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HUFFPOST ARTS & CULTURE

I'm Lovin' It: Artist Marc Horowitz to Do Book Signing in L.A. McDonald's

🕒 01/27/2016 03:30 pm ET | Updated Jan 27, 2016



Los Angeles creatives are the kings and queens of coming up with innovative ways to display their wares - from unusual ad campaigns for an upcoming film release, or subliminal messaging on a billboard.

Artist Marc Horowitz and the Depart Foundation have one upped Hollywood this week with one of the most unusual ways to showcase an artist yet: on Friday, January 29th, artist Horowitz will sign Phillips Auction Catalog in conjunction with his first solo exhibition with the aforementioned foundation at McDonald's on Wilshire Boulevard.

In a typically droll and self-referential move, Horowitz has created an art book of an art book (To note: the book is published by NERO and presented in conjunction with Interior, Day (A Door Opens). Appropriating a found Phillips auction catalog, the artist has photographed each page of an art catalog, having placed on the pages the residues of junk food.

Creating not only an art book of an art book, Horowitz has created a fun, subversive pop-up experience for the art fan. It is a Happy Meal, indeed.

DETAILS: Marc Horowitz Signing, 7-9PM
McDonald's, 6345 Wilshire Blvd., Los Angeles, CA 90048
RSVP: rsvp@departfoundation.org

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ARTILLERY

MARC HOROWITZ

Depart Foundation / Los Angeles

by Marieke Treilhard ·

Humor is often a neglected muse in the production of fine art. Seldom is it thought of as a legitimate field of cultural inquiry or a productive platform for the creation of an aesthetic. Los Angeles-based mixed media artist Marc Horowitz, known for his socially experimental practice and his penchant for pranks, however, begs to differ. His current exhibition, “Interior, Day (A Door Opens),” attests to the symbiotic possibilities of comedy and art. In his first major solo exhibition of painting, sculpture and drawing, Horowitz offers a cleverly staged mash-up of art historical references and popular culture, with the affable lightness, comedic timing and understated depth for which he’s known.

With an art practice driven by social experiments, made in the spirit of waggish relational aesthetics, Horowitz has relied heavily on social media and web-based platforms. “The National Dinner Tour” (2004) was spurred by a cheeky intervention made while working on the commercial production of a Crate & Barrel catalog. The artist wrote his name and number on a dry-erase board featured in a home-office product shoot, and upon distribution of the catalog, the intervention undetected, Horowitz received more than 30,000 calls. He spent the subsequent year on a nationwide tour making dinner plans with strangers. In another notable project funded by Creative Time entitled “The Advice of Strangers” (2011), Horowitz crowd-sourced everyday decision making for an entire year of his personal life; everything from what he should wear to what he should eat, he offered up to public scrutiny and popular opinion. By co-opting commercial marketing strategies, Horowitz has cleverly reasserted a disobediently human quotient into an otherwise impersonal and quantified approach to social information.

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Marc Horowitz, (Shouting): Hey! Where are you all? You've got visitors!, 2015, courtesy of Mark Horowitz studio and Depart Foundation.

Unique in his resistance to cynicism and his desire to connect, his work conveys playful irreverence; it is a candid offering activated by self-conscious social poetics. Horowitz also enjoys drawing attention to the very act of viewing; even his titles reveal the inner-workings of this near cinematic sensibility: Ding. The Elevator Opens (all works 2015) and The Camera Moves Close Until Her Ear Fills The Frame, are cases in point. And Horowitz wants his viewers to become a part of the staging. A master of the *mise-en-scène*, Horowitz arranges objects, people, references, encounters, but preserves enough room for accident and aberration, allowing the end-result to emerge in the spirit of contingency. Unexpected outcomes and spontaneous results, though marshaled by clever positioning and gestures, allows viewers to lose their balance long enough to see something new.

“Interior Day (A Door Opens),” represents a return to painting for the artist after 15 years of working in more ephemeral and experimental media. The exhibition is polished and thoughtful, but just like Horowitz, doesn't take itself too seriously. The paintings are gestural, funny and complex; the sculptures combine classic statuary with junky bobbles worthy of an Olympic-level hoarder—and protruding phallic noses, somehow a constant reminder that the comedian is lurking somewhere in the wings. A cardboard cutout gondolier frames a phenomenal large-format painting in a back room, and a campy, giant oversized bunch of plaster grapes surprises you around a corner. At every turn there is something unexpected, just enough to create the productive space of imbalance in which Horowitz thrives.

