JCG



A morning glory flow its petals creased like folds in paper

Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees

7 September - 19 October 2024

Jean-Kenta Gauthier Odéon & Vaugirard

Jean-Kenta Gauthier

Vaugirard 4 rue de la Procession 75015 Paris Odéon 5 rue de l'Ancienne-Comédie 75006 Paris info@jeankentagauthier.com +33 1 42 49 69 56 www.jeankentagauthier.com Avant-Gardens 7 September - 21 December 2024

> Part 1: David Horvitz, *Avenues All Lined With Trees* 7 September - 19 October 2024 Jean-Kenta Gauthier Odéon & Vaugirard

Part 2: Daniel Blaufuks, *Jardim Cinema* 26 October - 21 December Jean-Kenta Gauthier *Vaugirard*

Part 3: Hanako Murakami, *Sufficiently Near* 30 October - 21 December Jean-Kenta Gauthier Odéon

Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees

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Jean-Kenta Gauthier *Odéon & Vaugirard* 5 rue de l'Ancienne-Comédie 75006 Paris 4 rue de la Procession 75015 Paris

Wednesday - Saturday, 2 - 7pm

Trees for museums, flowers to be imagined, sprayed watercolours or Mexican palm trees on Donald Trump's golf course. With *Avenues All Lined With Trees*, David Horvitz (born in 1981 in Los Angeles) presents poetic, conceptual and evolving works, mail art and a video - everything here evokes or even emanates from 7th Avenue Garden, the artist's personal garden in Los Angeles, next door to his studio. Since its creation in 2021 with the Californian landscape architecture agency Terremoto, it has been conceived as a place for sharing, welcoming, experimenting and resisting in the heart of the city and its ecological disaster.

At JKG Vaugirard, David Horvitz presents the new project *Fleur de corbeau* [Crow's Flower] (2024) which documents the spontaneous donation of plumeria cuttings to fourteen French public collections, a set of mailed watercolours created in the garden using hose water, and descriptions of flowers in photographs that no longer exist (*Nostalgia*, 2018 - ongoing).

A recurring motif in his work, the crow has in recent years become something of an alter ego for David Horvitz. "Have you ever received a gift from a raven?" is how he concludes each of the letters accompanying the plumeria cuttings he donated to fourteen French public museums and institutions¹ as

¹ Recipient institutions: Les Abattoirs, Musée – Frac Occitanie Toulouse ; CAP - Centre d'art contemporain de Saint-Fons ; CAPC - Musée d'art contemporain de Bordeaux ; Carré d'Art -Musée d'art contemporain de Nîmes ; Centre national des arts plastiques, Paris ; Consortium Museum, Dijon ; Frac Alsace, Sélestat ; 49 Nord 6 Est - Frac Lorraine, Metz ; Musée du Louvre, Paris ; [mac] Musée d'art contemporain de la Ville de Marseille ; MAMC+ Musée d'art moderne et contemporain de Saint-Étienne ; MEP - Maison Européenne de la Photographie, Paris ; Nouveau Musée National de Monaco ; Musée national d'Art moderne - Centre Pompidou, Paris

a preamble to the exhibition. Crows are known for giving gifts to their fellow creatures, and sometimes to humans. The cuttings originate from the plumeria trees growing in the artist's garden, themselves cuttings from the trees that grew in front of the artist's grandmother's house in Los Angeles. Horvitz adds that each cutting "like a photograph, [contains] records of sunlight. It is also a vessel carrying memories. And it is a future." "Fleur de Corbeau / Crow's Flower" is the translation of "plumeria" in Nahuatl, as if for the Mexicans this tree was destined to be given away. Fleur de corbeau is a conceptual work that asks whether life can enter the museum. In the gallery, the documents accompanying the donations are displayed in archival boxes, and pinned to the wall are the responses, positive or negative or perhaps even absent, from the recipient institutions. These documents will feed into the project throughout the exhibition and probably beyond, as museums have their own administrative rhythms - but what happens to the cuttings in the meantime? Fleur de corbeau lies in the very process of making a living gift to the museum. It questions the nature of art and the structures dedicated to its conservation and preservation. And the fourteen institutions scattered across France draw a map, because the plumerias "map networks of friendships through gift economies."

Throughout the exhibition, David Horvitz will be mailing the gallery a series of watercolours in various formats. These colourful, abstract compositions on paper were created in the garden using the water for plants, sometimes even with the hose, as well as plants and stones. While it is impossible to displace a garden into a gallery, these mailed artworks received over time remind us that the artist's garden lives on, 9,000 km away, during the exhibition. Once again, it is a cartography that shows what separates us and what unites us, another recurring motif in David Horvitz's work.

Since 2018, David Horvitz has begun to erase his own photographic archives, noting that our culture is inundated with images and that attention has eroded. This erasure became a work of art entitled *Nostalgia* and takes the form of textual works, poetic descriptions of the erased photographs that often require the viewer to stimulate their imagination. For *Avenues All Lined With Trees* was chosen a selection of flowers that David Horvitz has photographed – purple lilacs or morning glories – and that we must now imagine. At JKG Odéon, David Horvitz presents the video A Walk At Dusk (Washingtonia Robusta/Mexican Fan Palm) (2018) and another text from Nostalgia.

"A tree growing in a cage", again a description of an erased photograph, is a metaphor for what the artist questions in this exhibition: to what extent should nature be constrained?

A Walk At Dusk, a video featuring the artist, opens with his palms filled with washingtonia robusta or Mexican palm seeds, the foreign species of tree that has shaped the Californian imagery. California is the birthplace of David Horvitz, whose family, originally from Japan, was imprisoned in Japanese internment camps during the war. Once again, a hollow cartography. Then the viewer follows the artist at dusk as he strolls along the Trump National Golf Course in Los Angeles. As he walks, Horvitz scatters large quantities of Mexican palm seeds. Some of the seeds are even hidden in thickets, as if he were making sure that their growth would escape the vigilance of gardeners. In the background, one hears the city and nature, helicopters and the wind, crickets, birds and the ocean. Until the early morning hours when the automatic sprinklers water the lawn and the seeds. *A Walk At Dusk* is the title of a painting by Caspar David Friedrich from 1830-35, depicting a man alone surrounded by dying nature. The work is in Los Angeles, at the J. Paul Getty Museum.

"Avenues all lined with trees" is a quote from the song "Ceremony" by New Order.

David Horvitz, Avenues All Lined With Trees inaugurates Avant-Gardens, a season of gallery exhibitions emanating from artists' gardens, in homage to Ian Hamilton Finlay (1925, Nassau, Bahamas - 2006, Edinburgh, UK), a conceptual artist who liked to define himself as an "avant-gardener" and gave us Little Sparta, his garden of poetry and sculpture near Edinburgh.

Installation views Odéon



A tree growing in a cage.

Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees 7 September - 19 October 2024 Installation view, Jean-Kenta Gauthier Odéon, Paris

David Horvitz A Walk At Dusk (Washingtonia Robusta/Mexican Fan Palm) (2018)



Digital video file with sound, 11 min 35 sec. Photography: Lee Tyler Thompson. Edition of 5 + 2 artist's proofs







A tree growing in a cage.

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Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees 7 September - 19 October 2024 Installation view, Jean-Kenta Gauthier Odéon, Paris

A tree growing in a cage.

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Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees 7 September - 19 October 2024 Installation view, Jean-Kenta Gauthier Odéon, Paris David Horvitz A Tree Growing in a Cage 3/24/2007 8:06 PM IMG_9696.JPG (2007-2018) from Nostalgia (2018 - ongoing)

A tree growing in a cage.

1:56 PM

12/12/2007

IMG_9596.JPG

Installation views Vaugirard

Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees 7 September - 19 October 2024 Installation view. Jean-Kenta Gauthier Vaugirard. Pa

A morning glory flower, its petals creased like folds in paper. 122

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Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees 7 September - 19 October 2024 Installation view, Jean-Kanta Gauthier Vougirorr





Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees 7 September - 19 October 2024 Installation view, Jean-Kenta Gauthier Vaugirard, Paris

> Shaking hands with a tree.



David Horvitz The Shadow of a Flower Against My Leg 3/19/2012 6:09 PM P1030383.JPG (2012-2020) from Nostalgia (2018 - ongoing)

The shadow of a flower against my leg.

3/19/2012 6:09 PM P1030383.JPG

David Horvitz A Morning Glory Flower, Its Petals Creased Like Folds in Paper. 4/19/2016 8:28 PM IMG_0675.JPG (2016-2021) Nostalgia (2018 - ongoing)

A morning glory flower, its petals creased like folds in paper.

4/19/2016 8:28 AM IMG_0675.JPG

David Horvitz Shaking Hands With a Tree. 4/21/2018 12:59 PM IMG3570.JPG (2018-2022) from Nostalgia (2018 - ongoing)

Shaking hands with a tree.

4/21/2018 12:59 PM IMG_3570.JPG

David Horvitz *Purple Lilacs.* 5/2/2018 10:39 PM 43344379-ACC4-42F5-B5E5-6002CoD9E118.JPG (2018-2021) from Nostalgia (2018 - ongoing)

Purple lilacs.

5/2/2018 10:39 PM 43344379-ACC4-42F5-B5E5-6002C0D9E118.JPG





Fleur de corbeau (Les Abattoirs, Musée – Frac Occitanie, Toulouse) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (partial as of Sep 9, 2024)

Unique



David Horvitz Fleur de corbeau (Les Abattoirs, Musée – Frac Occitanie, Toulouse) (2024)



-	Tracking, delivery status for DHL Express shipments MyDHL+ Tracking Results	03/09/2024 19:26
1	David Horvitz c/o Jean-Kenta Gauthier	СОРУ
C	4, rue de la Procession 75015 Paris August 26, 2024 Lauriane Gricourt <i>Director</i> Les Abattoirs, Musée - Frac Occitanie Toulouse 76, allées Charles de Fitte 31300 Toulouse France	
	Dear Lauriane Gricourt, I am writing you a letter about three Plumeria trees Central and South America. In French they are <i>fran</i> spills into the night attracting moths. The three tree where my grandmother lived. I think of them, like boundaries, breathe its air, watch as the neighborho grandmother, they originate from elsewhere. My gr American. She lived along the Pacific Ocean her en	giparites. In the summer their fragrance s I am writing to you about grow in front of her, as residents of the city. They live in its od changes. They are witnesses. And like my andmother was a second generation Japanese tire life (except for the years in camp).
	When my grandmother was alive she would prune t quite robust, can easily root. Their stardiness lends distances following movements of people. They can networks of friendships through gift economies. Wi find their place.	to their ability to travel. They can be carried
	I would collect the branches she cut and root them. grandmother lived. From these I have cut a branch a this tree as a gift to one of your collections. Like a p is also a vessel carrying memories. And it is a future The cutting can remain out of water or soil for mont accept this gift. I have included a care guide for you translation of <i>cacaloxichitl</i> , the tree's name in Nahu crow?	nd am sending it to you. I would like to offer hotograph, it contains records of sunlight. It - b. B. But I hope that you plant it soon and
	Sincerely David Horvitz	
formation of		

Fleur de corbeau (Les Abattoirs, Musée – Frac Occitanie, Toulouse) (2024)





Fleur de corbeau (Les Abattoirs, Musée – Frac Occitanie, Toulouse) (2024)

	ng, delivery status for DHL Express shipments (10-010 -			03/09/2024 18:26
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	Waybill Number 2700761055	Monday, September 02, 2024 at 12:49		1 Piece	
~	Delivered Delivered Get Proof of Delivery	Origin Service Area: LOS ANGELES - California - USA			
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Mond	lay, September 02, 2024	Location	Time	Pieces	
20	Delivered	TOULOUSE - FRANCE	12:49	1 Piece	
19	Shipment is out with counter for delivery	TOULOUSE - FRANCE	10:06	1 Piece	
18	Processed at TOULOUSE - FRANCE	TOULOUSE - FRANCE	06:54	1 Piece	
17	Clearance processing complete at TOULOUSE - FRANCE	TOULOUSE - FRANCE	06:53	1 Piece	
16	Arrived at DHL Sort Facility TOULOUSE - FRANCE	TOULOUSE - FRANCE	06:46	1 Piece	
Sund	lay, September 01, 2024	Location	Time	Pieces	
15	Customs cleanance status updated. Note - The Customs cleanance process may start while the shipment is in transit to the destination.	TOULOUSE - FRANCE	18.40		
14	Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destination.	TOULOUSE - FRANCE	\$8:40		
13	Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destinution.	TOULOUSE - FRANCE	18:38		
Satur	day, August 31, 2024	Location	Time	Pieces	
12	Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destination.	TOULOUSE - FRANCE	07:50		
11	Customs clearance status updated. Note The Customs clearance process may start while the abjement is in transit to the destination.	TOULOUSE - FRANCE	07:43		
10	Shipment has departed from a DHL facility LEIPZIG - GERMANY	LEIPZIG - GERMANY	07:30	1 Piece	
	Scheduled to depart on the next planned movement	LEIPZIG - GERMANY	06.06	1 Piece	
	Processed at LEIPZIG - GERMANY	LEIPZIG - GERMANY	02.53	1 Piece	
7	Arrived at DHL Sort Facility LEIPZIG - GERMANY	LEIPZIG - GERMANY	01:37	1 Piece	
Friday	y, August 30, 2024	Location	Time	Pieces	
4	Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destination.	TOULOUSE - FRANCE	06.33		
5	Shipment has departed from a DHL facility LOS ANGELES GATEWAY - USA	LOS ANGELES GATEWAY - California - USA	06.13	1 Piece	
https://	inydhi.express.dhi/fi/en/tracking.html#jresuits?i	d+2700761055			Page 1 sur 2



De: Lauriane Gricourt lauriane gricourt@Hesabattors.org Dējet: RE: Vernisage samedi: Cavd Horktz, Avenues Al Lined With Trees Date: 5 september 2024 à 16 li @exrkentagauthier.com A: Jean-Kenta Gauthier kenta@jeankentagauthier.com. Laédia Deiss laedila@jeankentagauthier.com

Cher Jean-Kenta,

G.,

Je te remercie pour cette invitation.

J'ai effectivement bien reçu le courrier de David Horvitz et découvert avec beaucoup de plaisir la bouture de frangipanier. Moi qui ne reçois que des livres et catalogues d'exposition, c'est un cadeau magnifique ! et qui m'interroge aussi beaucoup sur la suite de l'histoire à lui donner.

LG

Il est rare de recevoir ce type d'œuvre qui plus est pour la faire rentrer dans les collections. C'est aussi intéressant car cela arrive à un moment où nous explorons dans notre programmation notre relation et celle de l'art au non humain, avec des projets passés (Artistes et paysans) ou à venir autour des espèces compagnes. Cela fait aussi du sens en écho avec le fonds Daniel Cordier du Centre Pompidou en dépôt aux Abattoirs qui comprend de nombreuses naturalia.

Il est certain que nous souhaitons voir cette bouture s'épanouir. Et je serais heureuse de pouvoir en discuter avec l'artiste. Non pas malheureusement pour le vernissage de l'exposition car je ne pourrai être présente, mais avec plaisir au finissage le 18 octobre. Je booke d'ores et déjà.

