink line that rises, falls, breaks into separate staccato beats then resumes its sustained visual hum. Some of Horwitz's works over the years have been performed live, using dancers, synthesizers and projected imagery. Even when not actualized physically, her notations are dynamic and usually involve a sense of progression, so that time and process are actively engaged.



In the Canon series of 1982, for instance, Horwitz draws a simple geometric pattern on separate sheets of graph paper, then draws images that represent the sum of the individual parts. "Eight Layers From the Canon Series, Exposed" presents a grid of 64 such basic components, and the lacy tapestries of line that result when the patterns of each row or column are combined. The austerity of the system gives way to sensual ebullience, and the images, however prescribed, feel immediate and fresh.

– Leah Ollman

SolwayJones, 990 N. Hill St., No. 180, and kunsthalle L.A., 932 Chung King Road, (323) 223-0224, through April 25. Closed Sundays and Mondays. www.solwayjonesgallery.com

Images: 1982 and Triangle / Color, top; and Canon # 10, Expanded. Photo credit: Joshua White.

Artlurker
April 2010

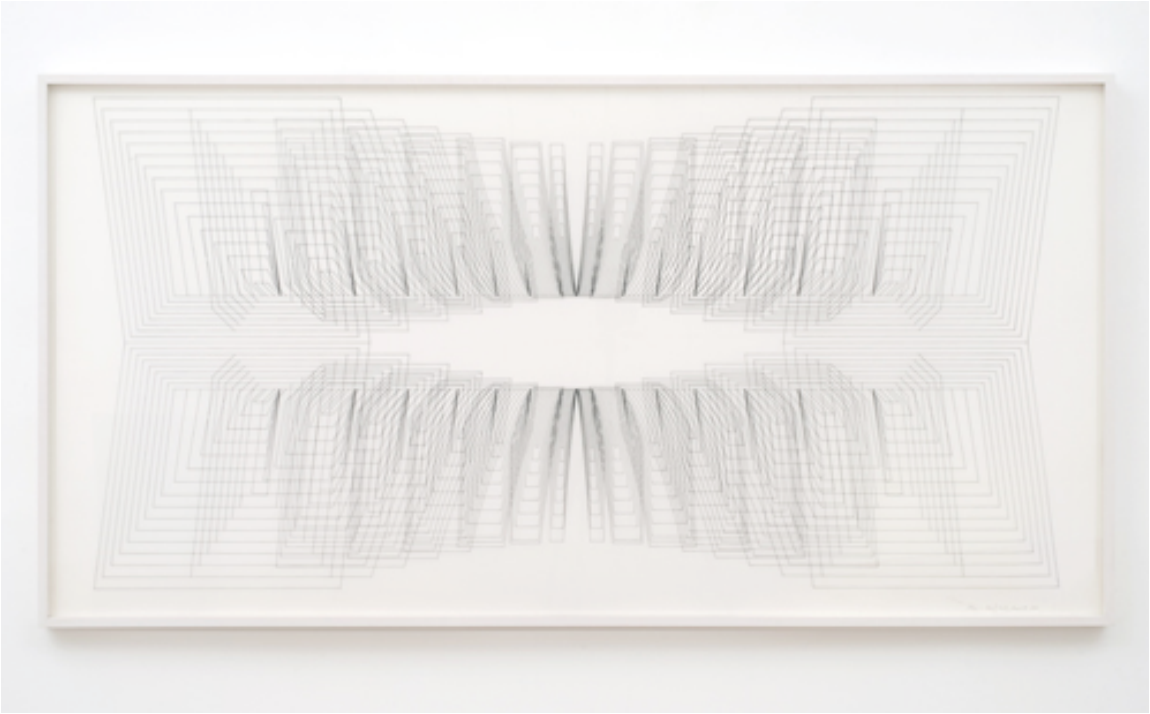
"Jet Set Saturdays: Channa Horwitz at Solway Jones and Kunsthalle LA"
Anne Martens

If Channa Horwitz wasn't female and 78 years old, she'd perhaps—and deservedly—be as well known as her male, L.A. artist contemporaries Robert Irwin and James Turrell. At the time of Ferus Gallery's emergence, she lived in Tarzana—then as Channa Davis—raising three children, where she created remarkable works of art. One wonders, had she hung around La Cienega Boulevard often enough, would the boys have let her in the clubhouse? This Jet Setter doubts it.

In 2005 and 2007, Solway Jones Gallery exhibited Horwitz's contemporary work. The gallery's current two-part exhibition, one at its main space on Hill Street; the other at Kunsthalle LA on Chung King Road, showcases the artist's seminal work of the 60s, 70s and 80s, as well as a piece from 2000 and one from this year. Upon a recent visit to both gallery spaces, Michael Solway pointed out a 1971 LACMA exhibition catalog in a vitrine — tangible evidence of the type of historical exclusionism female artists face. On the cover, about a dozen artist-faces, all male, stared back. Nearby hangs Davis' 1968 notated sketch for a sculpture, Suspension of Vertical Beams Moving in Space. The sculpture would have included eight moving parts and eight light beams, suggesting the complexity and ambition that any "Light and Space" project would have entailed. The artist had submitted the drawing as part of a proposal for an installation she planned to execute if accepted into the prestigious "Experiments in Art and Technology" program—in which artists were paired with scientists and engineers to explore perceptual phenomena—that culminated in the LACMA show. Although she was admitted into the exhibition, the more significant installation proposal got rejected.