Show ends Jan. 30. 2016

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BEYOND PRANKS: MARK HOROWITZ'S MISCHIEVOUS SOCIAL PRACTICE

Alicia Eler | October 8, 2015

Los Angeles-based artist Marc Horowitz isn't a comedian, but humor is an underlying theme in his wide ranging art. Through all of his hybrid performance art/comedy/social practice/long-form experimental projects, he works in a manner more akin to improv comedy than standup, and starts from a place of vulnerability that eventually spins out into something that takes on a life of its own. It is as if to say that Horowitz births the gremlin, but isn't responsible for its potential evil turn. The journey is the destination, and the end point is unknown -- if non-existent.

While his art is often entertaining, he eschews the labels that come with it. "I've never thought of myself as an entertainer or comedian," he says.

Horowitz has been conducting public experiments for more than 15 years, and has always been active on the Internet, chronicling his exploits on YouTube. His work is more hybrid than purebred, more Cory Arcangel than Mark Grotjahn.

Horowitz once worked on a project called "Coffee in the Park," in which he would serve free coffee to people at Alamo Square park with a coffeemaker powered by extension cords coming from his house. It took one hour to heat up a single cup of coffee, while Horowitz interacted with the somewhat irritated bystanders. It was a prank, but it also was a kind of social practice piece, where he interacted with the public.

Horowitz's accidental big break came when he was working as a photo assistant on a Crate & Barrel shoot. The team needed something written on a white board that was in a fake office environment that would be featured in the catalog. When his coworkers turned to him for a creative solution, Horowitz responded with his own plan, suggesting that they write "dinner with marc" and include his phone number. If anyone called him, Horowitz promised that he would take them out to dinner. "They said okay," Horowitz remembers. "So it was a bet, and whoever called me I said 'yes, I'll take them out to dinner.' I forgot about it, and then it got printed in the catalog."

Horowitz was in California when the catalog got printed and people started calling; during the first week, he got 70 calls, and figured that he could take a few weeks off of work and do this, start taking people out to dinner. The joke turned into an art piece he called "The National Dinner Tour," and he traveled around the country in an RV for about a year having dinner with people.

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“This early blogger Jason Kottke blogged about it and then the New York Observer picked it up,” he says. “Then from the Observer, it was the ‘Today Show’ and ‘Good Morning America,’ fighting over what I should be on. And I said, ‘the Today Show, duh,’ and then they said my number on TV and it just got out of control.”

Though the project put Horowitz in the limelight, Crate & Barrel was not happy. “After ‘The National Dinner Tour’ project, I sold all my stuff, got gainfully fired from that photo assistant job, and then I got a call from the CEO of Crate & Barrel,” Horowitz says. “He said that he would sue the shit out of me, and he asked if I could not talk about ‘The National Dinner Tour’ project on TV and could I just talk about my art, and I said ‘this is my art.’ I never heard from him again.”

After “The National Dinner Tour” took off and received national press galore, Horowitz got a call from high profile talent company William Morris Agency. He was offered representation, and he accepted, though it certainly wasn’t his intention with the project. “I was like ‘why not?’ Why not do entertainment stuff, this is hilarious.” He says, “the work was a hybrid of entertainment, social practice, comedian.”

Then Horowitz wandered to L.A. with no expectations. He says his only question for the agent was: “Is there a place where I can park my RV?”

His projects then became bigger in scope, but also more commercial. Nissan paid him a great deal of money to live in a 2007 Sentra for seven days for a \$55 million ad campaign. In 2008, his project “The Signature Series” included driving across America according to the shape of his signature, making 19 stops along the way. His art career was taking an unconventional turn. “I had an agent basically being my gallerist, and people like Sony be my donors,” he remembers. “For the Signature Series Sony gave me half a million dollars to do it.”

For a similar emotionally taxing project, from November 1 to 30, 2010, Horowitz lived by the advice of strangers and popular vote. This project involved crowdsourcing his personal, daily, physical, familial and emotional decisions to an on-line anonymous community. In many ways, this sort of project predated the types of social media crowdsourced posts, in which people ask for answers about major life decisions via Facebook status updates. Like the impersonal way users make commands of computers, Horowitz became a human at the beckon call of the anonymous masses of the Internet.

