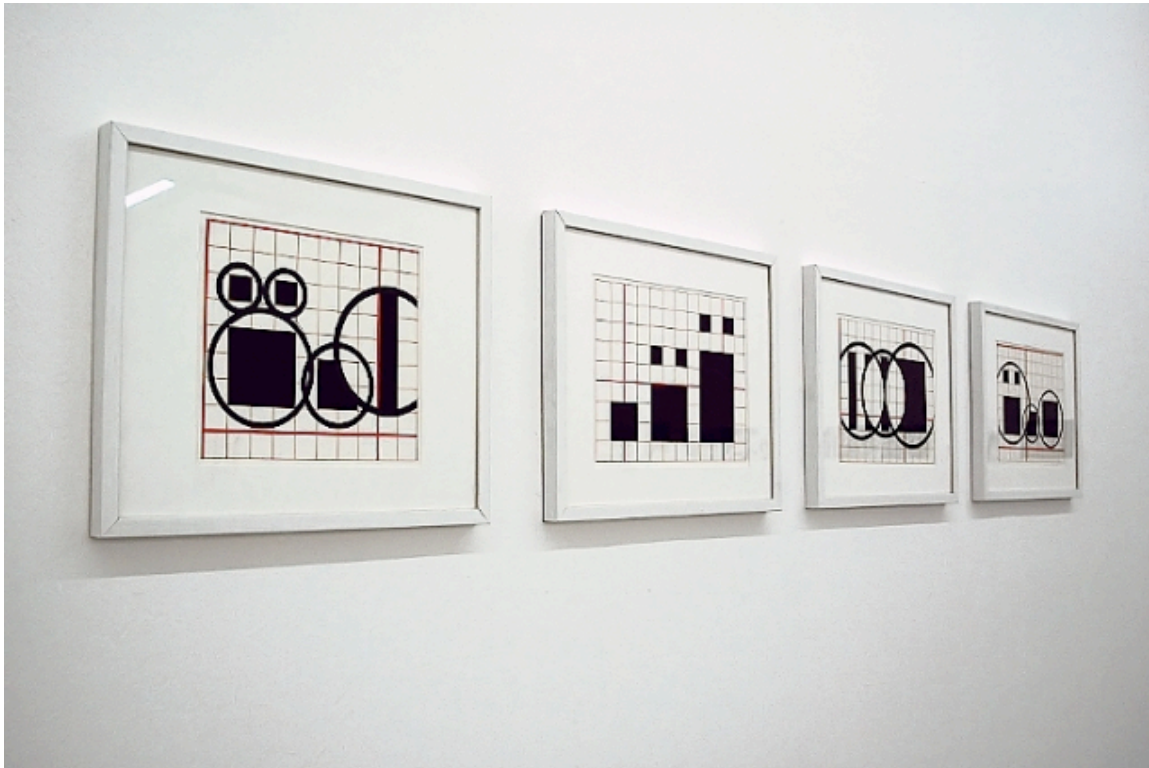


*Potsdam Culture*

"Rhythm and graph paper: Drawings, compositions and performances of Channa Horwitz in the Brandenburg Art Association"

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Channa Horwitz, Language Series

The Announcement that structure stimulates artistic freedom. Doesn't this border on paradox? This topical exhibit in the Brandenburg art association in Potsdam submits this kind of a thorough concept. The work of California artist Channa Horwitz who is barely known in this country and is just being discovered.

The first big exhibition in Germany after her show in Berlin at Aanant and Zoo Gallery curated by Artist Michael Muller, is now in Potsdam. Never seen drawings and some documentary photographs, most from the late sixty's are seen here. When Channa Horwitz was young, she chose to investigate what the greatest possible freedom in artistic expression could be. She found that limitation and structure are synonymous with and the basis of freedom.

Based on this conviction the whole spectrum of the artists work develops. This concept is astonishing because it came to her before she knew about the work called "Concept Art," of the sixties. Channa Horwitz continued her determination in the development of her own mental universe, doing drawings, paintings and performances. She also created a visual philosophy which is part of her work to this day. The Potsdam exhibit offers in multiple variations the opportunity to see the universe of Channa Horwitz bit by bit. The work can be seen in multiple graph paper drawings that follow a system that can be seen and felt.

An essential knowledge is seen immediately that every drawing, every graphic notation uses the count of one through eight in its concept. The figures one to eight become the fulcrum and pivot of a notation principle which Channa Horwitz created to visualize time, rhythm and movement. The description in the form of diagrams is only one variation. Because of her use of geometry and abstraction, the drawings on graph paper spray the charm of logic. In her drawings of "Sonakinatography," which the artist calls her instruction drawings for performances, detailed notes are found to explain the desired equipment and roles to be distributed. These compositional drawings become cinematic documentation instructions. Three live examples of the performances of Channa Horwitz were experienced at the opening of the exhibit under the title "Variations in Counting One through Eight" There was a percussive sound interpretation, by percussionist Thomas Gohing, a dance performance and a "Poem Opera" performance by members of the Berlin Dance Ensemble. The dance performance was danced by four dancers and choreographed and authored by the daughter of Channa Horwitz, Ellen Davis, who spoke the recorded poetry the dancers performed to. The dances were a recreation of a performance first done in 1969 where the dancers wore black-and-white Circle and Square motifs from a painting series the artist did in 1968. There were three presentations which were held every 30-minutes for the duration of the show.

A lasting impression one takes away from this exhibition is of the severity of the set of rules of an artist whose visions of logical precision and serial logic is followed. At the same time the amazing experience that on the basis of a meticulously contrived, complicated system that is an unconventional sound experience and exceedingly aesthetic movement choreography can be created and seen.