

CHANNNA HORWITZ

10 March – 1 May 2016
Raven Row

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Thanassis Akokkalidis
Don't Look Down
2016 performance

voicing each second as it passes. In *Jargon*, Mastrogiannaki will mark time for 324 hours, the numbers forming a mantra, a mala, a prayer to our fleetingness, taking the quest 'to be present' to a literal extreme. Counting is one of the first skills we acquire and is often the thing we struggle with in a foreign tongue. Mastrogiannaki's vocal metronome echoing around the gallery gives an eerie insistence to the other performances.

For fellow performer Tomas Diafas, the experience of 'As One' comes as a relief. 'I worried that it wasn't political but what you start to see is that it has to do with limits,' he says, 'how do we stop wanting to do something, eat or drink something, stop time, just start wanting to be a human being without anything and that's what I saw today.' The performance that requires the most painful commitment is *Micropolitics of Noise* by Lambros Pigounis. He inhabits an enclosed space on a ramp above massive speakers that are triggered by visitors' footsteps. The roar of low-frequency noise vibrates like a jumbo jet taking off and Pigounis holds his head and curls up in agony. Exploring the potential of sonic weaponry, already used against protesters and 'rowdy' adolescents, his diary of symptoms is chilling: 'Psychology stable. No headache yet but there is definitely something inside that has already started shaking around the spine.' It is bone-rattling. The 'energy dialogue' of this piece shuts me down, shuts me out. I leave quickly, slightly nauseous. Will the mental fear of the noise become greater than its physical effect? Will he be hospitalised after one week? As Abramović herself testifies from experience, 'great artists have to be ready to fail'. It will be fascinating to see whether healing or rage will end these seven weeks of both determined desperation and a chance to rest from it. ■

CHERRY SMYTH is a poet and critic.

Channa Horwitz

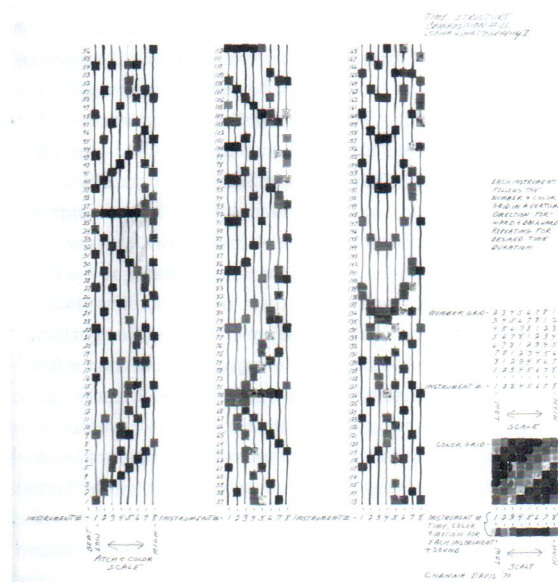
Raven Row London 10 March to 1 May

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



Channa Horwitz
Time Structure
Composition III
1970 from the
'Sonakinatography'
series

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.

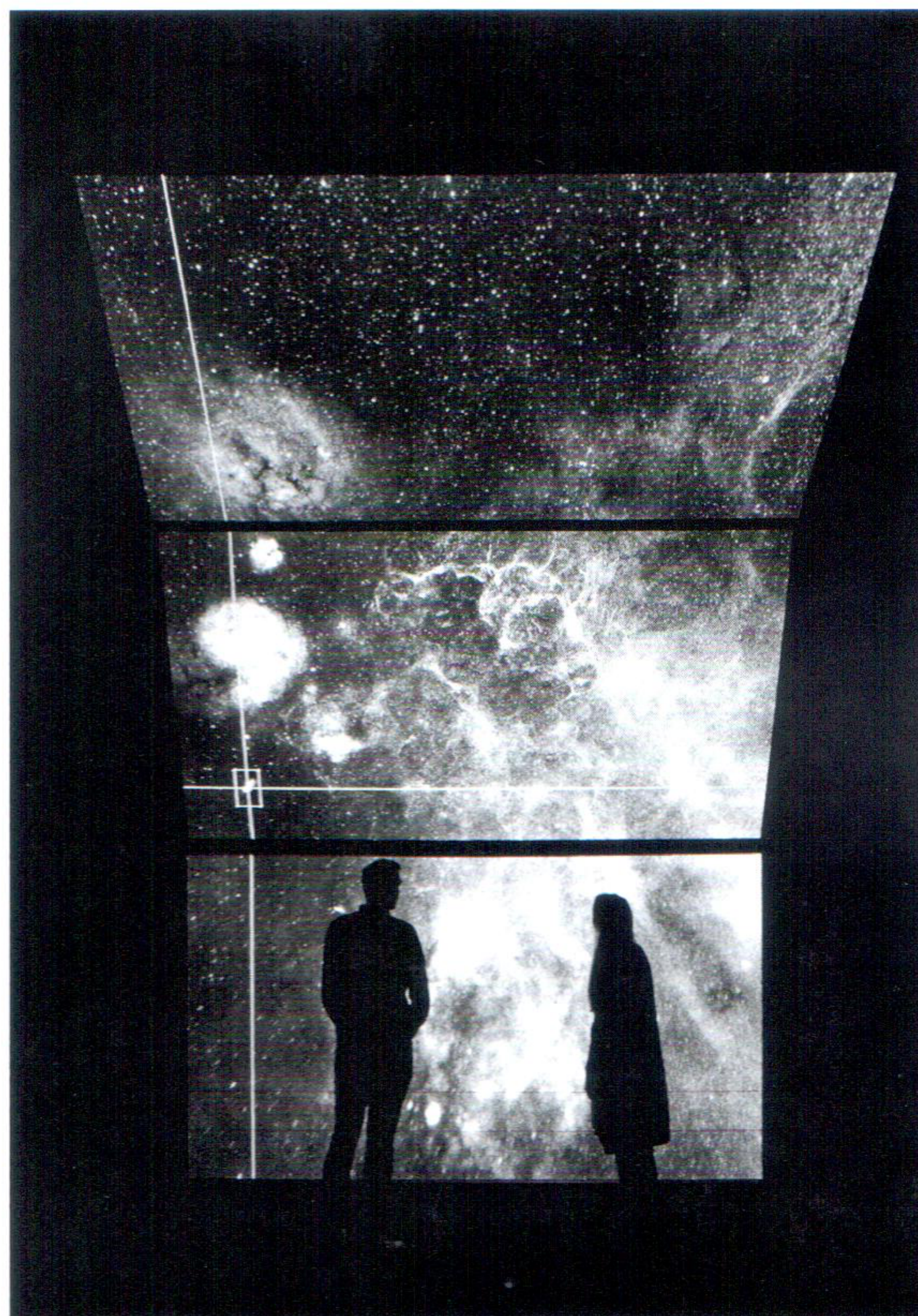
'Conceptual artists are mystics rather than rationalists', Sol LeWitt famously averred at the start of his *Sentences on Conceptual Art*, 1967. What was Horwitz? Somewhere in between, using Euclidean precision in the service of soft-edged self-actualisation, remembering the body as the cybernetic age 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.

Ryoichi Kurokawa: unfold

Fact Liverpool 11 March to 15 June

For Ryoichi Kurokawa's first UK solo exhibition, FACT has commissioned *unfold*, 2016, a major new installation presented alongside the recent work, *constrained surface*, 2015. For *unfold*, Kurokawa has collaborated with Vincent Minier, an astrophysicist at the Institute of Research into the Fundamental Laws of the Universe, to create a scientifically accurate visual representation of how the solar system was born and how our galaxy might evolve.



Ryoichi Kurokawa
unfold 2016
video installation

This is manifested in the gallery as a towering trio of screens that reach from floor to ceiling and curve forward as they reach upwards, looming intimidatingly over the viewer. Sound plays an equally important role, synchronising with the visuals to produce an experience where listening and watching become a single action. This is further enhanced by the physical properties of the sound; vibrations can be felt coursing through the body. The cumulative effect of all three sensory stimuli results in an uncanny physical experience.

This mixing of the senses is a key element of Kurokawa's work and both pieces in this exhibition aim to create synaesthetic experiences, ie replicating the conditions of synaesthesia, where an individual's senses become merged and mixed up to the extent that, for example, a colour might have a sound, smell or taste. Without experiencing the condition itself, it is not possible to tell just how synaesthetic an experience Kurokawa provides, but with both *unfold* and *constrained surface*, sight and sound in particular become impossible to separate.

In achieving these aims, *constrained surface* is the more successful of the two works. It is a much smaller installation,

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of sea creatures and similarly clichéd subject matter—such as time tattoos, hearts, eyes, pencils, and crayons—looked fairly at their arrangement in the gallery space was totally bizarre. The seemingly systematic organization of the titles on the check-out list—*Untitled (Atlantic I–III)* and *Untitled (Pacific I–II)* (all drawings)—the actual groupings of drawings on view were thematically inconsistent and series were broken up. One large drawing, *Queen of the South*, which had been fragmented and reassembled with printed duct tape, was missing a section in order to match the shape of the half-wall it was on—a wink to the viewer, not to reveal any artifice, but rather to acknowledge the odd naturalness of acknowledging the viewer's presence. Installed in two corners of that wall were the videos *Ocean*, 2014, and *Game*, 2015, while *Metamorphosis*, 2015, was screened in a separate, darkened space. Having moved from Berlin to New York in 2012, Cytter was influenced by American television in sourcing the imagery for the three videos and employed professional actors in *Game*, which

about sex and crime, the work explores the rich theme of paranoia, but less as an individual preoccupation than as a generalized state of being in the age of the Internet. Presented on a relatively small screen that imitated the look of a computer in which frames appear within frames, the work was also a brilliant metareflection on Cytter's own practice and strategies of interpretation. By drawing attention to the way she digitally recombines existing materials, *Metamorphosis* situated her videos and drawings in relation to a culture where content circulates across media and everything is always already mixed.

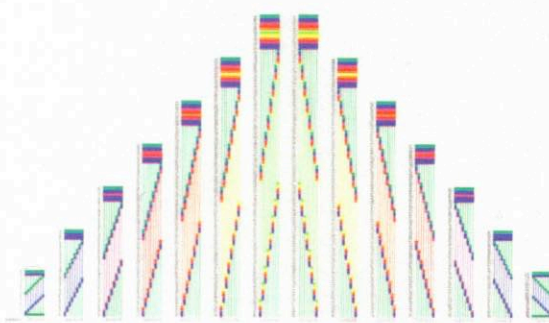
—Elisa Schaar

Channa Horwitz

RAVEN ROW

Channa Horwitz was, notoriously, the only woman selected for Maurice Tuchman's landmark Art and Technology project (1967–71) and, worse still, was the only selected artist not to have her work realized and exhibited. A diagram on graph paper for the movement of light on eight Plexiglas beams floating in a magnetic field, *Art and Technology Proposal: Beams and Intensity of Lights*, 1968, was on view in this long-overdue survey, which originated at KW Institute for Contemporary Art in Berlin and was organized by its chief curator, Ellen Blumenstein. Although the proposal never took on concrete form, it was prescient in that systems, motion, diagramming, and the count from one to eight would consume the attention of the Los Angeles–born and –based artist until her death in 2013.

Covering a period from 1964 to 2012, the exhibition comprised primarily works on Mylar or paper but also a handful of paintings and sculptures, as well as an interactive installation, *Displacement*, 2011. Her two main series of work, “Language,” 1964–2011, and “Sonakinatography,” 1968–2012, are both diagrammatic systems. Both groups were installed on the ground floor, together with her earlier paintings and *Displacement*, while the upper galleries were devoted to other drawings and Art and Technology–related work. “Language” uses black and white circles and squares as a coding method. “I chose the circle and the square,” the artist said, “to represent all shapes, and black and white to present all colors.” Each resulting pictogram has squares intersecting with circles on an orange grid. They may suggest signal flags designed by a Minimalist. *Language Series I*, 1964–2004, collects twenty-one individual pictograms laid out in a triangular formation within its frame. With a small key at the bottom-right corner, it is possible to slowly decipher the piece, but even without this reading, the grouping's pulsing sequential geometric rhythm equally holds one's attention.



