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LISSON GALLERY

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For immediate release

Channa Horwitz

3 September - 22 October 2022
2/F, 27 Huqiu Road, Huangpu District, Shanghai



“As an artist, I experience freedom through limitation and structure. It would appear that limitation and structure are dichotomies to freedom, but through experience, I have found them to be synonymous and the basics of freedom.”

--- Channa Horwitz

Lisson Gallery is pleased to present Channa Horwitz’s solo debut in China, her fifth presentation with Lisson Gallery globally. Horwitz (1932-2013) is renowned for her role in the Conceptual Art and West Coast Minimalist movements, specifically, her mathematically constructed compositions which played with numbers one to eight. The exhibition offers a dynamic exploration of line, shape and pattern, highlighting the artist’s rigorous conceptual structures, self-determined rules, and her fascination with capturing space, movement and time. This presentation follows Horwitz’s solo exhibition with Lisson Gallery in New York, from 3 March - 16 April 2022.

After leaving school, the first thing Horwitz was interested in was reducing her choices to the least number. “The less choices I had the more I could discover”, she noted. Within the rules she had established for herself, she created a multitude of complex and intricate drawings, paintings, moving sculptures and performances. The rules she applied to each work were rigorously followed, causing sequential shifts as each pattern bourgeons naturally. Woven by their

various configurations and set against a graph, these patterns overlap, moving incrementally through meticulous precision.

Under-recognised during her lifetime, despite the parallels between her system-based approach and the conceptual practice of artists such as her peer and long-time friend Sol LeWitt, Horwitz chose to pursue her own distinct language through logical systems. In Horwitz's practice, each new body of work evolved as a deepening inquiry, born from the prior series. Setting the foundations of her guiding principles, Horwitz's early artistic inquiry *Language Series* introduced repetitive patterns and numerical groupings that were organized sequentially based on combinations of eight pictograms. In the *Sonakinatography* drawings, Horwitz explored ways to compose movement and time, reflecting the artist's philosophy of expressing the fourth dimension two-dimensionally.

The selection of works evidence Horwitz's pursuit of freedom through the imposition of a fixed set of rules. *Canon* presents a kaleidoscopic grid, where layering and conjoining lines create a sense of movement as the colours burst and travel parallel to one another. Works in the *Canon* series involve an expansive relationship of numerical sequence, line and system, evolving further as the *Moiré* drawings, in casein and gold leaf, share a close methodology and use of systems. It was when creating the *Moiré* series that Horwitz realised she had been working with eight angles. She subsequently gave each of the angles numbers and a colour as she searched out all possible combinations.

The *Moiré* series provides an introduction to the various works from the *Rhythm of Line II* series. Each work from *Rhythm of Lines II* is composed from the pairing of two sets of eight lines, wherein each area of intersection creates intricate and unique moiré patterns. These paintings represent a vibrant example, with various shades of pink, orange, red, blue, green, and the inclusion of gold leaf. On the surface, these works appear mathematical and computer-generated yet all of the artist's algorithms were entirely self-generated, resolutely hand-made and non-technological.

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Notes to Editors:

Channa Horwitz

Duration: 3 September - 22 October 2022

Location: 2/F, 27 Huqiu Road, Huangpu District, Shanghai

Press Kit

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About the artist

Born in Los Angeles, where she lived and worked for her entire life, Channa Horwitz (1932-2013) studied graphic design in the early 1950s at Art Center College of Design and Fine Art at Cal State Northridge in the early 1960s. In 1972 she received a BFA from the California Institute of the Arts in Valencia, California. There she studied with more well-known peers John Baldessari and Allan Kaprow, participating in some of Kaprow's notorious 'Happenings' and creating her own. Now regarded as an important proponent of Conceptual Art and West Coast Minimalism alongside Mary Corse, John McCracken and others, Horwitz only received art world endorsement much later in life, when she was included in the Whitney Biennial (2014) and the Venice Biennale (2013) in the year of her death, aged 80.

Most recently Horwitz was exhibited in solo exhibitions at the Museo de Arte Contemporáneo de Castilla y León, León (2019), and the Contemporary Art Gallery, Vancouver (2018). Her work was included in "Programmed: Rules, Codes, and Choreographies in Art, 1965-2018", Whitney Museum of American Art, New York, USA (2018); "Thinking Machines: Art and Design in the Computer Age, 1959-1989", at The Museum of Modern Art, New York (2018), and in 2016, The Museum of Modern Art, New York organized a solo presentation of acquired works, as part of the museum's ongoing series titled "Inbox". Prior to this, Horwitz's work was the subject of solo exhibitions at Raven Row, London, UK (2016); Kunst-Werke Institute for Contemporary art, Berlin, Germany (2015); Brandenburgischer Kunstverein, Potsdam, Germany (2009); among others. Her work has been included in major group exhibitions at Kunsthalle Wien, Vienna, Austria (2016); Itaú Cultural, São Paulo, Brazil (2015); Museum Tinguely, Basel, Switzerland (2015); Los Angeles County Museum of Art, CA, USA (2015); 2014 Whitney Biennial, Whitney Museum of American Art, New York, USA (2014); the 55th Venice Biennale (2013); Kunsthalle Düsseldorf,

Germany (2013); Hammer Museum of Art, Los Angeles, CA (2012); Kunsthaus Dresden, Germany (2012); among others. Her work is included in the collections of the Museum of Modern Art, New York, USA; Whitney Museum of American Art, New York, USA; the Morgan Library, New York, USA; Hammer Museum of Art, Los Angeles, CA, USA; Getty Research Institute, Los Angeles, CA; Los Angeles County Museum of Art, CA; and the National Gallery of Art, Washington, D.C.; among others. Horwitz received an Artist Fellowship from the National Endowment for the Arts in 1978, and was awarded a prestigious Guggenheim Fellowship Grant in 2013, just before her death at the age of eighty.

About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and promotes the work of more than 60 international artists across two spaces in London, three in New York City, and one in Shanghai, as well as forthcoming galleries in Beijing and Los Angeles. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists as well as others of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith. In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Susan Hiller, Tatsuo Miyajima, and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Ryan Gander, Van Hanos, Hugh Hayden, Haroon Mirza, Laure Prouvost, Pedro Reyes, Wael Shawky and Cheyney Thompson.

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