Horowitz’s career track differs from most visual artists, who earn a visual arts BFA from some art school or a BA from an accredited liberal arts college, and then swoop in to get a finely tuned MFA which properly spits them out as “Artists.” Horowitz grew up in Indiana and Ohio, put himself through college, got a business marketing degree at Indiana University at Bloomington. While there, he also discovered art and started taking classes at neighboring Ball State. He went in as a transfer student at Ball, and visited art studios with all the other students.

“I was like: ‘Hey I’m a business student and I hate what I am doing, please accept me for who I am,’” Horowitz says. “I was painting terrible things. Then my family saw my work and they were like ‘don’t quit your day job, and do get a job at a bank.’”

Rather than be discouraged by this familial criticism, Horowitz started working at a parking garage, where he learned to rewire the machine to read a different price than what printed outside, and then stole \$7,000 from this employer. He took that money and went to Europe for six months, where he visited as many galleries and museums as possible, determined to teach himself everything there is to know about art history. (He also admits that it was wrong to steal this money, and that he will pay them back one day through an anonymous check for \$7,000). It could be said that this is where his formal art career began, his first culture hack. At the same time, a lot of Horowitz’s fascinating ideas for creating large-scale performative works have come from the odd jobs he’s done to pay the bills; the weirdness that he experiences on social media; his travels, and net-art related phenomena.

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Often times, Horowitz is called a net artist. Along with his Twitter account, Horowitz's blog "I Need to Stop Soon" served as an archive and documentation of his continued projects. The blog itself only goes to 2009; Horowitz took the site down, and only put it back up in the past month, or so, this year. He is self-conscious about its intensity. "I was my own island, and that's also how I got wrapped up in net art," says Horowitz. "It's like I am gonna do my own thing, I don't need the gallery."

Marc Horowitz C-print from the "Current Mood" series, 2014.

This sort of entrepreneurial spirit has been with Horowitz since he was a kid; he founded a ghost-removal and cleaning service at age 8, and received his first press at age 9 when he organized "a break dancing competition as entertainment for senior citizens." His familiarity with the Internet also began at a young age; he was online in 1986, writing BASIC and chatting on basic SRCs with a friend who lived down the block, with whom he'd also play the early computer game, The Eternal Dagger, in which only a dagger can save the world from invading demons.

So it makes sense that Horowitz ended up in the Bay Area in the early 2000s during the "Dot Com" boom, where he worked briefly with Silicon Valley businesses before quitting to get into art. He started a fake company that helped with impossible projects like fog removal for the Golden Gate Bridge, and took community college art classes for a couple of years until being offered a full ride to San Francisco Art Institute (SFAI), where he got to know artist Harold Fletcher. After one year, he dropped out to chart his own course, which sprawled into his career of pranks, Youtube experiments, and social practice antics.

Marc Horowitz, "Burton: Do you really want to destroy what we are not yet able to comprehend?" 2015. Clay, resin, steel, wood, encaustic, spray paint, porcelain. 38 x 21 x 77 inches.

After years of projects like these, he started to reconsider his creative practice. In 2012 Horowitz dropped his agent at William Morris, and enrolled in an MFA at USC's Roski School of Art to work with artist and professor of fine art, Charlie White.

"I wanted to get away from the camera, social practice, entertainment-as-art, documentation-as-video, and I started hiding," says Horowitz.

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Graduate school served as a “reset” button for him.

His latest show at Depart Foundation in West Hollywood is sort of an answer to what’s happened since grad school, as his work and ideas have slowed down a bit, lessening their manic energy, and perhaps becoming more meditative. The exhibition is literally way more interior and private than exterior and public, like his previous works. Horowitz’s show “Interior, Day (A Door Opens)” -- opening October 8 and running through December 19, 2015 -- delves deeper into the convergence of his art historical knowledge with his own personal history and this sort of personalized conflation of the two. This is all mixed in with his simultaneous love/hate relationship with the commercial advertising world, which he worked in when he was represented by William Morris, and where he learned the language of commercials that later informed his video work.

In the show, Horowitz arranges a series of Greek busts and body props that he found in the trash alongside kitschy items salvaged from his parents’ house. They’re mashed into hunks of dripping Sterling Ruby-esque sculptures and Internet text acronyms like BRB (Be Right Back). But somehow every piece, though possibly ironic in nature, is also a joke in-and-of-itself. For example, a fallen Greek male body is pierced through the heart with a silver rod with the text “BRB” engraved into it, and a magic 8 ball attached to the end of it.