Will Horwitz get her due when dozens of So Cal art institutions launch “Pacific Standard Time”—a showcase of the region’s post-WWII art history—next year? Let’s hope so. But in the meantime, it’s worth checking out “Sequences & Systems,” the survey of her stunning works now on view. Horwitz’s meticulous drawings—some monotone, others in rainbow colors—rely on a grid system for their structure. As rules-minded as any scientist, musician, or mathematician, she goes about making art by pre-determining what variables will dictate the work before she begins. Executed in color pencil, ink, or plaka (a milk-based paint) on graph-ruled Mylar, the early 1980s works in Solway Jones’ main gallery appear humble in their materials and simple acts of mark making. Yet they are simultaneously sophisticated in their visual beauty and planning. Angles figure prominently. Some of the works are even framed as diamonds and triangles. The most complex drawings resemble woven textiles. If you stare at them, there’s an added kinetic effect, as the brilliant lines seem to vibrate. The simpler drawings, in which single or two colors form interlocking diamond shapes, look like argyle sweaters and socks.

To understand how Horwitz’s painstaking drawings were conceived, seek out Canon #10 Expanded, a key that demonstrates how each applied color follows a different rule. For example, green is always meticulously applied at an eighth-of-an inch angle within a grid box, blue at a quarter-inch, and so on. The most striking work in the space is dated this year, but follows the canonical formula the artist set up in the 50s . Slanted Rectangle, an assemblage of drawings arranged in rows within a parallelogram-shaped frame, provide a dazzlingly hued progression that resemble a chart of paint chips.



At Kunsthalle LA, the visitor is transported mostly to the mid-seventies. Horwitz's older drawings are also grid-like, yet more varied in their visual arrangements. Like musical notation, they've been interpreted and performed as such. Composition # 8 Augmented Variation # 2 is made up of a narrow grid that runs vertically, with individual squares blocked in, suggesting the positions of notes on a staff. By contrast, in Sonakinetography Composition # 11, strips of gridded Mylar run vertically with squares blocked in –reminiscent of player-piano sheet music. The strongest work in the gallery is Eight Part Fugue 1, in which lines resonate outward in a kind of sci-fi wave pattern.

Gallery says: "For more than 40 years, Channa Horwitz has been making drawings and paintings exploring the notation of motion and time. Sequences have been integral to the artist's work since the late 1960s, when she created her seminal work, Sonakinatography, "sound, motion, notation." Utilizing an invented visual language, Horwitz's drawings, and paintings combine repetitive sequences and systems of ordering a specific set of numbers, colors, lines, and angles. Channa Horwitz has collaborated with dancers, percussionists, and electronic musicians using her Sonakinatography works as multimedia performances in what she describes as a Poem Opera presented in Los Angeles and Europe."

When leaving Kunsthalle LA to geometrically plan the rest of my Jet Setter weekend, I saw Horwitz's systems and triangles everywhere, especially in the storefront fences that had closed down Chinatown for the night.

NOTE: The Solway-Jones press package contains an amazing interview with Channa Horwitz conducted a year ago by Dominikus Müller and published in German on Artnet.

Here are a few juicy excerpts:

DM: Eight ... you always use that number in your work.

CH: That's just because of the graph paper I use. ... I chose 8 colors. That I am still using. For the light sculpture, I wondered how the eight beams would look in a given length of time, so I notated

the eight beams on my graph paper, showing ten minutes of time ... The fact that I could describe motion simply by using graph paper was very exciting to me.

Soon after I went on vacation with my first husband. One day he wanted to play tennis and I asked for permission to please stay in the hotel room and not watch him play just for a couple of hours. You know, that is the life I lived; I had to ask for permission to do anything different from the norm. “Well,” he said, “You’re not being very social, but ok, just two hours,” So I was in my room alone with a pad of graph paper and a couple of pencils and I came up with my “compositions,” Number 1, 2, and 3. And I realized back then that simply moving the little squares on graph paper, I could show anything: I could show motion, it could represent notes, it could represent color. ... They could describe words or categories. ... I felt I had discovered a new language.”

So when the two hours were over I had to go to the tennis court, but I took my material with me. When no one was looking I was secretly coloring in all of the little squares on the graph paper. At some point this lady who organized the tennis games came over. I was trying to hide what I was doing from her. But she asked: “What are you doing there?” And I showed her this little square of 64 colors... and she said, “Oh, my nephew made something just like that.” And I got really excited and asked “What did he make?” And she answered, “an ashtray.” ... I went from this high feeling of having found a common language that spoke to all of the arts to feeling really dumb about what I had created. I had this brand new concept, but I couldn’t really handle it.

DM: How was [your work} perceived [by art critics]?

CH: A critic from the Los Angeles Times wrote: “Pretty Notations by Valley Housewife.” And another critic ... when I showed my work to her, said: “Channa, I really don’t believe that what you do is art!”

DM: How did you continue with your work with comments like that?

CH: Because I really believed in what I was doing. And I don’t need other people to say that what I do is great. I just need to believe in what I do[.]

Channa Horwitz, Sequences & Systems at Solway Jones and Kunsthalle LA is on view through April 25, 2010

Artnet
29 December 2009

artnet®

"In zwei Stunden die Welt notieren"
Dominikus Muller in conversation with Channa Horwitz

DM: You once said: "I experience Freedom through the limitations I place on my work." Why did you choose limitation as the medium for you to express your freedom?