Channa Horwitz,
Sonakinatography,
Composition XVII,
1987–2004, casein
on Mylar, 24 × 35".
From the series
“Sonakinatography,”
1968–2012.

like a soap-opera episode about an extramarital affair, then, inexcusably, though not at all unsatisfyingly, ends as a cooking show starring a mustard chicken. *Ocean*, too, resembles a soap opera, but with a eerily calm, disembodied voice-over of a guided meditation: “I don’t want to drown, be an ocean.” The video begins by asking the viewer to adjust her posture in relation to the screen and by likening the viewer’s smile at her reflection to “the embarrassment of a blind date”—a playful take on Brechtian *Verfremdung* that is actually more disarmingly funny than alienating. Though *Ocean* was installed with an especially reflective screen and iPhones, the sounds of an electronic memory game played by actors in *Game* both spurred on and interrupted the viewer’s participation in making connections among the works. Through their presence alongside the videos, which Cytter generally makes accessible through the drawings expanded her play with desire and distancing and served as a reminder that she is only interested in video and, in any matter, exhibition installation insofar as they allow her to explore the intertwining of fiction and reality. By playfully embracing the nonlinear dynamics alluded to in the exhibition title “Metamorphosis”—a space in which, as Deleuze has it, one needs to constantly reorienting—she emphasized not so much the scripted nature of the effects of this situation on contemporary subjectivity. *Metamorphosis*, while different in mood from the other two videos, is particularly revealing in this respect. Pulled together from a wide range of footage, much of it appropriated from sources ranging from Hollywood films to historical documentaries to YouTube videos, all edited in rapid succession with only the barest narrative thread

If “Language” offers a structural view of symbolic communication, then the more labor-intensive “Sonakinatography”—its title derived from the Greek words for “sound,” “movement,” and “notation”—can be described as a kind of optical score. It is, Horwitz said, a “system of notation” such that the “compositions are logical structures for planned, programmed movement in time.” For instance, in the least complex of these pieces here (and one of the earliest), *Time Structure Composition III, Sonakinatography I*, 1970, eight vertical colored lines are bundled into three columns. Each color represents an instrument or performer, and the lines connect squares denoting events. These actions are counted, beginning with one at the bottom and reaching 168 at top right. The work, like many of those that followed, was handmade with casein paint on Mylar graph paper—another structuring element.

As meticulous as her results might be, and as esoteric as the diagrams appear, the overall experience is both dizzyingly intense and visually engaging. In the later “Sonakinatography” pieces, Horwitz’s diagrams spiral into increasingly complex and beautiful forms. They recall Mark Lombardi’s mapping of political capital and conspiracy, informative but also delicate and sensitive. Like those of her Southern California contemporaries Robert Irwin, John Baldessari, and James Turrell, Horwitz’s interests were in cerebral and perceptual processes rather than personal expression, but she also drew in the performative. In Blumenstein’s view, Horwitz’s “central concern was to grapple with space and time as an indivisible unity.” Despite their functional nature, when translated into drawings her measures dance.

—Sherman Sam

PARIS

Darren Almond

GALERIE MAX HETZLER

Darren Almond realized that his “Fullmoon” photographic series, 2002–15, had reached a point of no return when he discovered that the famous white cliffs of Rügen, painted by Caspar David Friedrich, were plummeting into the Baltic Sea. His photograph of this site of erosion, in which one sees little more than a dense bank of fog that expands horizontally, becomes an image of the disappearance of the Romantic landscape and the sublime. Earlier, in Patagonia, the artist had noticed that the stars emitted a colored light at least as radiant as the luminescence of the moon. So now, in order to depict these constellations, he

no longer turns to photography, but instead resorts to acrylic paint, which he at first applied to sheets of black paper with printed grid, presumably helped him place the patterns he’d observed in the natural sky—that abstract and limitless surface from which our ancestors extracted precise measurements of time, including the calendar.

Subsequently, Almond stopped using gridded paper and under the abstract paintings on aluminum for his “Timescape” series, 2015–, eight examples of which were included in this show, “. . . beyond but within reason.” Has painting, in this instance, been conceived through the vocabulary and concerns of photography? Perhaps. Scopic lenses and mirrors have replaced the camera lens. Aside from technique and results, there is the artist’s desire to make time visible in his photographs; a long exposure allows him to record the passage of time within the image, to inscribe it on the surface. In the paintings, however, time has been manually reconstituted by applying layers of paint, one on top of another, in order to obtain a chromatic depth that slowly unfolds. Ectoplasmic or fractal forms, milky and evanescent, seem to pulsate. The darkness perceived from a distance is illusory; that black is actually the only color *not* used in “Timescape.”

In a more discreet fashion, time also is demonstrated along the edges of the canvas, where the artist has left visible rivulets of each color used. Within the depth of the support—a new dimension to explore—a departure from photography—viewers thus can read, as if in film, the history of the painting’s creation, with a distinct enumeration of what only patient observation reveals on the surface: a chromatic fusion of darkness. The “Timescape” paintings might sometimes be compared to the incorporeal surfaces of Jules Olitski or even Ad Reinhardt’s *Paintings*, whose colors unfold slowly from pitch-black to reveal a chromatic sections; their edges, however, have a more conceptual “nominalist” nature, as if meant to list all the colors used to realize the surface. Yet pictorial abstraction does not seem to be a significant reference point for Almond, and when there is a more obvious nod in that direction, as in the single large-scale vertical work on display, it is out of place. The paintings share with astrophysics an attempt to materialize the atmospheric medium and celestial matter. If “Fullmoon” directly attests to the solitary journey the artist undertook to arrive at remote places, where he was sometimes subject to hostile climatic conditions, here the journey—of both artist and viewer—is entrusted to imagination and to an image that “was neither symbol, icon, nor image but rather atmosphere and process,” as media theorist John D. Peters describes both clouds and painting.

Facing vertigo in the last of the earlier “Fullmoon” series and fronting the vacuity of the “Timescape” galaxy, all we can do is ensure the limitations of our language for representing both spatial and temporal distance. It is a theme that, once again, echoes what Almond affirmed with respect to his 2007 sculpture *Archive*: “Primo Levi said how pathetic our language is, because it can only describe things to a certain scale. We can’t talk about the scale of the stars, for instance, because they are too far away. Our language is not sophisticated enough to deal with these things; everything just becomes a noun and there’s no representation.”

—Riccardo Volpi

Translated from Italian by Marguerite



Darren Almond,
Timescape 00:51,
2016, acrylic and
gouache on aluminum,
60 1/2 x 84 1/4".
From the series
“Timescape,” 2015–.

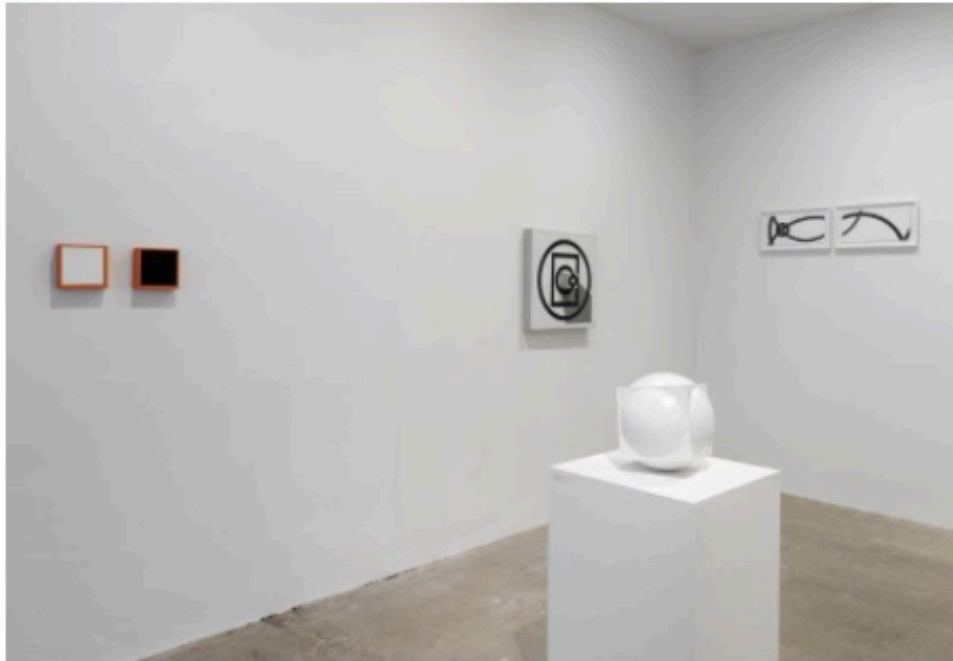
Adriana Lara

AIR DE PARIS

The antic force behind Adriana Lara’s work is essentially linguistic in nature. The artist makes hay of ideas and concepts, exploiting language’s capacity to promiscuously inhabit a form, only to migrate to another.

Raven Row, 56 Artillery Ln, London E1 7LS

Channa Horwitz



Title : Exhibition view Channa Horwitz, Works from the series Sonakinatography, 1970-2011

Website : <http://www.ravenrow.org/>

Credit : Courtesy Estate of Channa Horwitz. Photograph by Marcus J. Leith



Channa Horwitz

Raven Row

10 March - 1 May 2016

Review by Alex Borkowski

Throughout her artistic career, which spanned more than five decades, Channa Horwitz consistently produced works based upon the number eight. The exhibition of her work at Raven Row, the first large institutional show in the UK of her extraordinary drawings, thus acts as a testament to a lifelong fixation.

Having attended CalArts in the early 1970s, Horwitz's practice is most readily aligned with American minimal and conceptual artists such as Sol LeWitt. Her unwavering devotion to mathematical and serial composition techniques, and their transposition outside the picture plane, however, also bears similarities to theories of modernist music. Her desire to create 'a separate world of visual rhythm that would be equally valid in every art form' resonates with composer Karlheinz Stockhausen's concept of serialism, which he described in 1973 as 'something that's come into our conscience and will be there forever ... It's a spiritual and democratic attitude toward the world. The stars are organised in a serial way.'

The exhibition takes as its focal point two series – 'Language Series' (1964-2011) and 'Sonakinatography' (1968-2011) – which Horwitz returned to throughout her life, adding variations to create inexhaustible puzzles. 'Language Series' consists of black squares and rectangles on an orange grid arranged according to predefined rules. The different iterations of this series are represented through a selection of drawings, paintings and the reconstruction of 'Displacement' (2011), which manifests the grid and blocks on a

human, three-dimensional scale. Visitors are invited to activate the artwork through semi-weekly yoga sessions within the grid, as participants alternate between rearranging the blocks and taking asanas in their individual, anthropic squares.

The second and more cryptic series is 'Sonakinatography', which consists of twenty-three programmatic compositions. Horwitz developed an elaborate form of notation that compresses eight instructions pertaining to movement, sound and duration into a single visual beat. The results are exceedingly intricate scores on graph paper, with numbered rows and individual units filled in in a palette of vibrant colours which remained consistent throughout the series. Some compositions, when viewed at a slight remove from the busy surface, reveal overarching shapes and patterns, while others remain abstruse constellations of tiny coloured squares. A programme of accompanying events at Raven Row included two choreographic interpretations of compositions from the 'Sonakinatography' series by Horwitz' daughter Ellen Davis, musical arrangements by Sarah Angliss and Maria Moraru, and a multi-media interpretation by Mark Fell.

For most visitors to the gallery, however, Horwitz's elaborate scores remain indecipherable. Two early works elucidate Horwitz' intentions for the manifestation of her drawings in other media: 'Suspension of Vertical Beams' (1968), is an unrealised proposal for an installation of eight illuminated beams and instructs how each object would move in rhythm with the others; 'Movements' (1968/69), a precursor to 'Sonakinatography', includes an instructional key which associates columns and colours with different instruments, pitches and intensities. But there is still a great deal of visual pleasure to be drawn from Horwitz's drawings as art objects in and of themselves. Her works from the 1980s experiment with angled vectors and colour, creating dense, vibrating matrixes. Perhaps the most astonishing work is 'Canon' (1987), which employs a simple repetition of incrementally curved lines to produce patterns that are ornate to the point of noise.

Horwitz is miraculous in her precision and brings to light the unique alchemy of the grid.

Published on 20 April 2016

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Art & Photography / Who, What, Why

How Channa Horwitz Permeated LA's 1960s Art Scene

— April 13, 2016 —

The American artist's synaesthetic compositions and kinetic sculptures form the subject of an enlightening new exhibition at Raven Row Gallery



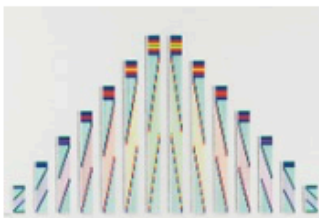
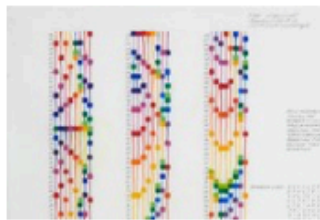
Sonakinatography Composition XVII, 1987-2004 Channa Horwitz, Courtesy Estate of Channa Horwitz, Photography by Timo Ohler

Text [Alexander Hawkins](#)

Who? When an *LA Times* review of her work referred to contemporary artist **Channa Horwitz** as a housewife, it epitomised everything art historian Linda Nochlin wrestled with in her pioneering essay in 1971, *Why Have There Been No Great Women Artists?* Despite studying with James Turrell and Allan Kaprow at CalArts in the 1970s, and exchanging letters with Sol LeWitt, Horwitz remained very much an outlier of the California art world until the last few years of her life.

