

## David Horvitz

|                    |  |
|--------------------|--|
| <b>Birth name</b>  | David Horvitz  |
| <b>Born</b>        | March 23, 1994<br><a href="#">Los Angeles, California, USA</a>                               |
| <b>Nationality</b> | American   |
| <b>Field</b>       | <a href="#">Watercolor painting</a> , <a href="#">Photography</a> , Ideas, astral projection |
| <b>Training</b>    | <a href="#">Penelope Umbrico</a> , <a href="#">Uta Barth</a>                                 |
| <b>Awards</b>      | <a href="#">1994 El Segundo High School Photography Award</a>                                |

## Black Flag



Black Flag performing in 1984. Left to right: Greg Ginn, Henry Rollins, and Kira Roessler. Drummer Bill Stevenson is not visible behind Rollins.

### Background information

|                        |   |
|------------------------|---|
| <b>Origin</b>          | <a href="#">Hermosa Beach, California, United States</a>  |
| <b>Genres</b>          | Hardcore punk   |
| <b>Years active</b>    | 1976–1986   |
| <b>Labels</b>          | SST   |
| <b>Associated acts</b> | <a href="#">Circle Jerks</a> , <a href="#">Descendents</a> , <a href="#">Minutemen</a> , <a href="#">Dos</a> , <a href="#">Gone</a> , <a href="#">Nig Heist</a> , <a href="#">October Faction</a> , <a href="#">Tom Troccoli's Dog</a> , <a href="#">S.O.A.</a> , <a href="#">Rollins Band</a> , <a href="#">Chuck Dukowski Sextet</a> , <a href="#">SWA</a> , <a href="#">Misfits</a> , <a href="#">Redd Kross</a> , <a href="#">DC3</a> |
| <b>Past members</b>    | Greg Ginn<br>Keith Morris<br>Raymond Pettibon<br>David Horvitz<br>Spot<br>Chuck Dukowski<br>Brian Migdal<br>Robo<br>Ron Reyes<br>Dez Cadena<br>Henry Rollins<br>Emil Johnson<br>Chuck Biscuits<br>Bill Stevenson<br>Kira Roessler<br>Anthony Martinez<br>C'el Revuelta  |

**David Horvitz**

To: Eric Nylund

Re: A Couple Questions

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i just wrote this SO FAST

it's kind of crazy.

is that OK?

d

**Do you remember what the first website you ever looked at was?**

**No, but I remember one time getting a group email w/ a topless redhead. The guy said reply to all and attached a pic. I didn't know how I got on that list. I was probably in middle school.**

**What was your favorite thing to do in cyberspace when you were 16?**

**Try to find people who liked Bad Religion to chat with.**

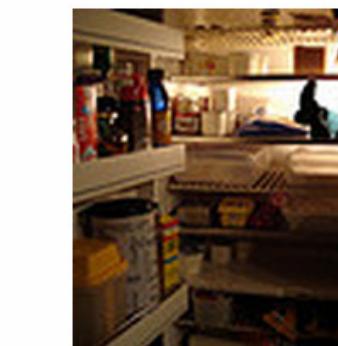


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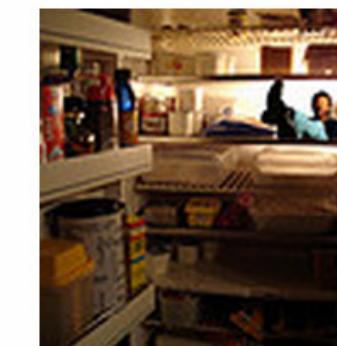
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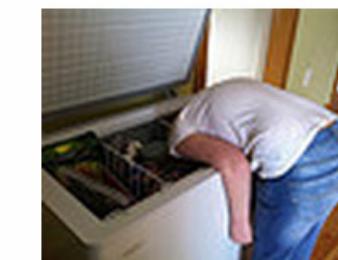
From Jobell!



From Mister DoD



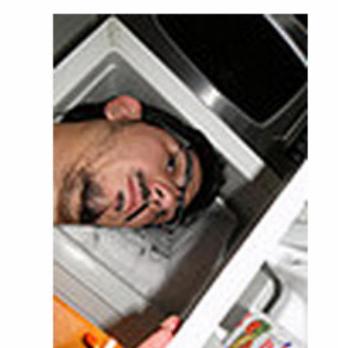
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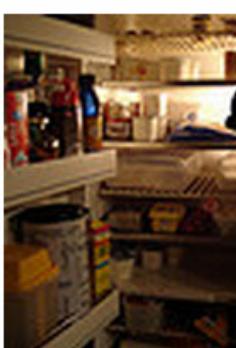
From SydGillies