CH: If I had all the money in the world, and I could do anything, I wanted to do, would I be able to accomplish that? No, it would be impossible. I could not see the whole world. I would have to make choices about what I would like to see?: I love to eat fine food. So maybe I would choose to go to Europe, and find the eight or ten best chefs there, and try to eat all of their food. That would be it! The less choices I have, the more freedom I can have to experience those choices. As an example, a teapot on the stove really rocks and moves and makes noise when the heat is on high, because the aperture where the steam comes out is so small on the teapot, that it jumps all over the stove, but a normal pot doesn't jump when the heat is on high, because there is a big huge opening at the top of the pot.

DM: You just mean concentration...

CH: Limiting your choices gives you power.

DM: Do you feel that a limitation placed on your work is like a form of meditation?

CH: No, I don't meditate. But it could be thought of as one form of meditation, maybe the fact that I am doing what I do repeatedly is a meditation, though I don't think of it that way.

DM: You started doing your work almost fifty years ago. How did you start?

CH: I went to art school in the early 1950's for one year and then I got married and had children. When the children were in school I went back to study art. I was in school for three years and then left when I started to ask my own questions.

DM: For almost 50 years?

CH: Yes, I started to ask serious questions after leaving school in 1963; I had my first show in 1969. I started to ask important questions at that time...

DM: You don't mean academic questions?

CH: No, I questioned the empty canvas, such as 'What would happen if I?' I attempted to answer that question on the canvas. I always looked for answers that led to other questions where I could find the answers in doing the work.

DM: What did you do next?

CH: By limiting my choice of questions the questions become more powerful...

DM: I think I am starting to understand...

DM: We are talking about freedom of choice and how you came to ask your own questions. Asking your questions as an artist, as a female artist, and not being forced to do what all the others do is quite an autonomous act. Couldn't you, in a way link that whole thing to women's liberation?

CH: No, as an artist I needed to search for what I wanted to say. What I said as an artist had to do only with my questions and the artistic answers I could find through my work. I was not interested in doing what anyone else had done; I wanted to create something that had never been done before. I wanted to create new ideas in art and pave new paths to follow.

DM: Asking your own questions and making your own choices –doesn't that have something to do with your growing need for freedom?

CH: My search had to do with my work and where my questions took me in my work.

DM: A few months ago I interviewed Verena Pfisterer, an artist from Germany. She told me, that she stopped making art, because she was lacking the "mirror", the feedback ...

CH: Oh, yes, Feedback is so important, unbelievably important ... and I had none.

DM: But you – in comparison to Pfisterer – kept working. How?

CH: I was so desperate for feedback about my work, that when the mail-lady came up the hill to deliver my mail, I would ask her if I could show her what I was doing: Simply because there was nobody else to talk to. My first husband thought that what I was doing was crazy. My second husband on the other hand absolutely loves that I am busy. But he knows nothing about art, anymore then I know anything about his involvement in politics. I mean, he is so happy that I am busy, and I am so happy that he is busy, because I leave him alone to do his thing and he leaves me alone to do mine and we come together to share that.

DM: That's just romantic.

CH: Oh my god, that is the best! he shares everything with me and I share everything with him. And he is so encouraging ... I mean I am 77 and my career is just taking off.

DM: Did you think, after all this time, that your work would be appreciated?

CH: I thought that my work would be appreciated after I died. I knew that my work was important – because I work in truth, my work is honest.

DM: Yes, you go on with almost the same theme, of "variations" for almost half a century now. How have you been able to maintain this line of questioning for so long?

CH: After leaving school I limited my choices, I limited my choice of color to black and white, and circles and squares became my motive for all shapes... I started reducing my choices in the middle of the 1960ies. And some years later, in 1968, I did a proposal for the Art and Technology Show at the L.A. County Museum of Art. I did a sculpture with 8 moving parts, and 8 light beams...

DM: There's that number, the eight! A number, you always use that number in your work.

CH: That's just because of the graph paper I use. I had a choice between 5, 8 or 10 lines per inch on the paper. Aesthetically I liked 8 lines per inch, by repeating the use of the grid of 8 to the inch made it part of my language. I chose 8 colors, that I am still using.

CH: For the light sculpture, I wondered how the eight beams would look in a given length of time, so I notated the eight beams on my graph paper, showing ten minutes of time..., it was so fascinating to me that I could notate motion. That's how the notation of sound and motion started, I was really into the idea of notating movement, the fact, that I could describe motion simply by using graph paper was very exciting to me.

CH: Soon after I went on a vacation with my first husband. One day, he wanted to play tennis and I asked for permission to please stay in the hotel room and not watch him play just for a couple of hours. „you know, that is the life I lived, I had to ask for permission to do anything different from the norm. "Well", he said, you're not being very social, but ok, just two hours." So I was in my room alone with a pad of graph paper and a couple of pencils and I came up with my "compositions", Number 1, 2 and 3. And I realized back then, that simply moving the little squares on graph paper I could show anything: I could show motion, it could represent notes, it could represent color. The notations could represent any of the arts! They could describe words, or categories, anything could be expressed through the notations. I felt I had discovered a new language, one that could talk to all of the arts. So, when the two hours were over I had to go to the tennis court, but I took my material with me. When no one was looking I was secretly coloring in all of the little squares on the graph paper. At some point, this lady who organized the tennis games came over, I was trying to hide what I was doing from her. But she asked: "What are you doing there?" And I showed her this little square of 64 colors ... and she said, "Oh, my nephew made something just like that" and I got really excited and asked:, what did he make?" and she answered: "An ashtray".

