

LA CRÉÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

PRESS PACK

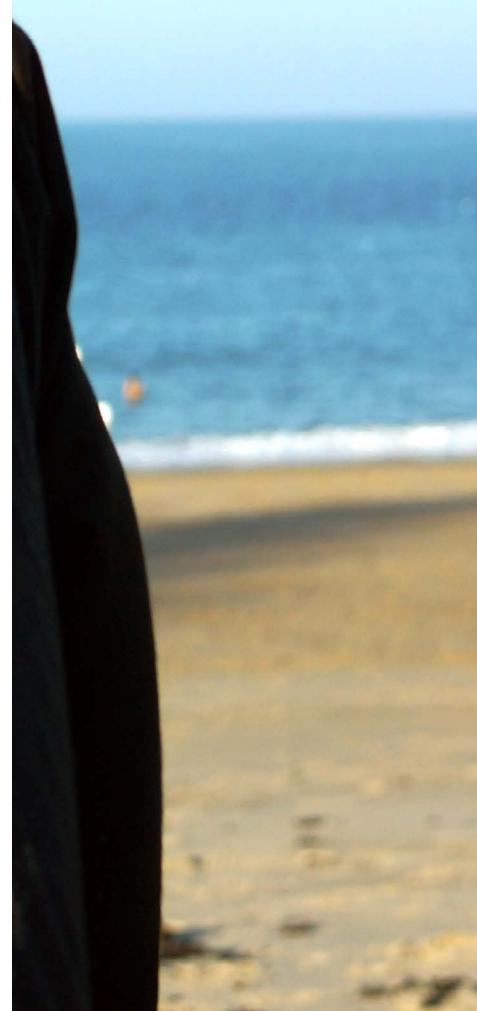
LA FORME
D'UNE VAGUE ~~XXXXXX~~
À L'INTÉRIEUR
D'UNE VAGUE
(THE SHAPE OF A WAVE INSIDE OF A WAVE)

DAVID
HORVITZ

exhibition from 18 January to 10 March 2019
opening on Friday 18 January 2019 at 6:30 pm

place Honoré Commeurec
F-35000 Rennes
www.la-criee.org

—
press officer:
Marion Sarrazin
m.sarrazin@ville-rennes.fr





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Press release

—
exhibition from 19 January to 10 March 2019
opening on Friday 18 January 2019 at 6:30 pm

—
For his first institutional solo show in France, Californian artist David Horvitz is looking to our perceptions of time and space in terms of variation and interchange. His work makes use of a range of media either material (photographs, books, performances, sculptures) or immaterial (interventions on the Net, narratives, rumours). Heir to both the Romantics and the Conceptualists, he practises an art of play, surprise, rhizomatics and circulation.

At La Criée Horvitz has taken an immaterial aspect of Breton culture as the basis for the exhibition's key work: *Lullaby for a Landscape* is an installation comprising 40 brass chimes hanging from the roof structure and providing the 40 notes of the traditional melody *Luskellerez Vor* (*Lullaby of the Sea*). The chimes will be played twice by professional musicians as part of performances; the rest of the time it will be up to individual visitors to originate and orchestrate interpretations of their own.

Visitors play a core part for Horvitz, who enjoys establishing a give-and-take relationship that involves them in his work process. To take one example, *you, cloud, rain, river, spring, lake, snow, dew, ice, mist, wave* invites the spectator to make free use of the ink stamps and sheets of paper on a table and to take the resultant compositions home with them. Likewise with *Nostalgia* (18 January 2018 – 10 March 2019 at La Criée centre for contemporary art, Rennes, France), a slide show drawing on the artist's photo archive: a computer program screens each image and then deletes it definitively, leaving us the only ones to have seen it at that moment – and to have seen it vanish forever.

Springing from a simple, everyday nomadic practice, the art of David Horvitz is one of transposition: *Map of Brittany from a Wednesday* is a bouquet of the same kinds of flowers from different, carefully chosen spots in Brittany, but all gathered the same day. The posters for *Proposals for Clocks* are scattered through the city, sneakily catching the eye of passers-by. Here time and space intersect, generating a geopolitics in which the artist's subjectivity imbues our imaginary realms.

David Horvitz brings joy and simplicity to living and working, to shaping ideas as much as forms, to blurring the boundaries between art and life and time and space. He makes it seem self-evident. And a way out, too.

—
La Criée's invitation to David Horvitz is part of an ongoing collaboration. In 2016, with Felicia Atkinson and Barbara Sirieix, he was the recipient of a residency in the Breton village of Moncontour, as part of the Territoires Extra programme. The following year he took part in the two group exhibitions of the La Criée cycle dedicated to narrative and the programme of performances organised by La Criée at Human Resources in Los Angeles.

—
The title of David Horvitz's exhibition is taken from a poem by David Antin.

Practical information

David Horvitz

La forme d'une vague à l'intérieur d'une vague
(The shape of a wave inside of a wave)

—
exhibition

from 19 January to 10 March 2019

opening

Friday 18 January 2019, 6:30 pm

—
Tuesday 15 January 2019, 6 pm

lecture by David Horvitz

EESAB - site de Rennes

Saturday 19 January 2019, 3:00 pm

meeting with David Horvitz

—
Green flashes

Sunday 20 January 2019, 3 pm

Sylvain Chauveau, Stéphane Garin and Joël

Merah, *Soñando*, concert

as part of festival Autres Mesures

in partnership with Les Tombées de la Nuit

Thursday 24 January 2019, 7 pm

JFDR & David Horvitz, *Watering a Bellflower*,
performance + JFDR, concert

—
practical information

La Criée centre for contemporary art
place Honoré Commeurec

F-35000 Rennes

+332 23 62 25 10

la-criee@ville-rennes.fr

www.la-criee.org

free admission

from Tuesday to Friday: noon to 7pm

Saturday & Sunday: 2 pm to 7 pm

close on Monday

subway: République

bus stop: La Criée

—
curator

Sophie Kaplan, director of La Criée

production

La Criée centre for contemporary art, Rennes

—
press officer

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Visuals for the press

Please, respect captions and copyrights



David Horvitz, *Untitled*, photograph, 2018

courtesy the artist and ChertLüdde, Berlin

Visuals for the press

Please, respect captions and copyrights



David Horvitz, *Untitled*, photograph, 2018

courtesy the artist and ChertLüdde, Berlin

Visuals for the press

Please, respect captions and copyrights



David Horvitz, *Lullaby for a Landscape (All the Pretty Little Horses)*, Socrates Sculpture Park, New York, 2015

fifty-four tempered aluminum alloy chimes, dimensions variable

photo: Nate Dorr

courtesy the artist and Socrates Sculpture Park, New York and ChertLüdde, Berlin

Visuals for the press

Please, respect captions and copyrights



David Horvitz, *A map of Paris from a Wednesday*, 2018
hand blown glass, roses, 30 cm, ø 16,5 cm
courtesy the artist and ChertLüdde, Berlin

Visuals for the press

Please, respect captions and copyrights

David Horvitz
3618 1/2 W. Washington Blvd.
Los Angeles, California 90018
USA

November 27, 2018

Sophie Kaplan
La Criée Centre d'art Contemporain
Place Honoré Commeurec
35000 Rennes
France

Dear Sophie,

I am writing you a letter about three trees in Los Angeles. They are plumerias, a species indigenous to Central and South America that now grow around the world. In the summer the fragrance of their flowers fills the night, attracting moths for pollination. The three trees I am writing to you about grow in front of my grandmother's house on 6th Avenue near Jefferson Boulevard. I think of them like residents of this city, just like her. Living in its boundaries, breathing its air, watching the city change over the years from where they grow. And like the trees, my grandmother's family came from elsewhere.