The Los Angeles native created hand-drawn algorithms combining basic principles and strict geometry to generate measured patterns, many of which resemble Aztec prints from a distance. Like her successful male colleagues, she was interested in bringing together colour, movement, sound and light, and introduced unbendable logic into the realm of west coast minimalism with her synaesthetic compositions.

Her breakthrough moment in fact grew out of a rejected proposal for an ambitious kinetic sculpture, as part of LACMA's innovative *Art and Technology* exhibition in 1968, which infamously featured no female artists. Diagrams she drew detailing the sculpture's movement went on to inform her work for the next four decades.



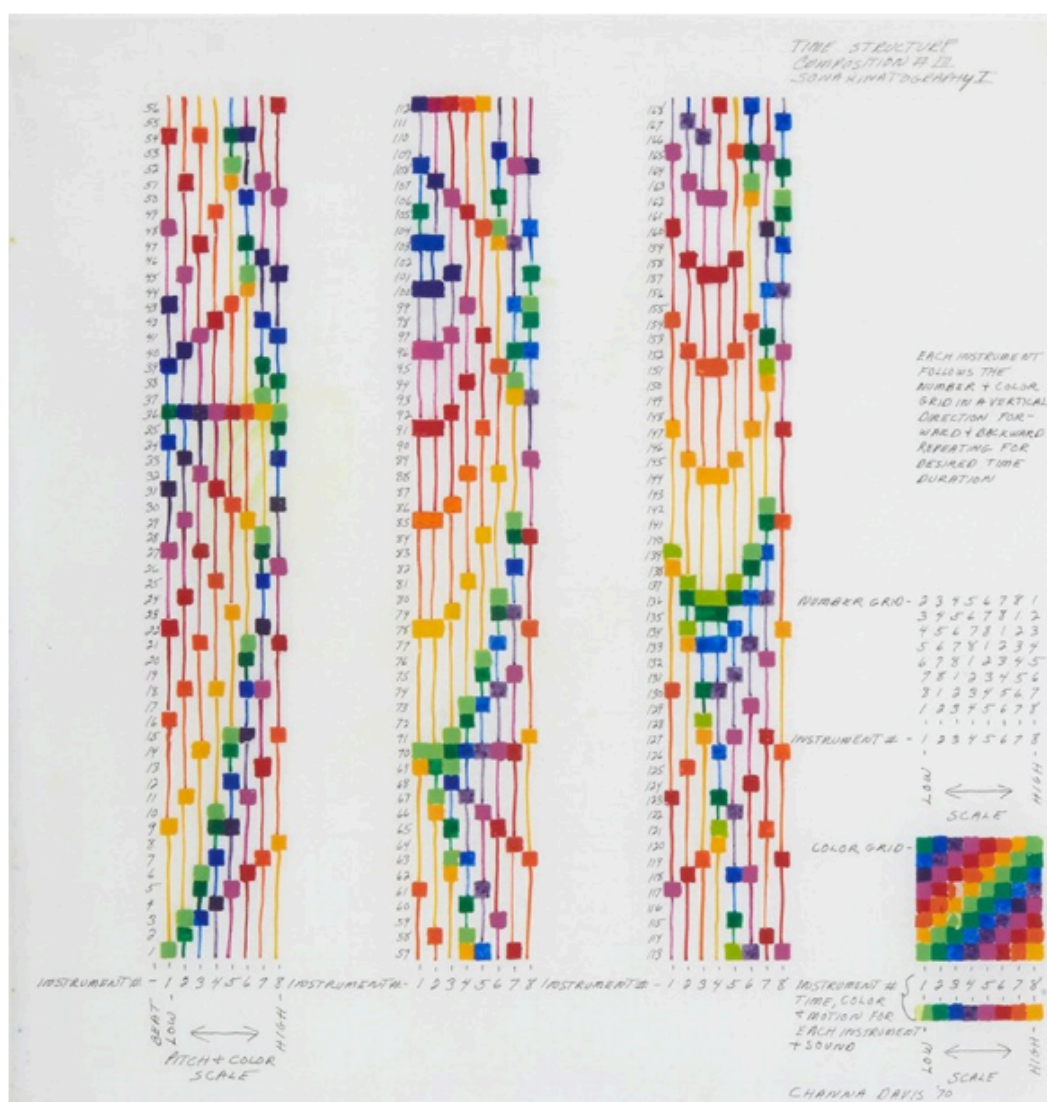
Works by Channa Horwitz

7 images

What? Horwitz's *Sonakinatography*, a colour-coordinated system of notations based solely on the numbers one through eight, was, in particular, an unlikely meeting between new age thought and mathematical reason. The series took shape as a collection of labour-intensive drawings, and as each number corresponds not only to a colour, but also to a duration or beat, these intricately checked and ruled works on paper can function as visual scores or instructions for music or dance.

Drawing was Horwitz's preferred way of working, mostly on Mylar graph paper with ink and milk-based paint, and she spent the majority of her 50-year career expanding on *Sonakinatography* – a term of her own invention combining the Greek words for sound, movement and notation – and another group of works, *Language Series*, first started several years earlier.

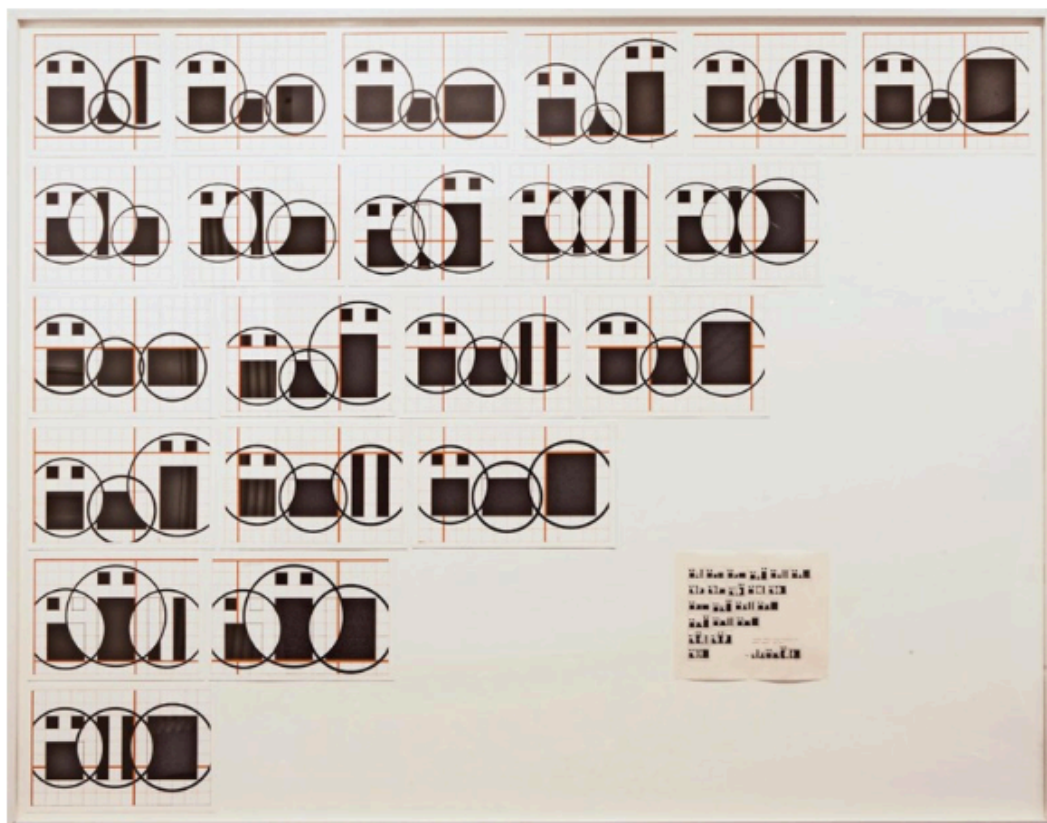
With time she increasingly encouraged younger artists to perform interpretations of her work, and one of her last projects saw Horwitz create an arrangement in collaboration with Y8 Art and Yoga Studios in Hamburg, translating principles from her *Language Series* into an immersive installation relating directly to the bodies of yogis.



Time Structure Composition III, Sonakinatography I, 1970
Channa Horwitz, Courtesy Estate of Channa Horwitz, Photography by Timo Ohler

Why? In 1964, casting a glance back over her time studying art at California State University, Horwitz moved on from the programme's expressionist agenda and instead coined her rigorous, controlled visual language. By confining herself to a few simple rules, she rebelled through discipline and discovered the patterns and shapes that would become a lifelong fixture in her work.

"I have created a visual philosophy by working with deductive logic," she wrote in *Art Flash* in 1976. "I had a need to control and compose time as I had controlled and composed two-dimensional drawings and paintings."



Language Series I, 1964-2004
Channa Horwitz, Courtesy Collection Oehmen, Germany

Channa Horwitz is on display at Raven Row Gallery until May 1, 2016.



Channa Horwitz

RAVEN ROW

56 Artillery Lane

March 10–May 1

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 her daughter Ellen Davis, featuring four dancers, 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.



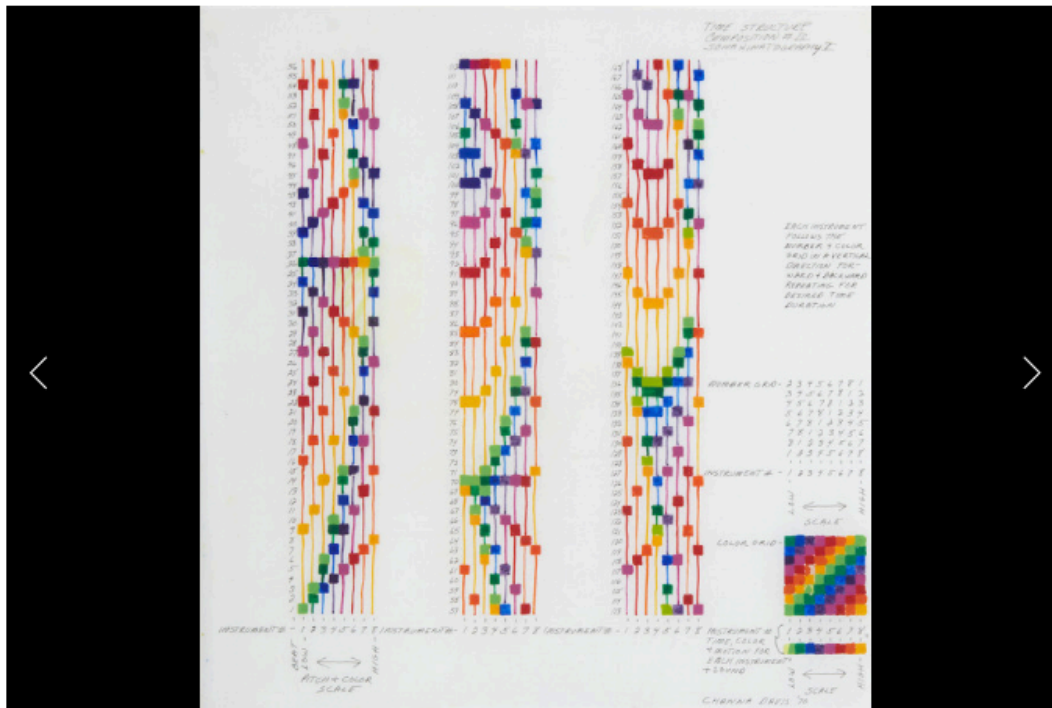
Channa Horwitz, *Language Series II*, 1964–2004, casein paint on graph paper, 64 x 72".

— Mary Margaret Rinebold

Channa Horwitz at Raven Row, London

8 APRIL 2016 BY CAROLINE DOUGLAS

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Channa Horwitz, "Time Structure Composition III, Sonakinatography I", 1970, Casein paint on graph paper. Courtesy Estate of Channa Horwitz. Photo by Timo Ohler

The quiet, white spaces at Raven Row seem perfectly suited to the work of **Channa Horwitz**. Focusing principally on her *Sonakinatography* and *Language* series, sound and movement are mutely invoked through her meticulous notations. The domestic scale of the interconnecting upper rooms particularly favours the consideration of paintings that are intimate in size and exact close examination from the

viewer. Generally painted in the highly controllable casein paint on polythene film known as Mylar, Horwitz' intricate geometric patterns can resemble musical scores, or designs for weaving.