DM: Harsh. And stupid.

CH: No, I thought that what I was doing was really dumb, I went from this high feeling of having found a common language that spoke to all of the arts, to feeling really dumb, about what I had created. I had this brand new concept, but I couldn't really handle it.

DM: You still didn't give up.

CH: I went back into my studio and I continued exploring. And at one point, I decided, that I wanted to show this new work at my next exhibition. I showed the very first of the notations. I had a performance with dancers, I had the notations, and I showed sculptures called, "Breathers", I had slides ... in short: My exhibition was a complete multi-media-show. That is when I first started to call my notations "Sonakinatography" which means sound-motion-notation.

DM: How was it perceived?

CH: A critic from the Los Angeles Times wrote: "Pretty Notations by Valley Housewife" and another critic ... when I showed my work to her, said: "Channa, I really don't believe that what you do is art!"

DM: But, how did you continue with your work with comments like that?

CH: Because I really believed in what I was doing. And I don't need other people to say that what I do is great. I just need to believe in what I do.

DM: But what struck me, is, how did you do that for so many years, without any recognition. How did you manage that?

CH: I was very lucky, because I had a husband that really supported me to do my work. From the very beginning I had an incredible studio, and all of the supplies I needed. With all of that I could do anything I wanted to, I could invent the world! And approval? Yes, that's important, but approval only tells me what I already know. I couldn't go on working for as long as I did without knowing that what I was doing was important. Without feeling it. I don't know if my work is good or not, but it is truthful, and it's honest. Maybe I will never realize any acceptance for it, but I felt that my children would. So I felt that my work was an investment for them. And that's why I took care of it. And then, one day, Michael Solway found me, the gallerist from Los Angeles. He came over to see my work.

DM: When was that?

CH: Maybe nine years ago … Michael came over to my studio. He sat down on my drafting chair and was swinging around a little. Then he said: "You know, Channa, normally, when I umm meet an artist your age, I love their old work, but never their new work. But with you, I love your old work and I really love your new work." I thought:… I waited my entire career to hear that, and now that I heard it, I can go on, I don't need to hear that anymore.

INTRIGUING SONAKINATOGRAPHY

Art Is Open To Interpretation

By BETH MOHR

Channa Davis Horwitz has tossed an intriguing bit of logic into an area firmly grounded in free expression.

A Los Angeles painter and sculptress, Miss Horwitz has created an art form allowing interpretations by other artists. She calls it Sonakinatography and, in black and white or color, it appears to be unusually notated music or choreography.

An art in its own right with interest and appeal created in the original drawings, Sonakinatography has been used to score sound and movement.

It is on exhibit at the University of California, San Diego, La Jolla, Art Gallery in the Humanities Library Building, Revelle Campus, through April 24, and will be translated in dance and music at 8 p.m. today and 1 p.m. tomorrow.

Miss Horwitz will be there as honored guest and to see interpretations arranged by Valerie Baadh of San Francisco to music by David Mahler.

In a printed dialogue displayed as part of the exhibit, Miss Horwitz says of Sonakinatography:

"The compositions are logical structures for planned, programmed movement in time. Any media — sound, color or movement — may be used to interpret the compositions which can be performed separately, simultaneously or sequentially."

Miss Horwitz was inspired

(Continued on A-17, Col. 1)

—Staff Photo by Barry Fitzsimmons

Joan Gally creates dance movement from art work by Channa Davis Horwitz, exhibited in the University of California at San Diego Art Gallery. Miss Horwitz calls her notation art form Sonakinatography and will see it interpreted in music and dance programs open to the public at 8 p.m. tonight and 1 p.m. tomorrow.

Friday, April 19, 1974

This Art Is Really Open To Interpretation

(Continued from A-13)

by the desire to escape the two and three dimensional limits of painting and sculpture.

"I could not understand how musicians and dancers compose in the fourth dimension, time. To control and compose time, I created a system of notation that would show how eight parts would look in ten minutes of time," she says in the dialogue.

Bound by eight parts in ten minutes set in precise graphs, the Horwitz compositions achieve a clean, uncluttered and usually soothing visual effect.

Most of the compositions, done on blue-lined graph paper or grids Miss Horwitz devised with narrow strips of color, resemble a simplified form of written music with square instead of round notes.

There are no symbols, such as bars or clefs. Placement of the eight squares allows the eye easy, comfortable progress through each ten-lined composition. Most are read horizontally, a few vertically.

Although one student viewer compared them to punched out computer cards, they seem too precise for the scattered perforations made by computers. Better comparisons might be written music, electrocardigraph or even business sales charts of fairly steady activity.

In her dialogue, Miss Horwitz explained, "Color is used to designate placement in space . . ." Describing a performance at the University of Southern California, she said:

"Composition III was interpreted by eight dancers who danced on lighted platforms to 45 minutes of sound on the moog synthesizer.

As the dancers walked on the platforms, colored lights would change in relation to the sound. If a light appeared under a girl as she walked, she could stop and respond to the colored light with her phrase in that color."