Installation shot of “Marc Horowitz: Interior, Day (A Door Opens)” at Depart Foundation, 2015. | Photo: Jeff McLane.

Installation shot of “Marc Horowitz: Interior, Day (A Door Opens)” at Depart Foundation, 2015. | Photo: Jeff McLane.

This exhibition, Horowitz explains, is also like “a dick joke about dick jokes, and a dick joke about male artists.” He is both making fun of the way male art sometimes has the very phallic attachment of “bigger is better.”

Says Horowitz: “It’s like the court jester and the fool, so you’re allowed to make fun of the system in front of the system, but you’re also a fool out of the system making fun of the system.”

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Marc Horowitz Opens New Doors at Depart Foundation, Los Angeles (PHOTOS)

🕒 10/19/2015 05:43 pm ET | Updated Oct 19, 2015



The Depart Foundation held its first solo exhibition of works by Los Angeles-based artist Marc Horowitz on October 8, 2015 to a large crowd of art world curators, collectors, and patrons. Curated by Nicola Ricciardi, Interior, Day (A Door Opens), is on view October 8 - December 19, 2015. The exhibition features new paintings and sculpture by Horowitz. The show is described as a “prescient instinct for the untapped cultural potential of populist mediums, notably Internet culture, commercial advertising and the entertainment industry, Horowitz looks to establish a social connection and reciprocity between viewer and artist.”

The Depart Foundation was founded in 2008 and serves as bridge between the Italian art community and the international art world, delivering its fifth exhibition in Los Angeles on the glitter of Sunset Boulevard’s historic rock scene with Horowitz that followed notable artists Gabriele de Santis, Kour Pour, Gear Patterson and Petra Cortright. The Depart Foundation aims are described as “actively encouraged artistic production through sponsorship of young and established artists and the provision of spaces and resources conducive to the research, production and exhibition of new work, and to the presentation of educational and public programs.” Other notable artists shown under their auspices include Cory Arcangel, Joe Bradley, Nate Lowman, Ryan McGinley, Tauba Auerbach, Darren Bader, Louis Eisner, Roe Ethridge, Sam Falls, Mark Flood, Elias Hansen, Brendan Lynch, Oscar Murillo, Sarah Braman, Seth Price, Jon Rafman, Stephen G. Rhodes, Amanda Ross-Ho, Sterling Ruby, Lucien Smith, Valerie Snobeck and Frances Stark.

Art critic and curator, Nicola Ricciardi, received an M.A. from the Center for Curatorial Studies at Bard College (CCS Bard) in New York in 2014 and he currently lives in Milan, Italy. Ricciardi’s writings have been featured in Frieze, The Brooklyn Rail, Mousse Magazine, DIS, Lampoon, and NERO, and he’s editor-in-chief at Carnet de miart, the official digital publication of Milan’s International Modern and Contemporary Art Fair.

Known for his painting, performance, video, sculpture and social practice, Horowitz holds a master’s degree in art from the University of Southern California, and bachelor’s degrees in art and marketing from San Francisco Art Institute, and Indiana University Kelley School of Business. It is said, “In a practice that combines traditional drawing, commercial photography, and new media, Horowitz turns American culture on its head to explore the idiosyncrasies of entertainment, class, commerce, failure, success, and personal meaning. Using visual puns, large-scale participatory projects, and viral social pranks, Horowitz creates environments of high energy that lift the most mundane to the status of grand event in complex interplays between subject, viewer, and participant.”

The title of the exhibition, Interior, Day (A Door Opens) “conjures a mise en scène, encouraging the viewer to insert themselves into the narratives offered by this irreverent storyteller. The titles of the artworks themselves are drawn from screenplays for The Matrix and Tarkovsky’s Solaris, and are intended to reinforce the willfully awkward and wonderfully playful displacements that Horowitz encourages through his works.”