This first-ever large scale presentation of Horwitz' work in the UK is the second iteration of a show initiated last year at the KW Institute for Contemporary Art in Berlin. For anyone who may have come across her work for the first time at the 2013 Venice Biennale, or last year at the Tinguely Museum in Basel as part of Haroon Mirza's collaborative exhibition, this is at last an

opportunity to grasp Horowitz' project in greater depth. Massimiliano Gioni's unifying concept of the *Encyclopaedic Palace* for Venice brought together artists with unique 'personal cosmologies' – and incidentally also presented Hilma af Klint, currently subject of a solo presentation at the Serpentine Gallery. In Basel, Haroon Mirza's transcription of Horowitz' *Sonakinatography* notations into a sound and light, was one of the highlights of that show. During her lifetime, Horwitz actively encouraged younger artists to make musical interpretations of her work.

Both shows offered a tantalising glimpse of an artist whose work was little known in her native California during her lifetime, let alone internationally. At the time of her death in 2013, in her early 80s, Channa Horwitz was just beginning to gain the recognition that she merited. In spite of working in relative obscurity for decades, Horwitz' assiduous pursuit of her self-defined project is amply demonstrated in the current exhibition.

Horwitz first went to art school in Pasadena in 1950 then, after starting a family, to California State University in 1960, returning to study at CalArts in 1972. Colleagues in this last institution included James Turrell and Sol LeWitt, and while it is useful to note this in setting some points of orientation for her career, Horwitz developed in comparative isolation by comparison to these highly successful male artists, and should not be understood as purely conceptual or minimalist. She quickly developed away from figurative painting and evolved her own, tightly conceptualised system for making work from the early 1960s onwards. Feeling that real freedom was to be attained through strict adherence to a narrow range of self-imposed rules, she first reduced her formal vocabulary to the circle and the square, and then for the *Sonakinatography* series to a scale of 1-8. The later *Moiré* and *Canon* series works that are shown in the upper galleries at Raven Row are densely patterned, luminously colourful paintings that have an exuberant playfulness that belies the meticulous control of their conception and making.

Caroline Douglas

Director

Channa Horwitz, Raven Row, 56 Artillery Lane, London E1 7LS. Open Wednesday to Sunday, 11.00 – 18.00. Exhibition continues until 1 May 2016. www.ravenrow.org



Our pick of this week's art events: 10 – 17 March

Image caption ▼

By Daisy Schofield

Published 11 March 2016

From provocative Sarah Lucas sculptures in the Soane Museum to a view of Britain from the perspectives of international photographers at the Barbican, we pick the week's best art events.

Eduardo Paolozzi

Yorkshire Sculpture Park, Yorkshire, until 12 June

Although more renowned for his sculptures, this exhibition looks toward the graphic works of Eduardo Paolozzi RA, which venerate the image-saturated world that emerged with the explosion of popular culture in the 20th century. A fixation with American consumerism was a common trait amongst post-war artists, but Paolozzi added an inventive spin. In collages, appropriated images are arranged with intricacy and thoughtfulness so that they bear resemblance to machines; rationalised and regulated like the methods of mass-production. This eye-popping display imparts the spirit of the age and the genius of Pop Art.



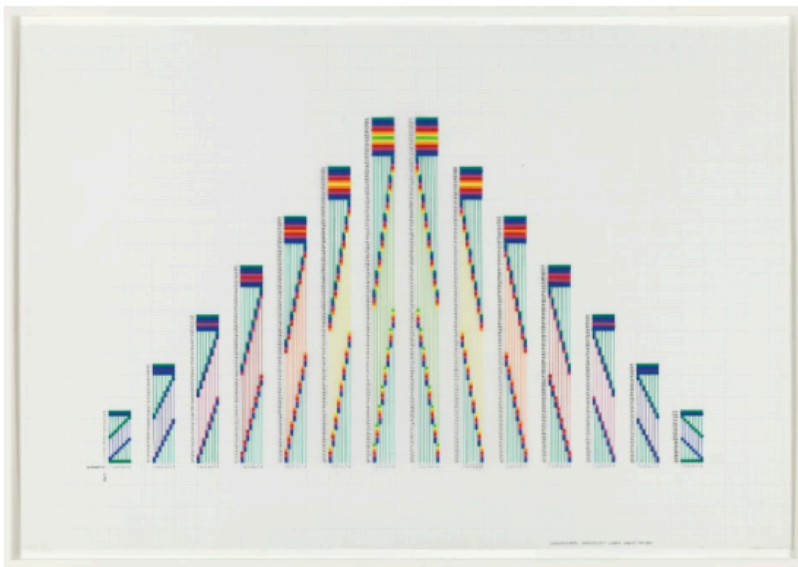
Eduardo Paolozzi,
Hollywood Wax Museum
from Zero Energy
Experimental Pile, 1969-70.

70.5 x 47cm. Image courtesy
Yorkshire Sculpture Park
©The Eduardo Paolozzi
Foundation.

Channa Horwitz

Raven Row, London, until 1 May

Channa Horwitz (1932–2013) has been heralded as a pioneer of Minimalism, working closely with Sol LeWitt during her life. In abiding to simple numerical rules (basing all her work on the number one or the letter eight), there is a strict logic underpinning her work typical of the movement. Yet her aesthetic is highly distinct from that of her fellow Minimalists and is characterised by complex arrangements of strands of bright colour (colour was shunned by the likes of LeWitt) to create a psychedelic effect. Horwitz's series *Sonakinatography* features heavily in the show, its meticulous formal language revealing a deep devotion to art not as a mode of expression, but a commitment to laborious techniques.



Channa Horwitz,
Sonakinatography
Composition XVII, 1987 -
2004.

Casein paint on mylar. Image
courtesy Estate of Channa
Horwitz.

Simon Starling

Nottingham Contemporary, Nottingham, until 26 June

This exhibition at Nottingham Contemporary is the largest display of work by Turner Prize-winning artist Simon Starling to date. Touching on the familiar theme of industry, his works are hauntingly devoid of human presence, forcing us to consider the world of materials and objects and their transmutations through time. His work *Blue Black Boat* (1997) is exemplary of this journey: Starling created a boat from a museum case, subsequently burning it with the intent to use the charcoal to cook fish he had caught in his creation. The skeleton of charred fragments is now displayed at the Nottingham Contemporary, in the completion of a full cycle akin to that of human life.



Simon Starling,
Blue Black Boat, 1997.

Courtesy of the artist and The
Modern Institute/Tony Webster Ltd.
Photo Simon Starling.

Strange and Familiar: Britain as Revealed by International Photographers

Barbican, London, until 19 June

Curated by documentary photographer Martin Parr, this exhibition examines Britain from behind the lenses of a range of international photographers, from Henri-Cartier Bresson to Gary Winogrand. It paints a curious portrait of Britain from a voyeur's perspective, revelling in the nation's idiosyncrasies and unique cultural identity. It looks not only towards defining moments in history, such as the coronation of George IV, but to photographs of everyday scenes, which are shown as equally integral in defining notions of 'Britishness'. In *Strange and Familiar*, disparate strands come together to form a multi-faceted and deeply insightful cultural representation.



Akihiko Okamura,
Northern Ireland, 1970s.

©Akihiko Okamura / Courtesy of the
Estate of Akihiko Okamura,
Hakodate, Japan.

Sarah Lucas: Power in Women

Sir John Soane's Museum, London, until 21 May

Sarah Lucas has never been an artist shy of controversy: her work is unapologetically bawdy, intended to shock and disturb. Her sculptures in particular, consisting of twisted, mutilated anthropomorphic shapes, are often evocative of genitalia. Depicting the female body as limp and lifeless, Lucas parodies the male gaze and reveals its perversity. The three works presented in the Soane Museum, *Yoko*, *Pauline* and *Michele* are composed of dismembered plaster legs arranged on chairs in sexually suggestive poses. The sculptures are reminiscent of the jumbled array of Classical casts that crowd the Soane Museum. Like a headless classical torso, they deny us knowledge of their subject's identity: yet rather than a glorified anatomy, Lucas' bodies are here dehumanised and objectified.



Sarah Lucas,
Yoko, 2015.

plaster, cigarette, chair. 84 x
57 x 89 cm. ©Sarah Lucas,
courtesy Sir John Soane's
Museum. Photo: Graeme
Robertson.

SATURATION POINT

The online editorial and curatorial project for reductive, geometric and systems artists working in the UK

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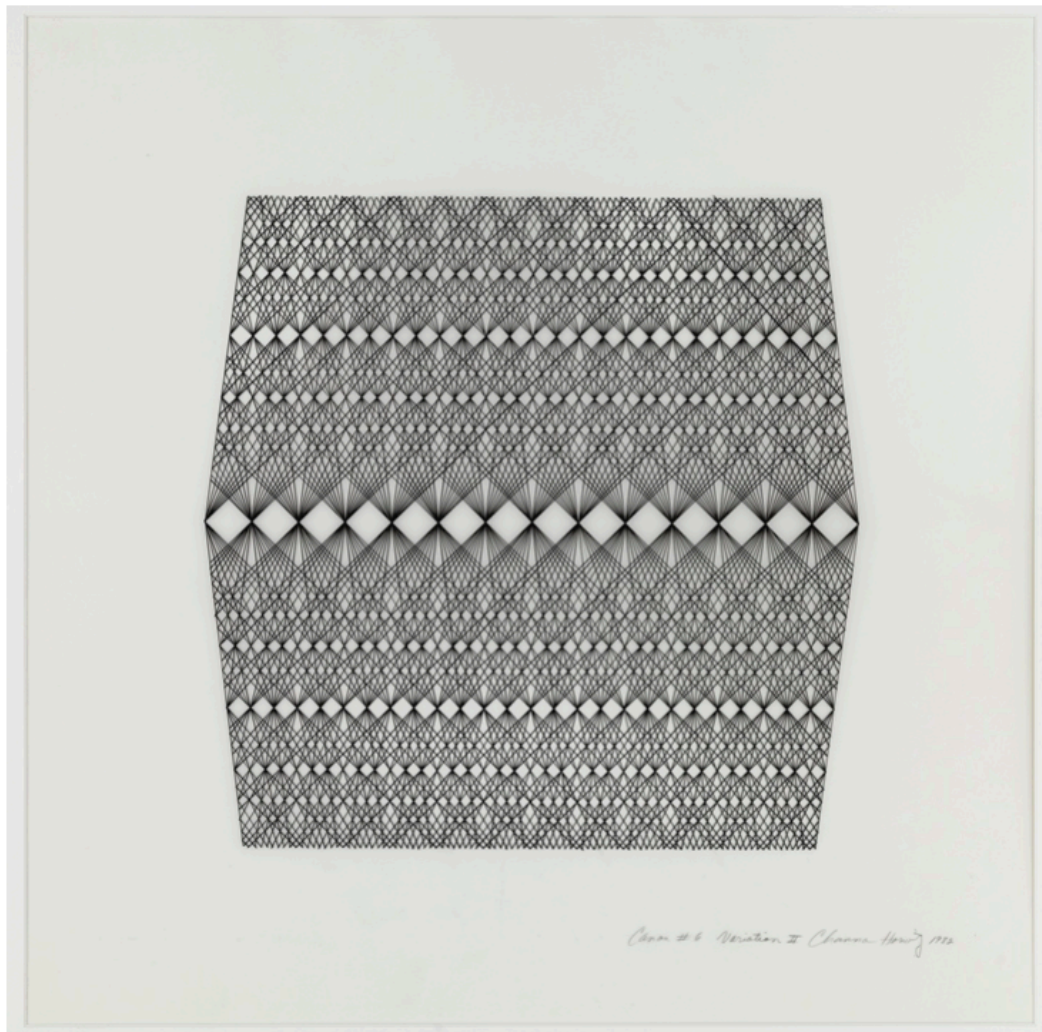


Exhibition view, Channa Horwitz. Works from the series *Sonakinatography*, 1970–2011, photo by Marcus J. Leith

Channa Horwitz worked with a set of highly restricted means throughout her career. Apparently basing her extensive use of the digits 1–8 on the structure of eight-to-the-inch graph paper, and relating those numbers to forms and colours, she exhaustively explored the possibilities within the rules she set herself.

In the *Language Series*, black forms are superimposed on orange grids that resemble sections of pre-printed graph paper, although it seems that Horwitz carefully painted each grid herself. The forms are simple combinations of squares, rectangles, or circles, each assigned a number. The work is generated by means of permutations of the digits, the results arranged in triangular collages along with their working drawings.

Although the *Language Series* is chromatically restrained, later works are far more colourful. *Canon* is an astonishingly complex painting based upon the traversal of a unit of graph paper by a single line at all possible angles (a monochrome variation from this series is illustrated below). The digits 1–8 are each assigned a colour and the composition begins with single green lines, one colour at a time being superimposed as the painting develops across sixteen vertical units from left to right, building to a dazzling crescendo of eight overlaid colours at the centre before enacting a mirror-image reversal to return to individual green lines at the end.