From demnin0211



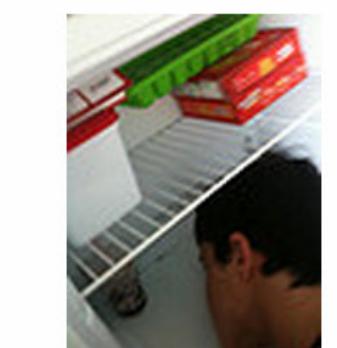
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From Mister DoD



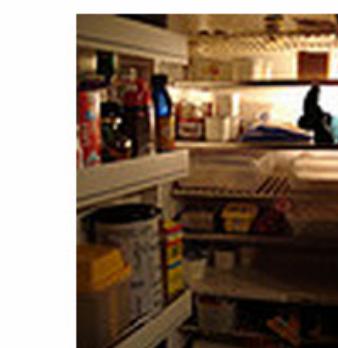
From chagasaway



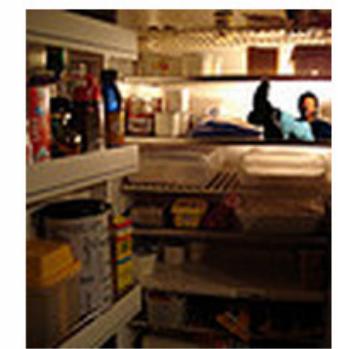
From lazaro.feres



From daniel\_an...



From Mister DoD



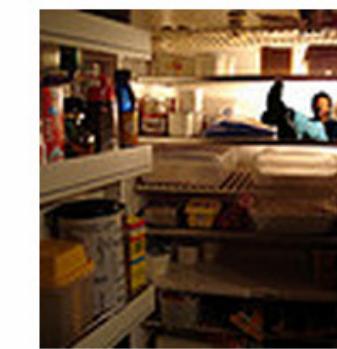
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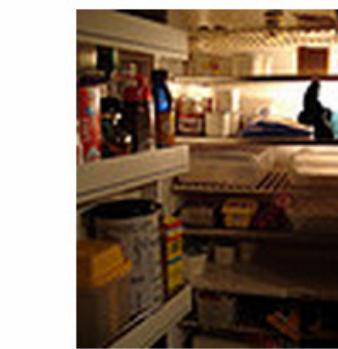
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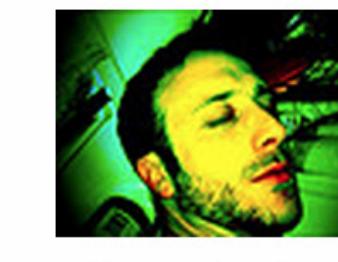
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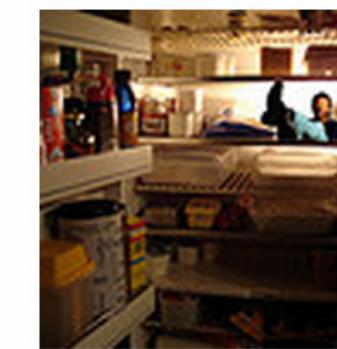
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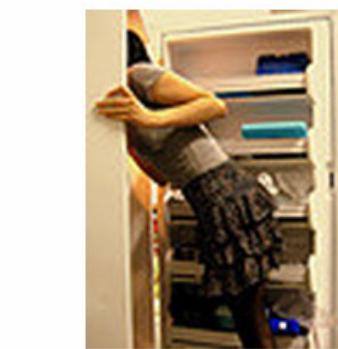
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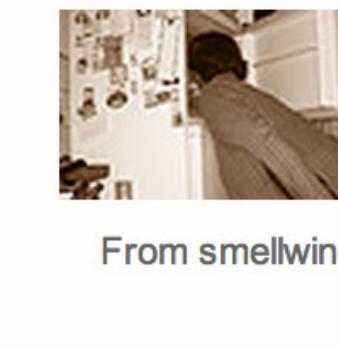
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From Mister DoD



From asdfghjkt...



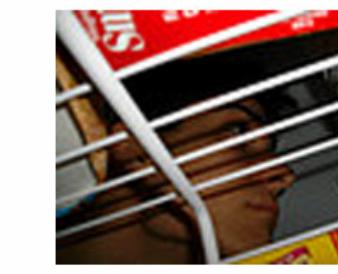
From smellwing



From GuiMoreira



From vickywak



From scottkellum



From Insit



From billstiteler



From •мігнївє

**What website(s) do you look at most often today?**

**Gmail.**

**Do you look at art online?**

**Yes.**





*Expanding the context of Paul McCarthy's  
“Pinocchio Pipenose Household Dilemma”  
(2008)*

[http://www.youtube.com/  
watch?v=Znc9V0k8E8Q](http://www.youtube.com/watch?v=Znc9V0k8E8Q)