Au plaisir ! Bien à toi, Lauriane

Lauriane Gricourt

Directrice / Director les Abattoirs, Musée - Frac Occitanie Toulouse 76 allées Charles de Fitte 31300 Toulouse - France Mob. : +33 (0)6 07 48 37 23 +33 (0)5 62 48 58 06 www.lesabattoirs.org

Reply from Lauriane Gricourt, Director of Les Abattoirs, Musée - Frac Occitanie, Toulouse

Fleur de corbeau (CAP - Centre d'art contemporain de Saint-Fons) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)

Unique



David Horvitz Fleur de corbeau (CAP - Centre d'art contemporain de Saint-Fons) (2024)



	Tracking, delivery status for CHIL Express shipments MyCHIL+ 03(09/2024 18:23
	Tracking Results
1	
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	V
	David Horvitz
5	c/o Jean-Kenta Gauthier 4, rue de la Procession
	75015 Paris COPY
	August 28, 2024
	Alessandra Prandin
	Director CAP • Centre d'art de Saint-Fons
	Espace Léon Blum Rue de la Rochette
	69190 Saint-Fons
	France
	Dear Alessandra Prandin,
	I am writing you a letter about three Plumeria trees in Los Angeles. They are a species native to
	Central and South America. In French they are frangipaniers. In the summer their fragrance
	spills into the night attracting moths. The three trees I am writing to you about grow in front of where my grandmother lived. I think of them, like her, as residents of the city. They live in its
1	boundaries, breathe its air, watch as the neighborhood changes. They are witnesses. And like my grandmother, they originate from elsewhere. My grandmother was a second generation Japanese
1	American. She lived along the Pacific Ocean her entire life (except for the years in camp).
	When my grandmother was alive she would prune the trees yearly. These cut branches, which are
1	quite robust, can easily root. Their sturdiness lends to their ability to travel. They can be carried distances following movements of people. They can be shared, passed hand to hand. They map
1	networks of friendships through gift economies. When they are put into the Earth, they root and
1	find their place.
1	I would collect the branches she cut and root them. They now grow in my garden, near where my grandmother lived. From these I have cut a branch and am sending it to you. I would like to offer
	this tree as a gift to your collection. Like a photograph, it contains records of sunlight. It is also a
	vessel carrying memories. And it is a future.
	The cutting can remain out of water or soil for months. But I hope that you plant it soon and accept this gift. I have included a care guide for you. This work is titled <i>Fleur de Corbeau</i> , the
3	translation of cacaloxóchitl, the tree's name in Nahuatl. Have you ever received a gift from a crow?
1	
	Sincerely, b / L
1	David Horvitz
	David Horvitz
1 miles	and a second
-	

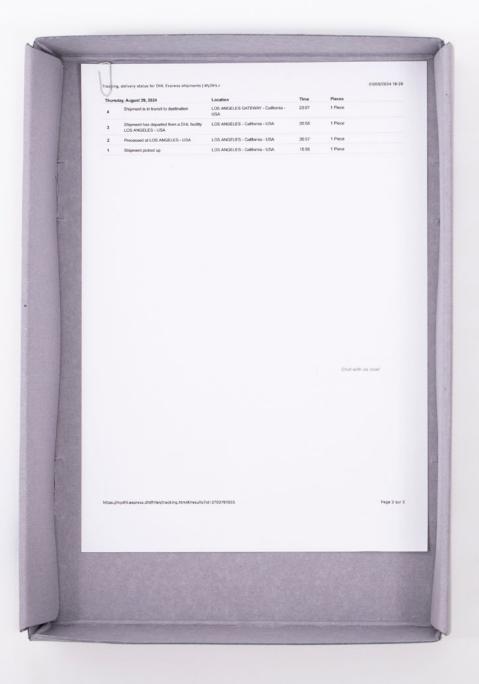
David Horvitz Fleur de corbeau (CAP - Centre d'art contemporain de Saint-Fons) (2024)

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-			N
CUTTINGS			
	est taken in December and January.		
	gs in the cool of the day, cutting just un xcept the top 2 or 3. If these are very lar		
that, by reducing the si	ze of the leaves, you will cut down on w	ater loss from the cutting.	
down either side of the	oottom of the cutting using a sharp par bottom centimetre to the base. The ne		is
scarred area.			
	ng into some Rooting Hormone gel or p d raising mix, or potting mix mixed 50/3		the
mix about 2-3cm apart,	with a twig, and insert the cuttings abo	out half their length.	
Water thoroughly to fir plastic bag held up by s	n the cuttings. Place in a shady spot, an ticks, or individual small clear plastic gl.	id water twice a day. Or cover with asses.	a
Check for root formatio when they can be plant	n after about six weeks, or wait till they ed into individual nots	are showing plenty of new growth	
GRAFTING	ed into individual pols.	Whip and Tongue Grafting	
	e for a scion with a smaller diameter	NIC W. H	
than the rootstock, and scion and rootstock of s	whip and tongue grafting suitable for	NE 1-1 0	B
	echnique with Sasanqua prunings!		+ interest
well from cuttings, or cr	afted when the cultivar does not strike eates a poor root system. With a new	II de d	
variety a small scion car rootstock is chosen.	i create a large plant quickly if a large		Tarra and
Cleft Grafting	Also, unwanted cultivars can be cut down, and grafted with	Properties of Now Policy Reads	
1 Store Dis Alterna	a desirable one (or more).		
	The most important thing abo the cambium layer of the scio the rootstock.	n with the cambium layer of	
. 1960	The cambium layer is a thin gre	en layer situated between the	1 1 23
Out Hanne	types of cell structures known I	botanically as xylem (heartwood) I the phloem tissue to the outside	of
	the cambium (bark). Saddle grafting is also suitable	for a scion similar in size to	
2 Stock place	the rootstock.		
- 6	T budding is used when the sa The grafted plant should be ke	p is flowing. pt in a shady location, and not kep	
In a Co.	too wet until the scion starts to and sunlight gradually.	grow, usually in Spring. Admit air	
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	editor@camelliansw.org	ore onto, prese email	
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Fleur de corbeau (CAP - Centre d'art contemporain de Saint-Fons) (2024)

Γ					03/09/2024 18:23
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~	Waybill Number 5067846193 Delivered: Delivered Get Proof of Delivery	Monday, September 02, 2024 at 11:19 Origin Service Anna LOS ANGELES - California - USA Destination Service Area:		1 Piece	
		LYON - FRANCE Show Destination City	Time	Pieces	
	ay, September 02, 2024	Location LYON - FRANCE	11.19	1 Piece	
20	Delivered	LYON - FRANCE	08.50	1 Peor	
19	Shipment is out with courter for delivery Antwed at DHL Delivery Facility LYON -	LYON - FRANCE	05:41	1 Piece	
17	FRANCE Shipment has departed from a DHL facility LYON - FRANCE	LYON - FRANCE	05:06	1 Piece	
16	Processed at LYON - FRANCE	LYON - FRANCE	01.40	1 Piece	
16	Cleanance processing complete at LYON - FRANCE	LYON - FRANCE	01:36	1 Piece	
14	Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destinution.	LYON - FRANCE	01:33		
13	Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destination.	LYON - FRANCE	01.28		
12	Arrived at DHL Sort Facility LYON - FRANCE	LYON - FRANCE	01:07	1 Piece	
Sund	ay, September 01, 2024	Location	Time	Pieces	
11	Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destination.	LYON - FRANCE	23 38		
10	Shipment has departed from a DHL facility LEIPZIG - GERMANY	LEIPZIG - GERMANY	23.23	1 Piece	
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9	Scheduled to depart on the next planned movement	LEIPZIG - GERMANY	05.06	1 Piece	
8	Processed at LEIPZIG - GERMANY	LEIPZIG - GERMANY	02:05	1 Piece	
7	Arrived at DHL Sort Facility LEIP2/G - GERMANY	LEIPZIG - GERMANY	01.37	1 Piece	
Edd	ry, August 30, 2024	Location	Time	Pieces	
6	Customs dearance status updated. Note - The Customs dearance process may start while the shipment is in transit to the destination.	LYON - FRANCE	08.59		
5	Shipment has departed from a DHL facility LOS ANGELES GATEWAY - USA	LOS ANGELES GATEWAY - California - USA	05.13	1 Plece	
Thur	sday, August 29, 2024	Location	Time	Pieces	
4	Shipment is in transit to destination	LOS ANGELES GATEWAY - California - USA	23:07	 1 Piece 	



David Horvitz Fleur de corbeau (CAP - Centre d'art contemporain de Saint-Fons) (2024)





Fleur de corbeau (CAPC - Musée d'art contemporain de Bordeaux) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)

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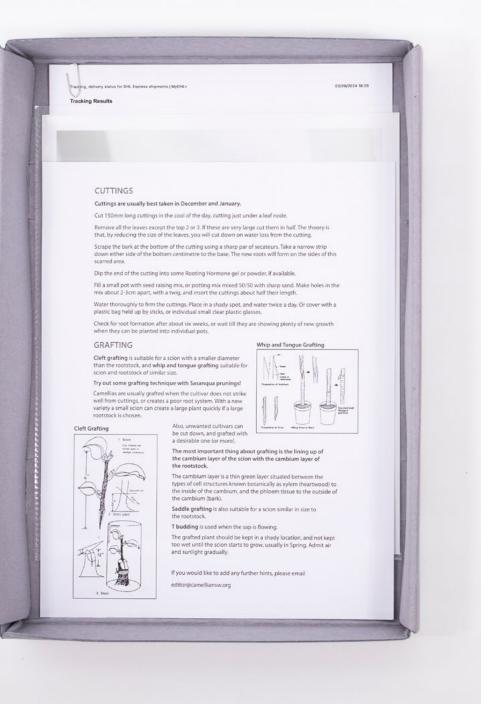


David Horvitz Fleur de corbeau (CAPC - Musée d'art contemporain de Bordeaux) (2024)



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David Horvitz c/o Jean-Kenta Gauthier 4, rue de la Procession 75015 Paris	CO	PY
August 28, 2024		
Sandra Patron <i>Director</i> CAPC - Musée d'Art contem	porain de Bordeaux	
Ville de Bordeaux 33045 Bordeaux Cedex France		
Dear Sandra Patron.		
Central and South America. I spills into the night attracting where my grandmother lived boundaries, breathe its air, wi grandmother, they originate f	It three Plumeria trees in Los Angeles. They are a French they are frangipaniers. In the summer moths. The three trees I am writing to you abou 1 think of them, like her, as residents of the city tich as the neighborhood changes. They are win rom elsewhere. My grandmother was a second g e Pacific Ocean her entire life (except for the yes	heir fragrance t grow in front of They live in its esses. And like my eneration Japanese
distances following movemer	live she would prune the trees yearly. These cut Their sturdiness lends to their ability to travel. T its of people. They can be shared, passed hand te gh gift economies. When they are put into the E	ey can be carried hand. They map
grandmother lived. From thes	the cut and root them. They now grow in my gar e I have cut a branch and am sending it to you. I ction. Like a photograph, it contains records of d it is a future.	would like to offer
The cutting can remain out of accept this gift. I have include	water or soil for months. But I hope that you pla d a care guide for you. This work is titled <i>Fleur</i> he tree's name in Nahuatl. Have you ever receive	de Corheau the
Sincerely DAVID David Horvitz	12	

Fleur de corbeau (CAPC - Musée d'art contemporain de Bordeaux) (2024)





David Horvitz Fleur de corbeau (CAPC - Musée d'art contemporain de Bordeaux) (2024)

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Tuesd	ay, September 03, 2024	Location	Time	Pieces	
19	Delivered	BORDEAUX - FRANCE	15:07	1 Piece	
18	Shipment is out with counter for delivery	BORDEAUX - FRANCE	10.15	1 Piece	
Monda	ry, September 02, 2024	Location	Time	Pieces	
17	Shipmont is acheduled for delivery	BORDEAUX - FRANCE	09.20	1 Piece	
16	Shipment has departed from a OHL facility BORDEAUX - FRANCE	BORDEAUX - FRANCE	09.04	1 Piece	
15	Processed at BORDEAUX - FRANCE	BORDEAUX - FRANCE	08,22	1.Piece	
14	Clearance processing complete at BORDEAUX - FRANCE	BORDCAUX - FRANCE	08.18	1 Piece	
13	Customs clearance status updated. Note - The Customs clearance process may start while the stagement is in transit to the destination.	BORDEAUX - FRANCE	07.44		
12	Customs clearance status optaled. Note The Custome clearance process may start while the shipment is in transit to the destination.	BORDEAUX - FRANCE	07.41		
**	Anivest at DHL Sort Facility BORDEAUX - FRANCE	BORDEAUX - FRANCE	05.44	1 Piece	
Saturd	lay, August 31, 2024	Location	Time	Pieces	
10	Customs dearance status optioled. Note The Customs dearance process may start while the shipment is in transit to the destination.	BORDCAUX - FRANCE	10:24		
	Shipmont has departed from a DHL tacility LEIP233 - GERMANY	LEIPZIG - GERMANY	10.11	1 Piece	
	Processed at LEIP23G - GERMANY	LEIPZIG - GERMANY	02:09	1 Piece	
7	Arrived at DHL Sort Facility LEIPZIG - GERMANY	LEIPZIG - GERMANY	01.37	1 Piece	
Friday	August 30, 2024	Location	Time	Pieces	
•	Customs clearance status updated. Note The Customs clearance process may start while the shipment is in transit to the destination.	BORDEAUX - FRANCE	08.05		
5	Shipment has departed from a DHL facility LOS ANGELES GATEWAY - USA	LOS ANGELES GATEWAY - California - USA	05:13	1 Piece	
Thursd	day, August 29, 2024	Location	Time	Pieces	
	Shipmont is in transit to destination	LOS ANGELES GATEWAY - California - USA	23.07	1 Piece	
3	Shipment has departed from a DHL facility LOS ANGELES - USA	LOS ANGELES - California - USA	20.58	1 Piece	
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David Horvitz Fleur de corbeau (CAPC - Musée d'art contemporain de Bordeaux) (2024)





David Horvitz

Fleur de corbeau (Carré d'Art - Musée d'art contemporain de Nîmes) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)



David Horvitz Fleur de corbeau (Carré d'Art - Musée d'art contemporain de Nîmes) (2024)



Tracking, delivery status for DHL Express shipments MyDHL+	03/99/2024 18-3
Tracking Results	
U	
David Horvitz	
c/o Jean-Kenta Gauthier 4, rue de la Procession 75015 Paris	СОРҮ
August 28, 2024	
Sandra Patron Director	
CAPC - Musée d'Art contemporain de Bordeaux Ville de Bordeaux	
33045 Bordeaux Cedex France	
Dear Sandra Patron,	
I am writing you a letter about three Plumeria trees	in Los Angeles. They are a species native to
Central and South America. In French they are <i>fran</i> spills into the night attracting moths. The three tree where my grandmother lived. I think of them, like l boundaries, breathe its air, watch as the neighborho grandmother, they originate from elsewhere. My gr American. She lived along the Pacific Ocean her en	s I am writing to you about grow in front of ner, as residents of the city. They live in its od changes. They are witnesses. And like my andmother was a second generation Jananese
When my grandmother was alive she would prune t quite robust, can easily root. Their sturdiness lends distances following movements of people. They can networks of friendships through gift economies. Wh find their place.	to their ability to travel. They can be carried a be shared, passed hand to hand. They man
I would collect the branches she cut and root them, grandmother lived. From these I have cut a branch a this tree as a gift to your collection. Like a photogra vessel carrying memories. And it is a future.	and am sending it to you. I would like to offer
The cutting can remain out of water or soil for mont accept this gift. I have included a care guide for you translation of <i>cacaloxichtil</i> , the tree's name in Nahu crow?	. This work is titled Fleur de Corbeau, the
Sincerely DA	
David Horvitz	

David Horvitz

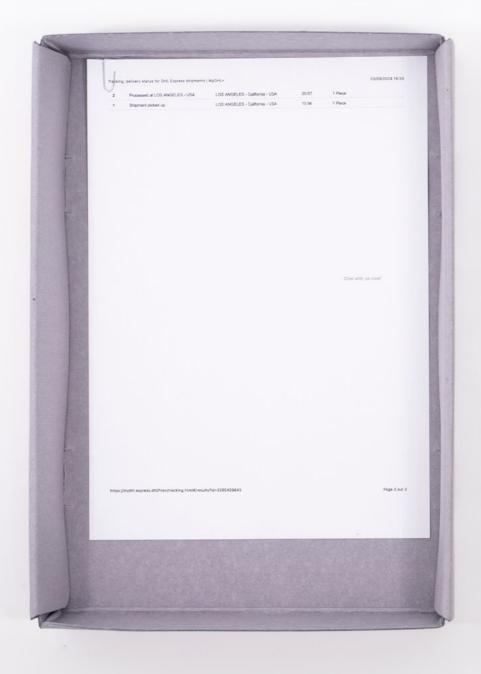
Fleur de corbeau (Carré d'Art - Musée d'art contemporain de Nîmes) (2024)