Channa Horwitz, *Canon 6 Variation II*, 1982 Ink on Mylar. Courtesy Collection Oehmen, Germany, photo by Timo Ohler

Part of the pleasure of this kind of work is purely intellectual: approaching a drawing like a visual puzzle, trying to discern the system of rules that produced it. *Canon* and the *Language Series* are quite readily decoded, but the conceptual foundations of many of Horwitz's *Sonakinatography* works are often far harder to discern (the word is the artist's own coinage, meaning 'sound – motion – notation').

Often read from top to bottom, left to right, these intricate paintings appear more like musical scores than anything else. Each row represents a rhythmic beat, with the numbers 1–8 again each assigned a separate colour and a rhythmic interval. Some of these scores are simply repetitive, others bewilderingly complex. The longest pattern, *Sonakinatography II*, lasts for almost four thousand beats. Each system seems to be explored in such a way as to yet again exhaust its possibilities. I'm reminded here of the English art of change ringing for church bells, which similarly employs a fixed set of tones and mathematical systems of permutation, annotated in vertical diagrams of numbers and interwoven coloured lines.



Channa Horwitz, *Sonakinatography Composition XVII*, 1987-2004. Casein paint on Mylar. Courtesy Estate of Channa Horwitz, photo by Timo Ohler

The overwhelming sense of much of Horwitz's work, then, is that of annotations for performance, rather than independent art works. Indeed, in a corner of the gallery a performance space has been set up, entitled *Displacement*. Like a sculptural version of one of the *Language Series* paintings, a set of black blocks occupies an orange grid, ready to be repositioned (or 'activated') at will by curious visitors or yoga practitioners.

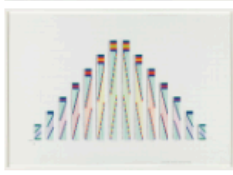
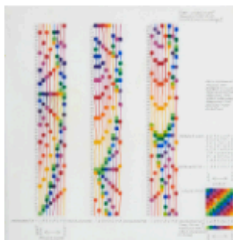
This installation, with its allowance of performative freedom, makes a break from the rule-bound, mathematical constraints of so much of the work on show here. As does a mysteriously anomalous piece, *Breather*, a kinetic sculpture of a continually inflating and deflating bag inside a translucent cube. Its regular wheezing permeates the upper galleries, an echo of a more natural rhythm that Horwitz seems to have worked so hard to exclude from her work for many years.

This is an elegantly presented show, and some of the work is visually stunning on its own terms. But just as reading a musical score is no substitute for the performance, I often found myself wanting to experience in another medium – sound or light – what many of the more diagrammatic works were hinting at. And although some performances have been staged in the gallery, the lack of self-sufficiency in many of the works on show leaves one wanting more than they can give.



Channa Horwitz, *8 Expanded, Variation I* and *8 Expanded, Variation II*, 1981. Ink on graph Mylar. Courtesy the Estate of Channa Horwitz, photo by Marcus J. Leith

Click on the pictures below
to enlarge



Channa Horwitz

Controlled but creative, formulaic but somehow free, hypnotic in their undulation and unique in their variation, the graph-paper paintings of the late Californian artist demonstrate the infinite possibilities of line and colour

Raven Row, London
10 March – 1 May 2016

by HARRIET THORPE

This exhibition at Raven Row presents a range of the work of Channa Horwitz (1932-2013) from throughout her career. It focuses in particular on two major series that were pivotal to her practice: the Language series (1964-2011) and Sonakinatography (1968-2011), significant because she worked on them for long periods and they formed the central basis of her style, which she continued to develop in variations on the theme until the end of her career.



In both of these series, and indeed much of her work, she used graph paper as the canvas on which to form her experiments in line and colour. She wrote formulae using the pre-lined grid of standard American graph paper, which has eight squares to the inch, a satisfying canvas for her mathematical mind.

The Language Series was her first foray into a formulaic way of working. Finding herself with an inclination for basic shapes, lines and block colour, she decided to limit her apparatus to just that. Within the series of works, solid black shapes are placed neatly on grids like bar charts, subtly varying in composition like an impossible IQ test.

A few years later, she developed the Sonakinatography series, in which she introduced further complexity to the works, using numbers and colours as well as shapes and lines, until it reached 23



different possible compositions of infinite variations. The lines become coloured threads on a loom combining to create an intricate pattern. A neat little key in the corner of the paper shows the limits and bounds she set herself: "Each square on the 64-square grid has a colour, sound and time for movement which is represented by a number. That number determines the progression of an object from square to square. When an object lands on a square it responds in colour, sound + length of retention. The time of movement on the graph is designated by a black outline around a square."

The title of the series, Sonakinatography, was named after the Greek words for sound, movement and writing/recording, suggesting how these formula were, in fact, created for music, dance and spoken word performances. Her works functioned like sheet music, a strict and precise codic language that evolves off the paper into something very free. Some of the Sonakinatography works look like colourful musical notes formed of numbers and squares, cascading vertically like written Japanese.

Link

Raven Row, London

Studio links

Five Issues of Studio International at Raven Row

Larry Bell: 'You have to trust what you're doing, to trust the work'

During the first week of the exhibition, there was a sound installation in the downstairs space. Speakers were suspended from the ceiling, from which rumbled a wholesome, hollow, echoing sound that reverberated between the them, exploring the space. The following week, when I dropped into the gallery again, instead of the speakers, plastic foam mats were set out and a group of people dressed in white knelt in a circle, the sound of their low voices reverberating around between the bodies, again exploring the space. The same work played out through a different medium showed the capacity of Horwitz's formula to bridge mediums; a universal language that brought her 2D works into what she called the "fourth" dimension.

Horwitz was interested in the multidisciplinary nature of art and, in 1968, she submitted a proposal to the Art and Technology programme at the Los Angeles County Museum of Art. The programme, which ran between 1967 and 1971, was curated by Maurice Tuchman and paired artists with technology companies, scientists and engineers. Horwitz's proposal, shown at Raven Row, is a tabbed diagram, which illustrates eight vertical Plexiglas beams and eight beams of light, which are suspended in space together and move within magnetic fields.

It was the only submission to be accepted into the programme that was not included in the exhibition, which became a topic of discussion and protest among the feminist art community in LA, which confronted Tuchman because the exhibition featured only white males, including Öyvind Fahlström, Newton Harrison, RB Kitaj, Rockne Krebs, Claes Oldenburg, Robert Rauschenberg, Richard Serra, Tony Smith, Andy Warhol and Robert Whitman.

While Horwitz was a contemporary of some of these artists, it was only during the final few years of her life that her work began to be featured in international exhibitions such as the Whitney Biennial, New York, 2014 and the Venice Biennale, 2013. Even this show at Raven Row, three years after her death at the age of 80, is only the second iteration of her first large-scale solo show at an institution.

The upstairs floors at Raven Row show later works, from the mid-70s and 80s, characterised by an intense and magnified focus on the pictograms outlined in earlier works. In the Canon series, the pictograms grow into voluminous patterns that stretch kaleidoscopically across the paper with a fascinating energy.

The effect of these later works, while mathematical and achieved through simple equations and the addition of numbers and distances, is also very liberated and free. In Moiré (1984), the works take on the form of an undulating ocean wave of colour catching highlights and lowlights reflected from the sun, collecting velocity and showing that even the most complex visual impressions of nature can be simplified into line and colour.

A sculpture titled Breather (1968/2005) is one of the few 3D works in the exhibition. Made of Perspex, a motor, a pump and plastic, it fills with air and deflates, making a crumpling sound as it does so, to a steady rhythm like an inhale and an exhale. It plays with volume in a modest and experimental way and its soft edges are a reminder of the Light and Space movement, with which many of Horwitz's contemporaries were involved, both at the California Institute of Arts where she studied in the 60s and in LA where she lived in the 70s.

The Light and Space movement, also known as Californian minimalism, reduced the formal properties of art, such as shape, line and colour, to the bare minimum. Examples of the movement can be found in the minimalistic edges of sculptures by John McCracken and the geometric precision of Larry Bell. While Horwitz did not fall comfortably into this movement, her work can be seen as a precursor to this wave of artistic creation.

Instead of blurring and blending the spectrum of colours, as did Helen Pashgian or James Turrell, Horwitz separated out the pigments like oil and water on the paper. The thin, yet strong line she used was a coloured one that she began to work with in the Sonakinatography series. It is done in casein paint, which is often used on furniture because of its water-resistant properties. It also dries to an even consistency, giving an effect similar to that of a printed line.

Horwitz's graph-paper works formed the heart of her practice, and they are almost hypnotic when collected together and displayed in their numbers in the gallery. The exhibition shows the obsessive complexity of her formulaic style of working. While she was making these series, from the mid-60s until her death, she lived and worked in seclusion; the time and focus she dedicated was evident in the Sonakinatography series and the works that later developed from that.

While volume was an interesting byproduct, and performance resulted from the lines and patterns of her work, the Language Series and Sonakinatography show that what fascinated and drove Horwitz most was the forming of experimental compositions using the basic apparatus of line and colour on graph paper.

studio international

Incorporating *The Studio* founded in 1893

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42 hot hot things to do in London this week

By **Steph Dye**

Posted: Monday March 14 2016, 12:27pm

Art

Floral Installation, St Christopher's Place, Marylebone, Wed onwards, free. Artist Rebecca Louise Law will be suspending around 1,200 flowers from the ceiling of the already very pretty St Christopher's Place.

Gabriel Hartley: Light, Studio Leigh, Shoreditch, Thu, free. This London based artist turns his hand to a new medium - glass - in this solo show of his most recent work.

Sterling Ruby: Work Wear, Spruth Meyers, Mayfair, Tue onwards, free. In this exhibition, the clothes Ruby wears in the studio, which are carefully crafted art works in their own right, will be on display.

Channa Horwitz, Raven Row, Spitalfields, Wed onwards, free. Although largely overlooked for most of her life, Channa Horwitz quietly pioneered her own brand of West Coast minimalism, which can be seen in this exhibition.

10

APR 2016

LIFE LESSONS ON DEDICATION FROM
TWO LONE WOMEN ARTISTS[PERMALINK](#)

'The search is what everyone would undertake if he were not stuck in the everydayness of his own life. To be aware of the possibility of the search is to be onto something. Not to be onto something is to be in despair.'

– Walker Percy, The Moviegoer

In London's Serpentine Gallery until 15th May, **Hilma af Klint: Painting the Unseen** shows pioneering abstract works by a reclusive Swiss who painted under guidance from spiritual beings. During her life, Af Klint refused to display her nearly 1200 works and before her death in 1944, stipulated they should not be shown for a further 20 years since society wouldn't understand. The current Serpentine show has attracted critical acclaim and large audiences, and has promoted Af Klint to cult figure status.

Meanwhile, over at Raven Row until 1st May, a show of **Channa Horwitz** displays works by another secluded yet pioneering female artist that was largely overlooked over the course of her life. Throughout the 1960s and 70s Horwitz quietly pioneered her own brand of West Coast minimalism based on a system where the numbers one to eight are used to depict time and movement.



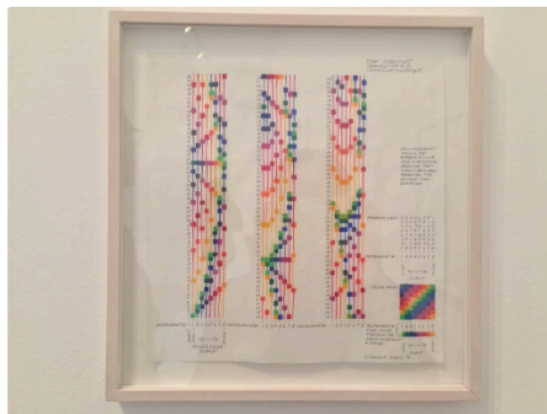
Hilma af Klint, Serpentine Gallery

What we loved

The Horwitz exhibition is particularly striking for her ability to bring so much life in a simple set of rules. The drawings are intimate and idiosyncratic, using little hand-drawn blocks of colour that can direct music, dance or yoga positions.



Channa Horwitz, Raven Row



Channa Horwitz, Raven Row

Compared to the eccentric mysticism of af Klint's bold works , Horwitz is perhaps the more comprehensible to a modern audience. Just as developers use ones and zeros to code the world into computers, so Horwitz's grids are an attempt to flatten and understand reality, to impose order. One could draw parallels with Mondrian's *Broadway Boogie Woogie* (1942-3) and the vibrancy he found in the New York city grid.

At the same time however, Horwitz's attractive patterns are also naïve to a contemporary audience all too aware of the negative implications of mechanisation, for example via big data collection or false representation. Looking at her grids I was reminded of a video work by Hiro Steyerl called '*How Not to Be Seen: A Fucking Didactic Educational .MOV File*, 2013' currently on display in the new *Media Networks* display at Tate Modern (watch an extract [here](#)). This work explores decommissioned Photo Calibration Targets —giant patterns of lines and dashes— which were intended to test the focus of analogue airplane cameras. Steyerl's video wryly comments on the digital age, the construction of 'reality' and how measuring, in this case, led to the development of drones, enabling them to successfully hit their targets.