Every year she prunes the trees, leaving them as short leafless stumps. They look almost lifeless, but they always come back, shooting up new leaves and branches.

I have been saving the branches that she removes. I place them in pots in my studio so they can form new roots. I give them away so they can find new homes. In time, each branch will grow to become a new tree. Slowly my grandmother's trees continue their journeys.

I would like to offer one of these trees as a gift to your museum.

Yours,



David Horvitz

Letter by David Horvitz about pluminaria, November 27,2018
courtesy the artist

Visuals for the press

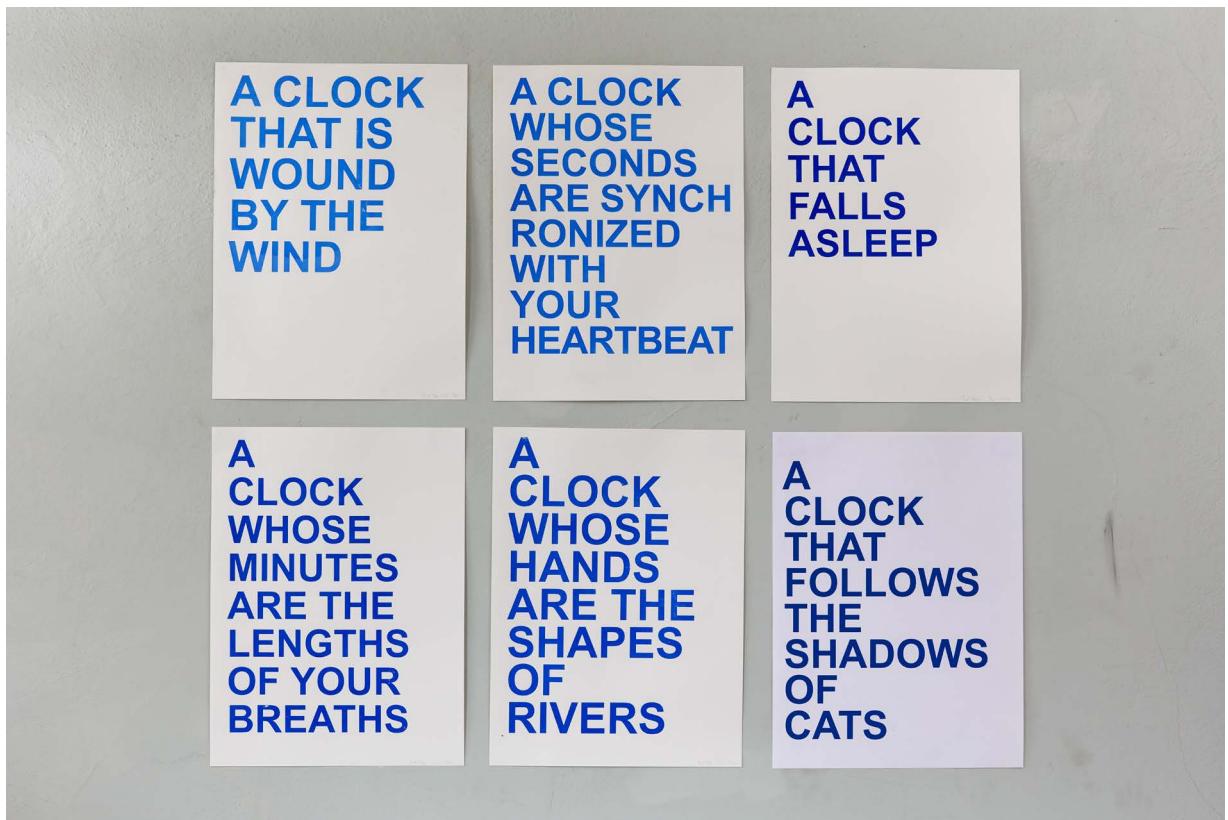
Please, respect captions and copyrights



David Horvitz, *toi, nuage, pluie, rivière, source, mer, océan, lac, neige, rosée, glace, buée*, 2018
thirteen stamps in wood box
courtesy the artist and Yvon Lambert Librairie & Éditeur