David Horvitz Fleur de corbeau (Carré d'Art - Musée d'art contemporain de Nîmes) (2024)

Trac	king Results				
~	Wayfell Number 2265429643 Dollwered: Dellwered Get Proof of Dellwery	Tuesday, September 63, 2024 at 15:67 Origin Service Area LOS ANGELES - California - USA Desteadon Service Area		1 Piece	
		BORDEAUX - FRANCE Show Destinat			
	day, September 03, 2024	Location	Time	Pieces	
19	Delivered	BORDEAUX - FRANCE	15.07	1 Piece	
18	Shipment is out with courter for delivery	BORDEAUX - FRANCE	10.16	1 Piece	
	day, September 02, 2024	Location	Time	Pieces	
17	Shipment is achecluled for delivery	BORDEAUX - FRANCE	09.20	1 Piece	
16	Shipment has departed from a CHL facility BORDEAUX - FRANCE	BORDEALD: FRANCE	09.04	1 Peoe	
15	Processed at BORDEAUX - FRANCE	BORDEAUX - FRANCE	08.22	1 Pece	
14	Clearance processing complete at BORDEAUX - FRANCE	BORDEMUX - FRANCE	66.18	1 Piece	
13	Costoms cleanance status opdated. Note - The Customs cleanance process may start while the stopment is in transit to the destination.	BORDEAUX - FRANCE	07.44		
12	Customs clearance status updated. Note - The Customs clearance process may start while the stigment is in transit to the destination.	BORDEAUX - FRANCE	07:41		
**	Arrived at DHL Sort Facility BORDEAUX - FRANCE	BORDEAUX - FRANCE	05.44	1.Piece	
	mlay, August 31, 2024	Location	Time	Pieces	
10	Customs chearance status updated. Note - The Customs clearance status updated. Note - The Customs clearance process may start while the shormer is in transit to the destination.	BORDEAUX - FRANCE	10.24		
	Shipment has departed from a DHL facility LEIPZIG - CERMANY	LEIP2IG - GERMANY	10.11	1 Piece	
	Processed at LEIPZIG - GERMANY	LEIPZIG - GERMANY	02:09	1.Piece	
7	Antived at DHL Sort Facility LEIPZIG - GERMANY	LEIPZIG - GERMANY	01.37	1 Piece	
		Location	Time	Pieces	
6	ry, August 30, 2024 Customs clearance status updated. Note The Customs clearance process may start while the alignment is in transit to the destination.	BORDEAUX - FRANCE	09.05	1000	
5	Shipment has departed from a DHL facility LOS ANGELES GATEWAY - USA	LOS ANGELES GATEWAY - California - USA	05.13	1 Plece	
Des	nday, August 29, 2024	Location	Time	Pieces	
4	Shipment is in transit to destination	LOS ANGELES GATEWAY - California -	23.07	1 Piece	
	Shipment has departed from a DHL facility	USA LOS ANGELES - California - USA	20.58	1 Pleas	
3	LOS ANGELES - USA				
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				10000	



David Horvitz Fleur de corbeau (Carré d'Art - Musée d'art contemporain de Nîmes) (2024)





David Horvitz

Fleur de corbeau (Centre national des arts plastiques, Paris) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)

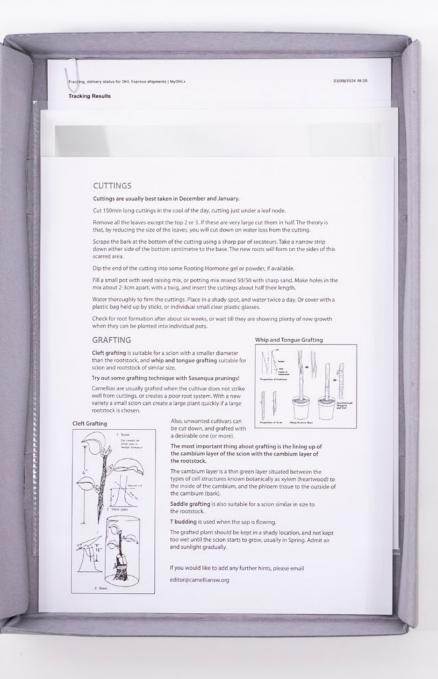




03/09/2024 18:25 very status for DHL Express ships Tracking Results David Horvitz c/o Jean-Kenta Gauthier 4, rue de la Procession COPY 75015 Paris August 28, 2024 Béatrice Salmon Director CNAP - Centre national des arts plastiques Cap 18 - Voie D - Porte 25 189, rue d'Aubervilliers 75018 Paris France Dear Béatrice Salmon. I am writing you a letter about three Plumeria trees in Los Angeles. They are a species native to Central and South America. In French they are *frangipaniers*. In the summer their fragrance spills into the night attracting moths. The three trees I am writing to you about grow in front of where my grandmother lived. I think of them, like her, as residents of the city. They live in its boundaries, breathe its air, watch as the neighborhood changes. They are witnesses. And like my grandmother, they originate from elsewhere. My grandmother was a second generation Japanese American. She lived along the Pacific Ocean her entire life (except for the years in camp). When my grandmother was alive she would prune the trees yearly. These cut branches, which are quite robust, can easily root. Their sturdiness lends to their ability to travel. They can be carried distances following movements of people. They can be shared, passed hand to hand. They map networks of friendships through gift economies. When they are put into the Earth, they root and find their place. I would collect the branches she cut and root them. They now grow in my garden, near where my grandmother lived. From these I have cut a branch and am sending it to you. I would like to offer this tree as a gift to your collection. Like a photograph, it contains records of sunlight. It is also a vessel carrying memories. And it is a future. The cutting can remain out of water or soil for months. But I hope that you plant it soon and accept this gift. I have included a care guide for you. This work is titled Fleur de Corbeau, the translation of cacaloxochitl, the tree's name in Nahuatl. Have you ever received a gift from a crow? JN/2 Sincerely, David Horvitz

David Horvitz

Fleur de corbeau (Centre national des arts plastiques, Paris) (2024)





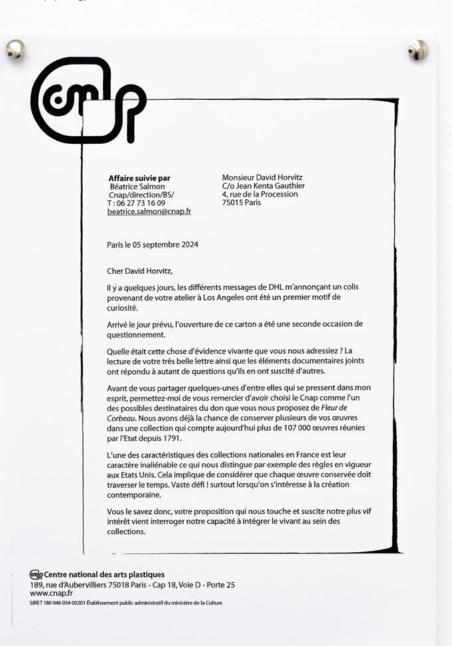
David Horvitz Fleur de corbeau (Centre national des arts plastiques, Paris) (2024)

~	Wayfall Number 2265429943 Dalwared Dalwared	Tuesday, September 63, 2024 at 15:07 Origin Denvice Area		1 Piece	
	Get Proof of Delivery	LOS ANGELES - California - USA Destination Service Area			
		BORDEAUX - FRANCE Show Deaters			
Tuesd 19	lay, September 03, 2024 Delivered	Location BORDEAUX - FRANCE	Time 15/07	Pieces 1 Piece	
18	Shipment is out with courier for delivery	BORDEAUX - FRANCE	10.16	1 Piece	
Mond 17	ay, September 02, 2024 Stepnent is scheduled for delivery	Location BORDEAUX - FRANCE	Time 09.20	Pieces 1 Piece	
	Shipment has departed from a OHL facility	BORDEALX - FRANCE	09.04	1 Piece	
16	BORDEAUX - FRANCE	BORGONIA - FRANCE	0.01	1.1.100	
15	Processed at BORDEAUX - FRANCE	BORDEALIX - FRANCE	08.22	1 Piece	
14	Clearance processing complete at BORDEAUX - FRANCE	BORDEAUX - FRANCE	08.18	1 Pece	
13	Customs clearance status updated Note- The Custome clearance process may start while the shapment is in transit to the destination.	BORDEAUX - FRANCE	07.44		
12	Customs clearance status updated Note - The Customs clearance process may start while the adjament is in transit to the destination.	BORDEAUX - FRANCE	07:41		
	Arrived at DHL Sort Facility BORDEAUX - FRANCE	BORDEAUX - FRANCE	05.44	1 Piece	
	days document his held	Location	Time	Pieces	
10	day, August 31, 2024 Customs dearance status updated. Note The Customs dearance process may start while the shipment is in transit to the destination.	BORDEAUX - FRANCE	10.24		
	Shipment has departed from a DHL facility LEIPZIG - CERMANY	LEIP29G - GERMANY	10.11	1 Piece	
	Processed at LEIPZIG - GERMANY	LEIPZIG - GERMANY	02.09	1 Piece	
7	Antived at DHL Sort Facility LEPZIG - GERMANY	LEIPZIG - GERMANY	01.37	1 Piece	
Friday	r, Augunt 30, 2024	Location	Time	Fieces	
6	Customs clearance status updated Note The Customs clearance process may start while the statement is in transit to the destination.	BORDEAUX - FRANCE	09.05		
5	Shipment has departed from a DHL facility LOS ANGELES GATEWAY - USA	LOS ANGELES GATEWAY - California - USA	05.13	1 Plece	
There	day, August 29, 2024	Location	Time	Pieces	
	Shipment is in transit to destination	LOS ANGELES GATEWAY - California -	23.07	1 Piece	
		USA			
3	Shipment has departed from a DHL facility LOS ANGELES - USA	LOS ANGELES - California - USA	20.58	1 Plece	
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David Horvitz

Fleur de corbeau (Centre national des arts plastiques, Paris) (2024)



SIRET 180 046 054 00201 Etablissement public administratif du ministere de la Culture

David Horvitz

Fleur de corbeau (Centre national des arts plastiques, Paris) (2024)

2

Pour répondre à votre interrogation, je dois dire que je n'ai jamais reçu de cadeau d'un corbeau. Il est donc d'autant plus nécessaire à mes yeux de bien comprendre la nature de l'œuvre proposée. Où se situe-t-elle vraiment ? Quelles en sont les limites matérielles ? S'agitii d'un geste, d'une démarche à documenter ? L'œuvre est-elle la branche coupée de frangipanier dont la notice nous invite à nous saisir ? Intègre-t-elle son carton de transport, la lettre et le document d'accompagnement. L'œuvre est-elle la plante greffée appelée à croître ? Qu'advient-t-il de l'œuvre si le végétal venait à mourir ? Serait-il, dans ce cas, possible de reproduire le processus à partir d'une autre coupe de frangipanier alors même que la provenance de cette branche est bien sûr forte de sens ? ...

Je serais heureuse de vous lire pour mieux comprendre vos attentes et votre conception du projet.

Nous aurons une commission d'acquisitions le 2 et 3 octobre prochain, je m'engage à partager votre proposition et nos échanges auprès des membres qui nous accompagnent pour pouvoir vous apporter une réponse.

Je vous remercie encore pour ce beau projet.

J'espère à très bientôt

Béatrice Salmon Directrice du Centre national des arts plastiques

Reply from Béatrice Salmon, Director of Centre national des arts plastiques, Paris.

David Horvitz Fleur de corbeau (Consortium Museum, Dijon) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)





Traciling, delivery status for DHL Express shipments M	vCHL+ 03/09/2024 18:29
Tracking Results	
U	
David Horvitz c/o Jean-Kenta Gauthier 4, rue de la Procession 75015 Paris	СОРҮ
August 28, 2024	
Franck Gautherot and Éric Troncy Directors Consortium Museum 37, rue de Longvie	y
21000 Dijon France	
Dear Franck Gautherot and Éric T	
central and South America. In Fre spills into the night attracting mot where my grandmother lived. I thi boundaries, breathe its air, watch a grandmother, they originate from	ee Plumeria trees in Los Angeles. They are a species native to ench they are <i>frangipaniers</i> . In the summer their fragrance hs. The three trees I am writing to you about grow in front of ink of them, like her, as residents of the city. They live in its as the neighborhood changes. They are witnesses. And like my elsewhere. My grandmother was a second generation Japanese cific Ocean her entire life (except for the years in camp).
quite robust, can easily root. Their distances following movements of	she would prune the trees yearly. These cut branches, which are stundiness lends to their ability to travel. They can be carried (people. They can be shared, passed hand to hand. They map iff economies. When they are put into the Earth, they root and
grandmother lived. From these I ha	ut and root them. They now grow in my garden, near where my ave cut a branch and am sending it to you. I would like to offer 1. Like a photograph, it contains records of sunlight. It is also a s a future.
accept this gift. I have included a c	er or soil for months. But I hope that you plant it soon and are guide for you. This work is titled <i>Fleur de Corbeau</i> , the se's name in Nahuatl. Have you ever received a gift from a
David Horvitz	5
David HURYIL	

Tracking, delivery status for DHL Express s	hipments MyCHLe	03/09/2024 18:26
Tracking Results		
CUTTINGS		
Cuttings are usually b	est taken in December and January.	
	igs in the cool of the day, cutting just un	
Remove all the leaves e that, by reducing the si	except the top 2 or 3. If these are very lar ze of the leaves, you will cut down on w	ge cut them in half. The theory is ater loss from the cutting.
	bottom of the cutting using a sharp par o bottom centimetre to the base. The new	
Dip the end of the cutt	ing into some Rooting Hormone gel or p	owder, if available.
	d raising mix, or potting mix mixed 50/5 , with a twig, and insert the cuttings abo	
	m the cuttings. Place in a shady spot, and sticks, or individual small clear plastic gla	
when they can be plan	are showing plenty of new growth	
GRAFTING		Whip and Tongue Grafting
	e for a scion with a smaller diameter whip and tongue grafting suitable for similar size.	NE V-MAR
	technique with Sasanqua prunings!	
well from cuttings, or cr	afted when the cultivar does not strike reates a poor root system. With a new n create a large plant quickly if a large	
Cleft Grafting	Also, unwanted cultivars can be cut down, and grafted with	Propulsed New Hong Starle Set
1 Scene tor classic an	a desirable one (or more).	
	The most important thing abo the cambium layer of the scior the rootstock.	ut grafting is the lining up of with the cambium layer of
6 T		en layer situated between the lotanically as xylem (heartwood) to the phloem tissue to the outside of
	the cambium (bark). Saddle grafting is also suitable	for a scion similar in size to
100	the rootstock. T budding is used when the sag	is flowing
TOT OF	The grafted plant should be kep	it in a shady location, and not kept grow, usually in Spring. Admit air
Mil	If you would like to add any furt	her hints, please email
	editor@camelliansw.org	