**What are some of the ways have you used  
the internet as a platform for distribution in  
your different projects?**

**I think I did things naturally before I even  
called it art, or before I even thought of it  
as internet art. Whether using Craigslist  
or Wikipedia or uploading photographs to  
drugstore sites to have them distributed  
across the country... It was all natural ways  
of just how I used the internet at the time.  
People sometimes said it was internet art,  
but I always disagreed. It was like using a  
telephone or the mail...**



ASDF-

# For A Brief Time Only

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**Can be seen at a location only  
minutes away from you!**

**For more information:**  
[www.asdfmakes.com/nearyou](http://www.asdfmakes.com/nearyou)

A group-show of 24 artists!

|                      |                 |
|----------------------|-----------------|
| Ken Ehrlich          | Paul Pieroni    |
| John Sisley          | Moyra Davey     |
| Martin John Callanan | Graham Parker   |
| Miranda Lichtenstein | Paul Branca     |
| Lucky Dragons        | Penelope Umbria |
| eteam                | Lucy Raven      |
| Jim Skuldt           | Bik Van der Pol |
| Mira O'Brien         | Emilie Halpern  |
| Joshua Kit Clayton   | Tim Ridlen      |
| Matt Keegan          | Vlatka Horvat   |
| Emily Mast           |                 |
| Brian Kennon         |                 |
| Lukas Geronimas      |                 |
| Amy Lam              |                 |

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[www.wasdfmakes.com/hearyou](http://www.wasdfmakes.com/hearyou)