Visuals for the press

Please, respect captions and copyrights



David Horvitz, *Proposals for Clocks*, 2016-ongoing

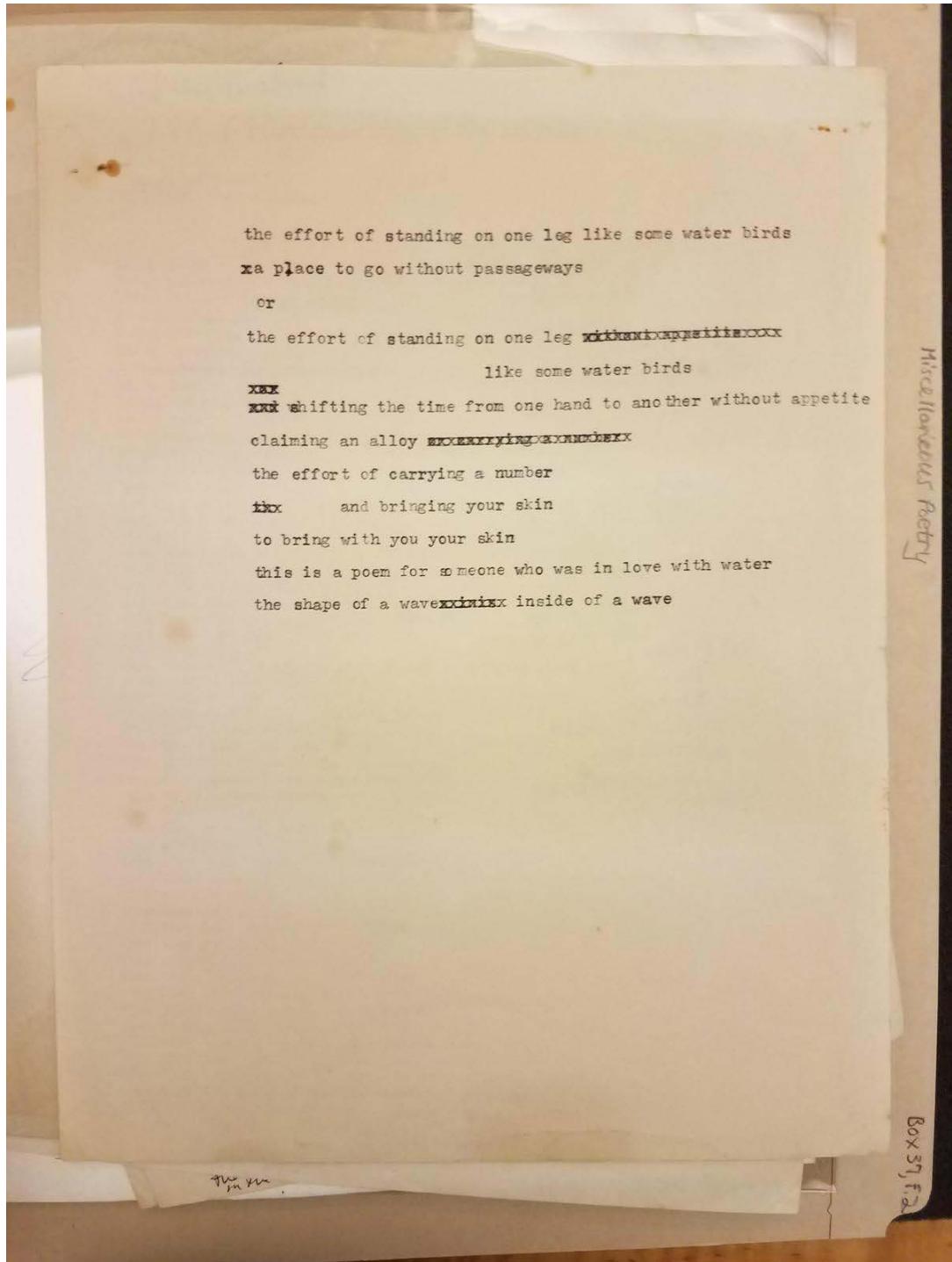
screen print, 60 x 45 cm each

photo: Lee Thompson

courtesy the artist, ChertLüdde, Berlin and Yvon Lambert Librairie & Éditeur

Visuals for the press

Please, respect captions and copyrights



page of a poem by David Antin founded in the archive of the artist, Getty Research Institute, Los Angeles (box 37, F2)
photo: Julien Bismuth – credits: Eleanor Antin and Getty Research Institute

Works exhibited

—
Berceuse pour un paysage (Lullaby for a landscape), 2019
forty tubular bells
production: La Criée centre for contemporary art, Rennes
courtesy the artist and ChertLüdde, Berlin

—
toi, nuage, pluie, rivière, source, mer, océan, lac, neige, rosée, glace, buée, onde, 2018
thirteen stamps, four thousand sheets of paper
courtesy the artist and Yvon Lambert Libraire & Éditeur

—
Nostalgia (18 January 2019 – 10 March 2019 at La Criée centre for contemporary art, Rennes, France), 2018 – ongoing
unique digital projection with 16710 digital photographs, 16710 minutes
production: La Criée centre for contemporary art, Rennes
courtesy the artist and ChertLüdde, Berlin

—
My Grandmother's Plumeria, 2018 – ongoing
plumeria cuttings
courtesy the artist

—
A Map of Bretagne from a Wednesday, 2019
vase and flowers
courtesy the artist and ChertLüdde, Berlin

—
L'histoire de la chanson de l'océan ici (The history of ocean sound here), 2019
label and history
courtesy the artist

—
Propositions pour horloges (Proposals for Clocks), 2016 - ongoing
posters in French and Breton displayed across the city
production: La Criée centre for contemporary art, Rennes
courtesy the artist, ChertLüdde, Berlin and Yvon Lambert Libraire & Éditeur

Biography

David Horvitz

born in 1974 in Los Angeles, California, United States
lives and works in Los Angeles, California, United States
www.davidhorvitz.com
represented by ChertLüdde, Berlin

SOLO EXHIBITIONS

2019

The Shape of a Wave Insite of a Wave, La Criée centre for contemporary art, Rennes, France
Solo exhibition, ChertLüdde, Berlin, Germany

2018

Für Ruth, der Himmel in Los Angeles, Albertinum, SKD, Dresden, Germany

When the Ocean Sounds, curated by Thomas Caron, Brussels Gallery Weekend, Brussels, Belgium

When The Ocean Sounds, Billboard Series #11, artlead, Gent, Belgium

Água Viva, Bela Campo, Lisbon, Portugal

2017

Eridanus, galerie Allen, Paris, France

Dedicated to Forgotten Oceans, organised by Barnie's at the window of Davish News, London, United Kindom

2016

Concurrent solo exhibitions *ja* at Chert, Berlin, Germany and *oui* at Yvon Lambert Bookshop, Paris, France

The Studio Rent Editions: 2010-ongoing, Pacific North West College of Art, Washington, United States

The Studio Rent Editions: 2010-ongoing, Joseph Gross Gallery, University of Arizona, Tucson, United States

2015

The Studio Rent Editions: 2010-ongoing, Pacific North West College of Art Situation #20, Fotomuseum Winterthur, Swiss

through the morning) kiss this pillow, tongewölbte T25, Ingolstadt, Germany

2014

David Horvitz: Gnomons, curated by Helga Christoffersen, New Museum, New York, United States

David Horvitz, Blum and Poe, Los Angeles, United States

Concurrent solo exhibitions at Jan Mot, Brussels, Belgium and Dawid Radziszewski Gallery, Warsaw, Poland

2013

Hot, muggy, then cold and windy. We swam in the sea, it got misty and we couldn't tell what time it was anymore, Peter Amby gallery, Copenhagen, Denmark

Statements, Chert, Art Basel, Basel, Swiss

POST, curated by Jacob Fabricius, Antechamber, North galleries, Kunsthall Charlottenborg, Copenhagen, Denmark

At Night They Leave Their Century, Chert, Berlin, Germany

Drugstore Beetle II, Special Collections Library, California State University, Long Beach, United States

2011

Adobe, San Francisco, United States

The Discovery Award, Arles Photography Festival, Arles, France

Room 129, commissioned by Fillip Magazine, Vancouver, Canada

2010

Carry On, galerie West, Den Haag, Netherlands

2009

Believe Inn, Chicago, United States

Public Space One, Iowa City, United States

2008

To a Sunset in Palos Verdes, siteLA, Los Angeles, United States

I Will Go Somewhere and Send You Something from There, Right Window, San Francisco, United States

Biography

—

GROUP EXHIBITIONS (SELECTION 2010-2019)

2019

snap+share: transmitting photographs from mail art to social networks, SF MOMA, San Francisco, United States and Phenomenon, Anafi, Greece

2018

Signal or Noise - The Photographic II, curated by Martin Germann and Tanja Boon, S.M.A.K., Gent, Belgium

25 YEARS! SHARED HISTORIES, SHARED STORIES, Fotomuseum Winterthur, Swiss

Metaphoria III, organised by Lab'Bel, curated by Silvia Guerra, CENTQUATRE, Paris, France

The Sensation of the Sea – In honour of Bas Jan Ader, curated by Joanna De Vos, The Mesdag Collection, Den Haag, Netherlands

Zeitspuren, curated by Samuel Leuenberger and Felicity Lunn, Pasquart Kunsthaus centre d'art in Biel/Bienne, Swiss

Art Basel Cities, curated by Cecilia Alemani, Buenos Aires, Argentina

Notes for a Shell #2, plage de la Verrerie, Marseille, France

Catalogue, Showroom Mama, Rotterdam, Netherlands

2017

While I was also listening to David, Eleanor, Mariana, Genk, Jean, Mark, Daphné, Pierre, Shima, Simon, Zin, Christian and Virginie, curated by Felicia Atkinson, Julien Bismuth, Sophie Kaplan and Yann Sérandour, La Criée centre for contemporary art, Rennes, France

Art of the Postcard, selling exhibition of artists' work with postcards, at 14 Florence Street, London, United Kingdom

Days are Dogs, Carte Blanche to Camille Henrot, Palais de Tokyo, Paris, France

Tialectics, curated by Stefanie Hessler, Thyssen-Bornemisza Art Contemporary (TBA21), Vienna, Austria