1	delivery status for DHL Express shipments () ng Results				
~	Wayfall Namber 2265429643 Dalivered: Dalivered Get Proof of Dalivery	Tuesday, September 03, 2024 at 15:07 Origin Device Area LOS ANGELES - California - USA		1 Piece	
		Destination Service Area BORDEAUX - FRANCE Show Destination	e Chr		
Turnete	y, September 03, 2024	Location	Time	Pieces	
19	Deliverod	BORDEAUX - FRANCE	15.07	1 Piece	
18	Shipment is out with courier for delivery	BORDEAUX - FRANCE	10.16	1 Piece	
Monday	September 02, 2024	Location	Time	Pieces	
17	Shipment is acheduled for delivery	BORDEAUX - FRANCE	09.20	1 Piece	
16	Shipment has departed from a OHL facility IDORDEAUX - FRANCE	BORDEALIK - FRANCE	09.04	1 Piece	
15	Processed at BORDEALX - FRANCE	BORDEALD: FRANCE	08.22	1 Piece	
14	Clearance processing complete at BORDEAUX - FRANCE	BORDEAUX - FRANCE	66.18	1 Pece	
13	Customs clearance status updated Note - The Customs clearance process may start while the shipment is in traveit to the destination.	BORDEAUX - FRANCE	07.44		
12	Customs clearance status updated. Note - The Customs clearance process may start while the stigment is in transit to the destination.	BORDEAUX - FRANCE	07:41		
	Anived at DHL Sort Facility BORDEAUX - FRANCE	BORDEAUX - FRANCE	05.44	1 Piece	
Saturd	w, August 31, 2024	Location	Time	Pieces	
- Antonio	Customs dearance status opdated. Note -	BORDEAUX - FRANCE	10.24		
10	The Custome clearance process may start while the abiproved is in transit to the destination.				
9	Shipment has departed from a DHL facility LEIPZIG - GERMANY	LEIPZIG - GERMANY	10.11	1 Piece	
	Processed at LEIPZIG - GERMANY	LEIPZIG - GERMANY	02.09	1.Plece	
7	Anived at DHL Sort Facility LEIPZIG - GERMANY	LEIPZIG - GERMANY	01.37	1 Piece	
Estates	August 30, 2024	Location	Tirre	Pieces	
6	Customs clearance states updated. Note The Customs clearance process may start while the alignment is in transit to the destination.	BORDEAUX - FRANCE	08.05		
5	Shipment has departed from a DHL facility LOS ANGELES GATEWAY - USA	LOS ANGELES GATEWAY - California - USA	05.13	1 Piece	
Thursd	ay, August 29, 2024	Location	Time	Pieces	
4	Shipment is in transit to destination	LOS ANGELES GATEWAY - California - USA	23.07	1 Pece	
3	Shipment has departed from a DHL facility LOS ANGELES - USA	LOS ANGELES - California - USA	20.58	1 Pece	
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David Horvitz Fleur de corbeau (Frac Alsace, Sélestat) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (partial as of Sep 9, 2024)



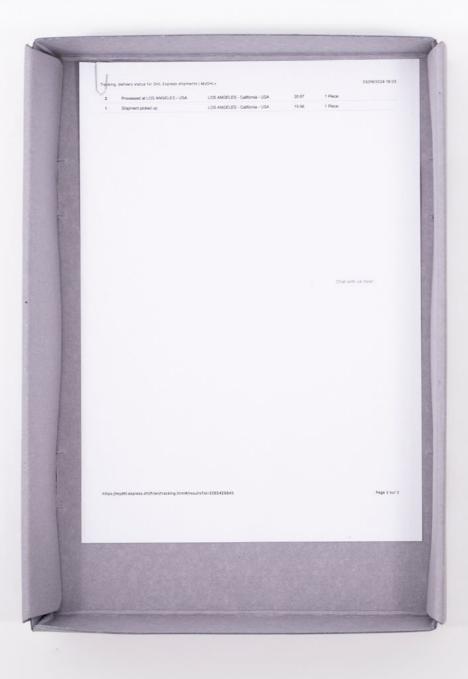


04/09/2024 12:10 Traiking, delivery status for DHL Express shipments | MyOHL Tracking Results September 04, 2024 at 11:54 The Estimated Delivery Date is David Horvitz c/o Jean-Kenta Gauthier COPY 4, rue de la Procession 75015 Paris August 28, 2024 Felizitas Diering Director FRAC Alsace 1, route de Marckolsheim 67600 Sélestat France Dear Felizitas Diering. I am writing you a letter about three Plumeria trees in Los Angeles. They are a species native to Central and South America. In French they are *frangipaniers*. In the summer their fragrance spills into the night attracting moths. The three trees I am writing to you about grow in front of where my grandmother lived. I think of them, like her, as residents of the city. They live in its boundaries, breathe its air, watch as the neighborhood changes. They are witnesses. And like my grandmother, they originate from elsewhere. My grandmother was a second generation Japanese American. She lived along the Pacific Ocean her entire life (except for the years in camp). When my grandmother was alive she would prune the trees yearly. These cut branches, which are quite robust, can easily root. Their sturdiness lends to their ability to travel. They can be carried distances following movements of people. They can be shared, passed hand to hand. They map networks of friendships through gift economies. When they are put into the Earth, they root and find their place. I would collect the branches she cut and root them. They now grow in my garden, near where my grandmother lived. From these I have cut a branch and am sending it to you. I would like to offer this tree as a gift to your collection. Like a photograph, it contains records of sunlight. It is also a vessel carrying memories. And it is a future. The cutting can remain out of water or soil for months. But I hope that you plant it soon and accept this gift. I have included a care guide for you. This work is titled *Fleur de Corbeau*, the translation of cacaloxóchiil, the tree's name in Nahuatl. Have you ever received a gift from a crow? Sincerely David Horvitz





Vilaytell Number 228 Delivered Delivered Get Proof of Delive	5429140				
Delivered Delivered	5429643				
	a Hy	Tuesday, September 03, 2024 at 15:07 Origin Service Area: LOS ANGELES - California - USA		1 Place	
		Destination Service Area BORDEAUX - FRANCE Show Destinatio	vi Cilly		
Tuesday, September 03, 26		Location	Time	Pieces	
19 Delivered		BORDEAUX - FRANCE	15:07	1 Piece	
	th cooler for delivery	BORDEAUX - FRANCE	10.16	1 Piece	
		Location	Time	Pieces	
Monday, September 02, 20 17 Shipmont is schere		BORDEAUX - FRANCE	09.20	1 Piece	
56 Shipmont has deg BORDEAUX - FR	iarted from a OHL facility ANCE	BORDEAUX - FRANCE	09.04	1 Piece	
15 Processed at BOI	RDEAUX - FRANCE	BORDEAUX - FRANCE	08.22	1.Piece	
14 Georgeon process BORDEALX - FR	sing complete at ANCE	BORDEAUX - FRANCE	08.18	1 Piece	
	se status updated. Noto -	BORDEAUX - FRANCE	07.44		
The Customs clea	e status optated. Note- arance process may start d is in transit to the	BURGRAUX - FRANKE	0744		
12 The Customs dea while the shipmen	e status opdated. Note- arance process may start it is in transit to the	BORDEAUX - FRANCE	07.41		
H Anived at DHL So FRANCE	et Facility BORDEAUX -	BORDEAUX - FRANCE	05:44	1 Piece	
			1000		
Saturday, August 31, 2024		Location	Time	Pieces	
The Customs clear	e status opdated. Noto- ironoe process may start it is in transit to the	BORDEAUX - FRANCE	10:24		
9 Shipmont has dep LEIPZIG - GERM	orted from a DHL facility ANY	LEP2G - GERMANY	10.11	1 Piece	
Processed at LEI	P210 GERMANY	LEIPZIG - GERMANY	02:09	1 Piece	
Arthopt of FBR 50	rt Facility LEIPZIG -	LEIP2IG - GERMANY	01.37	1 Pece	
7 GERMANY	and a start of the				
Friday, August 30, 2024		Location	Time	Pieces	
The Customs deal	ie status opdated. Note- arance process may start it is in transit to the	BORDEALX - FRANCE	08.05		
5 Shipment has dep LOS ANGELES O	orted from a DHL facility ATEWAY - USA	LOS ANGELES GATEWAY - California - USA	05.13	1 Piece	
Thursday, August 29, 2024		Location	Time	Pieces	
Education of the local data		LOS ANGELES GATEWAY - California -	23.07	1 Piece	
•		USA			
3 LOS ANGELES	uarted from a DHL facility USA	LOS ANGELES - California - USA	20.58	1 Piece	
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		and a second	the second se	and the second se	



David Horvitz Fleur de corbeau (Frac Alsace, Sélestat) (2024)

De: DIERING Felizitas felizitas.diering@frac-alsace.org ♂	-
bjet: Frangipanier David Horvitz Date: 4 septembre 2024 à 13:16	DF
Å: info@jeankentagauthier.com	
Bonjour,	
Pour votre information, le cadeau du frangipanier de David Horvitz est	bien arrivé au FRAC Alsace.
Nous en remercions l'artiste et en prendrons soin.	
Bien cordialement,	
Felizitas Diering	
FRAC Alsace	
1 route de Marckolsheim	
F - 67600 SÉLESTAT	
Office 00 33 (0) 388 58 87 91	
Mobil 00 33 (0) 68 65 32 664	
« Les actualités du FRAC Alsace :	
TransFORM : Nouvelle exposition Vernissage ven 20 sept	
Finissage Dimanche 8 sept : Exposition à l'ancien camp de concentratio	a CERD Stauthof

David Horvitz Fleur de corbeau (Frac Alsace, Sélestat) (2024)

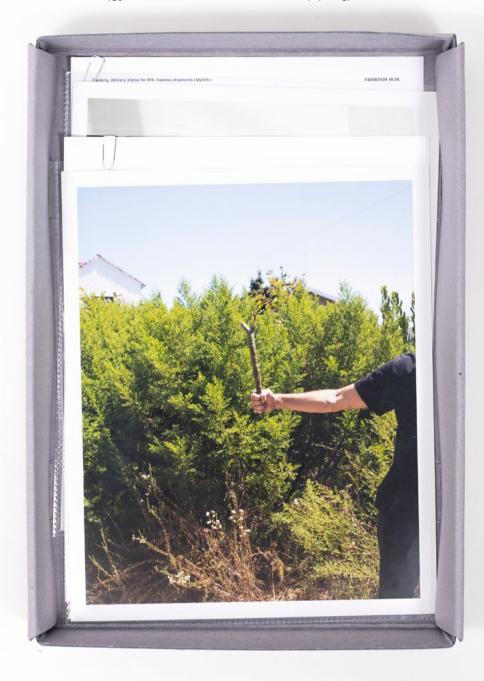


Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)





03/09/2024 18:25 Tracking, delivery status for DHL Express ship Tracking Results David Horvitz c/o Jean-Kenta Gauthier 4, rue de la Procession 75015 Paris COPY August 28, 2024 Fanny Gonella Director 49 Nord 6 Est - Frac Lorraine Lorraine 1 bis, rue des Trinitaires 57000 Metz France Dear Fanny Gonella, I am writing you a letter about three Plumeria trees in Los Angeles. They are a species native to Central and South America. In French they are frangipaniers. In the summer their fragrance spills into the night attracting moths. The three trees I am writing to you about grow in front of where my grandmother lived. I think of them, like her, as residents of the city. They live in its boundaries, breathe its air, watch as the neighborhood changes. They are witnesses. And like my grandmother, they originate from elsewhere. My grandmother was a second generation Japanese American. She lived along the Pacific Ocean her entire life (except for the years in camp). When my grandmother was alive she would prune the trees yearly. These cut branches, which are quite robust, can easily root. Their sturdiness lends to their ability to travel. They can be carried distances following movements of people. They can be shared, passed hand to hand. They map networks of friendships through gift economies. When they are put into the Earth, they root and find their place. I would collect the branches she cut and root them. They now grow in my garden, near where my grandmother lived. From these I have cut a branch and am sending it to you. I would like to offer this tree as a gift to your collection. Like a photograph, it contains records of sunlight. It is also a vessel carrying memories. And it is a future The cutting can remain out of water or soil for months. But I hope that you plant it soon and accept this gift. I have included a care guide for you. This work is titled Fleur de Corbeau, the translation of cacaloxochitl, the tree's name in Nahuatl. Have you ever received a gift from a crow? Sincerel David Horvitz

Tracking, delivery status for DHL Express	shipments MyCHL+	03/09/2024 18:26
Tracking Results		
CUTTINGS		
	best taken in December and January.	
	ings in the cool of the day, cutting just under a leaf node.	
Remove all the leaves	except the top 2 or 3. If these are very large cut them in hal	
Scrape the bark at the	size of the leaves, you will cut down on water loss from the e bottom of the cutting using a sharp par of secateurs. Take a	a narrow strip
down either side of th scarred area.	te bottom centimetre to the base. The new roots will form o	n the sides of this
Dip the end of the cu	tting into some Rooting Hormone gel or powder, if available	
	eed raising mix, or potting mix mixed 50/50 with sharp sand rt, with a twig, and insert the cuttings about half their lengtl	
Water thoroughly to f plastic bag held up by	irm the cuttings. Place in a shady spot, and water twice a da v sticks, or individual small clear plastic glasses.	y. Or cover with a
	ion after about six weeks, or wait till they are showing plent nted into individual pots.	
GRAFTING	Whip and Tong	ue Grafting
	ble for a scion with a smaller diameter of whip and tongue grafting suitable for f similar size.	V.H.n.n
Try out some grafting	g technique with Sasanqua prunings!	
well from cuttings, or variety a small scion c	grafted when the cultivar does not strike creates a poor root system. With a new an create a large plant quickly if a large	
rootstock is chosen.	Also, unwanted cultivars can	U U webu
Cleft Grafting	be cut down, and grafted with	ing Science Bast
Car charter and	a desirable one (or more). The most important thing about grafting is the	lining up of
	the cambium layer of the scion with the cambiu the rootstock.	
1. 1000	The cambium layer is a thin green layer situated b types of cell structures known botanically as xyler	
P	the inside of the cambium, and the phloem tissue the cambium (bark).	to the outside of
2 Track plant	Saddle grafting is also suitable for a scion similar the rootstock.	in size to
167	T budding is used when the sap is flowing.	
100	The grafted plant should be kept in a shady locati too wet until the scion starts to grow, usually in Sp	on, and not kept oring. Admit air
THE CA	and sunlight gradually.	
	If you would like to add any further hints, please e	mail
2 6000	editor@camelliansw.org	



	, delivery status for DHL Express shipments (M	NDHL+			03/09/2024 18:25
		yone.			
Tracki	ng Results				
~	Waybill Number 2265445932 Delivered: Delivered	Monday, September 02, 2024 at 14:25 Origin Service Artia: LOS ANGELES - California - USA		1 Piece	
	Get Proof of Delivery	Destination Service Area: METZ - FRANCE Show Destination City			
Manda	ay, September 02, 2024	Location	Time	Pieces	
16	Delivered	METZ - FRANCE	14:25	1 Piece	
15	Shipment is out with courier for delivery	METZ - FRANCE	10:00	1 Piece	
14	Clearance processing complete at METZ - FRANCE	METZ - FRANCE	09:17	1 Piece	
13	Arrived at DHL Sort Facility METZ - FRANCE	METZ - FRANCE	08 19	1 Piece	
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	destination.			Pieces	
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Catur	rday, August 31, 2024	Location	Time	Pieces	
	Scheduled to depart on the next planned	LEIPZIG - GERMANY	09:13	1 Piece	
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7	Arrived at DHL Sort Facility LEIPZIG + GERMANY	LEIPZIG - GERMANY	01:37	1 Piece	
Frida	ny, August 30, 2024	Location	Time	Pieces	
	Customs dearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the	METZ - FRANCE	08:15		
	destination.				1.00
5	Shipment has departed from a DHL facility LOS ANGELES GATEWAY - USA	LOS ANGELES GATEWAY - California - USA	05:13	1 Piece	
Thu	rsday, August 29, 2024	Location	Time	Pieces	
4	Shipment is in transit to destination	LOS ANGELES GATEWAY - California - USA	23:07	1 Piece	
3	Shipment has departed from a DHL facility LOS ANGELES - USA		20.58	1 Piece	
2	Processed at LOS ANGELES - USA	LOS ANGELES - California - USA	20.57	1 Plece	
1	Shipment picked up	LOS ANGELES - California - USA	15.56	1 Piece	
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-		R. Marthan and			111





David Horvitz Fleur de corbeau (Musée du Louvre, Paris) (2024)

Archival box (36.5 x 25 cm) containing:

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David Horvitz Fleur de corbeau (Musée du Louvre, Paris) (2024)



