



*Aanant & Zoo*

# CHANNA HORWITZ

## HELLO IS NOT LIKE I WOULD SAY GOODBYE

April 16 – July 3, 2010

Aanant & Zoo is pleased to announce the opening of the second solo exhibition of californian artist Channa Horwitz on April 16th with a concert of Quartett PLUS 1 & dak- [dak.tilde].

The artist will be present at the exhibition opening from 19:00.

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Bülowstr. 90, 10783 Berlin

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

### CONTACT

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Since the beginning of the sixties Channa Horwitz is continuously working with numbers, rhythms, movements and the possibilities to visualize these structures. Her drawings often are diagrams that preserve time and movement and they can be read like partitures.

Already in the beginning of the seventies those drawings were taken as a starting point for various experimental compositions by composers and musicians. David Mahler for example translated her drawings into electronical music and Steve Higgins developed a percussion performance.

On the occasion of the exhibition opening, in cooperation with Kunstsaele Berlin, the Quartett PLUS 1 & dak- [dak.tilde] will perform another notation of Channa Horwitz as musical adaption.

“To compose the visual rhythms, I chose to use eight units. I gave each of the eight units a number, a count equal to its number, and a color. Number one had a duration of one count and was green, number two had a duration of two counts and was blue, etc., on to eight which had a duration of eight counts, and was colored yellow green. I then named these eight units „energies“. With eight energies, each having a duration equal to its number, I made compositions using the same logic. Whatever motion appears in time on the graph is based on the same linear logic. I chose to use a circular sequence for the basis of rny logical system for motion. Visually, I accomplished this by having my rhythm follow a count of 2-3-4-5-6-7-8-1-2...or 1-2-3-4-5-6-7-8-7-6-5-4-3-2-1, etc. I then thought of



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these choices or limitations as rules for a game. By limiting my choices to the least number, and questioning each game, I created a separate world of visual rhythm that grew in strength. The more I questioned, the further I was brought in my search for meaning, artistic truth, and for a meaning of freedom.“ \*

Channa Horwitz lives and works in Los Angeles, California. She studied at the California Institute of Arts and is exhibiting her work since 1963.

Her works are held in numerous collections, such as the Getty Research Institute (Los Angeles), the National Gallery of Art (Washington D.C.), the Kupferstichkabinett Berlin, the CGAC (Santiago de Compostela, Spain) and others.

Last year the works of Horwitz were presented i.a. at Art Forum Berlin and right now are on display at Kunsthalle zu Kiel, Germany.

\* Channa Horwitz: „Statement“; Hidden Hills, California, January, 1976

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