When graphs stand on their own in the hanging exhibit, color helps draw emotional response. The viewer can follow the eight notes across a ten-sectioned grid and react to the serenity of green, happiness of yellow, excitement of red, coolness of blue, power of purple or whatever personal feelings color may invoke.

Now that Sonakinatography is offered as a still art and with interpretations in movement and sound, Miss Horwitz hopes it will be expanded further.

"I would like to see an interpretation in poetry. I would like to see a composition done dramatically. . . . I would also like to see one done visually in a computer graphic or in animation."

NEW EDITIONS

ROBERT RAUSCHENBERG's series of six "Publicons"—spirited, engaging, elegant and full of complications and contradictions—are in their final stages of production at Gemini. These "icons for the public" or "public icons"—numerous interpretations are possible—are open to personal exploration and reconstruction. Panels slide out, doors open, pieces can be removed and shifted to new locations within the assemblage. We are invited to participate in that serious game of construction and recombination which many of us have silently played with Rauschenberg's work, while we have imagined the artist's enjoyment in the process.

There are six different "Publicons," each with its own character and its own set of surprises. It is impossible to see the work without getting involved—they beg to be handled in a spirit of physical inquiry. The largest measures 59 by 30 by 12 inches unopened, the smallest, 18 by 36 by 8 inches. Each of the six "Publicons" will be produced in an edition of 30.

Early stages of the process were completed at Rauschenberg's Captiva Island studio with a crew sent from Gemini's Los Angeles offices carrying supplies of cloth and other materials. Each work is constructed of wood coated with automotive lacquer, while some surfaces are covered with silk and cotton fabric. Many of the fabrics are familiar ones used in everyday clothing; Rauschenberg deftly casts pale stripe against pale stripe, paisley against bright solid until these commonplace surfaces successfully vie with the silk and gold leaf used elsewhere in the work.

Station I is the largest: a triangular box protected by two doors, which open to reveal a lighted interior and a wooden gold-leafed paddle suspended at its center. Formal and—yes—iconic, it is the most elaborately wrought and the most static work of the series. *Station III* is the most playful, hiding small hinged shaving mirrors which emerge from the austere white rectangular box as a raucous interior of patterned fabric is revealed. When fully opened, three floating mirrors pick up fragments of the room's interior and add reflected images to the high-spirited complexity of the box.

Rauschenberg's title for the series prompts one to ask, "How public can an icon really be?" In his hands these constructions, although made of bottle caps, shaving mirrors, cloth and wood, inevitably become "objects de luxe." They require careful handling, intimacy and time to savor their varied positions and physical surprises. They remind one of altarpieces unfolding to reveal interior imagery, works that create a sense of reverent intimacy by requiring the assistance of a person who handles and reveals the exterior and interior. Rauschenberg's "Publicons" do not necessarily inspire reverence, but they do make exquisite use of long-standing attitudes toward the icon and the iconic. Human in scale, they do not overwhelm, but seduce, and their pleasures are real. *Published by Gemini G.E.L., Los Angeles, 1978.*

Robert Rauschenberg, *Publicon-Station III*, wood coated with automotive lacquer, 37 by 31 by 15 inches closed, 69 by 64 by 15 inches open. Gemini G.E.L.

CHANNA HORWITZ's work explores a visual-numerical system based on a constant set of eight units. Movements of these eight are plotted in space and time, within a numerical matrix which provides the work with its logic. She describes each successive shift of position as a "beat." Like the steady rhythm of a heartbeat and pulse, or the widening and descending curve of a wave, her work charts the action of movement in space seen in sequential linear projections. Mathematical and conceptual, her work is evocative of other rhythms, for example those of music, described schematically.

Horwitz has just produced a new edition of lithographs entitled *8*, each print folded in eight parts and measuring, unfolded, 22 inches by 192 inches. Units move along in ever-widening configurations, developing fluid linear diagrams—eight of them—each a continuation of the one that precedes it. Through the device of folding and overlapping, the eight major segments of this enormous drawing have been condensed within a 22-by-20-inch piano-hinged plexiglass box. Happily, in its folded state the print also suggests sequential stages while allowing the entire work to be seen at once if one chooses to unfold it.

Printed in an edition of 30 by Ed Hamilton in Los Angeles, and hand-hinged in segments, Horwitz's *8* is achieved with an exquisite precision which neatly underscores the grace and clarity of her work. *Published by the artist, 1978.*

—Susan C. Larsen

SOL LEWITT's silkscreens—two new series of them—would brighten up anyplace on a cold winter's day. The prints use combinations and permutations of the three primary colors and of lines, which depart from corners, the midpoint of the sides and the center of the print for a strong and, naturally, logical effect. "Lines in Color on Color to Points on a Grid" includes ten prints, three on a ground of each primary color, with lines in the other two colors. In this series, all blue lines go from the corners, red from the sides and yellow from the center. The tenth print depicts the other nine and announces the title in bold black type. A