Flowers are Documents – Arrangement I and II, curated by Emanuele Guidi, ar/ge kunst, Bolzano, Italia

You can tell I'm alive and well because I weep continuously, Knockdown Center, New York, United States

While I was also listening to David, Eleanor, Mariana, Delia, Genk, Jean, Mark, Pierre, Shima, Simon, Zin and Virginie, curated by Felicia Atkinson, Julien Bismuth, Sophie Kaplan and Yann Sérandour, La Criée centre for contemporary art, Rennes, France

Commercial Break, Public Art Fund 40th Anniversary, Public Art Fund, New York, United States

2016

breathing space, Museum Arnhem, Netherlands
8688, curated by Diana Campbell Betancourt, Project 88, Colaba, Mumbai, India

The Sun Placed in the Abyss, Columbus Museum of Art, Columbus, United States

Sea, curated by Monika Koziol, MOCAK, Krakow, Poland

I will go where I don't belong, Volcano Extravaganza, Stromboli, Italy

Six Weeks, in Time, Henry Art Gallery, Seattle, United States

True Spirit, galerie Allen, Paris, France

Publish or Perish, Transmitter gallery, New York, United States

2015

Aquí hay dragones (Here be Dragons), La Casa Encendida, Madrid, Spain

Regular Expressions, 221A, Vancouver, Canada

Ocean of Images: New Photography 2015, MoMA, New York, United States

Bunting, Chemould Prescott Road, Mumbai, India

Transparencies, Bielefelder Kunstverein and Kunstverein Nürnberg, Germany

HPSCHD 1969>2015/Live Arts Week IV, Mambo, Bologna, Italy

When we share more than ever, MKG Museum, Hamburg, Germany

Cool / As a state of mind, MAMO, Marseille, France

Good luck with your natural, combined, attractive and truthful attempts in two exhibitions, Crac Alsace, Altkirch, France

Biography

2014

Scars of Our Revolution, Yvon Lambert, Paris, France

Kochi-Muziris Biennal, Fort Kochi, India

Crossing Brooklyn, Brooklyn Museum, Brooklyn, New York, United States

Ways of Working, According to an Office Desk, Upominki, Rotterdam, Netherlands

#nostalgia, Glasgow International 2014, CCA, Glasgow, Scotland

Flag Stavanger, curated by Randi Grov Berger and co-presented by Entrée, Kunsthall Stavanger, Norway

2013

Only to Melt, Trustingly, Without Reproach, curated by Tevz Logar, Skuc Gallery, Ljubljana, Slovenia

Editionshow, Chert, Berlin, Germany

I've Lost My Marbles, Totàl, Athens, Greece

And So On And So Forth, curated by Margit Sade Lehni, Centre for Contemporary Art Riga, Latvia

The Space Between Us, Courtesy, Saint-Ouen, France

Please Come to the Show: Part II (1980–Now), organized by David Senior, MoMA Library, New York, United States

on Off moments, Grimmuseum, Berlin, Germany

Le tamis et le sable 2/3: L'Intervalle, Instants Chavirés, Paris, France

New Eyes for New Spaces, ISCP, New York, United States

Und everybody says yeah – on internet meme, The House of Electronic Arts, Basel, Swiss

2012

The End(s) of the Library, Goethe-Institut New York Library, New York, United States

The Making of Americans: A marathon reading of Gertrude Stein's novel, Triple Canopy, New York, United States

Let us keep our own noon, curated by David Horvitz, West, Den Haag, Netherlands

Fair Exchange, curated by Taeyoon Choi, Eyebeam, New York, United States

Frieze, with Triple Canopy, New York, United States

Scenes of Selves, Occasions for Ruses, Surrey Art Gallery, Vancouver, Canada

Force Fields, curated by Alexis Granwell and Jenny Jaskey, Tiger Strikes Asteroid, Philadelphia, United States

2011

The Greater Cloud, curated by Petra Heck, NIMk, Amsterdam, Nederland

The Best of 2011, Soloway, New York, United States

The Open Daybook, Los Angeles Contemporary Exhibitions, Los Angeles, United States

FINISHED, Showpaper 42nd St Gallery, New York, United States

As Yet Untitled, SF Camerawork, San Francisco, United States

2010

Different Repetitions, curated by David Senior, New York, United States

Palling Around with Socialists, U-turn Art Space, Cincinnati, United States

We have as much time as it takes, Wattis Institute for Contemporary Arts, San Francisco, United States

FAX, Burnaby Art Gallery, Vancouver, Canada

An Immaterial Survey of our Peers, Chicago (online)

The Page, Guggenheim Gallery, Chapman University, Orange, United States

Cheat Codes: Lessons in Love, Space 204, Vanderbilt University, Nashville, United States (group screening)

—

EDUCATION

2010

MFA, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, New York

2004

BA, University of California, Riverside, California

Bibliography

— SELECTED ARTICLES

2017

Orit Gat, “A thing without a past? The economy and Aesthetics of artists’ editions”, *Mousse Magazine*, issue #57, Februy-March 2017

2016

“L’arte? È un disturbo dell’umore. Parola di David Horvitz”, *Artribune*, January 2016

“David Horvitz | Mood Disorder”, *Artists’ Books and Multiples*, January 2016

2015

“7 Questions to David Horvitz” *Transparencies blog*, December 2015

Paul Soulellis, “After the Hookup, the App”, *Rhizome online*, December 2015

Eugene Reznikoff, “How this artist’s internationally cliche self-portrait was spread across the internet”, *American Photo Mag online*, June 2015

Alison Burstein, “I send you this California Readwood: An interview on Mail Art with Zanna Gilbert and David Horvitz”, *MoMA learning blog*, January 2015

2014

Domenico Quaranta “Contemporary Art and Online Popular Culture”, *ARTPULSE Magazine*, December 2014

Natilee Harren, “David Horvitz at Blum & Poe”, *ARTFORUM*, November 2014

Andrew Berardini, “David Horvitz at Blum & Poe”, *Art Agenda*, July 2014

Roberta Smith, “Sounds of All but Silence”, *New York Times*, May 23, 2014

Matteo Mottin, “Artist’s diary”, *ATP Diary*, April 2014

2013

Rachel Pedersen “In Conversation with David Horvitz”, *Andreview*

Suvi Lehtinen, “Local Colour?”, *ArtFetch*

Sarah Cascone, “The Art World Eats Breakfast All Day Long”, *Art in America*

Harriet Staff, “David Horvitz Would Like to Invite You to Breakfast”, *Poetry Foundation*

Aoife Rosenmeyer “Art Basel”, *Art Agenda*, June 2013

Francesca Gavin “Best of Art Basel”, *Dazed Digital*

Blake Gopnik, “The Daily Pic: David Horvitz shows sunset and sunrise from opposite points on the globe”, *The Daily Beast*

Boris Pofalla “Künstler, die uns aufgefallen sind: David Horvitz”, *Monopol*, July 2013

Jacob Fabricius (interview by), “What color is your parachute, David Horvitz?”, *Mousse*, issue #38, April-May 2013

interview between David Horvitz and Regine Ehleiter, artzines.de

Tirdad Zolghadr, “What Next? How Occupy influenced New York’s art scene”, *Frieze*