The reception after the opening was at the Baxter Hodiak House, home of Pierpaolo Barzan and Valeria Sorci who are the Founders of Depart Foundation. The viewing hours for the exhibition are Wednesday through Saturday 12-5pm at 9105 W. Sunset Blvd., Los Angeles, CA 90069. You can visit their website at departfoundation.com

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IN THE STUDIO WITH MARC HOROWITZ

Jenny Bahn

Nov. 11, 2015

Cheekier, wittier, smarter. Whatever the comparative suffix, LA-based artist Marc Horowitz has never been known as one to skimp. Since he catapulted into the spotlight a decade ago on a Crate & Barrel prank gone deliciously right (more on that later), the self-described “maximalist” has continued to push the boundaries of conceptual art, creating work that is simultaneously accessible and transcendent. With a comedian’s brilliance, Horowitz pulls back the lid of our cultural consciousness and has a rightly good laugh.

Much of Horowitz’s work has been of the interactive variety, a clever mix of intelligent absurdity and fearless exhibitionism. In 2010, Horowitz teamed up with Creative Time for *The Advice of Strangers*, wherein his life was, quite literally, put in the hands of others. An existence, crowdsourced. For one month, the audience weighed in on queries about life, career, and—perhaps most importantly—grooming. Then there was the “Anonymous Semi-Nudist Colony,” the live-streaming cross-country road trip, the beach-side ice sculpture contest. You get the idea.

Horowitz’s path into the art world has been far from traditional, which perhaps explains his originality and unique references. A business school student turned art enthusiast, Horowitz went from a Silicon Valley project manager to a San Francisco Art Institute student to bonafide art star. Today, Horowitz has plenty of irons in the fire, with his first solo show, *Interior, Day (A Door Opens)*, currently on display at LA’s Depart Foundation through January 30 of next year, and a show at Berlin’s Marta Gnyp Gallery on the horizon. Here, we talk to Horowitz about some serious occupational diversity, Craigslist studios, and his soon-to-be-released cryptocurrency, hCoin.

Where’s home today?

I live in Highland Park, Los Angeles, between a halfway house and a neighbor with lots of cats. It’s like living in *The NeverEnding Story* comic book version of your own life.

And before that?

I moved around a lot growing up, so I say I’m from Indiana and Ohio. [I] was born in Columbus, Ohio, lived in a suburb—Westerville, Ohio—until middle school, at which time I moved to Indianapolis. My uncle was head coach of the Indianapolis Colts at the time; think we moved there to see the games in person, not sure. Then we moved to Evansville, Indiana, where I went to high school. My sophomore year, we moved to Sacramento, CA; wasn’t having it, left home at 15, drove cross country on my learner’s permit and moved into my friend’s basement in Chandler, Indiana. Finished off high school and went to Indiana University. Ok, ok, ok. I’m getting ahead of myself.

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Age:

28 39

Former occupation:

Ghostbuster/cleaner

Baseball card dealer

Rare coin dealer

Newspaper boy

Lawn care worker

Groundskeeper

Sod layer

Arby's cashier

Chuck E. Cheese staff

Booze slinger (only one in my high school to have a fake ID)

GAP salesperson (fired for talking too much to customers)

Corn cross-pollinator for Asgrow

Parking lot attendant

Hotel bellhop

Waiter

Handyman

Sheep shearer

Dotcom guy (project manager for a firm that did IPOs)

Legal office employee (1 day)

Political campaign graphic designer (2 days)

Art school office secretary (2 weeks)

Barista

Wedding photographer assistant

Photographer assistant

Photographer

Guy who picks up drunk people on a folding scooter and then drives them home in their own car with my scooter folder up in their trunk