FRANCE F.F. 10 | BELGIQUE Lfs. 130
DEUTSCHLAND DM 10,- | UNITED KINGDOM £ 1,20
NEDERLAND fl. 10,- | U.S.A. & OTHERS $ 3,50
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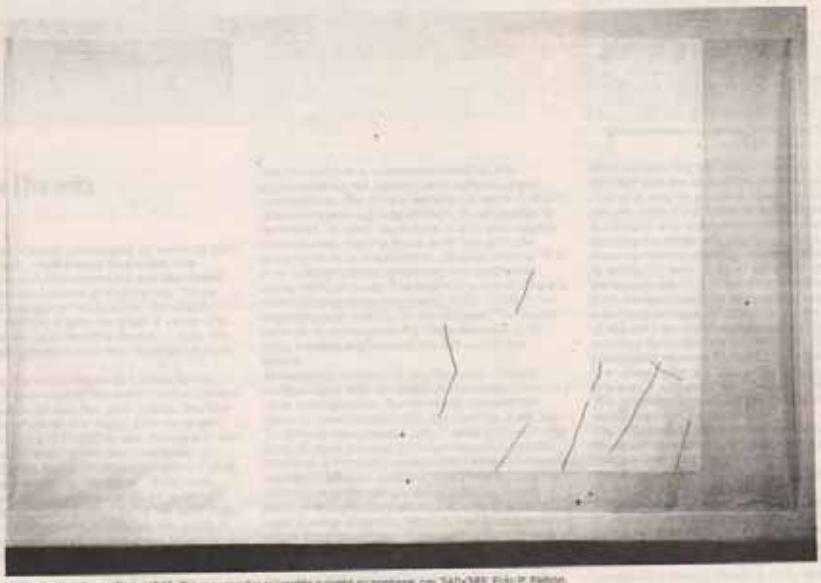
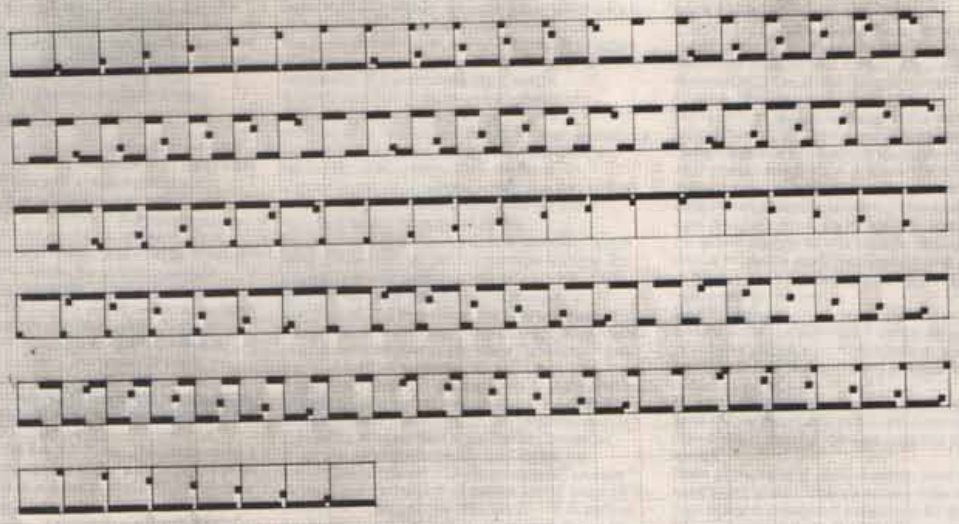
flash art

The international Arts Review No 66-67 July-August 1976 L. 2.000 ($ 3.50)



Marco Gastini: Senza Titolo, 1976. Colori serigrafici poi matita e collé su nontessé, cm. 240x385. Foto: P. Pellion.

Biennale di Venezia/Venice Biennale



Channa Horwitz: Le Cercle, 1973. Photo Frank J. Thomas.

Channa Horwitz

I have created a visual philosophy by working with deductive logic. I had a need to control and compose time as I had controlled and composed two dimensional drawings and paintings. To do this, I chose a graph as the basis for the visual description of time. I gave the graph a value: one inch became one beat or pulse in time. Using this graph, I made compositions that depicted rhythm visually.

To compose the visual rhythms, I chose to use eight units. I gave each of the eight units a number, a count equal to its number, and a color. Number one had a duration of one count and was green, number two had a duration of two counts and was blue, etc., on to eight which had a duration of eight counts, and was colored yellow green. I then named these eight units "energies". With eight energies, each having a duration equal to its number, I made compositions using the same logic. Whatever motion appears in time on the graph is based on the same linear logic. I chose to use a circular sequence for the basis of my logical system for motion. Visually, I accomplished this by having my rhythm follow a count of 2-3-4-5-6-7-8-1-2...or 1-2-3-4-5-6-7-8-7-6-5-4-3-2-1, etc. I then thought of these choices or limitations as rules for a game. By limiting my choices to the least number, and questioning each game, I created a separate world of visual rhythm that grew in strength. The more I questioned, the further I was brought in my search for meaning, artistic truth, and for a meaning of freedom.

I experience freedom through the limitations and structure I place on my work. It would appear that limitation and structure are the opposite of freedom. I have found them to be synonymous with freedom, and the basis of freedom.

As I see the world, it *appears* to have grown and evolved through a series of chances. My life and how it evolves appears to be determined by chance; but in reality, it is a structure directed and determined by my desires, both conscious and unconscious. The theory behind my work is that if structure plays out long enough, it will *appear* to be chance. It won't be chance, it will only appear to be chance. My life flows as all things in the universe flow, in a cyclical or circular manner. It is as in Lobachevskian geometry, the continuum meets itself in space. The beginning and ending are only one step away from each other. There is no beginning and ending...in the universe. To live for all time, is to live now. My life's duration is all time. I create and control my life out of my desires.