2012

Maria Laura Ghidini, “Appropriating Web Interfaces: From the Artist As DJ to the Artist As Externalizer”, *New Media Caucus*

Laurel Ptak, “Towards a History, Politics and Philosophy of the Online Image”, *Foam Magazine*, #29

2011

David Horvitz, “Something Fishy on Pelican State Beach”, *Rhizome*

Jaime Calder, “Small Distractions”, *Newcity Art*

Silvia Anna Barrila, “Free for All”, *Damn°* #22

2008

Jonas Moody, “Life Monger”, *Atlantica Mag*

Bibliography

— SELECTED PUBLICATIONS

2019

Speaking and Listening, Shelter Press and La Criée centre for contemporary art, Rennes

2018

When The Ocean Sounds, Yvon Lambert and Shelter Press, Paris

2017

A Disappearance from Winschoten, design by Bartolomé Sanson, Shelter Press, Rennes

Océan, Yvon Lambert, Paris

Photo Book, Artist book, Limited Editions

2016

Stolen Spoons, artist book with Helga Christoffersen, Pork Salad Press, Denmark

2015

Mood Disorder, Chert & Motto Books & New Documents

Stolen Spoons, Pork Salad Press, Copenhagen, Denmark

2014

Dublin Foxes, Automatic Books, Dublin, Ireland

Crossing Brooklyn: Art from Bushwick, Bed-Stuy, and Beyond, exhibition catalogue, published by Brooklyn Museum, editor John Antonides, designer Jae-eun Chung, Brooklyn, New York

Printed Web #1, published by Library of the Printed Web, Long Island City, New York

something between the jurisdiction of time, published by Art in America, author David Horvitz and Alexander Provan, New York

Mood Disorder – Printed Web #1, printed paper, published by Paul Soulellis Library of the Printed Web Long Island City, New York

2013

It's All About a Small Quiet Longing, or Maybe Something Else, Brooklyn, New York

Undoing Property? Edited by Marysia Lewandowska and Laurel Ptak, Sternberg Press, Berlin

The Distance of a Day, Motto Books & Chert, Berlin

How to Shoplift Books (Come Rubare Libri), Automatic Books, Venice

Comment voler des livres / Jak kraść książka, (Polish and French translations of How to Shoplift Books), Automatic Books, Venice

Cómo robar libros / Bogrov, (Danish and Spanish translations of How to Shoplift Books), Automatic Books, Venice

I was Serious, I was Eating Apples, Automatic Books, Venice

Watercolors, Natalie Haüsler and David Horvitz, Eberl Print GmbH, Immenstadt, Bavaria

2012

Public Access, Publication Studio, Portland, Oregon

Sad, Depressed, People, New Documents, Los Angeles, California

2011

The Open Daybook, Los Angeles Contemporary Exhibitions, Los Angeles, California

My Grandmother's Recipes, Morova, Poznan, Poland

Volume North + South, Publication Studio, Portland, Oregon

2010

Everything That Can Happen in a Day, Mark Batty, Los Angeles

2009

Rarely Seen Bas Jan Ader Film, 2nd Cannons Publications, Los Angeles

2007

Xiu Xiu: The Polaroid Projects, published by Mark Batty Publisher

Text

Stefanie Hessler, Horvitz, David. *Eridanus*, 2018
self published in Los Angeles

1/2

STEFANIE HESSLER

We have all been robbed. Losing layers and layers of air. The sky above us has lost its depth, depriving us of glimpses of infinite perspective. Perhaps you haven't noticed. I tend not to notice. Or maybe I forget.

As mostly city-dwelling humans, our nights are no longer dark. Street lamps filled with sperm whale oil burning 18th and 19th-century nights away. Gas lamps. Light-sensitive photocells. LEDs. Their light illuminating the surface of the earth, homing our attention in on the here. On just a few meters above the surface of the globe, maybe as high as a one-family house, or as high as a skyscraper. An airplane? Then it stops. Our retinas are penetrated by light and unable to zoom into darker depths of those things not immediately surrounding us. The enlightenment of reason abstaining us from dimensions not observable to us, obscuring them with light.

When we increasingly started to move to lit-up cities, our segmented patterns of sleep became synchronized into one long hypnic period per night. (I am obsessed with popular science articles ruminating on the optimum duration of sleep. Eight hours per night is preferable, I read somewhere.) Paris was lit up from 1667, London by 1684. Before that people used to wake up several times per night, smoke tobacco, ponder on their dreams, or even visit their neighbors. With artificial light illuminating the nocturnal hours, night was absorbed into the paradigm of time to be used efficiently. Machines don't need to sleep. And so the industrial revolution readily intensified this tendency further.

I met David for the first time in Stockholm. In winter. At 5 in the morning. We found this was the only time (time!) to get together before he was headed back to Los Angeles. LA summer. Even if we had met at 8 or 9, it would still have been dark outside when we drank our americano and cappuccino, respectively, at the cold train station. The sky was completely dark, but I am sure there were no stars out. Or if they were, they were obscured by city light.

The darkest night sky I have ever seen was in the north of Chile. The salty and windswept desert of Atacama is one of the driest places on Earth. Scorpions, lizards and grey foxes roam the landscapes stretching from vast salt flats to valleys resembling lunar crater formations. The European Southern Observatory has three telescope sites in Atacama. No light makes you miss the stars up here. Unless you indulge in psychedelic cacti brews, your body calms down in this lightless place. Time here is measured by sunlight. Once the sun sets, the salt encrustations start crackling and creaking. The desert plays a concert welcoming the cold night laying its dark velvet veil over the dry land.

Dry and dark. Dry and light. Pink flamingos stalk through ponds of saltwater. They feed on algae and brine shrimps in shallow pools, sucking in food with the water and filtering it through lamellae on

Text

Stefanie Hessler, Horvitz, David. *Eridanus*, 2018
self published in Los Angeles

2/2

the sides of their beaks. They are tainted pink from pigments in the organisms they eat. Pink from carotenoids flowing through their systems. Rivers of liquids in a pink body in a dry desert. Rivers in the night sky.

When David first told me about his work *Eridanus* I had to think of a secret society sending each other signals that only they can read. To those not initiated, a turned off street lantern may mean nothing other than a dysfunctional street light. Which it is. And also not. I imagine an airplane or alien spaceship flying over Paris, recognizing a glitch in the pattern and changing its course of travel. Or a street lamp operator (although I am not sure that is an actual job today) recognizing the constellation on her control board.

Eridanus is a constellation named after a river in Greek mythology. I am writing this text from Athens, Greece. The outline formed by the stars looks like a comma mirrored by 180° along a vertical axis. A comma is an interruption in a sentence. David's work as an interruption in the city's lighting system. To turn off the street lights in Paris, following the stars in Eridanus, distributed over the surface of the city in a scale of ... (of what?), David simply uses a key. I don't know where he got it from, and some questions I decide not to ask. Information withheld. Stolen knowledge. Robbed of darkness. Stolen city lights.

David told me about this work that first time we met. He mentioned a woman who would walk around and turn off street lamps at night. Just walk and make the city dark. Maybe my memory is fooling me. Maybe she carried a clock in her pocket to offer passers-by the time. Street light interference describes a paranormal phenomenon by people who can cause lights to go dark just by passing by them. Actual darkness, not darkness through light.