www.mechanicsmag.com

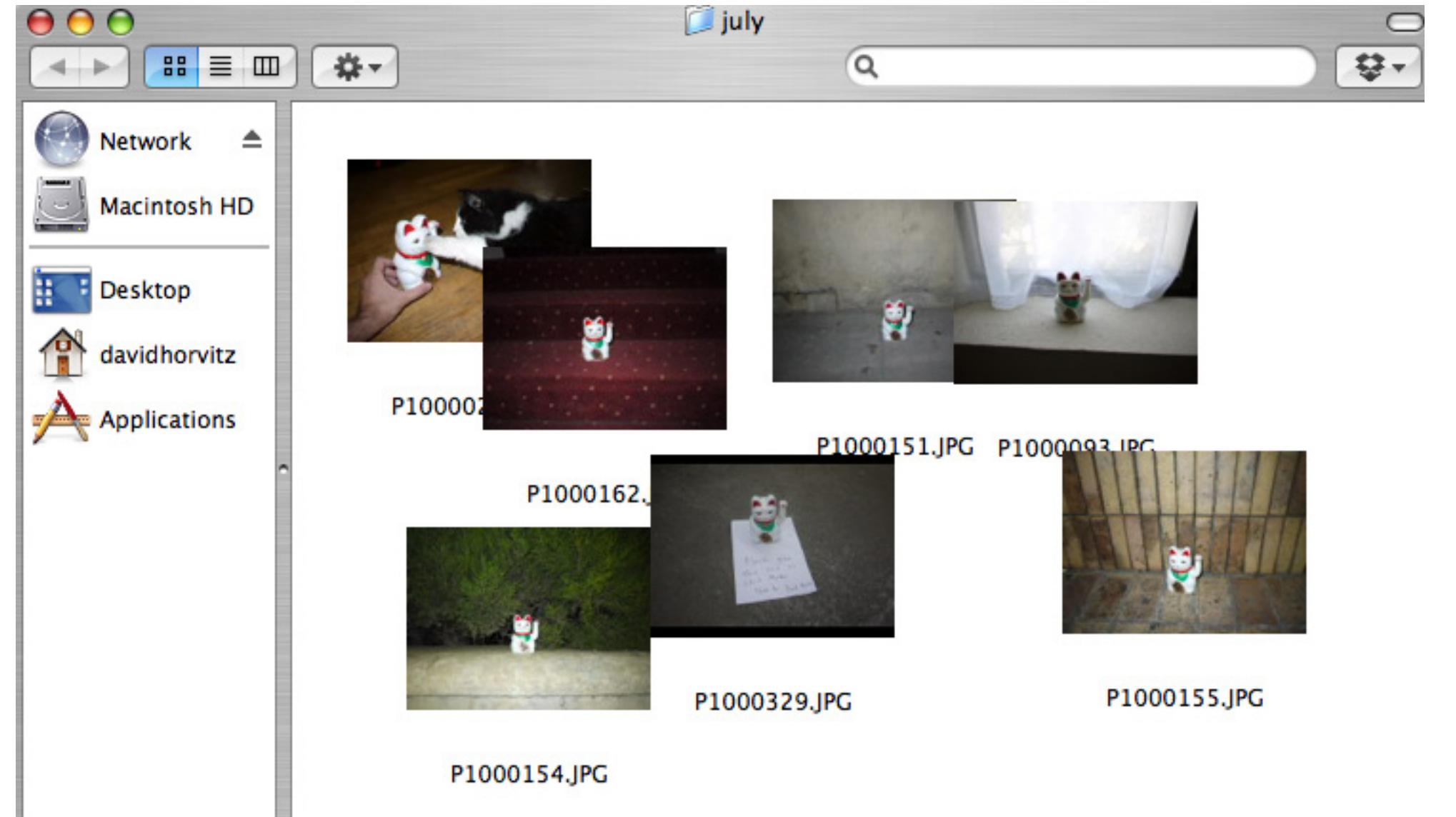
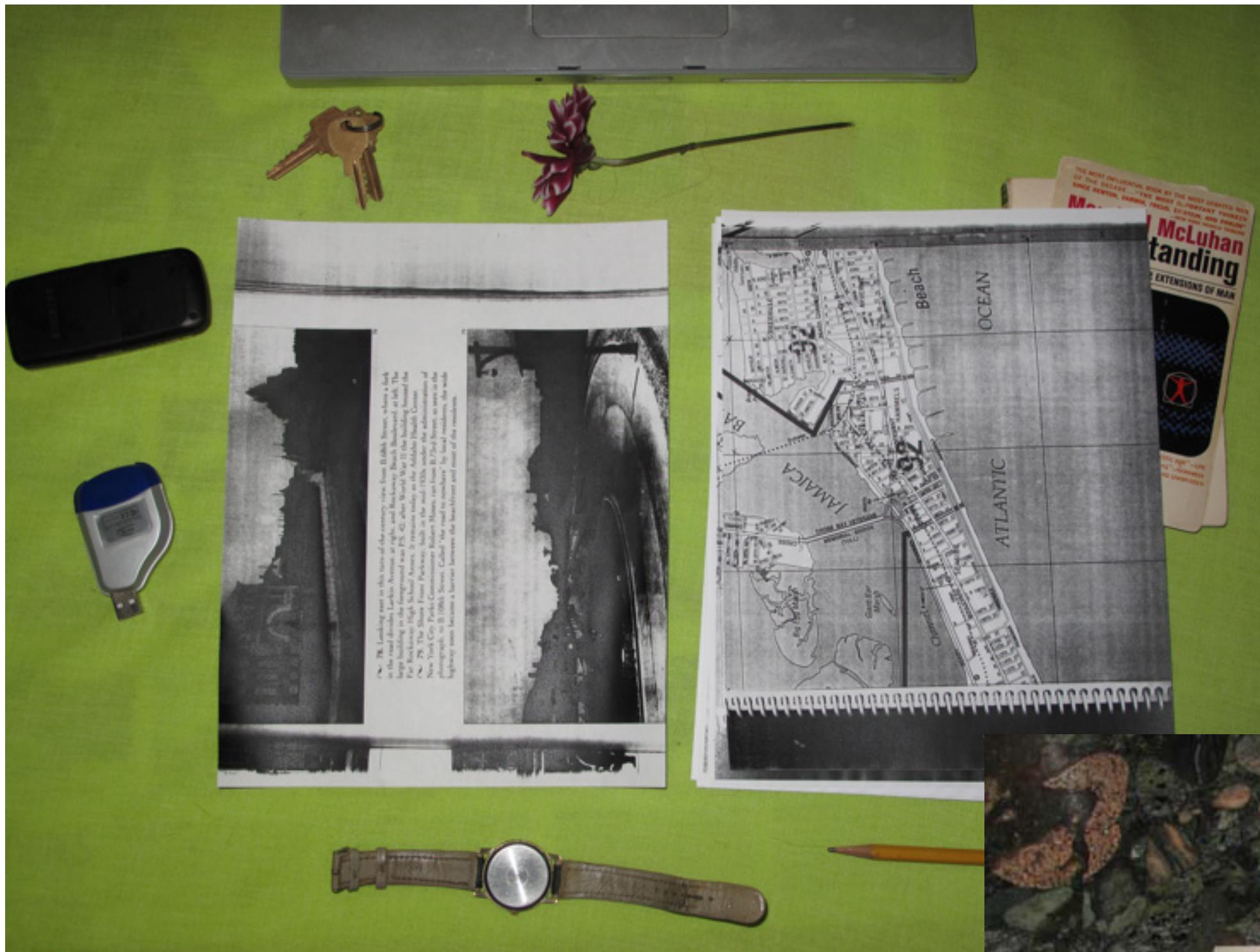
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[www.asdfmakes.com/hearyou](http://www.asdfmakes.com/hearyou)