03/09/2024 16:31 Tracking Results David Horvitz c/o Jean-Kenta Gauthier 4, rue de la Procession COPY 75015 Paris August 28, 2024 Donatien Grau Advisor for Contemporary Programs Musée du Louvre 75058 Paris Cedex 01 France Dear Donatien Grau. I am writing you a letter about three Plumeria trees in Los Angeles. They are a species native to Central and South America. In French they are frangipaniers. In the summer their fragrance certain and soluti rulerica. In redet usy are pringpairs, in the solution degraded spills into the night attracting moths. The three trees I am writing to you about grow in front of where my grandmother lived. I think of them, like her, as residents of the city. They live in its where my grandmoure revel, turnik of uctin, not near as tendention as constructions. And like my boundaries, breathe its air, watch as the neighborhood changes. They are witnesses. And like my grandmother, they originate from elsewhere. My grandmother was a second generation Japanese American. She lived along the Pacific Ocean her entire life (except for the years in camp). When my grandmother was alive she would prune the trees yearly. These cut branches, which are quite robust, can easily root. Their sturdiness lends to their ability to travel. They can be carried distances following movements of people. They can be shared, passed hand to hand. They map networks of friendships through gift economies. When they are put into the Earth, they root and find their place. I would collect the branches she cut and root them. They now grow in my garden, near where my grandmother lived. From these I have cut a branch and am sending it to you. I would like to offer this tree as a gift to your collection. Like a photograph, it contains records of sunlight. It is also a vessel carrying memories. And it is a future. The cutting can remain out of water or soil for months. But I hope that you plant it soon and accept this gift. I have included a care guide for you. This work is titled Fleur de Corbeau, the translation of cacaloxóchitl, the tree's name in Nahuatl. Have you ever received a gift from a crow? Sincerely David Horvitz

David Horvitz Fleur de corbeau (Musée du Louvre, Paris) (2024)

Traciling, delivery status for DHL Express	abipments (MyDHL+ 03(09/2024 1		
Tracking Results			
CUTTINGS			
	best taken in December and January.		
	ings in the cool of the day, cutting just under a leaf node. . except the top 2 or 3. If these are very large cut them in half. The theory is		
that, by reducing the	size of the leaves, you will cut down on water loss from the cutting.		
	e bottom of the cutting using a sharp par of secateurs. Take a narrow strip ne bottom centimetre to the base. The new roots will form on the sides of this		
Dip the end of the cu	tting into some Rooting Hormone gel or powder, if available.		
	eed raising mix, or potting mix mixed 50/50 with sharp sand. Make holes in the rt, with a twig, and insert the cuttings about half their length.		
mix auout, 2-schri againt, vinit a tengt, and insers the durings auout nam men rengion. Water thoroughly to find the curtings, Place in a shady spot, and water twice a day. Or cover with a plastic bag held up by sticks, or individual small clear plastic glasses.			
Check for root format when they can be pla	Check for root formation after about six weeks, or wait till they are showing plenty of new growth when they can be planted into individual pots.		
GRAFTING	Whip and Tongue Grafting		
than the rootstock, ar scion and rootstock o	AL 19 11 425		
	g technique with Sasanqua prunings!		
well from cuttings, or	creates a poor root system. With a new an create a large plant quickly if a large		
Cleft Grafting	Also, unwanted cultivars can be cut down, and grafted with a desirable one (or more).		
Phy see	The most important thing about grafting is the lining up of the cambium layer of the scion with the cambium layer of the rootstock.		
O.L.	The cambium layer is a thin green layer situated between the types of cell structures known botanically as xylem (heartwood) to the inside of the cambium, and the phloem tissue to the outside of		
TIVE	the cambium (bark). Saddle grafting is also suitable for a scion similar in size to		
	the rootstock. T budding is used when the sap is flowing.		
Die	The grafted plant should be kept in a shady location, and not kept		
In Caro	too wet until the scion starts to grow, usually in Spring. Admit air and sunlight gradually.		
A 44	If you would like to add any further hints, please email		
	editor@camelliansw.org		
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-		Location	Time	Pieces	
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15	Shipment is out with courier for delivery	METZ - FRANCE	10:00	1 Piece	
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-	day, September 01, 2024	Location	Time	Pieces	
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David Horvitz

Fleur de corbeau ([mac] Musée d'art contemporain de la Ville de Marseille) (2024)

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David Horvitz Fleur de corbeau ([mac] Musée d'art contemporain de la Ville de Marseille) (2024)



Tracking, delivery status for DHL Express shipments MyCHL+	03/09/2024 18:27
Tracking Results	
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David Horvitz c/o Jean-Kenta Gauthier	
4, rue de la Procession 75015 Paris	COPY
August 28, 2024	
Stéphanie Airaud	
Director [mac] Musée d'art contemporain de l	Marseille
69, avenue de Halfa	
13008 Marseille France	
Dear Stéphanie Airaud,	
Central and South America. In Frence	Plumeria trees in Los Angeles. They are a species native to they are <i>frangipaniers</i> . In the summer their fragrance
spills into the night attracting moths	The three trees I am writing to you about grow in front of c of them, like her, as residents of the city. They live in its
boundaries, breathe its air, watch as	the neighborhood changes. They are witnesses. And like my
grandmother, they originate from els American. She lived along the Pacifi	sewhere. My grandmother was a second generation Japanese ic Ocean her entire life (except for the years in camp).
When my grandmother was alive sh	e would prune the trees yearly. These cut branches, which are
quite robust, can easily root. Their si distances following movements of p	turdiness lends to their ability to travel. They can be carried ecople. They can be shared, passed hand to hand. They map
networks of friendships through gift find their place.	economies. When they are put into the Earth, they root and
	den a de la There avant anno in mu anadan, paur whara mu
erandmother lived. From these I have	and root them. They now grow in my garden, near where my we cut a branch and am sending it to you. I would like to offer
this tree as a gift to your collection. vessel carrying memories. And it is	Like a photograph, it contains records of sunlight. It is also a a future.
The cutting can remain out of water	or soil for months. But I hope that you plant it soon and
accept this gift. I have included a ca	re guide for you. This work is titled Fleur de Corbeau, the 's name in Nahuatl. Have you ever received a gift from a
crow?	1
Sincerely,	
1 1	
David Horvitz	

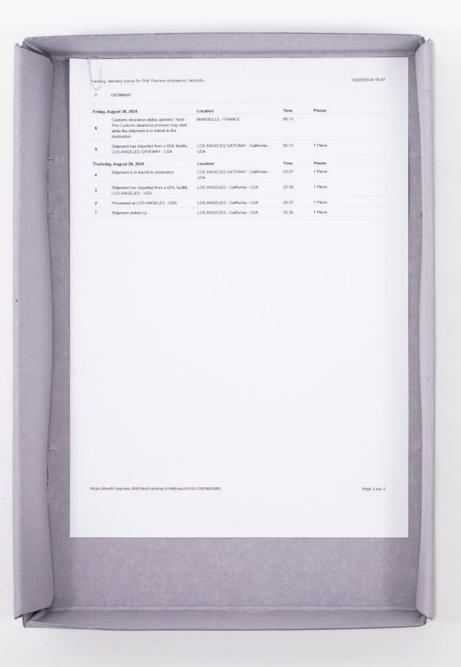
David Horvitz Fleur de corbeau ([mac] Musée d'art contemporain de la Ville de Marseille) (2024)

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<text><text><text><section-header><text><text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text></text></section-header></text></text></text>	down either side of the			
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<text><text><section-header><text><text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text></text></section-header></text></text>	Fill a small pot with see mix about 2-3cm apart.	raising mix, or potting mix mixed 50/5 with a twig, and insert the cuttings abo	0 with sharp sand. Make holes in the ut half their length.	•
<text><text><text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text></text></text>	Water thoroughly to firr	n the cuttings. Place in a shady spot, an	d water twice a day. Or cover with a	
<text><text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text></text>	Check for root formatio when they can be plant	n after about six weeks, or wait till they ed into individual pots.	are showing plenty of new growth	
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Fleur de corbeau ([mac] Musée d'art contemporain de la Ville de Marseille) (2024)

V	tus for DHL Express shipments M	vera.			03,090,2024 18 27
Vaybil Nor Delivered D Get Proof o	cer 2265440590 wilvered	Tuesday, September 03, 2024 at 13:38 Origin Service Area: LOS ANGELES - Califernia - USA Destination Service Area: MARSER LE - FRANCE - Show Destination	an City	1 Piece	
Tuesday, Septemb	w 83 2024	Location	Time	Pieces	
24 Delivered		MARSEILLE - FRANCE	13:38	1 Piece	
23 Shipment	is out with courter for delivery	MARSEILLE - FRANCE	09:14	1 Piece	
Monday, Septemb		Location	Time	Pieces	
	is scheduled for delivery	MARSEILLE - FRANCE	18.35	1 Piece	
	etempted - consignee premises	MARSEILLE - FRANCE	14.40	1 Piece	
20 Shipmen	is out with counter for delivery	MARSEILLE - FRANCE	08.54	1 Piece	
	DHL Delvery Facility MARSEILLE	MARSEILLE - FRANCE	06.16	1 Piece	
18 Shipmen MARSEI	thas departed from a DHL facility LLE - FRANCE	MARSEILLE - FRANCE	04-48	t Piece	
17 Processe	d at MARSEILLE - FRANCE	MARSEILLE - FRANCE	03.37	1 Piece	
16 Clearand MARSEI	e processing complete at LLE - FRANCE	MARSEILLE - FRANCE	03-33	1 Piece	
15 Arrived a FRANCE	t DHL Sort Facility MARSEILLE -	MARSEILLE - FRANCE	03.18	1 Piece	
Sunday, Septemb	er 01, 2024	Location	Time	Pieces	
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The Can	a cleanance status updated. Note - toms cleanance process may start subjected is in transit to the lon.	MARSEILLE - FRANCE	08-37		
Saturday, August	34, 2024	Location	Time	Pieces	
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9 Shipme LEIPZK	nt has departed from a DHL facility 3 - GERMANY	LEIPZIG - GERMANY	04:23	1 Piece	
8 Proces	ed at LEIPZIG - GERMANY	LEIPZIG - GERMANY	02:13	1 Piece	
Antoni	at DHL Sort Facility LEIPZIG -	LEIPZIG - GERMANY	01.37	1 Piece	



Fleur de corbeau ([mac] Musée d'art contemporain de la Ville de Marseille) (2024)





Fleur de corbeau (MAMC+, Musée d'art moderne et contemporain de Saint-Étienne) (2024)

Archival box (36.5 x 25 cm) containing:

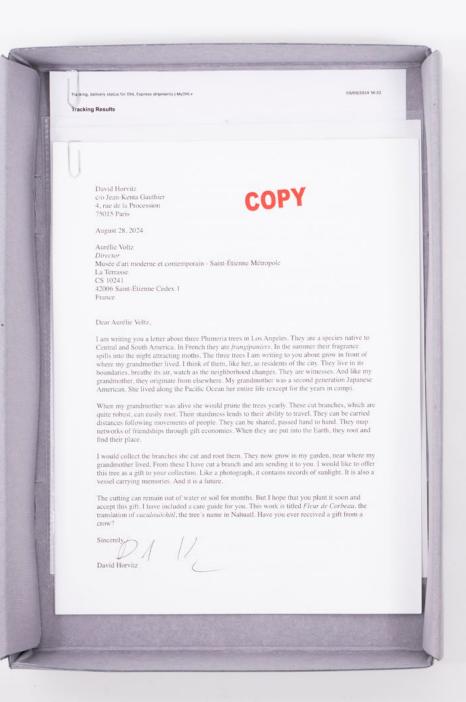
2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)

Unique





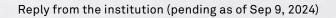


Tracting, delivery status for DHL Express sh	hipments (MyDHL+	03/09/2024	8:26
Tracking Results			
			10
			10.13
CUTTINGS			
	est taken in December and January. gs in the cool of the day, cutting just	and the first sector	
	gs in the cool of the day, cutting just xcept the top 2 or 3. If these are very		
that, by reducing the size	ze of the leaves, you will cut down on	water loss from the cutting.	
	bottom of the cutting using a sharp p bottom centimetre to the base. The	ar of secateurs. Take a narrow strip new roots will form on the sides of this	
Dip the end of the cuttin	ng into some Rooting Hormone gel d	or powder, if available.	
	d raising mix, or potting mix mixed 5 with a twig, and insert the cuttings a	0/50 with sharp sand. Make holes in the bout half their length.	1 21
Water thoroughly to firm		and water twice a day. Or cover with a	
Check for root formation when they can be plant		ey are showing plenty of new growth	
GRAFTING		Whip and Tongue Grafting	
	e for a scion with a smaller diameter whip and tongue grafting suitable f	or Min William	
scion and rootstock of s	imilar size. echnique with Sasanqua prunings!		
Camellias are usually gra	afted when the cultivar does not stril		
variety a small scion can	eates a poor root system. With a new a create a large plant quickly if a large		
rootstock is chosen.	Also, unwanted cultivars car		100
Cleft Grafting	 be cut down, and grafted wi a desirable one (or more). 		100
The set of	The most important thing a	bout grafting is the lining up of	10
	the cambium layer of the so the rootstock.	ion with the cambium layer of	
i post	The cambium layer is a thin turner of cell structurer know	green layer situated between the n botanically as xylem (heartwood) to	18
De Hann	the inside of the cambium, a the cambium (bark).	nd the phloem tissue to the outside of	100
120	Saddle grafting is also suital	ole for a scion similar in size to	
	the rootstock. T budding is used when the	san is flowing	
	The grafted plant should be	kept in a shady location, and not kept	
THE OF	too wet until the scion starts and sunlight gradually.	to grow, usually in Spring. Admit air	-
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1	g, delivery status for DHL Express shipments M ang Results	yDHL+			03/09/2024 18:27
~	Waybil Number 2205440590 Delivered Get Proof of Delivery	Tuesday, September 03, 262 Origin Service Artis: LOS ANGELES - California - Destination Service Artis MARSELLE - FRANCE S	USA	1 Piece	
	day, September 03, 2024	Location	Time	Pieces	
24	Delivered	MARSEILLE - FRANCE	12:38	1 Piece	
23	Shipment is out with courier for delivery	MARSEILLE - FRANCE	09.14	1 Piece	
	lay, September 02, 2024	Location	Time	Places	
22	Shipment is scheduled for delivery	MARSEILLE - FRANCE	18:36	1 Piece	
21	Delivery attempted - consignoe premises	MARSEILLE - FRANCE	54.40	1 Plece	
	closed		08.54	1 Piece	
20	Shipment is out with courier for delivery	MARSEILLE - FRANCE	06.15	1 Pece	
19	Animed at DHL Delivery Facility MARSEILLE - FRANCE	MARSEILLE - FRANCE			
18	Shipment has departed from a DHL facility MARSEILLE - FRANCE	MARSEILLE - FRANCE	04-48	1 Piece	
17	Processed at MARSEILLE - FRANCE	MARSEILLE - FRANCE	03.37	1 Piece	
16	Clearance processing complete at MARSEILLE - FRANCE	MARSEILLE - FRANCE	03.33	1 Piece	
15	Arrived at DHL Sert Facility MARSEILLE - FRANCE	MARSEILLE - FRANCE	03.96	1 Plece	
			Time	Pieces	
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14	Customs clearance status updated. Note The Customs clearance process may start while the shipment is in transit to the destination.	MARSEILLE - FRANCE	50.35		
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12	Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destitution.	MARSEILLE - FRANCE	06.37		
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545	andary, August 31, 2024 Customs clearance status updated. Note - The Customs clearance process may start while the shipment is in transit to the destination.	MARSEILLE - FRANCE	04.40		
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Fleur de corbeau (MEP - Maison Européenne de la Photographie, Paris) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (partial as of Sep 9, 2024)