Our conversations usually evolve around the sea. Sea and night go well together. Pacific navigators traditionally sail guided by the stars. Rather than using two-dimensional maps, or distorted globes, they fixate a constellation and calculate their own position in accordance to changing perspectives and time traveled. Eridanus is a constellation in the southern hemisphere. Pacific seafarers surely must know it.



by SOFIA LEMOS

July 24, 2018

David Horvitz's "Água Viva"

BELO CAMPO, Lisbon

May 14–July 28, 2018

Pioneering ecologist, science communicator, and marine biologist Rachel Carson found the rhythms of the ocean to be largely indifferent to the rhythms of humans. Coastal forms, she observed, merge and blend in variegated patterns with the ancient surf and with new life, ultimately with the sole agenda of the “earth becoming fluid as the sea itself.”⁽¹⁾ Los Angeles–based artist David Horvitz’s solo exhibition at Belo Campo, a nonprofit space hosted by Galeria Francisco Fino in Lisbon, borrows its title from this ever-emerging movement as well as from Clarice Lispector’s 1973 novel *Água Viva* [Living Water].

Horvitz, like Carson, found in the compelling motion of large bodies of water the motivation to consider the passage of time, ignoring boundaries between identities, legal demarcations, and online or offline realities. Carson, whose work on the sea greatly inspired Horvitz—see *Rachel Carson is My Hero* (2016), his outdoor billboard near the bridge named after her in Pittsburgh—is quoted by the artist in his exhibition statement: “each of us carries in our veins a salty stream in which the elements sodium, potassium, and calcium are combined in almost the same proportions as in sea water. This is our inheritance from the day, untold millions of years ago.”⁽²⁾

The sea has been a subject for many of Horvitz’s previous works. In *Somewhere in Between the Jurisdiction of Time* (2014), Horvitz travelled by boat to the longitude junction that divides the Californian and Alaskan time zones, where he collected 100 gallons of sea water which he then poured into 32 glass vessels and displayed in

a gallery claiming it was an extension of Pacific Standard Time. In the two-channel video *The Distance of a Day* (2013), Horvitz simultaneously broadcasts on two smartphones a recording his mother had made of the sunset in the Pacific Ocean and his chronicle of the sunrise over the Laccadive Sea. Both works serve as reminders of the fluidity of the terms by which human existence is measured. As Lispector put it, “I want to possess the atoms of time. And to capture the present, forbidden by its very nature.”⁽³⁾

In the exhibition at Belo Campo, the artist expands on the temporal continuities between the body and the sea. *When the Ocean Sounds* (2018) is a set of 51 scores from a vocal performance for which he transcribed the sound of the waves breaking on a rocky cliff in Palos Verdes, California. Distributed digitally and as an exhibition handout, the notations are accompanied by a set of instructions that Horvitz reproduces with a stamp, dedicating it to musician Pauline Oliveros. The evening before the exhibition’s opening, the scores were performed live at Praia da Azarujinha, near Lisbon, creating a transoceanic dialogue, an embodied conversation between the Atlantic and Pacific. A photo from the event is hung at the entrance to the gallery, encouraging visitors to perform the scores with their own voices, relying on the acoustic properties of the concrete basement for an oceanic worldview.

Across the space are nine watercolor scores from *When the Ocean Sounds*, made in ink, sea salt, and sea water on paper. The titles of the

Text

Sofia Lemos, «David Horvitz's "Água Viva"»,
www.art-agenda.com, 24 July 2018

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pieces reflect movement and time, as in Big Waves Coming from the Distance, Bubbles of the Surface of the Water, and Soft Wind on Water. The dampness of the underground space has caused the salt crystals to seep from the paper, creating a tinted blue imprint on the floor, which, in turn, challenges viewers to further consider the agency of the sea. Traversing the three small rooms, an undefined horizon marked by a construction line parsing the basement charts the position of four neon lights that together form the work's title, *Ocean Rise Night Fall* (2018). It is a proposal for a tidal philosophy that connects the long vistas of history with the caveats of the present. From the early days of colonial expansion to the onset of exploitation of deep seabed mineral resources, this unsteady motion is a deliberate challenge to complacency.

Berlin-based artist Adrien Missika opened Belo Campo in October 2017 in the basement of Francisco Fino. The space hosts a program of solo presentations and is inspired by Horvitz's Porcino, a spontaneous exhibition space operating out of ChertLüdde in Berlin whenever Horvitz visits the city. Missika, who is also building upon a previous collective curatorial experience in Lausanne, Galerie 1m3, describes Belo Campo as an epiphyte, an organism that grows on the surface of a plant and takes part in its nutrient cycles. Porcino, on the other hand, echoes the symbiotic lives of mycorrhizal mushrooms and the roots of vascular host plants. "Água Viva," the third exhibition in Missika's program, thus speaks to a genealogy of mutualism and affinity with both the gallery and the ocean, offering navigational roots and routes that extend long past the exhibition space.

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- (1) Rachel Carson, *The Edge of the Sea* (Cambridge: The Riverside Press, 1955), 250.
- (2) Rachel Carson, *The Sea Around Us* (London and New York: Oxford University Press, 2003 [1950]), 14.
- (3) Clarice Lispector, *Água Viva* (New York: New Directions, 2012 [1973]), 3.

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Sofia Lemos is a curator and writer living in Berlin and Porto.



1 View of David Horvitz's "Água Viva" at Belo Campo, Lisbon, 2018.



7 David Horvitz, *Ocean Rise Night Fall*, 2018.



2 David Horvitz, *When the Ocean Sounds* (performance documentation), 2018.



3 David Horvitz, *When the Ocean Sounds (instructions)*, 2017.



8 View of David Horvitz's "Água Viva" at Belo Campo, Lisbon, 2018.



9 David Horvitz, *When the Ocean Sounds (Waves)*, 2018.



4 David Horvitz, *Ocean Rise Night Fall*, 2018.



5 David Horvitz, *Água Viva* at Belo Campo, Lisbon, 2018.



6 David Horvitz, *Ocean Rise Night Fall*, 2018.

Text

Chris Boot, *David Horvitz*,
site des rencontres de la photographie d'Arles, 2011



ACCUEIL → EXPOSITIONS 2011 → POINTS DE VUE, PRIX DÉCOUVERTE DES RENCONTRES D'ARLES → DAVID HORVITZ

ARTISTE PRÉSENTÉ PAR CHRIS BOOT
DAVID HORVITZ

21 LA GRANDE HALLE

4 JUILLET - 18 SEPTEMBRE

10H00 - 19H30

Même si la pratique photographique joue un rôle central dans l'œuvre de David Horvitz – qu'il s'agisse de la sienne ou de celle des autres, qu'il sollicite –, ses créations se situent à l'opposé d'objets d'art raffinés. Les images qu'il présente sont plutôt semblables à des cartes postales, ce sont des échanges entre lui et son public, des souvenirs des interventions qu'il réalise tout autour du monde, ou encore un moyen d'encourager son public à penser comme des artistes conceptuels ou des artistes de performance, et de jouer. Il veut que les gens appréhendent leur environnement d'une manière différente, pratiquant un landart virtuel de l'ère interactive, et laisse rarement la moindre trace derrière lui. Son investigation sur la nature de la photographie me fait penser à Duane Michals et à Keith Arnatt.