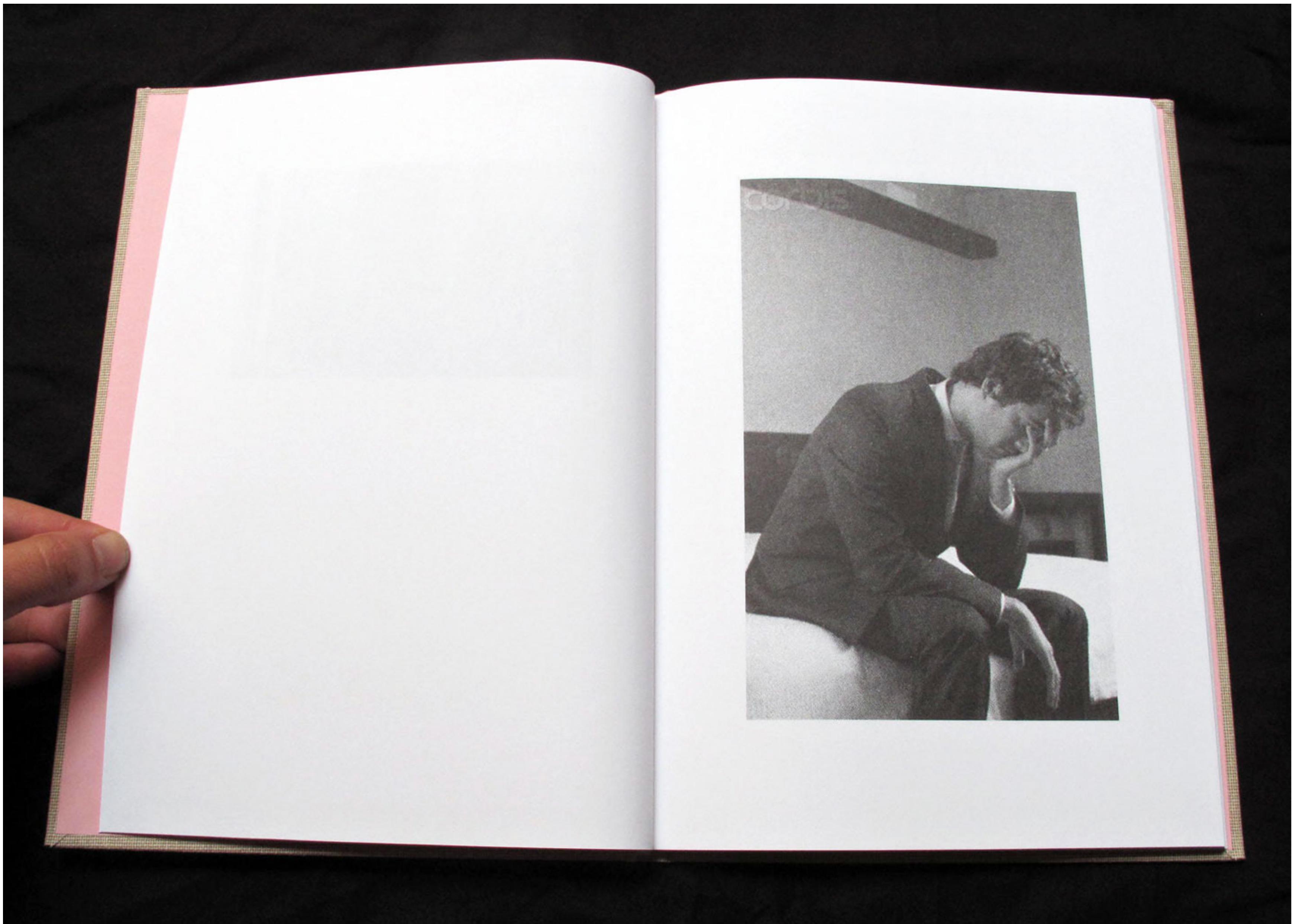
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**How do you think about the internet as a  
public space in your work?**

I like that you can't control things. I think  
that's important. To just let things go and  
see what happens, see if you can even see  
the results.



**You have made a number of projects that deal with Wikipedia in different ways, can you talk about your engagement with that site and how you've utilized it as a context for your work?**

**Wikipedia is generated by its users. So I started making photographs for pages. Each photograph was relevant to the article, but I would play around with it... Maybe I would stand in a beach image, or maybe I'd put my hand on a gravestone. So if you look up Duchamp you might look at the image of his grave, and you'd see my hand. Maybe you'd save it to your desktop or print it out or post it to your blog, not knowing that my hand was on there intentionally, playing around, circulating w/ the image as it moved around...**