As controller-creator of my life work, I create compositions that are based on the cycle-circle of a never ending count. Earlier works showed this count or time horizontally, one inch for each beat. To achieve my compositions, I used motion in the form of eight energies (1/8 inch squares) which moved in a circularly sequential, numbered, logical manner. I created visual compositions by playing different number games. After creating a large body of compositions using one inch of time and eight squares depicting motion, I became curious about the possibilities of expanding the one inch of time in a vertical direction, and thereby creating space for the energies to grow. This brought about the expanded energy from eight 1/8 inch squares to eight one inch squares. Each energy grew by 1/8 inch until it became one inch. I then decided to allow the energies to expand even farther in space. To do this I expanded the composition to four levels in space. I then had four levels in space vertically and eight energies in time horizontally with which I could compose.

After completing this body of work (some pieces were up to sixteen feet), I questioned it. Having a desire to become more complex in my next compositions, I realized that the complexity of the work required miniaturization. I proceeded to reduce the work down to its essence, and to add four more levels. Each energy appeared one per inch horizontally and each level of space appeared one per inch vertically.

After completing the first drawing in this series, I decided that the completed drawing was the front slice of a volume and that I would slice into this volume eight times front to back, eight times top to bottom, and eight times left to middle. Each drawing would be one step away from the previous drawing; the last drawing one step from the first.

In doing the next series of drawings called Variations and Inversions on a Rhythm, I started with numbers logically arrived at through eight previously completed drawings. In the first drawing of the set I carried those previously determined numbers forward onto one drawing. On each subsequent drawing I varied all segments of the first drawing by one count. By varying the work in this way, I arrived at the first set of 64 drawings. The set exists because of the possibilities of variations with the numbers.

The structure of the rhythm within the drawings is the result of a split. The split being that of a primary and secondary motion.

The primary rhythm is arrived at through the use of the logical number sequence.

The secondary rhythm is arrived at through the use of an inversion, where a different line on each successive drawing is inverted one space.

In the first series of drawings this inversion shifts one space back on a different line on each successive drawing, resulting in 64 drawings.

In the second series of drawings the inversion of one space back is retained on each line on each drawing and one additional inversion is added in each successive drawing, resulting in 64 drawings.

In the third series of drawings the inversion manifests itself in a reversed direction of one space on each successive line of each successive drawing resulting in 112 drawings.

The investigation of my original concept has brought me into unknown territory. With each question I search for a visual answer. In this way I have strengthened my original concept and have travelled further into the unknown.

Channa Horwitz
Hidden Hills, California
January, 1976

50c

EAT

EXPERIMENTS IN ART & TECHNOLOGY

IN PROCESS

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EXPERIMENTS IN ART AND TECHNOLOGY: IN PROCESS

First Art and Technology Conference to be held in Southern California, jointly sponsored by Experiments in Art and Technology, Los Angeles and the University of Southern California.

We hope this event of non-juried collaborative exhibits, films that create new images by the use of new technology and a conference with workshops, will question and define Art and Technology: In Process.

In the search for new materials and techniques we believe the artist and scientist-engineer are exploring the link between man and the technological process that will benefit society as a whole.

E.A.T. is a non-profit tax-exempt organization, organized to promote collaboration between artists, engineers and industry on projects directed towards participating in the new technology and the contemporary arts.

E.A.T./L.A. President — *Ruth Baker*

Coordinated by *Emile Jacobson, E.A.T.*

Film Planning and Arrangements by *Renee MacDougall*

Workshop and Conference Planning by *Ruth Baker and Chris Wells*

Exhibit Planning by *Richard Foy*

Publicity: *Gwenda Davies*

Financial Directors: *Ardenne Guttentag and John Buchanan*

Program by: *Terry Martin, Adele, Renee MacDougall, Hyman, Emile Jacobson.*

Rainbow Jam Coordinator: *C. G. Taylor*

A special thanks to those E.A.T. members who contributed their time and help:

Bebe Baron, Lois Boardman, Thomas Stafford, Genevieve Marcus, Riane Eisler, Dick Friezen, Llyn Stoller, Jules Engel, David MacDermott, Diane MacDermott, Elsa Garmire, Jack Shulem and Jerry Jacobson.

We are indebted to *Gordon Chapman,* Director, Technological Studies Program, School of Interdisciplinary Studies, and Director, Technological Studies.Institute, and Lecturer in Economics, School of Business Administration and Economics, California State College, Fullerton, for initial planning of the show, and for securing proposals from many of the contributers.

We wish to thank *John Braun* for working so diligently to assure the cooperation of the University of Southern California for Experiments in Art and Technology: In Process. We also thank him for his great expenditure of time and effort in procuring space and equipment for the exhibitors.

These U.S.C. Students have been extremely helpful in covering the following areas:

Space Assignments: *Jack Marquette*
Electrical Load: *Jeff Rodd*
Film and Equipment: *Karol Weyna*
Film: *Dennis Tannenbaum*
Student Activities Center: *Carol Silversmith*

Our Gratitude, also, to:

Rick Lesemann, Special Assistant to the Dean of Performing Arts and Lectures in Music Theory and Composition.