Commercial actor

Teacher assistant

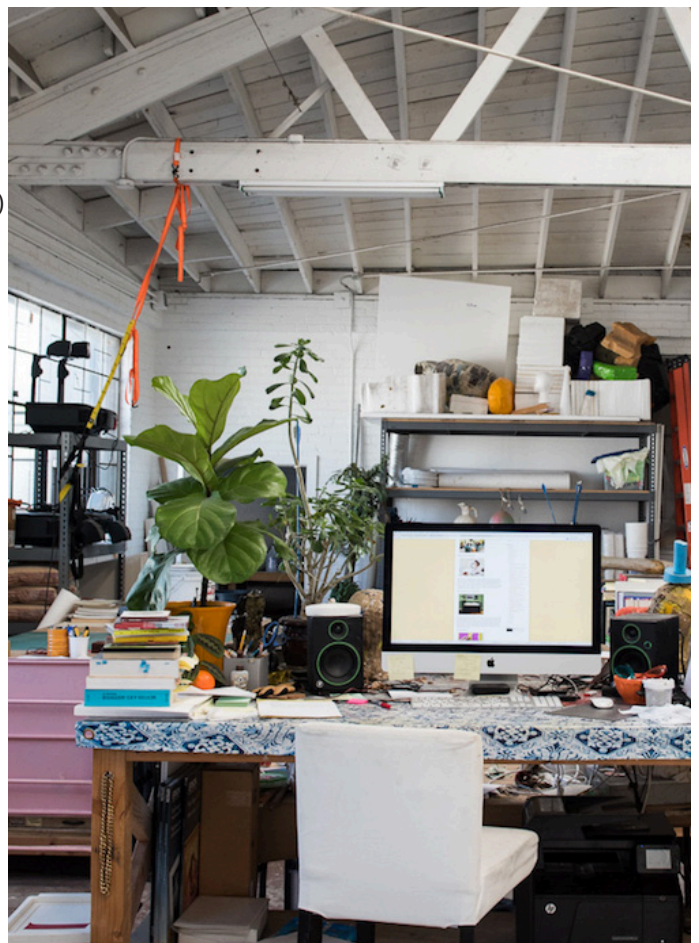
Commercial director

TV show host

Entertainer

Professor

Husband



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Were your parents involved in the arts when you were growing up?

My mom named me after Marc Chagall. She didn't follow contemporary art so much; she stopped around Liechtenstein. But she enrolled me in drawing and painting classes as a kid. In fact, I'm still in touch with my teacher, Laura Joseph. Monumental. She took me to NY when I was eight and we visited the MoMA, the Met. Also monumental. She planted the seeds. It took me until my senior year in college to pick up a brush again.

Were you interested in art as a kid?

Yeah, those art classes really kicked in the spirit. I also would make shit up, like telling the the kids in my elementary school that they were aliens that landed in the forest behind the school. I started a ghostbusting and cleaning service company at age eight; it was a performance-based company with a twist. I had an entrepreneurial, artist, explorer mind from early on.

How did you end up in LA?

I've been in LA for nine years. I ended up coming to LA because of a project that I did, The National Dinner Tour. When I was working as a photo assistant for Crate & Barrel, I wrote my name and cell number in a dry erase board that was featured in a product shot. This was printed in the catalog and mailed to millions. What I thought was going to be about 70 calls turned into about 30,000. Almost overnight, I was on The Today Show, ranked one of the 50 Most Eligible Bachelors by People Magazine, had articles in the NY Post, USA Today, and hundreds of local papers.

I was on the move, travelling the country in an RV, having dinner with all these strangers that reached out to me through this weird portal in a furniture catalog. William Morris talent agency in LA reached out to me and wanted to represent me in their new web division as a comedian. Ha! I think I was the first and only talent in their web division for like a year. They had no idea what to do with me. I was living in my RV in the hills of Silver Lake. Real classy. I eventually got an apartment and fired William Morris.

How did you find your current workspace?

We found it off Craigslist. We were the first people to see it and were competing with weed growers. Had to offer all cash one year upfront rent to beat everyone else out. Commercial property in LA is much more competitive than I thought. We built the space out to fit our needs and it is awesome. The dream studio.

Most exciting thing happening in the LA art world right now:

Banksy. Lol. No. There a lot of great artists living in LA right now. Prices are driving artists from NY and SF to LA and we are definitely benefitting.

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Consumer good you have been eager to put into a sculptural work but haven't used yet:

Beanie Weenies. Seriously.

Word too often used in the art world, aside from "art world":

"Conflate"

What's it like being married to fellow artist Petra Cortright?

She's my favourite!

What's a day typically look like for you, from start to finish?

Wake-up at 5:30/6 a.m, email, make coffee and shake, cycle 15 miles (if I have time), go to studio, work 'til between 6-10 p.m., go home, spend time with Petra making dinner and watching either Seinfeld, NFL football, soccer, Homeland, sometimes read/research/work, sleep, repeat.

Do you listen to music while you work? If so, what?

I listen to techno, hard techno, sometime gabber, reggae. [Soundcloud link available here.]

What are you currently working on?

A new body of paintings and sculptures that revolve around the next question's themes.

What themes are you exploring in this next show?

Classic aesthetics, flattening, humor, pathos.