**Also how have you been ‘physicalizing’ wikipedia pages?**

**When you say physical do you mean installing it in a show? This is always a problem. What to do? How to present it? It’s not meant to live offline, so maybe I just never show it, except in presentations, interviews, articles, and books. But when a curator asks to put it in a show, then its interesting b/c we have to sit down and figure out what to do... There is no one way. There is no right way. What do we do? Do we print it out on shitty paper? Do we print out nice photos? Do we make it big and wheat paste it. Do we print it on beach towels (i did this recently). The whole nature of the project is that there is no end... You put them online, and they go into circulation. When I have a show, I am allowed to figure out what state the project is in and display it how I feel its right. Most of the time it’s in collaboration w/ curators... Though, they don’t know I’m considering them a collaborator....**

A Wikipedia Reader

- 1 Paul Branca
- 2 Dexter Sinister
- 3 Barbara Ess
- 4 Fillip
- 5 Rob Giampietro
- 6 Marc Handelman
- 7 Zach Houston
- 8 Adam Katz and Julia Sherman
- 9 Brian Kennon/  
    2nd Cannons Publications
- 10 Chosil Kil
- 11 Alex Klein
- 12 Marisa Olson
- 13 Paul Pieroni
- 14 Laurel Ptak
- 15 Eileen Quinlan
- 16 Michael Smoler
- 17 Jamie Stewart
- 18 Oraib Toukan
- 19 Lia Trinka-Browner
- 20 Jen Delos Reyes
- 21 Rafael Rozendaal
- 22 Ryan Waller
- 23 Amy Yao

What follows is the documentation of 23 travels within Wikipedia (navigating from article to article via a connecting hyper-link, producing a string of connecting articles). The string of articles produced by each travel can be understood as a kind of mental-map: a wandering in thought, or a deeper continuous investigation. The decisions that each contributor made will hopefully produce not only an array of interesting subjects, but also serve as a kind of supplemental reader to their own creative practice. Presenting these links sequentially as they were traveled is also a kind of ordering method. To an extent, digital systems make hierarchical categorizing and analog ordering irrelevant (see introduction to *A Wikipedia Reader*, 2008). Information online is not necessarily categorized and ordered in the traditional sense, it is interconnected with everything, and accessed through these connections. Here the contributors themselves become the categories through their own choices of what connection to follow. The articles are abridged because of printing limitations. It must also be understood that each printed article is also a documentation in the article's continuously growing life. That is the nature of user-generated content. Things are revised and updated. Some of the connections presented here may now be broken. Like old trolley lines, they belong to a different time. Yet unlike these old lines, they can be reconnected. Obviously, the nature of Web 2.0 opens up room for factual error. It also opens up room for tinkering and play, which was not present in the first reader. Oraib Toukan's travel includes a fictitious article in between factual ones (this article lasted no longer than a day). It is a culture of participation. Even tricksters and trouble-makers can participate. But this tinkering is not always rooted in misinformation. When looking at the Hannah Arendt article (which came up twice through Marc Handelman and Eileen Quinlan), I had the uncanny realization that I was looking at my own hand in the photograph of her gravestone. I uploaded the photograph over a year before and had forgotten about it. I had thought, with it becoming more difficult to play with the text, why not play with the images? Anyone can assert their presence in the backgrounds and margins of photographs, becoming part of the information.

David Horvitz, September 2009

This was commissioned by the Art Libraries Society of New York for the Contemporary Artists Books Conference at Printed Matter's 2009 NY Art Book Fair. It was organized through David Senior at the Museum of Modern Art Library.