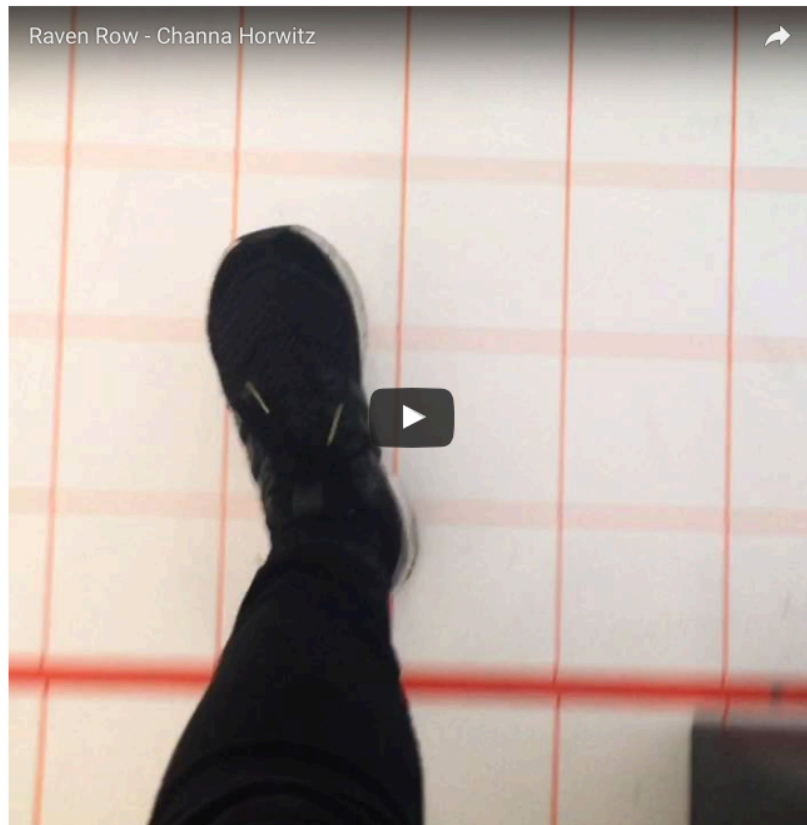
Hiro Steyerl, Tate Modern

What SMARTIFY learnt

Both Hilma Af Kilnt at Serpentine Gallery and Channa Horwitz's first large institutional show at Raven Row are well worth visiting. Both artists worked without recognition across their lifetime and imposed strict rules within which to create work.

For so many of us, the distance between an idea, what you *could* do; and execution, what you *will* do seems insurmountable. We get overwhelmed by all the things we could do and fail to find the courage and determination to commit and follow through. Here we have two female role models who fiercely maintained their position at the fringe. Instead of aiming for average, they committed to and realised a particular vision.

As Horwitz one commented: "I knew that my art was important, because it is honest."



[Hilma af Klint at Serpentine Gallery until 15th May](#)

[Channa Horwitz at Raven Row until 1st May](#)

by Anna Lowe



TAGGED: ARTSDIGITAL, KLINT, LONDON, LOOKING, REVIEW

Sarah Angliss

Composition, sound design,
live performance and robotic
art.

Sonakinatography – Raven Row, London

🕒
Mar 2016

👤
Sarah

All, Composition, Dance

Decades before the era of laptop-based algorithmic music, systems artist Channa Horwitz used paint, pencil and paper to precisely map out mathematically rich instructions for dance, light and music. Mark Fell and I each interpreted Sonakinatography III, one of Horwitz' systems pieces from the early 1970s, as part of a retrospective of her work at Raven Row gallery, Shoreditch (10-12 March 2016). My interpretation used bell samples controlled and repitched in Max to faithfully follow Horwitz' graphical instructions. The music accompanied dance choreographed by Ellen Davis, Horwitz' daughter.

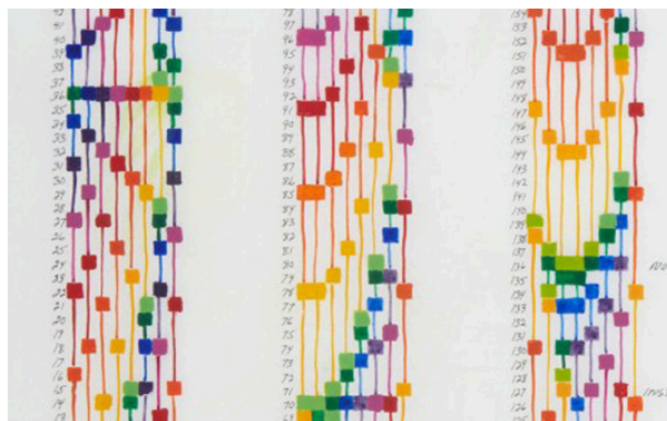


Photo: fragment from *Counting in Eight, Moving By Color, Time Structure Composition # III, Sonakinatography I* (Channa Horwitz).

Line, Shape, Colour and Rhythm: Channa Horwitz at Raven Row London

By [Ian Caldwell](#) on 14/04/2016

How many children at school have been caught idling away their time in a mathematics filling in the squares of their graph paper to create patterns, only to feel the wrath of the teacher when caught, squashing this moment of creativity.

The Los Angeles artist Channa Horwitz (1932-2013) made an artform out of exploring colour, geometry and pattern, often within the rigid framework grid of graph paper and using the number eight as a basis for the progressions in her rhythmic sequences. Was she influenced by the electrical engineering background of her father? During her career she used interior design in

IAN CALDWELL



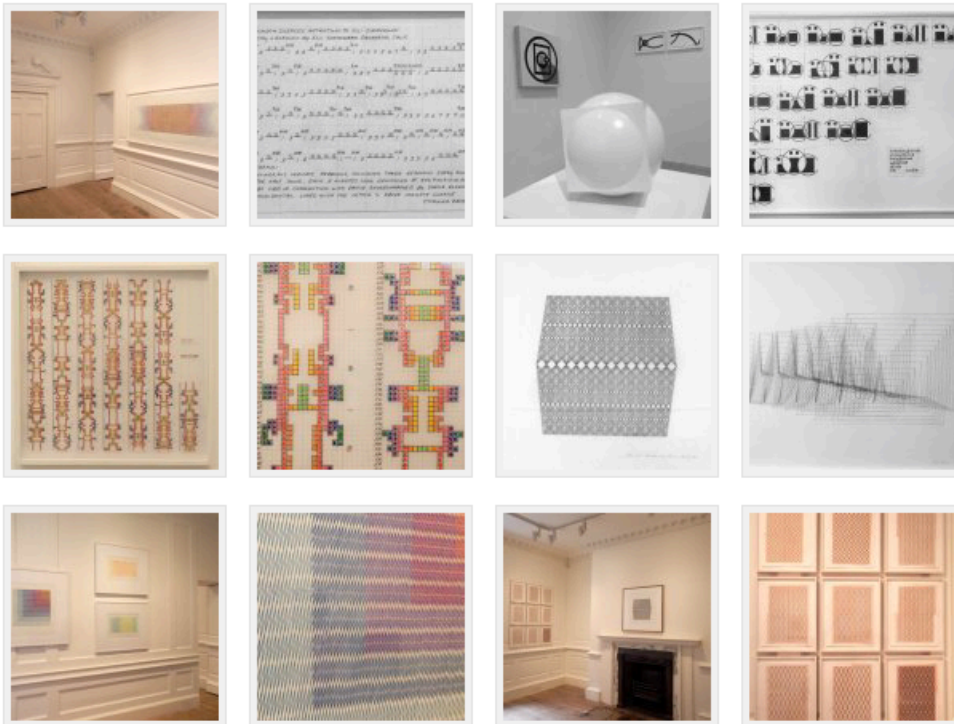
her *"Window Shades"* (1964) and science and lighting engineering in her proposals, never executed, for the 1971 Art and Technology exhibition in Los Angeles where eight plexi-glass beams would have floated in space and moved rhythmically within magnetic fields accompanied by changing beams of light.

In the elegant 18th century rooms of Raven Row, built twenty seven years before the city of Los Angeles was officially founded, is the first major exhibition of this relatively unknown artist in London, following on from a major exhibition at KW Institute for Contemporary Art in Berlin last year, accompanied by an essay by Ellen Blumenstein, Chief Curator at the KW Institute for Contemporary Art, and including her sketches for the Art and Technology proposal *"Suspension of Vertical Beams Moving in Space"* (1968) and also instructions for a musical and performance work *"Sounds and Silences: Instructions to Elli Zimmerman"* (1969).

The exhibition shows works from throughout Horwitz's career. Her early work "*Language Series*" I and II (1964-2004) explores interconnections of the simple forms of circle, square, line and rectangle, also seen in her sculptural works. From there, colours and patterns dance within the structure of eight columns and the grid of the paper in her "*Sonakinatography*" compositions. New dynamics are created as the grid becomes coordination points and angular coloured lines in "*¼ Noisy*" (1998) move across the page connected to points on the grid as they dance, perfectly controlled and overlapping, within the eight columns. In "*8 Expanded, Variation 1 and 2*" (1981) the columns become three dimensional black lines creating structures hanging in space while "*Patterns*" (1982) explores variations of a simple diagonal progression and in "*Flag No 2*" she uses eight colours to create her own rainbow within the rectangular framework.

Drawings, sculpture, video, performance, linked to her exploration of line, shape and colour to create rhythm in space blending creativity and logic. An interesting contrast with the eighteenth century architecture which at the time was itself designed to a logical set of proportions.

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Posted in [Art, Science and Innovation](#) | Tagged [Channa Horwitz](#), [Contemporary Art](#), [Ellen Blumenstein](#), [logic and art](#), [Los Angeles](#), [Raven Row](#)

Make Future

BA (Hons) Fashion & Textile Design, Winchester School of Art

Channa Horwitz at Raven Row

Posted on **March 21, 2016** by **Caitlin Hinshelwood**

10 March to 1 May 2016

Channa Horwitz (1932–2013, Los Angeles) was amongst the pioneers in the late 1960s and 70s of a distinctly Californian minimalism. She came relatively late to art, arranging it around her home life, and despite corresponding and swapping work with Sol LeWitt, she received little attention from the art world until the end of her life.

Horwitz claimed artistic freedom through confinement to a few simple rules. She came to base all her work on the numbers one to eight – often deploying a colour code for each number – and used this system to depict time and movement. Her outstanding series titled *Sonakinatography* can be understood in terms of notation, for instance for music or choreography.

Working mostly without the promise of exhibition, Horwitz was disciplined and prolific. Although she experimented with other materials – sculpture and photography, as well as performance and ultimately installation – her preferred form was drawing, often using ink on standard graph paper. At times during the exhibition Horwitz's work will be activated through music, and dance, and movement workshops.