Unique

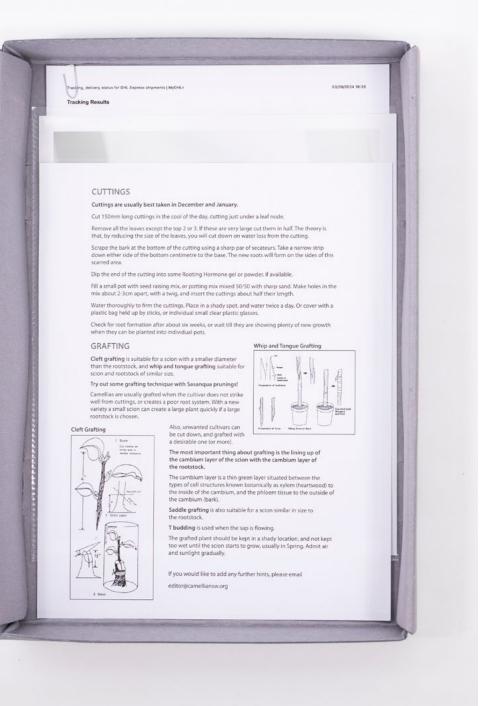


David Horvitz Fleur de corbeau (MEP - Maison Européenne de la Photographie, Paris) (2024)





Fleur de corbeau (MEP - Maison Européenne de la Photographie, Paris) (2024)





David Horvitz Fleur de corbeau (MEP - Maison Européenne de la Photographie, Paris) (2024)

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					03/09/2024 18:28
Traction	p. delivery status for DHL Express shipments M	VDHL*			and a local sector
Track	ing Results				
~	Waybill Number 2700758200 Delivered: Delivered Get Proof of Delivery	Monday, September 02, 2024 at 13:46 Oligin Service Area LOS ANGELES - California - USA		1 Fleco	
		Destination Service Area ORLY - FRANCE Show Destination City			
	ay, September 02, 2024	Location	Time	Pieces	
Mond 24	Deliverad	ORLY - FRANCE	13-46	1 Pleon	
23	Shipment is out with courier for delivery	ORLY - FRANCE	09.23	1 Piece	
22	Arrived at DHL Delivery Facility OF0.9 - FRANCE	OBLY - FRANCE	05.48	1 Plece	
21	Shipment has departed horn a DHL facility INJUS - ITRANCE	PARES - FRANCE	04.03	1 Plece	
		Location	Time	Pieces	
Satur 20	ntay, August 31, 2024 Processed at PARES - FRANCE	PARIS - FRANCE	07.37	t Piece	
19	Clearance processing complete at PARS - FRANCE	PARES - FRANCE	07.35	1 Piece	
18	Arrived at DHL Sort Facility PARIS - FRANCE	PARIS - FRANCE	06.56	1 Pleon	
17	Customs clearance status updated. Note- The Customs dearance process may start while the shipment is in transit to the dealisation	PARES - FRANCE	01.51		
16	Customs clearance status updated. Note The Customs clearance process may start while the shipment is in transit to the destination.	PARES TRANCE	0151		
15	Customs dearance status updated. Note - The Customs dearance process may start while the shipment is in transit to the destination.	PARIS - FRANCE	01.50		
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13	Customs clearance status updated. Note The Customs clearance process may start while the shipment is in transit to the destination.	PARES - FRANCE	01.44		
12	Stepment has departed from a DHL facility BRUSSELS - BELGRUM	BRUSSELS - BELGRUM	01.30	1 Piece	
15	Shipment is in transit to destination	BRUSSELS - BELGAIM	01.30	1 Piece	
Frie	tay, August 30, 2024	Location	Time	Pleces	
10	Arrived at DHL Sett Facility BRUSSELS - BELGIUM	BRUSSELS - BELGIUM	22.45	1 Piece	
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	Processed at CINCINNATI HUB - USA	CINCINNATI HUB - Ohio - USA	06.11	1 Piece	
7	Arrived at DHL Sort Facility CINCINNATI HUB - USA	CINCINNATI HUB - ONO - USA	03.34	1 Piece	

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Fleur de corbeau (MEP - Maison Européenne de la Photographie, Paris) (2024)

De: Simon Baker sbaker@mep-fr.org Objet: Fleur de Corbeau Date: 3 septembre 2024 à 14:29 À: Jean-Kenta Gauthier: kenta@jeankentagauthier.com, Victoria Aresheva varesheva@mep-fr.org, Ciothilde Moret cmorette@mep.fr.org, Elisa Monteillet emonteillet@mep-fr.org

Dear David Horvitz

Yesterday the MEP received your letter offering the work 'Fleur de Corbeau' for our collection, along with the cutting from your garden. Although the MEP holds principally photographs, films and books in its collections, we are happy to accept the gift. Given that it requires care and attention, I have delegated the initial care of 'Fleur de Corbeau' to one of our curators, Victoria Aresheva, who is co-curator of the forthcoming exhibition 'Science / Fiction: A Non-History of Plants' and very interested in questions of ecology. Assuming things go well, we will exhibit 'Fleur de Corbeau' in a public space within the museum during the exhibition, before relocating it to our garden in the longer term. Until its exhibition, and until we are sure it will survive as intended as a work of art, we have christened the plant 'Vincent' after a beautiful golden retriever from the television series 'Lost'. On behalf of the board, staff and visitors of the MEP I would like to thank you for this generous offer and hope that you can visit us, and Vincent, soon.

My best wishes Simon Baker Director, MEP

Reply from Simon Baker, Director of the MEP - Maison Européenne de la Photographie, Paris

-

David Horvitz

Fleur de corbeau (MEP - Maison Européenne de la Photographie, Paris) (2024)



David Horvitz Fleur de corbeau (Nouveau Musée National de Monaco) (2024)

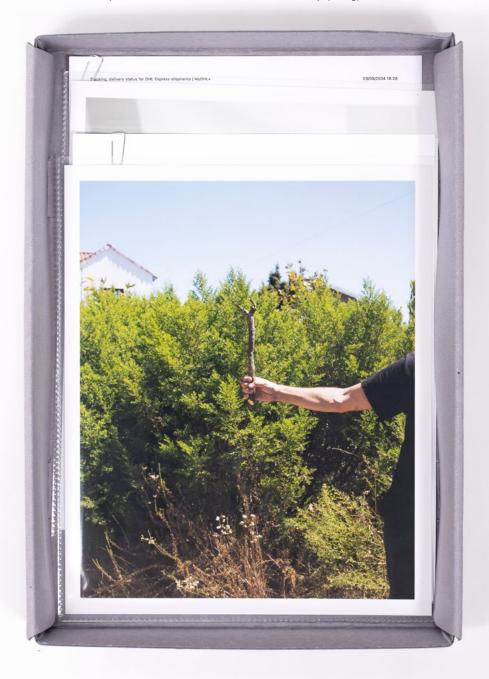
Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)

Unique





03/09/2024 18:36 ry status for DHL Express shipments | MyDHL Tracking Results David Horvitz c/o Jean-Kenta Gauthier 4, rue de la Procession 75015 Paris COPY August 28, 2024 Björn Dahlström Director NMNM - Nouveau Musée National de Monaco 8, avenue Hector Otto 98000 Monaco Monaco Dear Björn Dahlström. I am writing you a letter about three Plumeria trees in Los Angeles. They are a species native to Central and South America. In French they are frangipaniers. In the summer their fragrance spills into the night attracting moths. The three trees I am writing to you about grow in front of where my grandmother lived. I think of them, like her, as residents of the city. They live in its boundaries, breathe its air, watch as the neighborhood changes. They are witnesses. And like my grandmother, they originate from elsewhere. My grandmother was a second generation Japanese American. She lived along the Pacific Ocean her entire life (except for the years in camp). When my grandmother was alive she would prune the trees yearly. These cut branches, which are quite robust, can easily root. Their sturdiness lends to their ability to travel. They can be carried distances following movements of people. They can be shared, passed hand to hand. They map networks of friendships through gift economies. When they are put into the Earth, they root and find their place. I would collect the branches she cut and root them. They now grow in my garden, near where my grandmother lived. From these I have cut a branch and am sending it to you. I would like to offer this tree as a gift to your collection. Like a photograph, it contains records of sunlight. It is also a vessel carrying memories. And it is a future The cutting can remain out of water or soil for months. But I hope that you plant it soon and accept this gift. I have included a care guide for you. This work is titled Fleur de Corbeau, the translation of cacaloxóchirl, the tree's name in Nahuatl. Have you ever received a gift from a crow? DA David Horvitz

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	seed raising mix, or potting mix mixed 50/50 art, with a twig, and insert the cuttings abou	
	firm the cuttings. Place in a shady spot, and by sticks, or individual small clear plastic gla	
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Fleur de corbeau (Musée national d'Art moderne - Centre Pompidou, Paris) (2024)

Archival box (36.5 x 25 cm) containing:

2 photographs (27 x 22 cm each)

- 4 documents (US letter size) stamped / signed
- + documents (pending as of Sep 9, 2024)

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Avant-Gardens, Part 1: David Horvitz, Avenues All Lined With Trees 7 September - 19 October 2024 Installation view, Jean-Kenta Gauthier Vaugirard, Paris







David Horvitz A California Poppy in Blossom in Derek Jarman's Garden in Dungeness, Kent, England. 8/2/2022 6:50 AM IMG_0452 2.HEIC (2022-2022), Nostalgia (2018 - ongoing)

A California poppy in blossom in Derek Jarman's garden in Dungeness, Kent, England.

8/2/2022

6:50 AM

IMG_04522.HEIC

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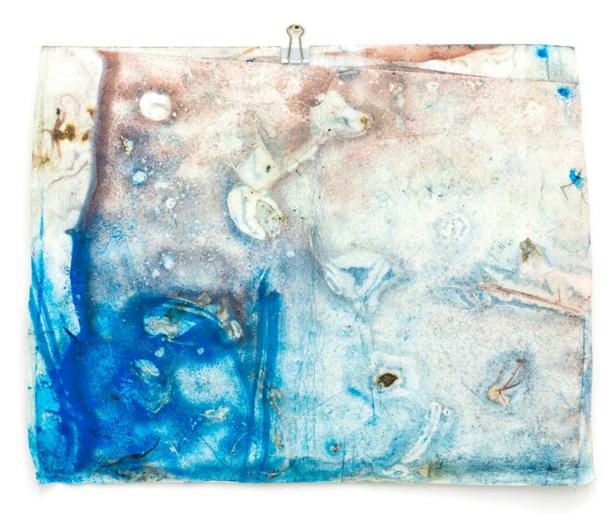


David Horvitz A Grasshopper in the Garden 7/24/2022 7:48 PM IMG_0217.JPG (2022-2022), from Nostalgia (2018 - ongoing)

A grasshopper in the garden.

7/24/2022 7:48 PM IMG_0217.JPG

Description of a photograph that no longer exists. To be installed using any medium, any font, in any size. Unique, with certificate.



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 29 x 37 cm Unique



David Horvitz Untitled no.2 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 14 x 27 cm Unique





Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 20 x 29.5 cm Unique



David Horvitz Untitled no.4 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 15 x 30 cm Unique



David Horvitz Untitled no.5 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 13 x 33.5 cm Unique





Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 12.5 x 33.5 cm Unique





Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 15 x 23 cm Unique



David Horvitz Untitled no.8 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 17.5 x 23.5 cm Unique





Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 12.8 x 32.4 cm Unique



David Horvitz Untitled no.10 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 14.5 x 30 cm Unique





Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 31 x 20 cm Unique



David Horvitz Untitled no.12 (Mail art) (2024)





Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 29 x 32 cm Unique

David Horvitz Untitled no.13 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 29 x 32 cm Unique



David Horvitz Untitled no.14 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 28.5 x 29.5 cm Unique



David Horvitz Untitled no.15 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 29 x 28.5 cm Unique



David Horvitz Untitled no.16 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 30.5 x 29.5 cm Unique



David Horvitz Untitled no.17 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 30 x 29 cm Unique



David Horvitz Untitled no.18 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 29.5 x 28.5 cm Unique





Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 14 x 27 cm Unique



David Horvitz Untitled no.20 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 23.5 x 27 cm Unique



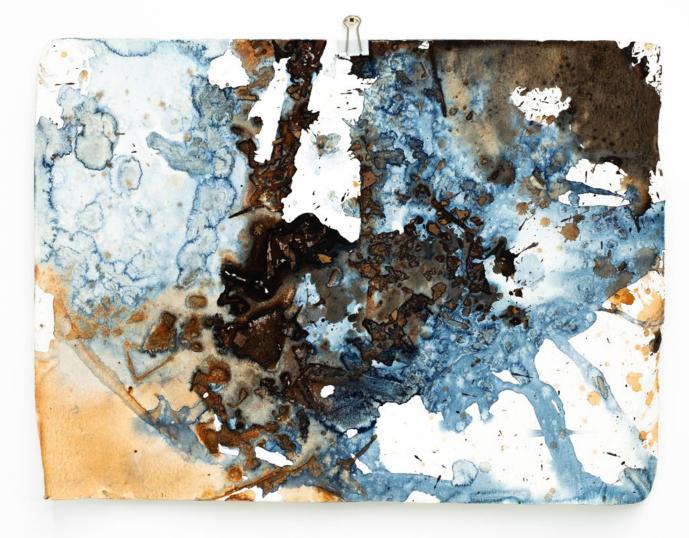
David Horvitz Untitled no.21 (Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 16 x 29.5 cm Unique



David Horvitz Untitled no.22(Mail art) (2024)



Watercolour on paper made with natural elements from the artist's garden. Mailed from Los Angeles to the gallery. 30.5 x 40.5 cm Unique



Biography

David Horvitz

Born in Los Angeles in 1981, David Horvitz currently lives and works in the city. He studied at the University of California and Waseda University in Tokyo. He received his MFA from the Milton Avery Graduate School of the Arts, Bard College, in 2010.

Spiritual and poetic, David Horvitz's vast and nomadic work is embedded in systems of language, time and networks. Eschewing categorization, his work explores the forms of photography, artist's books, performance, the Internet, mail art, sound, rubber stamps, gastronomy and natural environments. Horvitz investigates questions of distance between places, people and time in order to test their possibilities, to appropriate them or even to erase them.

Using image, text and objects, Horvitz' works circulate and function independently of himself, penetrating the intimate sphere. Encountering his works - in the postal system, libraries or airport lost property departments - our attention to the minute, to inherent flaws and alternative logics, and to the imaginary, is brought to the fore. Horvitz deploys art both as objects of contemplation and as viral or systemic tools for effecting change on a personal scale. Horvitz makes fictions that are surreptitiously inserted into reality. His work has been exhibited in venues such as High Line Art, New York, USA; MoMA, New York, USA; New Museum, New York, USA; Brooklyn Museum, New York, USA; LACMA, Los Angeles, USA, SFMOMA, San Francisco, USA; Palais de Tokyo, Paris, France; Pirelli HangarBicocca, Milan, Italy; Thyssen-Bornemisza Art Contemporary, Madrid, Spain; Fotomuseum Winterthur, Winterthur, Switzerland; Albertinum, SDK, Dresden, Germany; La Criée Centre for Contemporary Art, Rennes, France; S.M.A.K, Ghent Belgium; Museum Morsbroich, Leverkusen, Germany; MOCAK, Museum of Contemporary Art, Krakow, Poland; The Israel Museum, Jerusalem,Israel; Collection Lambert, Avignon, France; Crac Alsace, Altkirsch, France.

He is the author of numerous artist's books including Sad Depressed People (New Documents, Los Angeles, 2012); Stolen Spoons (Pork Salad Press, Copenhagen, 2015); Ocean (Yvon Lambert, Paris, 2017); A Disappearance from Winschoten (Shelter Press, Rennes, 2017); How to Shoplift Books (Edition Taube, 2019 - translated into over 20 languages) and Nostalgia (Gato Negro Ediciones / Edition Taube / Jean-Kenta Gauthier, 2019-2021-2022).

In addition to his art practice, he is the founder of Porcino Gallery, a miniature space attached to the ChertLüdde gallery in Berlin, as well as Matsutake Gallery, another miniature space located in Yvon Lambert bookshop in Paris.

David Horvitz Born in 1981 in Los Angeles. Lives and works in Los Angeles.