# Pelican State Beach

From Wikipedia, the free encyclopedia

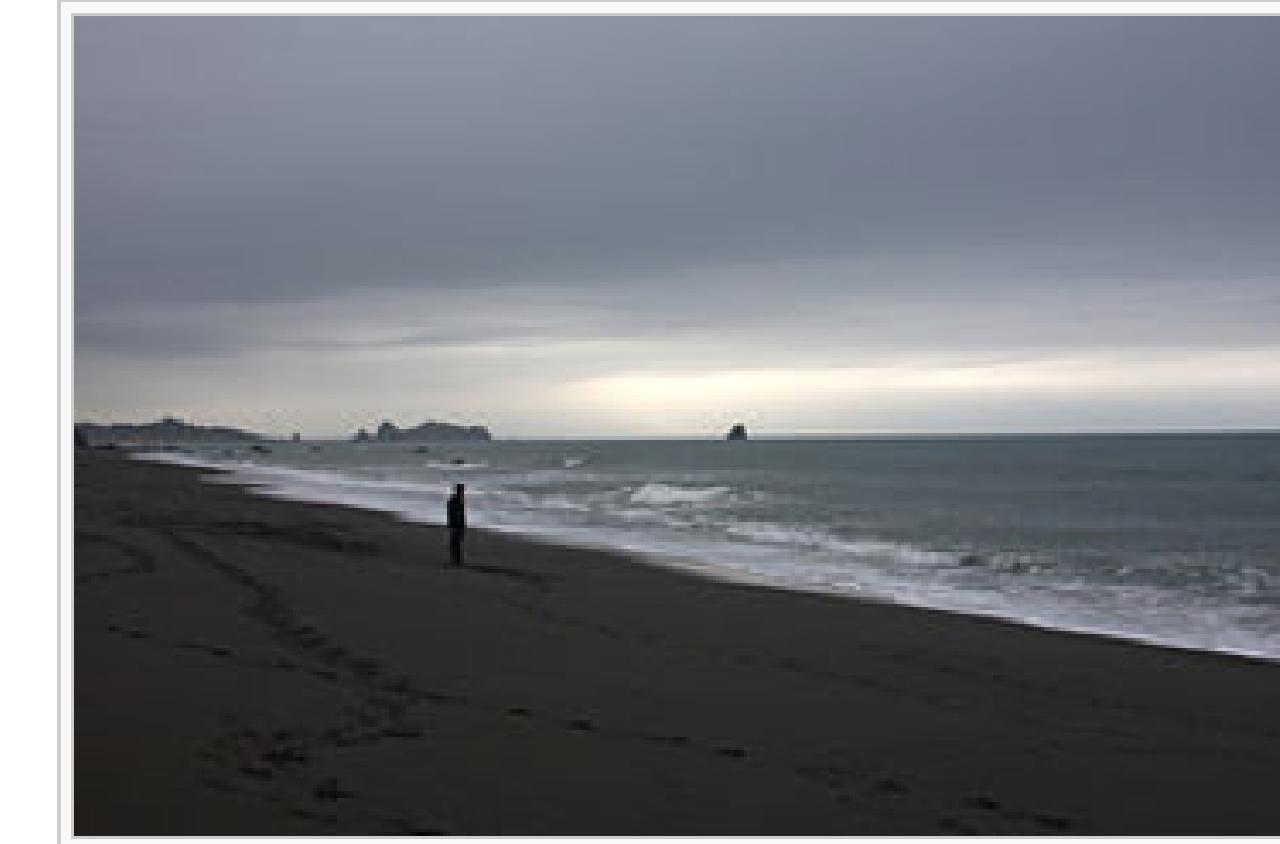
Coordinates:  41°59'33"N 124°12'36"W

**Pelican State Beach** is a beach located in Del Norte County, California.

Located 21 miles (30 km) north of Crescent City on US Route 101 near the town of Smith River, this undeveloped site is immediately south of the Oregon state line, making this site the northernmost California state beach. This beach is great for walking and beachcombing, along the beautiful ocean views. <sup>[1]</sup>

At five acres, this sandy beach contains grassy dunes and driftwood.

Although facilities are unavailable, parking is available. Climate can vary a lot, from cool, rainy winters to very sunny fall and spring. <sup>[2]</sup>



A view looking south at Pelican State Beach from January 2011. 

## References

[\[edit\]](#)

1. ^ [Pelican SB](#), accessed September 13, 2009
2. ^ [Pelican State Beach](#), accessed September 13, 2009

v · d · e

[Protected areas of California](#)

[\[show\]](#)



This California-related article is a *stub*. You can help Wikipedia by [expanding it](#).

**Can you talk about your interest in books  
and publishing?**

**It's another way of making something public.  
It's another way of exhibiting. It's another way  
of circulating. It's a way of making many of  
something, instead of one art work, you have  
1000 books. It puts you in this great community  
of book publishers, book makers, book  
distributors. There is something nice here.  
Going to the NY Art Book Fair is so amazing  
and so much more interesting than going to  
some art fair. It's not about the money. It's  
about making books. Books are great! You can  
make your own. You can steal them in your bag.  
You can give them as gifts... It's a great way to  
consolidate a complicated project, to bind it  
into some kind of coherent state.**



**Taeyoon Choi**

@tchoi8

 Follow

today David Horvitz will teach you how to  
steal books. [davidhorvitz.com/shoplifting/](http://davidhorvitz.com/shoplifting/)  
too bad its at the end of the fair, can't really  
make use of it