<http://www.ravenrow.org/home/>



Posted in **Fashion & Textile Design** | Tagged **Channa Horwitz**, **Exhibition**, **London**, **Raven Row**, **Winchester School of Art**



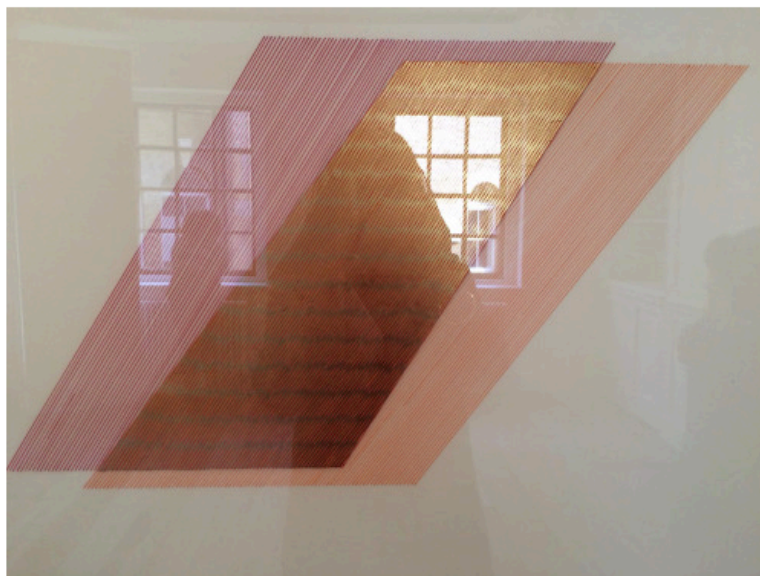
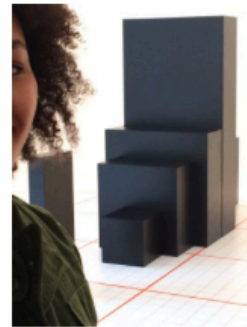
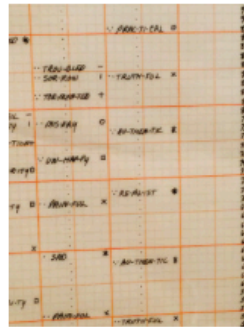
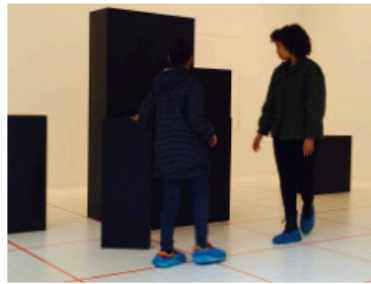
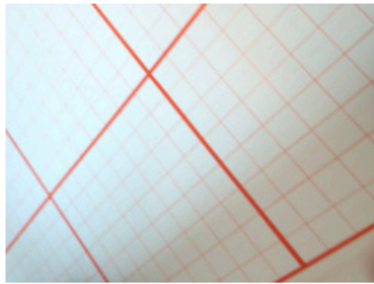
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3RD APR 2016





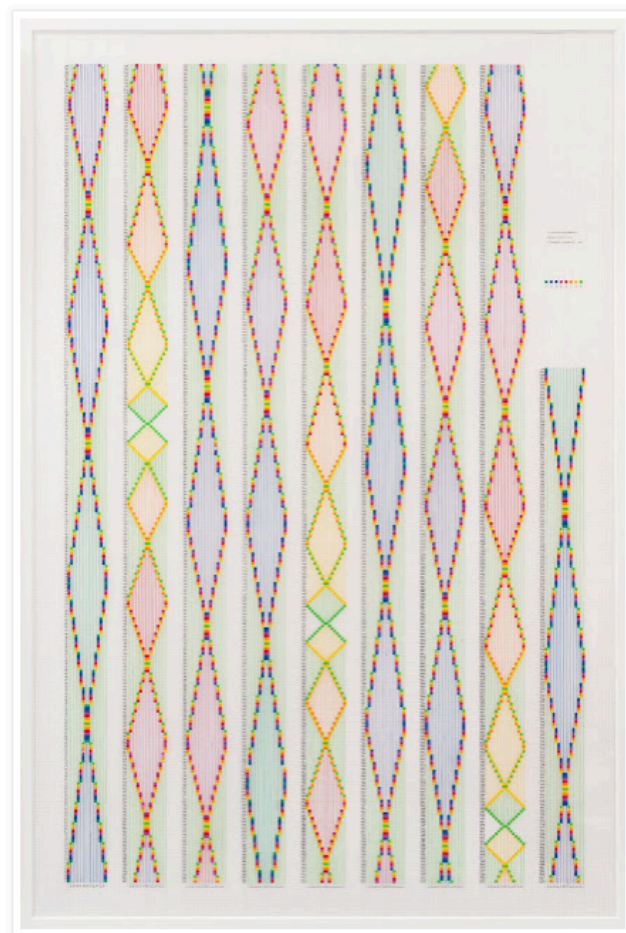


Channa Horwitz at Raven Row.

Interactions with *Displacement*, 2011/2016.

‘Posing Trumps Sliding’: Paul’s ART STUFF ON A TRAIN #159

The intersection of yoga and art is new to me, but Hamburg-based Y8 specialise in the combination, and they’ve come to London to activate the late work of the American artist Channa Horwitz (Raven Row to May 1). While it’s worth visiting anyway to see how Horwitz (1932 – 2013) explored intricate number-driven permutations of geometry and colour which operate on the intoxicating edge of our understanding of their evident systems, there’s also the chance to take part in the activation of the room-sized installation Displacement (2011 / 2016). My wife and I among eight participants – eight being Horwitz’s key number - split into two groups of four. We alternated between adopting set yoga positions and moving around eight black building blocks ranging from 35 to 188 cm high. Both actions demand precision, as the cuboids must be aligned as carefully as possible with an orange grid on the floor. We were encouraged to pause in our shape-shifting to observe the changing scene as the mutating architecture of shapes interacted with the varying positions of the other people. That provided an external focus contrasting with the internal concentration of the yoga. Add the novelty – for me at least – of stretching into tricky positions or finding myself stood on my head, and an hour passed divertingly quickly. Post-performatively, moreover, the drawings which make up most of the show took on a different energy. It made zooming down a Holler seem rather superficial, however long (178m) the ArcelorMittal Orbit slide will be...





CREATIVE ARTS UPDATE Brought to you by UCA Library & Student Services

April 13, 2016

CHANNA HORWITZ

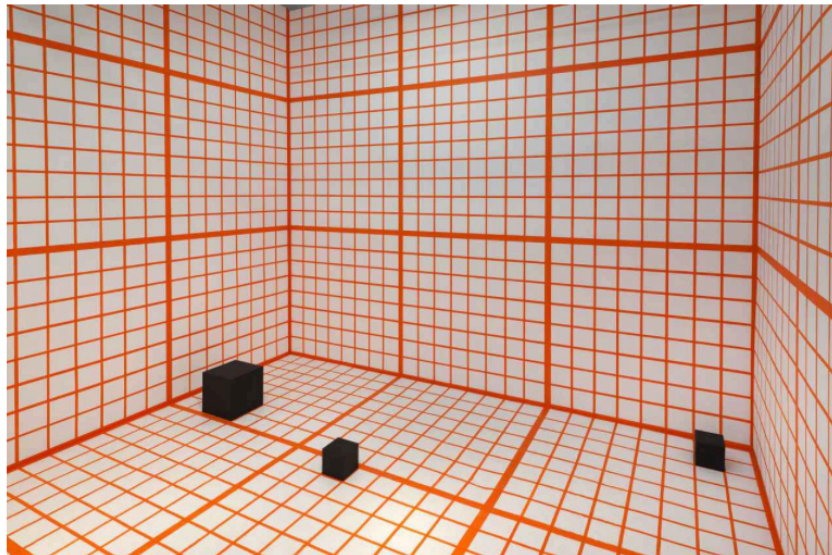
10 March – 1 May 2016

Raven Row, London

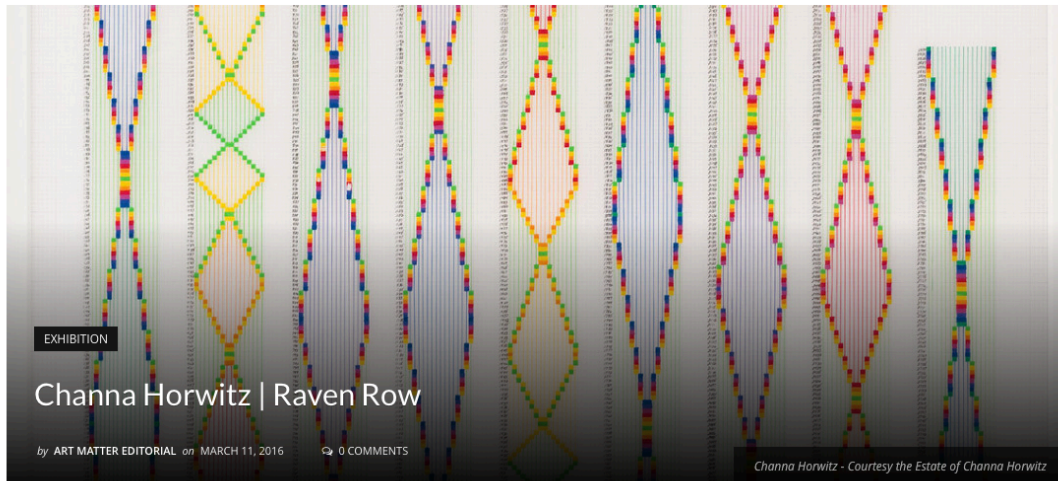
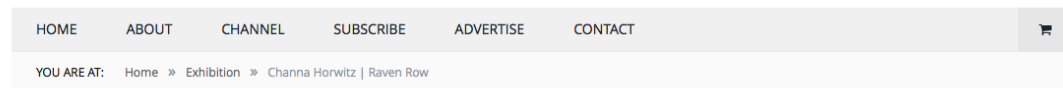
http://www.ravenrow.org/current/channa_horwitz

Channa Horwitz (1932–2013, Los Angeles) was amongst the pioneers in the late 1960s and 70s of a distinctly Californian minimalism.

Horwitz claimed artistic freedom through confinement to a few simple rules. She came to base all her work on the numbers one to eight – often deploying a colour code for each number – and used this system to depict time and movement. Her outstanding series titled *Sonakinatography* can be understood in terms of notation, for instance for music or choreography.