EDUCATION

- 2010 MFA, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, New York City, New York, USA
- 2004 Bachelor of Arts, University of California, Riverside, California, USA
- 2002 Bachelor of Arts, University of Waseda, Tokyo, Japan

GRANTS & AWARDS

- 2020 Follow Fluxus After Fluxus 2020
- 2018 Henraux Price
- 2015 EAF15: Emerging Artist Fellowship Socrates Sculpture Park
- 2011 Grant Rema Hort Mann Emerging Artist

RESIDENCIES

- 2017 Curva Blu, organized by Incurva, cultural association, Favignana, Italy The Great Learning, organized by La Criée, Centre d'art contemporain, Rennes, Montcontour, France
- 2014 IMMA, Dublin, Ireland

2013 Recipient of Foundation for Contemporary Arts, Emergency Grant Session, Recess, New York City, New York, USA Fifty-Five Honey Locust Trees, Clocktower Gallery, New York City, New York, USA (curated by Joe Ahearn)

INSTITUTIONAL COLLECTIONS

Belkin Collection, Vancouver, Canada Château de Rochechouart, Musée d'art contemporain de la Haute-Vienne, Rochechouart, France Collection Lafayette Anticipations – Fonds de dotation Famille Moulin, France Fonds d'Art contemporain, Paris, France Fonds régional d'art contemporain de Bretagne, France Fotomuseum Winterthur, Germany FRAC Champagne-Ardenne, France The Israel Museum, Jerusalem, Israel Los Angeles County Museum of Art, Los Angeles, USA Nomas Foundation, Rome, Italy Nouveau Musée National de Monaco, Monaco The Museum of Modern Art, New York, USA SFMOMA, San Francisco, USA Le Silo – Collection Billarant, Paris, France Wolkwang Museum, Essen, Germany

SOLO EXHIBITIONS

2024

David Horvitz and Ali Eyal, *A New Garden From Old Wounds*, Chert Lüdde, Berlin, Germany *Avenues All Lines With Trees*, Jean-Kenta Gauthier, Paris, France *Abbandonare il locale* (curated by Nicola Ricciardi), BiM Milano Bicocca, Milano, Italy

2023

The Hour of the Star, De Boer, Los Angeles, USA Biennale Son, Vevey, Switzerland

2022

The Submersion of Images, Jean-Kenta Gauthier, Paris, France The worldlessness of the stone, TCB Gallery, Brunswick, Australia David Horvitz at Cratère Pululahua, Galerie/No gallery, Quito, Equador Getxophoto, Plage d'Ereaga, Espagne (curated by Jon Uriarte) Let Us Keep Our Own Noon, Centre Pompidou-Metz, Metz, France (curated by Patrick Steffen)

2021

How to Shoplift Books, dans le cadre de The Dreamers : Un écho, Basement Rome, Rome, Italy Mayflower, David Horvitz & Javier Cruz, La Casa Encendida, Madrid, Spain (curated by This is Jackalope)

(in all its different manifestations), 1708 Gallery Inc, Richmond, UK (curated by Park C.Myers)

2020

lessons, Nassauischer Kunstverein Wiesbaden (as part of Follow Fluxus - After Fluxus scholarship), Wiesbaden, Germany

Commission for R.U.in.ART Performance, Frieze Art Fair, Los Angeles, California, USA *oceaean*, Praz-Delavallade Gallery, Los Angeles, California, USA

2019

David Horvitz : une intervention à la Collection Lambert, Musée d'Art Contemporain, Avignon, France

summer rains, SCAI The Bathhouse, Tokyo, Japan

435 ponti e qualche scorciatoia, Venice, Italy (curated by Silvia Guerra)

Nostalgie, ChertLüdde, Berlin, Germany

The Shape of a Wave Inside of a Wave, La Criée, Centre d'Art Contemporain, Rennes, France (curated by Sophie Kaplan)

2018

a n e m o c h r y, Château Shatto, Los Angeles, California, USA Für Ruth, der Himmel in Los Angeles, Albertinum, SDK, Dresde, Germany When the Ocean Sounds, Brussels Gallery Weekend, Brussels, Belgium (curated by Thomas Caron) When The Ocean Sounds, Billboard Series #11, art|lead, Gent, Belgium Água Viva, Belo Campo, Lisbon, Portugal

2017

Eridanus, Galerie Allen, Paris, France *Dedicated to Forgotten Oceans*, curated by Barnie's, Davish News window, London, UK

2016

Ja, ChertLüdde, Berlin, Germany / Oui at Librairie Yvon Lambert, Paris, France The Studio Rent Editions: 2010 - ongoing, Pacific North West College of Art, Portland, Oregon, USA The Studio Rent Editions : 2010 - ongoing, Galerie Joseph Gross, University of Arizona, Arizona, USA

2015

The Studio Rent Editions : 2010 - ongoing, Pacific North West College of Art, Portland, Oregon, USA Situation #20, Fotomuseum Winterthur, Winterthur, Germany Through the morning kiss this pillow, tongewölbe T25, Ingolstadt, Germany

2014

David Horvitz : Gnomons, New Museum, New York City, New York, USA (ccurated by Helga Christoffersen) David Horvitz : Blum and Poe, Los Angeles, California, USA David Horvitz, Jan Mot, Brussels, Belgium David Horvitz, Galerie Dawid Radziszewski, Warsaw, Poland

2013

Hot, muggy, then cold and windy. We swam in the sea, it got misty and we couldn't tell what time it was anymore, Peter Amby Gallery, Copenhagen, Denmark Statements, ChertLüdde (Berlin), Art Basel, Basel, Switzerland Post, Antechamber, North galleries, Kunsthal Charlottenborg, Copenhagen, Denmark (curated by Jacob Fabricius) At Night They Leave Their Century, ChertLüdde, Berlin, Germany Drugstore Beetle II, Special Collections Library, California State Universty, Long Beach, California, USA

2011

Adobe, San Francisco, California, USA The Discovery Award, Les Rencontres d'Arles, Arles, France Room 129, commissioned by Fillip Magazine, Fair, Vancouver, British Colombia, Canada

2010

Carry On, Galerie West, The Hague, the Netherlands

2009

Believe Inn, Chicago, Illinois, USA Hors Les Murs, Fette's Gallery, Los Angeles, California, USA (online project) Public Space One, Iowa City, Iowa, USA

2008

To a Sunset in Palos Verdes, siteLA, Los Angeles, California, USA 2008 (suite) I Will Go Somewhere and Send You Something from There, Right Window, San Francisco, California, USA Light and Wire, Los Angeles, California, USA (online project) Six Years, http://www.six-years.com/ (online project)

COLLECTIVE EXHIBITIONS

2024

Alchem of encounter, Collection Lambert, Avignon, France Expand and Contract: Photography and Mixed Media, In-Person Exhibition, LACP Los Angeles Center of Photography, Los Angeles, California, USA Sounds like a Whisper (Poetically Political) (curated by Galina Dimitrova and Ariel Reichman), City Art Gallery, Sofia, Bulgaria The Event of a Thread. Global Narratives in Textiles, The National Gallery of Kosovo, Pristina, Kosovo Taken Apart & Put Back Together Again (curated by Nathalie Zonnenberg), Tlön Projects at A Tale of A Tub, Rotterdam, the Netherlands New exhibition at Le Silo - Collection Billarant, Marines, France The House Museum Project, Los Angeles, USA

2023

Perdre aussi nous appartient [Losing Is also still ours], Jean-Kenta Gauthier, Paris, France Dhaka Art Summit 2023: Bonna, Bangladesh Shilpakala Academy, Dhaka, Bangladesh Beyond a Certain Point There is No Return, A Tale of A Tub, Rotterdam, the Netherlands (curated by Katia Krupennikova)

2022

The Scale of Maps, Jean-Kenta Gauthier, Paris, France New Space Show, Galleryy Layr, Vienna, Austria The Sky in Los Angeles : Ruth Wolf-Rehfeldt and David Horvitz, The Wende Museum's West Gallery, Culver City, California, USA The Gaia Hypothesis: Chapter One 2.0, The Elemental, Palm Springs, Florida, USA (curated by Christopher Yggdre) Be Water, My Friend, Galerie Alberta Pane, Venice, Italy Running In Place, Protocinema, Istanbul, Turkey The Palace of Concrete Poetry, Georgia Writers' House, Tbilissi, Georgia (curated by Monika Hejková) Before waiting becomes part of your life, gb agency, Paris, France (curated by Marisol Rodríguez) 25 FLUXUS STORIES, Art Partout, Antwerp, Belgium (curated by Harry Ruhe)

The Gaia Hypothesis, The Elemental, Palm Springs, Florida, USA (curated by Christopher Yggdreà) *Breaking the Waves*, K11 Art Foundation, Hong Kong, China (curated by ArtReview)

2021

How to disappear completely and never be found, Typography Center for Contemporary Art, Krasnodar, Russia (curated by Ekaterina Shcherbakova)

Not Standing in Place, Zürcher Theater Spektakel & town, Zürich, Switzerland Three, four trees, EA Shared Space, Tbilissi, Georgia (curated by Elene Abashidze) July, August, September: St. Apernstrasse 13, Cologne, Germany (nomadic project founded by Carla Donauer and Martin Germann) *Telepathy and New Labor*, Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz e.V., Berlin, Germany (curated by Warren Neidich and Jacqueline Drinkall)

Breaking the waves, Chi K11 art museum K11 ArtMall, Shanghai, China (curated by ArtReview) (re)connecting.earth, Jardin Kurt-Kurt et Habsburg Gausstraße, Berlin, Germany / andata. ritorno, Geneva, Suisse (travelling exhibition, curated by Bernard Vienat)

The Dreamers, 58th Salon d'octobre, Biennal of Belgrade 2021, Museum of Yougoslavie, Belgrade (travelling exhibition, curated by Ilaria Marotta and Andrea Baccin)

The city under the sky, Exposition-Manifeste, CNEAI, Paris, France (curated by Sylvie Boulanger, Raphaël Guillet, Nathalie Lacroix, Thomas Maestro and Léa Warrin)

The Imaginary Sea, Fondation Carmignac, Villa Carmignac, Porquerolles, France (curated by Christ Sharp)

The Musical Brain, High Line Art : Various locations along the High Line, New York City, New York, USA

This Inconstant World, ICA, Los Angeles, California, USA (curated by Jamillah James) *...barely pausing/pausing barely...*, A Tale of A Tub, Rotterdam, the Netherlands (curated by Christina Li) *Dear You*, MAMbo - Museum of modern art of Bologna, Bologna, Italy (curated by Caterina Molteni) *Fleeting Media. Publishing Post-Photography*, Bibliothèque du Fotomuseum Winterthur, Winterthur, Germany (curated by Mona Schubert)

2020

On Seeing, Gletta, Borgarfjörður Eystri, Bakkagerði, Iceland (curated by Guðrún Benónýsdóttir and Inger Wold)

Die Wolken und die Wolke / The clouds and the cloud, MGK Siegen, Siegen, Germany (curated by Thomas Thiel)

Long Time Short, KAI 10, ARTHENA FOUNDATION, Düsseldorf, Germany (curated by Marion Eisele) Casper, Sgomento Zurigo, Zürich, Switzerland (curated by Francesco Tenaglia)

Festival of Ephemeral Arts CONTEXTS, organised by Julia Wielgus, Sokolowsko, Poland

La pleine lune dort la nuit, Musée d'art contemporain de la Haute-Vienne - Château de Rochechouart, Rochechouart, France

All the time that came before this moment, Kunst Raum Riehen, Riehen, Switzerland (curated by Katharina Dunst and Jean-Claude Freymond-Guth)

Le Book Club, in collaboration with Nina Strand, Anna Planas and Pierre Hourquet, Fotogalleriet, Oslo, Norway

Sculpture from a Distance, Part II, Parker Gallery, Los Angeles, California, USA

2019

Collectionner au 21e siècle, Si une accumulation reflète une vie..., Collection Yvon Lambert, Avignon, France (curated by Stéphane Ibars)

By repetition, you start noticing details in the landscape, Le Commun Bâtiment d'Art Contemporain (BAC), Geneva, Switzerland (curated by Yann Chateigné and Anny Serratì) Lo scherzo dell'arte, Lo schermo dell'arte (short film festival), Palazzo Strozzi, Florence, Italy (curated by Kasia Fudakowski et Roberto Fassone)

Loitering Is Delightful, Los Angeles Municipal Art Gallery, Los Angeles, California, USA *The sound of silence*, Galerie Praz-Delavallade, Los Angeles California, USA

Phenomenon 3, Phenomenon Association and The Kerenidis Pepe Collection, Anafi, Greece *Living in a Lightbulb*, Tanya Bonakdar, Los Angeles, California, USA (curated by Jenny Jaskey and Mia Locks)

La Source, Villa Carmignac, Hyères, France (curated by Chiara Parisi)

snap+share: transmitting photographs from mail art to social networks, SFMOMA, San Francisco, California, USA (curated by Clément Chéroux)

2018

Object Intimacies, NURTUREart, Brooklyn, New York City, New York, USA (curated by Jane Cavalier and Nicole Kaack)

Signal or Noise - The Photographic II, S.M.A.K, Gend, Belgium (curated by Martin Germann and Tanja Boon)

The Tyranny of Distance, Tin Flats, Los Angeles, California, USA (curated by FLAX Project) *The Tyranny of Distance,* TALM, Angers, France (curated by Translation)

25 YEARS! SHARED HISTORIES, SHARED STORIES, Fotomuseum Winterthur, Winterthur, Germany Metaphoria III, organised by Lab'Bel, Le Centrquatre, Paris, France (curated by Silvia Guerra) The Sensation of the Sea - In honour of Bas Jan Ader, The Mesdag Collection, The Hague, the Netherlands (curated by Joanna De Vos)

Zeitspuren, Pasquart Kunsthaus Centre d'Art, Biel, Switzerland (curated by Samuel Leuenberger and Felicity Lunn)

Art Basel Cities, Buenos Aires, Brazil (curated by Cecilia Alemani)

Notes for a Shell #2, Plage de la Verrerie, Marseille, France

the camera and the hummingbird, fluent space, Santander, Spain

A Tale of Ingestion, Monitor, Lisbon, Portugal

Catalogue, Showroom MAMA, Rotterdam, the Netherlands

Fantasy is a place where it always rains, Fanta Spazio, Milan, Italy

2017

Take me (I'm Yours), HangarBicocca, Milan, Italy (curated by Christian Boltanski, Hans Ulrich Obrist, Chiara Parisi and Roberta Tenconi)

Carte blanche à Camille Henrot, Palais de Tokyo, Paris, France

The Vague Space, collection of Christian Kaspar Schwarm, Museum für moderne Kunst, Weserburg, Bremen, Germany

While I Was Also Listening To David, Eleanor, Mariana, Genk, Jean, Mark, Daphné, Pierre, Shima, Simon, Zin, Christian and Virginie, Centre d'art contemporain La Criée, Rennes, France (curated by Félicia Atkinson, Julien Bismuth, Sophie Kaplan and Yann Sérandour)

Art of the Postcard, Selling exhibition of artists' work with postcards, 14 Florence Street, London, UK

Tidalectics, TBA21, Thyssen-Bornemisza Art Contemporary, Vienna, Austria (curated by Stefanie Hessler)

FIAC, ChertLüdde, Grand Palais, Paris, France

Flowers are Documents - Arrangement I and II, ar/ge kunst, Bolzano, Italy (curated by Emanuele Guidi)

Duet with Artist. Participation as Artistic Principle, Museum Morsbroich, Leverkusen,

Germany

Group Exhibition Curated by Asha Bukojemsky, Samuel Freeman gallery, Los Angeles, California, USA

You can tell I'm alive and well because I weep continuously, Knockdown Center, New York City, New York, USA (curated by Felicia Atkinson, Julien Bismuth, Sophie Kaplan and Yann Sérandour)

While I was Also Listening To David, Eleanor, Mariana, Delia, Genk, Jean, Mark, Pierre, Shima, Simon, Zin and Virginie, Centre d'art contemporain La Criée, Rennes, France

Commercial Break, Public Art Fund 40th Anniversary, Public Art Fund, New York City, New York, USA

2016

Sequences Art Festival, 10e anniversaire à la Marshall House, Reykjavik, Iceland *breathing space*, Museum of Arnhem, Arnhem, the Netherlands