Chris Boot

Le caractère nomade de David Horvitz le fait osciller entre Internet et la page imprimée, en évitant toute forme spécifique de définition ou de support. Il s'intéresse fréquemment à des disciplines qui questionnent la circulation de l'information et l'impermanence des artefacts numériques. Horvitz encourage aussi bien ses amis qu'un public issu du Web à participer à ses projets. Il canalise l'esprit de l'art conceptuel en interagissant avec diverses communautés, à travers les technologies de communication numériques. Ses projets, en accès libre et gratuit, traduisent sa grande générosité. Pour *Public Access*, un de ses projets récents, il a voyagé tout le long de la côte californienne, de la frontière mexicaine jusqu'à l'Oregon. Durant ce road-trip, il a réalisé des photographies de diverses vues de l'océan Pacifique dans le cadre desquelles il s'inclut (parfois discrètement). Il a ensuite envoyé ces photographies sur Internet pour illustrer les pages Wikipédia des lieux en question. Une des photographies de Horvitz, prise entre le Mexique et les États-Unis où la frontière s'avance dans la mer, est ainsi apparue dans l'article Wikipédia sur le Border Field State Park. Avec l'intention de distribuer ses images de manière ouverte, au sein des nouveaux espaces publics qui ont vu le jour avec Internet, le travail de Horvitz a entraîné une modeste controverse au sein de la communauté des rédacteurs de Wikipédia. Après des débats de longue haleine, les images ont été soit retouchées (Horvitz n'apparaissant plus dans ses propres photographies), soit tout simplement effacées. Un document PDF a été créé pour documenter tout le déroulé du projet et le processus de suppression des images. Avec *From the Southern-most Inhabited Island of Japan (Hateruma... Public Domain)* [Depuis l'île inhabitée à l'extrême sud du Japon (Hateruma... Domaine public)], exposé à cette époque au New Museum, Horvitz a généré une succession d'images « de voyage » qui font office de représentation, métaphorique et en ligne, d'un voyage au sud du Japon qu'il avait effectué quelques années plus tôt. Comme avec beaucoup de projets de Horvitz, ce travail se manifeste sous plusieurs formes : texte, photographie, images trouvées, coupures de presse, ainsi qu'un livre.

Tirages réalisés par Janvier, Paris.

Text

David Horvitz in conversation with Margot Norton,
CURA., October 2017

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Margot Norton The first time I encountered your work was with your Wikipedia interventions such as *Public Access* (2010-2011), where you drove up Highway 1 on California's coastline, photographed yourself on the beaches looking out to the sea, and uploaded the images onto each beach's Wikipedia page. *Mood Disorder* (2012-on-going) is another related project where you photographed yourself on a beach in New York City with your head in your hands wearing all black and posted this image to the Wikipedia page for "Mood Disorder." Since nothing posted to Wikipedia is copyrighted, these images could, and did circulate freely and legally online. I remember thinking: what exactly is going on here? Did this artist just *break Wikipedia*? When does a photograph become "stock"? Divorced from its author? From its location? Is it when it is cropped? Photoshopped perhaps? Or given new titles? The *Mood Disorder* project is still ongoing and I am curious to hear how your experience of it has changed over time and what happened along the way that you didn't expect. Also, can the project be fully-tracked? Or are there parts of it that you can't trace, dissolved into the cyber abyss?

David Horvitz I want to tell you a funny story: I was looking at a website that discussed different beaches you could find sea glass on. These were to make the glass works that were shown in my New Museum show, where I melted found sea glass I collected walking along the coast, and blown them into vessel shapes. I was reading about one of the beaches online when something caught my attention: there was a photograph of me standing on a beach. The author of the webpage sourced Wikipedia for the image and I encountered it just by coincidence. Strangely enough, I found it while researching for a

new work. It was like this trace or shadow of an old work resurfacing into a new work. To answer your question, I didn't expect anything. When I discuss this work I always have to tell people that I didn't make this image circulate—it circulated by itself. Obviously, I set up the situation with the possibility that something could happen. I like to imagine it as a kind of seed that I cast out and grew, but it could easily have not grown. It could have been blown in the wind somewhere and grown somewhere that I was not aware of. The image has since been removed from the "Mood Disorder" Wiki page because I ended up getting banned from Wikipedia because of these works. I didn't expect this at all! Yet the image still circulates, somewhere in the back channels of the internet. I still find new pages that use the image but it can't fully be tracked. I find it by doing a simple reverse image search but I'm sure that not every website that uses the image shows up, especially if it was altered. Also, if anyone printed the image in a publication or something, there is no way I could find it through an online search. It would be crazy to one day encounter the image printed somewhere.

MN I love how you describe your digital images as seeds that can be carried long distances by the wind (or in this case, the internet). This is something that many of your works have in common—a generosity of sorts, where you allow the work to go viral, destabilizing the notion of the unique art object (or artist!) and finding inspiration in the possibilities of endless reproducibility. In this sense, your works have a lot in common with those by Félix González-Torres, such as his take-away stacks of sheets or piles of endlessly replenished candies—or even his "*Untitled*" (*Perfect Lovers*) (1991)—a pair of ticking clocks that will ultimately fall out of sync when their batteries expire. For

Mood Disorder, 2012-on-going (p. 157) Courtesy: the artist and ChertLüdde, Berlin *The Distance of a Day*, 2013 (above) Courtesy: the artist and ChertLüdde, Berlin *Public Access* (*Bodega Head*), 2011-2014 (below) Courtesy: the artist and ChertLüdde, Berlin

SPOTLIGHT

Text

David Horvitz in conversation with Margot Norton,
CURA., October 2017

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your piece *Let us keep our own noon* (2013), for example, which was shown at the New Museum and most recently in Reykjavík, Iceland, for the 10th anniversary of the Sequences Art Festival, which we are working on together, you are in effect disseminating and dissolving the act of keeping time. The piece consists of forty-seven handbells which are activated by performers who, at local noon (when the sun is positioned directly above them), collectively ring the bells and disperse into the surrounding streets until each person can no longer hear another bell aside from his or her own. With this work, you empower each performer with the literal sound of time. What is it that interests you about this type of collaboration with the public and removal of yourself from your own work?

DH I've wanted to make a photo flip book of *Perfect Lovers*. Maybe a photograph every minute for 24 hours as the clocks fall in and out of sync with each other.

I think all artworks collaborate with the audience, and some of mine do this more literally. For example, there are encounters with works that you carry with you. I didn't grow up looking at art, but my mother would occasionally take me to a museum. I must have been in high school, and my mother took me to MOCA in Los Angeles. I have this blurry memory of walking through the collections, not really thinking about anything, and encountering a pile of candy wrapped in silver paper. I probably didn't even read the wall label and just kept walking, but this memory stuck with me, and I've been carrying it around with me. It wasn't until years later I realized what this work was. I feel that carrying this memory of an encounter with an artwork is the same as carrying out a piece of candy from one of González-Torres' works. The bells, besides being a sculptural installation or performative artwork, is also a

sound piece. I get a lot of inspiration from sound and artists like Pauline Oliveros and John Cage. The bells are about ringing the time and developing your own rhythms as you fall out of sync with each other, but it is also a deep listening exercise. In this piece, it is important for people to hold the bells, as if they were carrying time.

And as with *Mood Disorder*, I kind of let things go. With the bells there is more of a structure, but still things fall apart and something happens that I can't really control. To me, it is more interesting when something happens that you don't expect.