ART MATTER



10 March to 1 May 2016

Raven Row

London

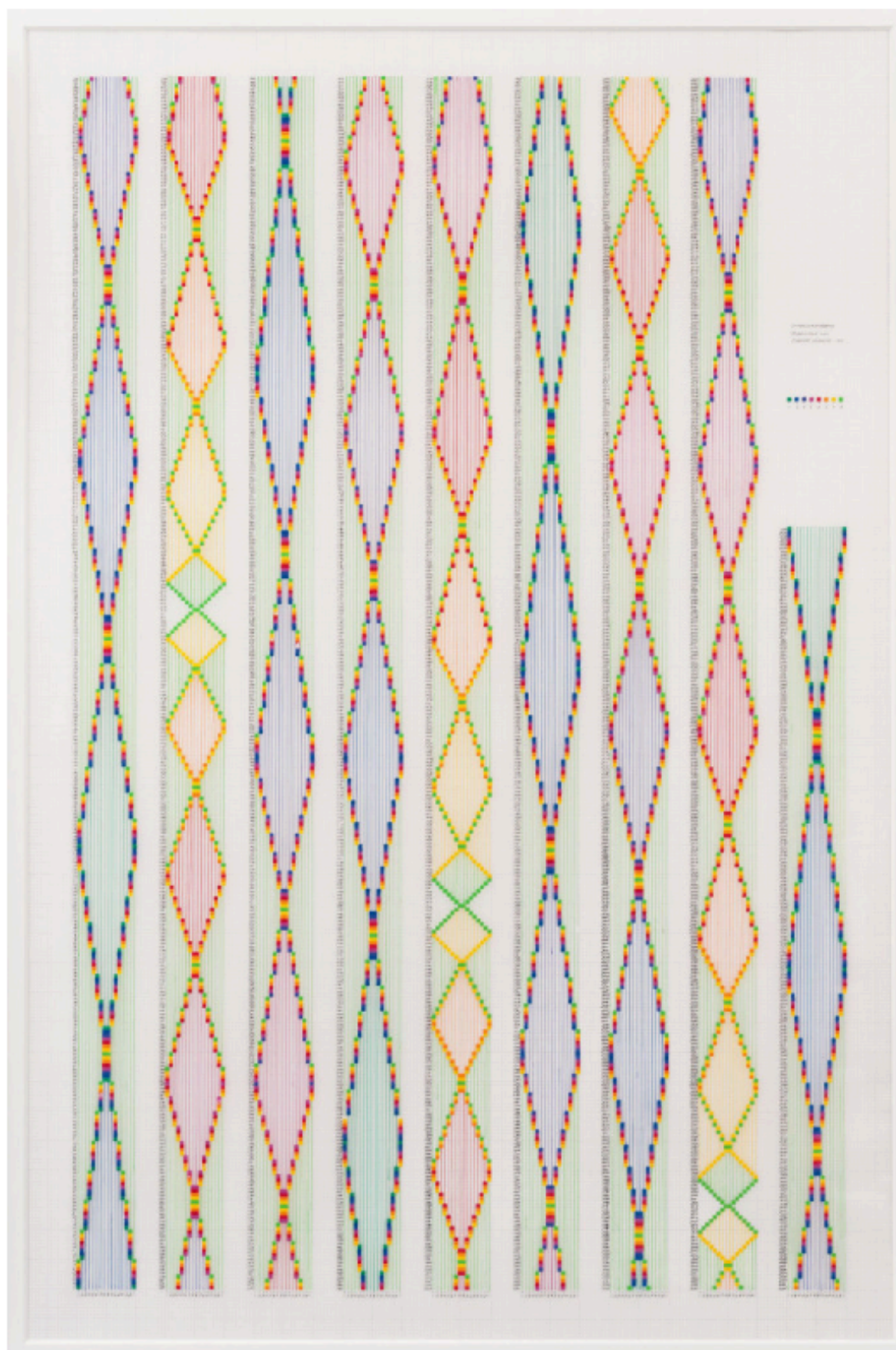
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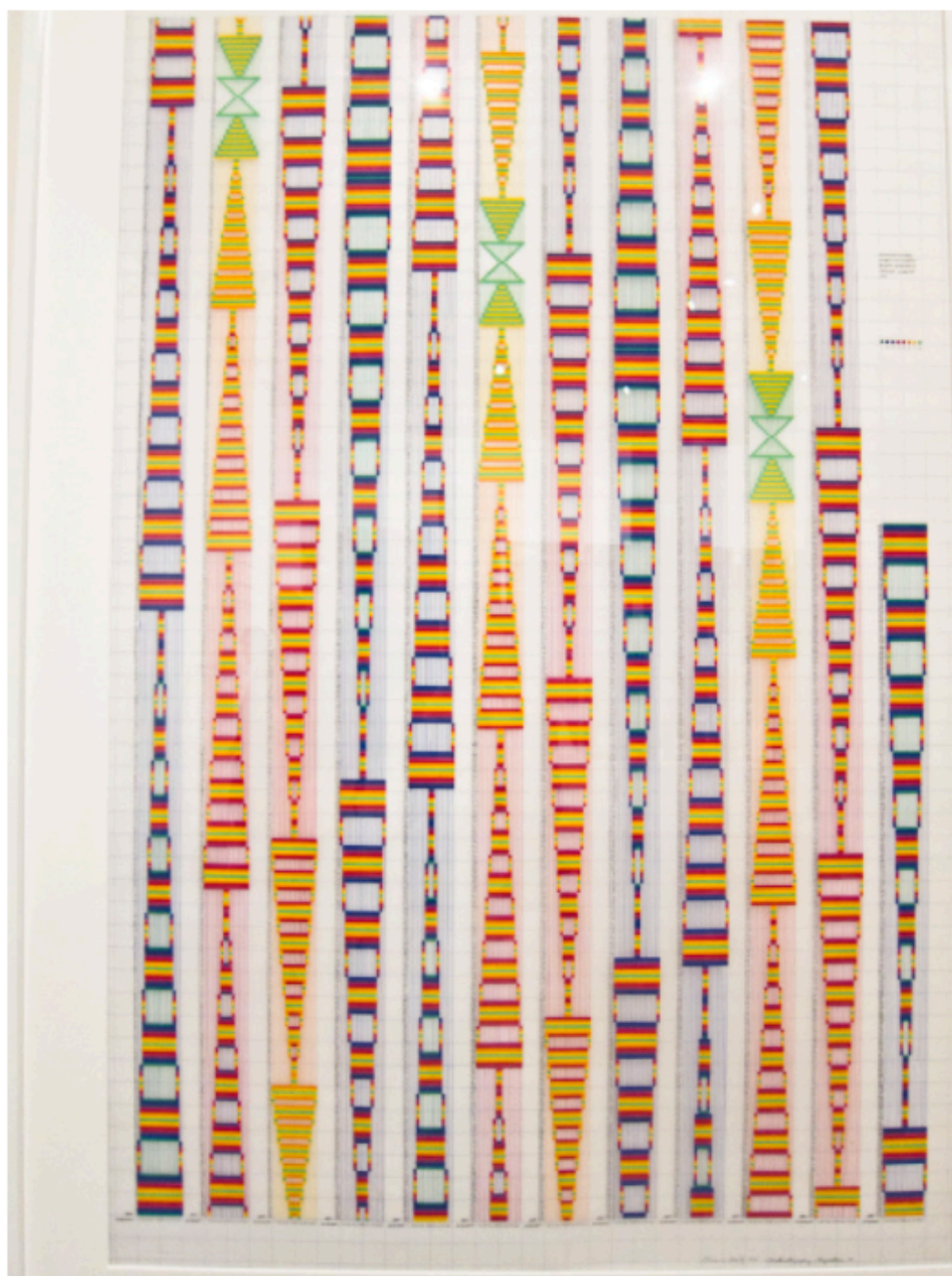
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This exhibition reconfigures the first survey of Horwitz's work at KW Institute for Contemporary Art, Berlin, in 2015, and is curated again by Ellen Blumenstein, Chief Curator, KW. Since 2012, Horwitz's work has been included in major exhibitions including the Whitney Biennial, New York, 2014, the Venice Biennale, 2013, and 'Moments. A History of Performance in 10 Acts', ZKM, Karlsruhe, 2012.

More information: www.ravenrow.org



Channa Horwitz - Courtesy the Estate of Channa Horwitz



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PERFORMANCE PLATFORM						
APRIL 2016						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
28	29	30	31	01	02	03
04	05	06	07	08	09	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	01

01
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30

RAVEN ROW

Displacement,
2011/2016

Channa Horwitz

1-30 Apr 2016
Raven Row, London
(UK)

For the current exhibition, Raven Row is reconstructing Channa Horowitz's installation *Displacement*, originally made with Y8 in 2011 for its yoga studio. The work will be prepared during gallery hours, from 30 March to 1 April, after which Y8 will lead eight participants at a time in its activation. The work transfers motifs from Horwitz's *Language Series* into space, with wooden blocks scaled in relation to the body and placed on an orange grid. Founder of Y8, Immanuel Grosser, will lead sessions using yoga postures—*asanas*—to bring participants into interaction with the blocks. If you would like to make an enquiry or book a place, email info@ravenrow.org.

see programme

Raven Row 56, Artillery Lane,
London E1 7LS, UK

EDITORS'
PICK

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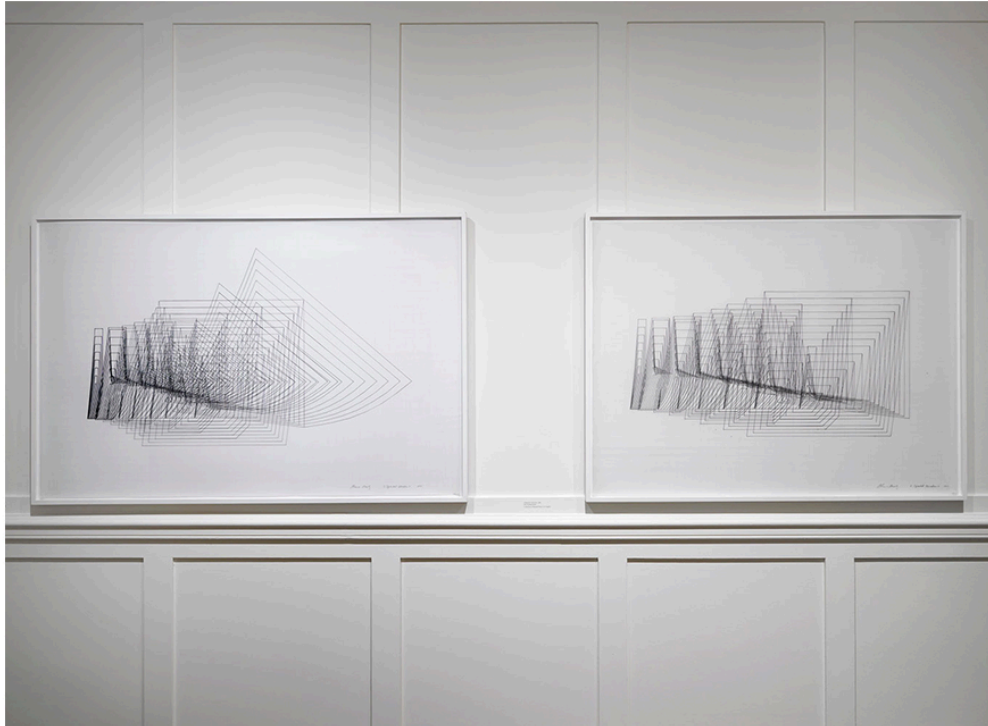
Free admission; RSVP
ravenrow.org

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Raven Row presents the work of Channa Horwitz



Exhibition view. Channa Horwitz 8 Expanded, Variation I and 8 Expanded, Variation II, 1981. Ink on graph mylar. Courtesy Estate of Channa Horwitz. Photo by Marcus J. Leith.

LONDON.- Channa Horwitz (1932–2013, Los Angeles) was amongst the pioneers in the late 1960s and 70s of a distinctly Californian minimalism. She came relatively late to art, arranging it around her home life, and despite corresponding and swapping work with Sol LeWitt, she received little attention from the art world until the end of her life.

Horwitz claimed artistic freedom through confinement to a few simple rules. She came to base all her work on the numbers one to eight – often deploying a colour code for each number – and used this system to depict time and movement. Her outstanding series titled Sonakinatography can be understood in terms of notation, for instance for music or choreography.

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heyevent



Wednesday, 9 March, 18:30



Raven Row, City of London

CHANNA HORWITZ

Exhibition runs 10 March to 1 May 2016

Opening Wednesday 9 March, 6.30 to 8.30pm

Performances Friday 11 to Sunday 13 March, from 2pm (see below)

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Channa Horwitz – Performances: 'Poem Opera for Eight People' and 'Sonakinatography, Composition III'
Friday 11 to Sunday 13 March

During her lifetime, Channa Horwitz collaborated with Ellen Davis, her daughter, as well as other choreographers and musicians to realise her drawings as notations for dance and music.

Over the course of three days, eight dancers will perform 'Poem Opera for Eight People' as well as two interpretations of Horwitz's 'Sonakinatography, Composition III' (1968) choreographed by Davis. Each will be performed in Raven Row's galleries three times per day from Friday to Sunday, at 2pm, 3pm and 4pm.

The variations of 'Sonakinatography, Composition III' will be accompanied by a new arrangement by composer Sarah Angliss, who has worked directly with Horwitz's original score, along with her notebooks, and also music by Maria Moraru, which was first presented in 2015.

In addition, artist Mark Fell has devised a new multi-speaker interpretation of 'Sonakinatography, Composition III' to be installed alongside Horwitz's work during these three days.

Performers: Helen Aschauer, Gaia Cicolani, Henry Curtis, Nathan Goodman, Geneviève Grady, Theo Samsworth, Henoah Spinola, Julia Sattler

Image:

Channa Horwitz

'Language: Series I', 1964-2004

Casein on rag board

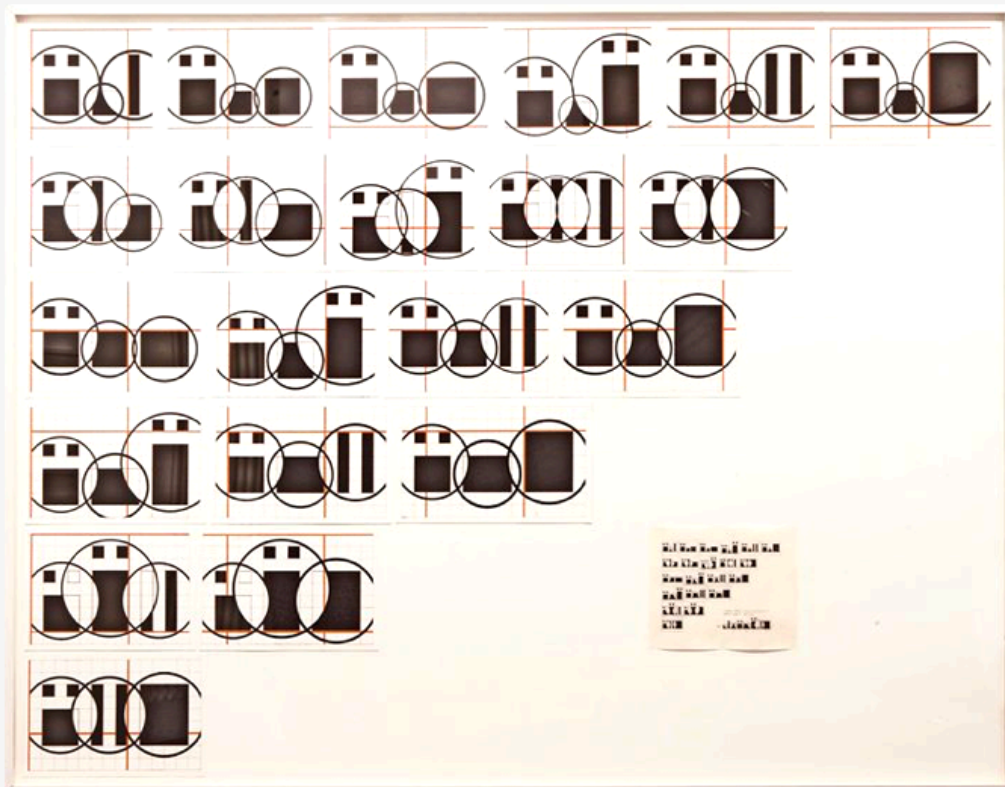
Courtesy of Collection Oehmen, Germany

CHANNA HORWITZ

Wednesday 9 March 2016 6:30 PM ►► Sunday 13 March 2016 6:00 PM

ENDED

Raven Row > **CHANNA HORWITZ**



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Courtesy of Collection Oehmen, Germany