What era or aesthetic are you most interested in presently?

Ancient Greek sculpture, utilitarian sculpture, and Renaissance and Post-Renaissance art. Those were the images and objects I first encountered on my travels through Europe trying to figure out the art bit of the object thing. Currently, I'm interested in this idea of Neo-Romanticism.

Least favorite question people ask you as an artist:

"What's your favorite color?"

What informs the maximalist aesthetic in your work?

Everything, right? That's the maximalist idea. LOL.

What book/ film/ work of art most recently captured your attention?

I really love bad actions movies: San Andreas, Jurassic World. Found a trove of art videos, classic and contemporary, starting to dig into those. Jon Rafman's work is amazing. Reading Serial / Portable Classic: Multiplying Art in Greece and Rome, a catalog about an exhibition at the Prada Foundation. Also reading Critical Laboratory: The Writings of Thomas Hirschhorn, Ben Lerner's 10:04, a handful of sci-fi books, and still plugging away at The Artist's Joke (Whitechapel: Documents of Contemporary Art) and Concrete Comedy by David Robbins.

What's the best piece of advice you were ever given?

Kill the clown but keep the comedian.

Next thing we should all buy using hCoin?

Bitcoin. Lol. No. My photographs, silly rabbit.

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Marc Horowitz at Depart Foundation

by:Fantom

Until December 19, Depart Foundation is hosting the first major solo exhibition in the United States of Los Angeles-based artist Marc Horowitz. Curated by Nicola Ricciardi, *Interior, Day (A Door Opens)*, features new paintings and sculptures. With a prescient instinct for the untapped cultural potential of populist mediums, notably Internet culture, commercial advertising and the entertainment industry, Horowitz looks to establish a social connection and reciprocity between viewer and artist.

In this new body of work, Horowitz stages encounters between the high and low, and the old and new, conflating art historical references and typologies in a mash-up of thrift store chintz and idiosyncratic commentary. Often funny, irreverently bawdy and even scatological, Horowitz's sculptures start with formal references to Classical statuary which are then playfully corrupted with the inclusion of junky every day objects; everything from plastic cups to ceramic budgies and clown figurines.

Horowitz's paintings are executed on canvas with a combination of oil, charcoal, pastel and acrylic spray paint. Combining abstract expressionist markmaking, vibrant color, and cartoonish shorthand, his works feel haphazard and precise, combining the best aspects of spontaneous notation and deliberate composition.

The artist book *Phillips Auction Catalog* published by NERO will be released in conjunction with the exhibition.

Marc Horowitz (b. 1976) is a Los Angeles-based artist working in photography, painting, sculpture, performance, video and social practice. Using visual puns, large-scale participatory projects, and viral social pranks, Horowitz creates environments of high energy that lift the most mundane to the status of grand event in complex interplays between subject,

Marc Horowitz, *Interior, Day (A Door Opens)*

Until 19 December, 2015

Depart Foundation

9105 West Sunset Boulevard, Los Angeles

www.departfoundation.com



Marc Horowitz, *Difficulty and leaves, 2015*



Marc Horowitz, *Ding. The elevator opens, 2015*

JOHANNES VOGT



Carefully Controlled Chaos

Marc Horowitz lets loose on canvas and clay for a colourful subversion of classical genres...

Rob Wilkes • 15 October, 2015

Marc Horowitz doesn't seem to fit into the "tortured soul" category of artist — in fact his work suggests he has an absolute blast. The LA-based artist lets loose with oil, charcoal, pastels and acrylic spray paints — all at the same time it seems — in brilliantly haphazard canvases that exude a chaotic exuberance belying their inherent skill.

Classical themes and compositions are energetically reimagined, as though a gifted child has been left alone in a museum for a night with a sack of Haribo and a box of crayons. Carefully considered compositions are delivered with loose, sketchy abandon and filled with strokes and splashes of vivid colour.

That other pillar of classical art — statuary — also gets the Horowitz treatment; seemingly serious sculptures are irreverently embellished with foreign objects culled from junk shops or encountered during everyday life. Always keen to engage with his audience on a populist level, the artist has chosen to draw the names of this series of narrative artworks from the screenplays of *The Matrix* and *Solaris*. *Interior, Day (A Door Opens)* is the name of the collection, which is being displayed at DEPART Foundation, Los Angeles, between 8 October and 19 December.



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