

CHATEAUSHATTO

DAVID HORVITZ
a n e m o c h o r y

November 2 – December 15, 2018
Opening reception Friday, November 2, 6–9pm

a piece of marble found in a quarry in tuscanly placed on the side of the 405 during rush hour traffic,
seeds from mexican fan palm trees scattered across the sidewalk in front of my studio on washington blvd.,
the camelias of descanso gardens,
the salt in your veins,
a caspar david friedrich hanging at the getty center,
a walk at dusk across trump national golf club in rancho palos verdes,
the sounds of the pacific ocean vibrating on your vocal cords,
three plumeria trees growing in front of my grandmother's house,
glass found on the bank of the elbe river in dresden,
the stars seen from eastern colorado from the location of the amache internment camp,
a memory of night

a n e m o c h o r y, meaning the dispersal of seeds, fruits, or other plants by wind, is David's Horvitz's first solo exhibition with Château Shatto. A study on the formation of networks, this exhibition follows the movement of oceans, seeds, flowers, postcards, and raw materials such as marble and glass as they subtly transgress invisible boundaries.

David Horvitz currently lives and works in Los Angeles. Horvitz is a conceptual artist with a practice that spans diverse media and subject matter. The founder of Galerie Morille in Los Angeles and Porcino gallery in Berlin, he studied at the University of California, Riverside, and holds an MFA from Bard College. Recent solo and two-person exhibitions include *Für Ruth, der Himmel in Los Angeles*, Albertinum, SDK, Dresden (2018); *Yesterday*, Yvon Lambert Librairie, Paris (2018); *Água Viva*, Belo Campo, Lisbon (2018); *Eridanus*, Galerie Allen, Paris (2017); *Situation #20*, Fotomuseum Winterthur, Switzerland (2015); *David Horvitz*, Blum & Poe, Los Angeles (2014); *Gnomons*, New Museum, New York (2014); and *POST*, Kunsthal Charlottenborg, Copenhagen (2013). His work has been included in group exhibitions at S.M.A.K, Ghent (2018); Château de Servières, Marseille (2018); The Mesdag Collection, The Hague (2018); HangarBicocca, Milan (2017); Palais de Tokyo, Paris (2017); Museum für moderne Kunst, Weserburg (2017); La Criée centre for contemporary art, Rennes (2017); Knockdown Center, New York (2017); Columbus Museum of Art, Columbus (2016); Henry Art Gallery, Seattle (2016); Museum of Contemporary Art, Krakow, Poland (2016); Israel Museum, Jerusalem (2016); Museum of Modern Art, New York (2015); Glasgow International 2014, CCA, Glasgow (2014); Grimmuseum, Berlin (2014); and the Brooklyn Museum, New York (2014). In 2019 Horvitz will exhibit work in exhibitions at the San Francisco Museum of Modern Art and La Criée centre d'art contemporaine, Rennes. Horvitz is a recipient of the Henraux Foundation Sculpture Award (2018). His work has been reviewed in *Artforum*, *Art in America*, *Art Agenda*, *Frieze*, *The Los Angeles Times*, *The New York Times*, *Mousse*, *Monopol*, *CURA*, *American Photo*, *ATP Diary*, *Artzines*, *Kunstkritikk*, *Transparencies*, and *Rhizome*.

CHATEAUSHATTO

In an extension of the loose structure of this exhibition, below is a list of upcoming events relating to David Horvitz's *anemochory*:

November 3 - *LA Transcendental Listening*, Long Beach, 12 noon
Exact starting location TBD, see <http://www.gas.gallery> for updates.

As part of the group exhibition, *Anatomy of Oil*, organized by Ceci Moss for Gas, a mobile gallery project, David Horvitz and Asha Bukojemsky will lead a listening walk at the shore closest to THUMS Islands in Long Beach. The exhibition explores oil production around Los Angeles and in addition to LA Transcendental Listening, it includes Susanna Battin, Kate Kendall, Michael Mandiberg, Nina Sarnelle, Molly Tierney, and Elia Vargas. *Anatomy of Oil* is viewable through November 24, 2018.

November 8 - November 30 - *The Tyranny of Distance*, FLAX, Tin Flats, Los Angeles
This exhibition investigates the various constraints and possibilities posed by distance. *The Tyranny of Distance* includes work by A Constructed World, Roland Baladi, Dominique Blais, Mel Bochner, Julie Fortier, David Horvitz, Sharon Kulik, David Lamelas, Emily Mast, Pierre Paulin, Joshua Schwebel, Mieko Shiomi and Art by Translation participants: Lila Athanasiadou, Jasmin Blasco, Daniel Frota, Jeff Guess, Slow Reading Club. Curators: Maud Jacquin, Anna Milone, Sébastien Pluot

November 10 - *you, sea, you, you, sea, cloud, tu, nuage*, FLAX, Tin Flats, Los Angeles, 12-3pm
In a participatory artwork, visitors to FLAX can generate minimal visual poems using sets of rubber stamps by David Horvitz. Published as limited editions by Yvon Lambert, the sets of stamps are made up of words communicating various states of water, including the word "you," in both English and French.

December TBD - Event with LA-based landscape architects, TERREMOTO, Elysian Park, Los Angeles

December 8 - *Mail Box: Missives that Coalesce*, Edendale Branch Library, Los Angeles, 1-3pm
This discussion led by Zanna Gilbert and David Horvitz will delve into a collection of mail art sent by Horvitz to Gilbert at her workplace over the last six years. David Horvitz will lead a mail art workshop following the discussion.

December 15th - Closing party with Triple Canopy and Ed Steck, Château Shatto, Los Angeles, 7pm
The party will include a poetry reading by Ed Steck and a performance of David Horvitz's *When the Ocean Sounds*. The performance will occur in conjunction with the magazine Triple Canopy's 2018-19 Public Engagement residency at the Hammer Museum, which is devoted to listening and counts Horvitz as a participant.