8688, Project 88, Colaba, Mumbai, India (curated by Diana Campbell Betancourt)

A Moment In Time, BolteLang, Zürich, Switzerland

The Sun Placed in the Abyss, Columbus Museum of Art, Columbus, Ohio, USA

Sea, MOCAK, Museum of Contemporary Art, Krakow, Poland (under the supervision of Monika Koziolà)

Group presentation, Artissima, Turin, Italy

The Distance of a Day : New in Contemporary Art, The Israel Museum, Jerusalem, Israel (curated by Rita Kersting)

I will go where I don't belong, Volcano Extravaganza, Stromboli, Italy

Par tibi, Roma, nihil, Palatine Hill, Rome, Italy

I'M WAITING FOR SOMEONE TO CALL ME, Galeria Dawid Radziszewski, Warsaw, Poland Six Weeks, in Time, Henry Art Gallery, Seattle, Washington, USA

True Spirit. Galerie Allen. Paris. France

Publish or Perish, Galerie Transmitter, Brooklyn, New York City, New York, USA

Frieze Projects : Frieze New York 2016 (sous le commissariat de Cecilia Alemani), New York City, New York, USA

2015

Current Location, Waiting Room, Minneapolis, Chicago, USA 10th Baltic Biennial of Contemporary Art, Szczecin, Poland Aquí hay dragones (Here be Dragons), La Casa Encendida, Madrid, Spain Regular Expressions, 221A, Vancouver, British Colombia, USA Ocean of Images : New Photography 2015, MoMA, New York City, New York, USA Bunting, Chemould Prescott Road, Mumbai, India Transparencies, Bielefelder Kunstverein et Kunstverein Nürnberg, Nürnberg, Germany Pattern Masters (performance), Triple Canopy, Whitney Museum of American Art, New York City, New York, USA HPSCHD 1969>2015, Live Arts Week IV, Mambo, Bologna, Italy The Secret Life, Murray Guy, New York City, New York, USA

Night Begins the Day : Rethinking Space, Time, and Beauty, Contemporary Jewish Museum, San Francisco, California, USA

Im Inneren der Stadt, Künstlerhaus Bremen, Bremen, Germany When we share more than ever, MKG Museum, Hamburg, Germany Cool / As a state of mind, MAMO, Marseille, France Art Cologne, ChertLüdde, Berlin, Germany Good luck with your natural, combined, attractive and truthful attempts in two exhibitions, Crac Alsace, Altkirsch, France Mijn Vlakke Land, FoMu, Antwerp, Belgium More Konzeption, Conception now, Museum Morsbroich, Leverkusen, Germany Tongue Stones, Pioneer Works, Brooklyn, New York City, New York, USA

2014

Requiem for the Bibliophile, Museum of Contemporary Art, Santa Barbara, California, USA Cicatrices de notre révolution, Yvon Lambert, Paris, France Kochi-Muziris Bienal, Fort Kochi, India Crossing Brooklyn, Brooklyn Museum, New York City, New York, USA Ways of Working, According to an Office Desk, Upominki, Rotterdam, the Netherlands AGITATIONISM, EVA International 2014, Biennal Ireland, Limerick City, Ireland (curated by Bassam El Baroni) Unseen Presence, IMMA, Dublin, Ireland #nostalgia, Glasgow International 2014, CCA, Glasgow, Scotland To Meggy Weiss Lo Surdo, Happy Hours, galerie CO2, Turin, Italy Canceled: Alternative Manifestations & Productive Failures, The Orseman Gallery, Smith College, Northampton, Massachusetts, USA Simultáneo, La Tallera, Cuernavaca, Mexico And I laid Traps for the Troubadours who get killed before they reached Bombay, Clark House Initiative. Bombay. India Flag Stavanger, Kunsthall Stavanger, Norway (curated by Randi Grov Berger) Projection vidéo 25, ZERO, Milan, Italy f/stop 6, Festival für Fotografie, Leipzig, Germany

2013

Only to Melt, Trustingly, Without Reproach, Galerie Skuc, Ljubljana (curated by Tevz Logar) Editionshow, ChertLüdde, Berlin, Germany I've Lost My Marbles, Totàl, Athens, Greece And So On And So Forth, Centre for Contemporary Art, Riga, Lettonie (curated by Margit Sade Lehni) The Space Between Us, Courtesy, Saint-Ouen, France Please Come to the Show: Part II (1980-Now), MoMA Library, New York City, New York, USA (curated by David Senior) Canceled: Alternative Manifestations & Productive Failures, Freedman Gallery, Albright College, Reading, Pennsylvanie, USA Stranded Travelers, Atelier 35, Bucharest, Romania Just what is it that makes today so familiar, so uneasy?, LIAF, Lofoten International Art Festival, Lofoten, Norway Rematerialized New Galerie Paris/New York, New Galerie, Paris, France On Off moments, Grimmuseum, Berlin, Germany Le tamis et le sable 2/3 : L'Intervalle, Instants Chavirés, Paris, France New Eyes for New Spaces, ISCP, New York City, New York, USA And everybody says yeah - on internet meme, The House of Electronic Arts, Basel, Switzerland Artist's Breakfast, POST, MoMA, New York City, New York, USA Eat the blue, Le 116 centre d'art contemporain, Montreuil, France Flag New York City, Performa 13, New York City, New York, USA Let Us Keep Our Own Noon, NY Art Book Fair, MoMa PS1, New York City, New York, USA The Distance of a Day, studio commission, Rhubaba, Edimbourg, Scotland Performance Monsanto seed burning, The Shandaken Project, New York City, New York, USA

2012

The End(s) of the Library, Goethe-Institut New York Library, New York City, New York, USA The Making of Americans : A marathon reading of Gertrude Stein's novel, Triple Canopy, New York City, New York, USA

Let us keep our own noon, West, The Hague, the Netherlands (curated by David Horvitz) Rome Photo Festival, MACRO, Testaccio, Rome, Italy

Fair Exchange, Eyebeam, New York City, New York, USA (curated by Taeyoon Choi)

Canceled : alternative manifestations and productive failures, Center for Book Arts, New York

City, New York, USA (curated by Lauren van Haaften-Schic)

Frieze, Triple Canopy, New York City, New York, USA

Group presentation, Access Art, Vancouver, British Colombia, Canada

Matter Out of Place, The Kitchen, New York City, New York, USA

Scenes of Selves, Occasions for Ruses, Surrey Art Gallery, Vancouver, British Colombia, Canada

In search of..., Academie Mierva, Groningen, the Netherlands (curated by Lennard Dost et Daniel Dennis de Wit)

the chief on top of the chief, MIRACLE & CONNELLY PRESENTS, Vancouver, British Colombia, Canada

Force Fields, Tiger Strikes Asteroid, Philadelphia, USA (curated by Alexis Granwell and Jenny Jaskey)

2011

The Greater Cloud, Netherlands Media Art Institute, Amsterdam Worng, IMO, Copenhagen, Denmark (cureatd by Petra Heck)

Intimate Bureaucracies : Art and the Mail, Art Exchange, University of Essex, Essex, UK ((cureatd by Zanna Gilbert)

Subject to Change, Fathom+Hatch, New York City, New York, USA

The Best of 2011, Soloway, New York City, New York, USA

The Open Daybook, Los Angeles Contemporary Exhibitions, Los Angeles, California, USA

FINISHED, Showpaper 42nd St Gallery, New York, New York, USA

As Yet UnTitled, SF Camerawork, San Francisco, California, USA

LATE Nights, Berkley Art Museum, Berkeley, California, USA (performance)

Life Drawing at Zucotti Park with Adam Katz, Occupy Wall Street, New York City, New York, USA (performance)

Creative Time Tweets, New York City, New York, USA (commissioned Twitter project by Creative Time)

Tabehoudai Tour, Iron Maiden Artist Tours, New York City, New York, USA

2010

FREE, New Museum, New York City, New York, USA
Different Repetitions, Booklyn, New York City, New York, USA (curated by David Senior)
Palling Around with Socialists, U-turn Art Space, Cincinnati, Ohio, USA
We have as much time as it takes, Wattis Institute for Contemporary Arts, San Francisco, California, USA
FAX, Burnaby Art Gallery, Vancouver, British Colombia, Canada
An Immaterial Survey of our Peers, Chicago, USA (online project)
01, présentée par 01 Magazine, 107 Shaw Gallery, Toronto, Canada
The Page, Guggenheim Gallery, Chapman University, Orange, California, USA
Burn, Baby, Burn !, DUVE Berlin, Berlin, Germany
Cheat Codes: Lessons in Love, Space 204, Vanderbilt University, Nashville, Tennessee, USA
No Soul for Sale, projet avec Rhizome, Tate Modern, London, UK

2009

Into the Archive: Contemporary Art in the Bard College Stevenson Library, Bard College, Annandale-on Hudson, New York City, New York, USA Session_7_Words, Am Nuden Da, London, UK Gifts by Artists, Art Meropole, Toronto, Canada Young Collectors #1. Sign. Groningen. Germany Tell Me Everything, As You Remember It, Creative Research Laboratory, Austin, Texas, USA Get Free%, Golden Parachutes, Berlin, Germany Ideally, Utopics, Swiss Sculpture Exhibition, Biel, Switzerland Evading Customs, organised by Peter J. Russo and Lumi Tan, Brown, London, UK SF Camerawork, San Francisco, California, USA The World is Flat dans No Soul For Sale, X-Initiative, New York City, New York, USA (curated by Rhizome) Light and Wire, Circus Gallery, Los Angeles, California, USA Unintended Uses, Nexus, Philadelphia, USA The Wild So Close, Or Gallery, Vancouver, British Colombia, Canada (curated by Jennifer Cane) Projet Miami Basel avec Art Metropole, Miami, Florida, USA Sign/Co-Sign, Miami, Florida, USA (curated by Light and Wire) Meeting Point, projet avec le corps étudiant de NYU, New York City, New York, USA commissioned project) The Box Tour, several places in Northern America, USA (project) In Real Life, Capricious Space, New York City, New York, USA (curated by Laurel Ptak) Innerseeing/Outerseeing, online project (curated by Gabriel Saloman)

2008

Gifts by Artists, Art Metropole, Toronto, Canada

Cycling Apparati, High Energy Constructs Gallery, Los Angeles, California, USA *Line Up, Strip Down, Fade Out*, Vanderbilt University Gallery, Nashville, Tennessee, USA *I will Send You a Photograph of the Sky for Every Day*, Galerie West, The Hague, the Netherlands *Egoesdayglow*, 533 Gallery, Los Angeles, California, USA

Here is Where You'll Find Me, The Lab101, Culver City, California, USA

Spacing Out, Space 1026, Philadelphia, USA (curated by Cinders Gallery)

Some Food We Could Not Eat, September Gallery, Chicago, Illinois, USA

To Illustrate and Multiply: An Open Book, MOCA, Los Angeles, California, USA (curated by Lynda Bunting)

Imagined California, Fort Gallery, San Francisco, California, USA

Miami Basel Art Fair, Art Metropole, Printed Matter, Miami, Florida, USA (commissioned project) One Size Fits All, Printed Matter, New York City, New York, USA (commissioned project)

2007

Photos exhibition, The Smell, Los Angeles, California, USA

Jury for the 1st Annual Juried Show : Jorge Pardo, Treehouse Gallery, Los Angeles, California, USA

Forever is not Long Enough, UCLA gallery 1250, Los Angeles, California, USA Entre pensée et expression, Sweeney Art Gallery, Riverside, California, USA

2006

Chain, High Energy Constructs Gallery, Los Angeles, California, USA

Greater LA, Galerie du département d'art de la Cal State University Long Beach, Long Beach, California, USA

PUBLICATIONS

2023

David Horvitz, Nostalgia Vol. 3, Gato Negro Ediciones, Mexico City, Mexico David Horvitz, Rain, Edition Taube, Amsterdam, the Netherlands WORLD FRAMED. Zeitgenössische Zeichenkunst der Sammlung Schering Stiftung im Kupferstichkabinett, DVC Books, California, USA Ruth Wolf-Rehfeldt Searches for Peace in a Divided World, text by Alex Turgeon, Frieze, Issue 233, online, January 2023

2022

David Horvitz, Nostalgia Vol. 2, Gato Negro Ediciones, Mexico City, Mexico Crocodile Cradle, texte de Simon Morretti, Mousse Publishing, Milano, Italy For Ruth: The sky in Los Angeles, Yvon Lambert, ChertLüdde, Staatliche Kunstsammlung Dresden, Wende Museum, Spector Books, Leipzig, Germany Magic, texte de Orit Gat, Texte Zur Kunst, online, 16 September 2022 Meet Me at Sunset: on Photogenic Moments, Social Media Sameness, and Agreed-upon David Horvitz Newly Found Bas Jan Ader Film, Ed Steck, Afterall Book, London, UK David Horvitz & Natilee Harren, Change the name of the days, JBE & Yvon Lambert, Paris, France How To Survive – Kunst ale Überlegungsstrategie, by Carina Plath, Sprengel Museum Hannover, Die Deutsche Nationalbibliothek, Germany

For Ruth, The Sky in Los Angeles: Ruth Wolf-Rehfeldt and David Horvitz, text by Andrea Gyorody, ArtForum, online, 15 March 2022

2021

July, August, September: St Apernstrasse 13, Cologne, 14 August – 24 September, text by Francesco Tenaglia, ArtReview

David Horvitz: Newly Found Bas Jan Ader Film, text by Ed Steck, CURA 37, Rome, Italy Dreamers: The Belgrade Biennale and Its Afterlife, text by Victoria Camblin, 032c Magazine, Berlin, Germany

2020

Books Stealing Guide with Maltese translation, text by Lara Zammit, The Sunday Times of Malta, Valetta, Malta

Pandemic Times, text by Travis Diehl, Art in America, online, 15 December 2020

2019

Letters – David Horvitz et Yann Chateigné en conversation, Mousse Magazine, Milan, Italy Les petites attentions de David Horvitz, text by Anne Cécile-Sanchez, L'Oeil Magazine, Paris, France

David Horvitz, text by Patrice Joly, ZéroDeux, Paris, France

2018

Artist's Things, text by Francesco Garutti, ICON, UK David Horvitz's Água Viva, text by Sofia Lemos, Art agenda Why David Horvitz is retracing Marcel Duchamp's footsteps in Buenos Aires, text by Kyle Chayka, Art Basel, 31 July 2018

2017

Au hasards, sans standards, Les Inrockuptibles, Paris, France

In conversation with David Horvitz, text by Margot Norton, CURA 37, Rome, Italy

A thing without a past? The economy and Aesthetics of artists' editions, text by Orit Gat, Mousse Magazine, Milan, Italy

Days are Dogs, text by Camille Henrot, PALAIS, Milan, Italy

2016

It sounds contemplative, but often it's excitement that drives my work, text by Fridey Mickel, Taz-Blogs, online

David Horvitz: Give and Take, text by Peter Hill, Vault, South Yarra, Victoria, Australia Frieze Projects: The opposite of pickpocket, text by Radhika Seth, Financial Times online L'arte? È un disturbo dell'umore. Parola di David Horvitz, Artribune, Rome, Italy David Horvitz, Mood Disorder, Artists' Books and Multiples, online, 28 January 2016 David Horvitz at Frieze New York 2016, text by Johanna Silver, The Last Magazine New York Updates: a Frieze si aggira un borseggiatore. Invece di rubare, regala opere d'arte. È il progetto di David Horvitz, Artribune, Rome, Italy

One Frieze Artist's Special Relationship With His Retainers, text by Emily Spivack, The New York Times Style Magazine, New York, USA

Frieze Hired a Pickpocket to Roam Their Art Fair—Here's Why, text by Ryan Steadman, Observer, UK

2015

7 Questions to David Horvitz, Transparencies blog, ChertLüdde, Berlin, Germany After the Hookup, text by Paul Soulellis, the App, Rhizome online, December 2015 How this artist's internationally cliche self-portrait was spread across the internet, text by Eugene Reznikon, American Photo Mag online, June 2015

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