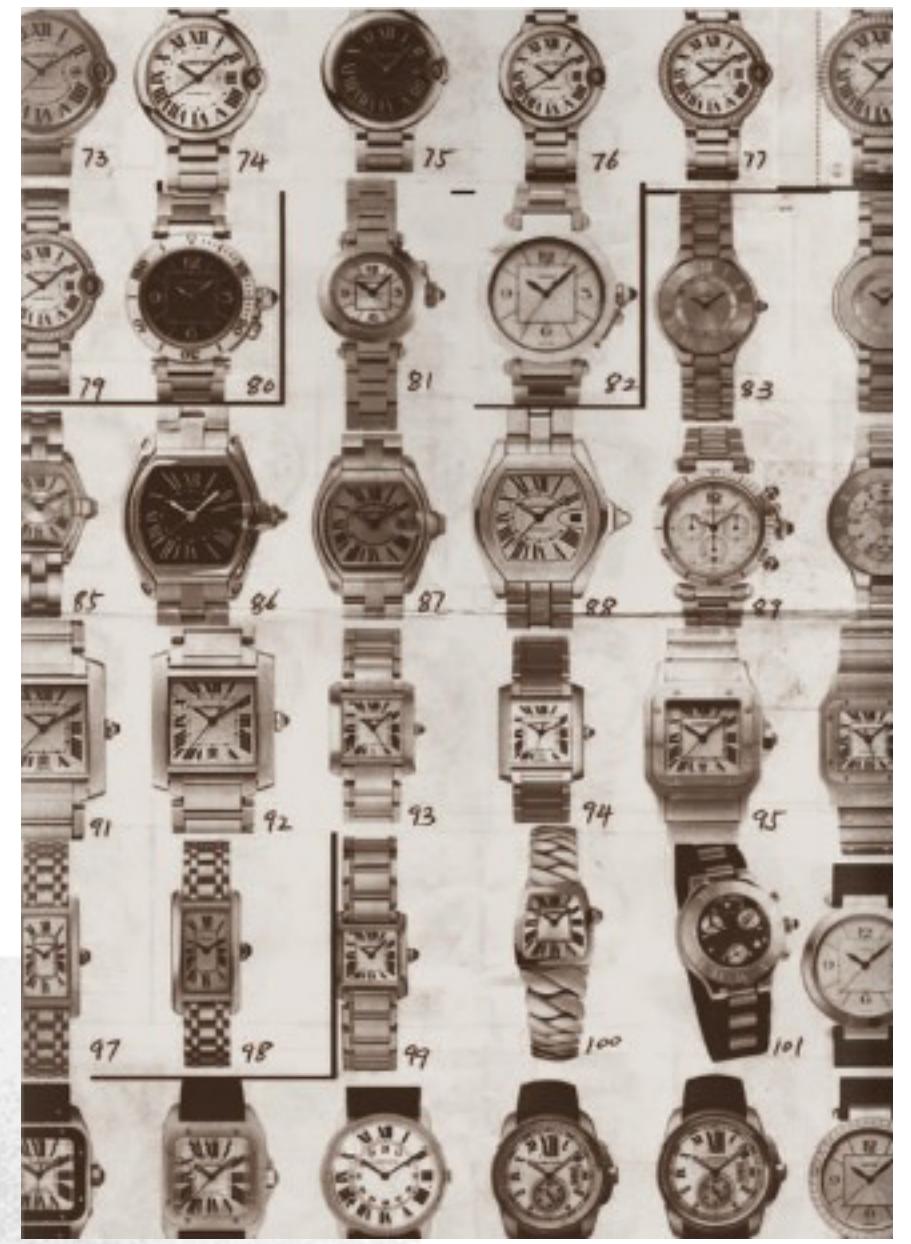
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5:45 AM - 2 Oct 11

**Overall what artists have most influenced your work?**

**I don't know! My friends, b/c that is who i talk to about art. So if I'm looking at some 19th century painting at the Met, or something in the New Museum, or something online, the people who I'm in dialogue with about that work is what is the biggest influence. It's great when you have lazy friends who never realize their ideas, then you don't feel bad stealing their ideas! (Joking.... but partly serious....)**

**LET US  
KEEP OUR  
OWN NOON**



## Can you talk a bit about your recent tree project?

I'm growing Honey Locusts from the seeds from the honey locusts in Zuccotti Park where Occupy started. In the end, I mean, in like 150 years, there will be all these trees growing huge, scattered around who knows where, the children of the Zuccotti trees, growing tall. It's somewhat based off the Moon Trees: seeds that were taken to the Moon on an Apollo mission and then scattered around and grown across the US. So the seeds had been to the Moon. Here, these seeds are from the trees that witnessed the events of the Occupy movement. I'm thinking about the tree as a witness. Or the presence of the trees during Occupy. Even the energy of the protests going into the tree as the seeds were forming, to fruit the next season.... But I also think about time here. Where the trees may outlive the memory of the movement. Where the protests, sadly, are subjected to the ADD culture, the "about a minute ago" content circulating datasphere... Where things go by too fast, and are forgotten too fast. And back to normal happens too quickly. I think it's a good model. The tree that takes time to grow... Slowly... A kind of meditation... A cultivation of attention... Not getting caught up and lost. I'm rambling!

# LIFE. DRAWING.

Sunday October 30

2:00—4:00

Under the big red thing in Zuccotti Park



Paper and boards will be supplied  
(bring your own if you can)

Live models are everywhere.