I really despise keeping a schedule because for me that ruins a day. You already define what you are doing at a certain time and place, and that day is no longer open for something unexpected to happen.

A few years ago I did two connected shows at Jan Mot in Brussels and Dawid Radziszewski in Warsaw. The shows opened the day my friend Jenny gave birth to her daughter, so no one knew exactly when the opening would be. I wanted it to be unknown, to complicate the gallery's calendrical system with the biological (and lunar?) rhythms of my friend's body.

I've always been amused when Brooklyn Botanical Gardens would have their Sakura festival and none of the cherry trees would be in bloom yet, or the peak blooms would be over. The gardens would have to schedule it a year in advance for various reasons, but a tree will bloom when it wants to bloom. In Japan, the moment the trees blossom is the moment you celebrate Sakura. You are on the tree's schedule—it doesn't follow your Google calendar.

MN Your projects reveal the abstract quality of standardized metrics such as Google calendars and clocks and investigate alternative, perhaps more "real" methods for

Let us keep our own noon, 2013 Installation view, New Museum, New York. Photo: Benoit Pailley (opposite page)
Courtesy: the artist, ChertLüdde, Berlin and New Museum, New York

Text

David Horvitz in conversation with Margot Norton,
CURA., October 2017

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measuring and experiencing time. This idea is central to the theme for the Sequences festival, *Elastic Hours*, that I am curating in Iceland this October, and which features your work. For the festival, you present your sculptures of hourglasses. Instead of being used in their traditional capacity, they are filled with water and used as instruments in a collaboration with Icelandic musician and composer Jófríður Ákadóttir. In this work, time is experienced visually, aurally and metaphorically perhaps. For you, how does this piece function in relation to alternative systems or rhythms of time and communication?

DH I made molds from a collection of hourglasses I found online and the glass is blown into the same shape of the original hourglasses, but the top stays open. In the performance, the lips of the glasses vibrate when someone's fingertips press along the rim, like how you can make a wine glass sing. I like this idea of the vessel as a container of standard duration, and then taking this defined, quantified measurement—the hour, the minute, whatever it is—and imbuing it with subjectivity and experience, and giving it a sound. Maybe it is a sound of time, of a minute, or an hour. There is also a conceptual score/text work that goes with the piece, which is a list of meditations on time. These are seemingly impossible ideas, such as trying to imagine all the time that will pass after your death (or before your birth), or imagining your heartbeat as a second—thinking beyond quantified or standardized time. The idea is that the performers might think about these ideas as they perform the sound piece or the audience is thinking about them as they listen. It is a meditation on time. You might encounter the work and have no idea that the glass pieces are made from hourglass molds, or you might miss this text, and just sit and listen to the sounds.

MN This meditation on time reminds me of your piece *I will think about you for one minute*, where someone may purchase your

time. The posters published by Yvon Lambert bookstore, which we are going to be wheatpasted all over Reykjavik, are another example of works that propose alternative clocks in sync with natural rhythms, such as “a clock that is wound by the wind.” When we were discussing what works you would show at the festival, I remember that you had so many ideas. One idea that we didn’t end up doing, which I love, is that you wanted to create a bootleg minute where you would offer passers-by an alternative minute that they could live on in the same way that people may sell bootleg watches on the street. You actually seem to have an archive of unrealized ideas—and I am curious to know, if you could pick one idea that you have always wanted to realize, but haven’t had the chance to yet, what idea would it be?

DH I am doing the bootleg minute in Milan at Pirelli HangarBicocca in November! I once had the idea to do a box of ideas, and whenever I needed an idea for a show, I would go to the box. Maybe I need to put this idea in the box! I like ideas that are somewhat incomplete, that are like seeds and once they come to fruition something unexpected happens. In Los Angeles, out in the Pacific Ocean, there are old trolley cars. They were dumped out there when LA started to become a car city. It is like a secret past, buried in the depth of memory. If you look around, you can only see the present, and you can’t even imagine this past. By now the trains are probably rubble, but I’ve always wanted to bring one out.

MN It would be amazing. There are old subway cars in the ocean surrounding Manhattan that have actually become underwater reefs for crustaceans and fish! It seems that you spend a lot of time working at the beach these days, alongside the ocean. When I was at your studio the other day you showed me a score that you created for a choir to perform the sounds of the ocean. Can you tell me a bit more about this work?

Text

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CURA., October 2017

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Do you think that the human voice will be able to mimic these sounds?

DH I live in California, and I think the beach might be my studio. It is a place to clear your head, to experience distance (looking out into the horizon), and aligning yourself to the rhythms of nature (the crashing of waves, the shifting of the tides, sunrises and sunsets). I was asked to be in a spoken word event at TBA21 in Vienna that was themed around the ocean. I've had this idea for some time—to speak the ocean sounds—and thought that Vienna would be a good place to do it, especially since it is not near the sea. I went to a specific beach (actually the beach below Trump's golf course in Palos Verdes) with my computer and tried to type out the sounds of the ocean with the English alphabet. I made 50 separate scores, which are printed as large posters, and look like giant concrete or dada poems. To really get the effect of the ocean you need to make crazy sounds with your mouth and throat—sounds that you can't really represent with alphabet characters. Part of the idea comes out of something I read in a Rachel Carson book. She describes the salinity levels in our blood as the same of sea water, which helps build a case for theories that life came from the sea. Imagine early life forms with porous skin or cell walls, where the sea's water could flow in and out of these tiny bodies. Then, when some life forms migrated to land, skin developed to hold the fluids in, which was basically sea water, so they carried the sea inside them wherever they went. In a sense, these exercises are listening and vocal meditations, but they are also exercises in imagining or re-imagining that maybe we are the sea.

MN I like how you mention that you observed the sounds of the sea from a beach next to Trump's golf course—it's a nice re-

minder that our current moment is just a small blip when considering the history of the ocean. Not to belittle the severity of our current situation, but it is refreshing to think beyond our daily preoccupations. In cities like New York and Los Angeles, I think it's easy to forget about the greater scheme of things such as the fact that we are on a slowly rotating planet. Yet somehow, amidst it all, you manage to encourage this type of thinking with your work. I think of your neon sign that says "Whenever I take a shower I always wonder when the water was a cloud," or the tote bag that you made that reads "Nobody owns the beach." You even created an app that charts the physical distance between yourself and the nearest user of the same app. While it exists in the digital world, the app reminds users of the fact that we exist on a geographic axis. Do you find urgency in reminding people of the physical world in an age so marked by virtual connectedness?

DH It's funny, I just got back from watching the solar eclipse! It was nice standing in the middle of the city and connecting to the cosmos. I took Ela Melanie, my daughter, with me. When I dropped her off at her school after they had a sign posted to reassure parents not to worry because they were going to keep the kids inside with the blinds closed during the eclipse. It seems like a punishment! Or a fear of the universe! Virtual connectedness is a good thing. You can communicate with people across the planet almost instantaneously, but it also displaces you from where you are. You lose sense of the place you are standing. A lot of my work is about reminding yourself that you are somewhere unique—in a spatial sense and a temporal sense. Imagine what it was like before time zones, when places had their own times. What time is it? Where exactly are we right now?

somewhere in between the jurisdiction of time, 2014. Installation view,
Blum & Poe, Los Angeles (pp. 162-163) Courtesy: the artist and ChertLüdde, Berlin

SPOTLIGHT

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