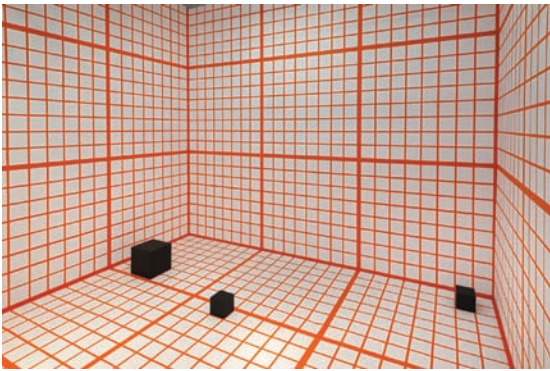


HUFFPOST ARTS & CULTURE

*Haiku Reviews: From Alfred Hitchcock To Asian Fairy Tales*

Frank, Peter

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

Channa Horwitz was a rising star internationally – recent Guggenheim recipient, inclusion in this year’s Venice Biennale, increasingly exposed and collected in America and Europe – when she died this spring. Horwitz was 81, leaving behind nearly a half-century of (notably consistent) work, so the tragedy here was not that of a career cut short but of one receiving its due so late. Indeed, the installation Horwitz realized shortly before her passing was one of her most affecting. It was as rationally determined as anything this grid-giddy minimalist ever produced, and strikingly monumental in its placement of large black cubes in a wall-and-floor mesh of vertical and horizontal lines inscribed in orange on an encompassing white field. The first impression was of entering a three-dimensional board game, in which you were instantly inculcated – a dramatic extension of Horwitz’s choreographic thinking (normally manifested in her “sonakinatography” scores and performances) into audience participation. Quickly, the powerful architecture of the piece – playing off the gallery’s own peculiar conformation as a sunken pit – began provoking one’s associations with vast, empty deserts and imperial plazas from Gizah to Red Square. This was Horwitz’s De Chirico moment, finding a transporting lyricism in the otherwise vacant and oppressive, revealing the poetry in systematic thinking.