Russ McGregor

Jack Mahoney

Dean Sam T. Hurst

ENVIRONMENTS AND EXHIBITS

Oliver Andrews

Born in Berkeley in 1925. Attended the University of California and Stanford University. He has worked as an engineer, and stage designer and joined the faculty o. U.C.L.A. in 1958. Since then he has had twelve one-man shows of sculpture and participated in numerous group shows. At present his work is concerned with the sculptural use of water and with airborne and submersible sculptures.

"Sky Fountain" - 1970

The "Sky Fountain" consists of a 60 to 100 foot long by 4 foot wide strip of aluminized mylar. The size and shape of the work depends on the weather conditions the day of flight. The "Sky Fountain" is flown by means of helium balloons

Ant Farm

Includes Chip Lord, Michael Wright, Hudson Marquez, Joe G. Well, Curtis Schrier, Fred Unterseher, Mister Kelly Glazer, Andy Shapiro, a group of eight environmentalists seeking/living alternative life style environments. They have done workshop-presentations of media, inflatable structures, theater, life-ART at the following place/events: University of California, Riverside, California Arts and Crafts College, San Francisco Art Institute, Life raft Earth, California State College, San Diego, And U.C.L.A.

"Gastation Lifestyle Display" - 1970

"Ecological Media Theater -- we will develop our gas station life style (Chevron Island) with portable inflatable environments costumes, smog, F-310 Hype, The whole catastrophe.

Desmond Armstrong

Born and studied in England. He has been at the California Institute of Technology since 1965 as an engineer in Quantum Electronics and Solid State Laboratory.

"Vertical Glow Discharge Tube"

Vertical glow discharge tube, four feet long, four inches in diameter, to be set up in a dimly lit area. Required equipment: Vacuum pump, neon tube transformer, vertical support -- wood or pipe.

Claudia Bader

Born 1950 in Chicago, Illinois. Attended Bennington College, 1966-68, studied Drama, Dance, Art at University of California, San Diego 1968-70. Involved with the Women's Liberation Front, Guerrilla Theater.

"Peripheral vision/Balloon Residue"

No beginning, middle, or end, or goal. Simultaneous time, continuous time.

Ed Bereal

Studied at Chouinard and worked as a sculptor, for a number of years. He became involved with drama after the Watts' Riots. At present he is an instructor at the University of California, Riverside.

"Man, Machine, and Race" - 1970

Group experimental confrontation theater - Black students will show the manifestations of Black life, and art and technology.

Sylvia Bialko, Mario Castillo, Tom Connery, John Martens, Jeff Rodd

Five students at U.S.C., in the Fine Arts and Architecture Departments, have collaborated to build an experimental, inflatable environment .... Enva-Muta 5. The project was funded by A.C. Martin, architect, and Friends of Art, U.S.C.

George Brecht

Born in New York City 1926. B.A.,1950, in chemistry from Philadelphia College Pharmacy and Science. One man shows at the now defunct Ruben Gallery, NYC--1959, Fischbach, Gallery, NYC--1965, Schwartz Gallery, Milan Italy, 1967. Presently a show of "Land Mass Translocations at the Eugenia Butler Gallery in Los Angeles. Mr. Brecht now lives in London. A notable quote from Breaht, "More in Less."

Exhibit:
"Land Mass Translocations" Proposals

At the present stage, these are largely maps to cite proposals to change the earth's surface to insure better living conditions. A major proposal is to move the Channel Island, Isle of Wight, to the Azores to improve the climate. This is a primary move to work out the technical bugs of such a move for the major move of Great Britain to the Azores or anchoring it off Portugal. Technical means of moving the Isle of Wight are boring tunnels with under-water mining equipment (yet to be perfected) and injecting polystyrene foam thus floating the island to its new destination using the natural ocean currents, or perhaps using Antarctic icebergs for flotation. Also employing icebergs to irrigate great desert area of the world, increasing arable land.

Also Workshop: Land Mass Translocations Research Proposals

Chrysalis

Davis MacDermott, Alan Stanton, Chris Dawson, Rob Sangster and Denny Lord are from Chrysalis, a California corporation with three divisions: environments, film, and multiple art and electromechanicals.

Judith Davies

Exhibit: *Sound and movement*

Ringling's Clap Trap - Choreographed by Judith Davies -- Ringing Bros. Barnum and Bailey Presents: The Greatest Show on Earch -- a living testament to "The Great American Dream." Living players play the living. A spectacle of montage "Under the Big Top," parodies the Freakout Scene of the American Managerie.

Dancers are: Barbara Ball, John Fox, Katherine Herrman, John Irvine, Gretchen Phillips, Douglas Reingold.

Composer: Kathy Quittner.

Channa Davis

Born in Los Angeles, 1932. Studied at Art Center School and Valley State College. Painter and sculptor now working in notation for mixed media.

Ken Yapkowitz, who composed the sound, studies electronic music at U.C.L.A. with Douglas Leedy and Carlos Hagen. Marjorie Gamso was responsible for the choreography and light design.

Composition #3 is a basic structure for a planned, programmed movement in time, space, color, movement, and sound through the use of symbols.

"Octopus City"

Dancers are:

Shelley Bye	Kyra Lober
Judith Davies	Beth Markowitz
Elena Fineberg	Melinda Maxwell
Sharon Hagen	Carol Shiffman

Thanks to the Drama Department, Cal. State, Fullerton for the plexiglass platforms.