

JOHANNES VOGT



In the Studio with Marc Horowitz

Jenny Bahn
Nov. 11, 2015

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

By eve wood



The New Objectivity was an art movement in Germany established between the end of World War I and the Nazi rise to power. Artists like Otto Dix, Christian Schad and Aenne Biermann among others recognized the darkness of the times in which they lived and celebrated it in all its ugliness, intensity and fervor. Highlights include Christian Schad's oddly unsettling *Self Portrait*, 1927 where the artist's torso transforms into a greenish transparency, revealing a swath of chest hair beneath and Carl Grossberg's *The Yellow Boiler*, 1933, a gorgeous visual testament to the new technological age.

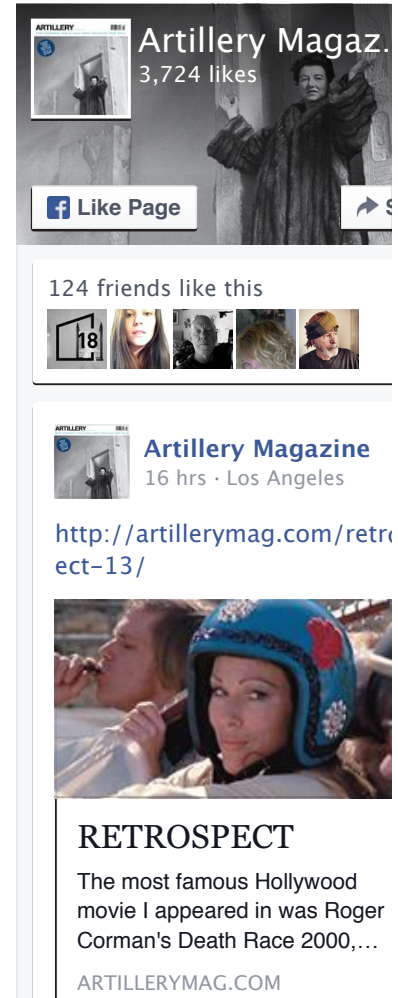
LACMA
5905 Wilshire
Boulevard, Los
Angeles, CA 90036
Show closes January 18,
2015

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

Unique in his resistance to cynicism and his desire to connect, his work conveys playful irreverence; it is a candid offering activated by self-conscious social poetics. Horowitz also enjoys drawing attention to the very act of viewing; even his titles reveal the inner-workings of this near cinematic sensibility: *Ding. The Elevator Opens* (all works 2015) and *The Camera Moves Close Until Her Ear Fills The Frame*, are cases in point. And Horowitz wants his viewers to become a part of the staging. A master of the *mise-en-scène*, Horowitz arranges objects,



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people, references, encounters, but preserves enough room for accident and aberration, allowing the end-result to emerge in the spirit of contingency. Unexpected outcomes and spontaneous results, though marshaled by clever positioning and gestures, allows viewers to lose their balance long enough to see something new.

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

Show ends Jan. 30. 2016





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Jenny Bahn
Nov. 11, 2015

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Cheekier, wittier, smarter. Whatever the comparative suffix, L.A.-based artist

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

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



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

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to Horowitz about some serious occupational diversity, Craiglist studios, and his soon-to-be-released cryptocurrency, hCoin.

Where's home today?

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



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And before that?

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

Age:

~~28~~ 39



Former occupation:

Ghostbuster/cleaner

Baseball card dealer

Rare coin dealer

Newspaper boy

Lawn care worker

Groundskeeper

Sod layer

Arby's cashier

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Chuck E. Cheese staff

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

GAP salesperson (fired for talking too much to customers)

Corn cross-pollinator for Asgrow

Parking lot attendant

Hotel bellhop

Waiter

Handyman

Sheep shearer

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

Legal office employee (1 day)

Political campaign graphic designer (2 days)

Art school office secretary (2 weeks)

Barista

Wedding photographer assistant

Photographer assistant

Photographer

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

Commercial actor

Teacher assistant

Commercial director

TV show host

Entertainer

Professor

Husband

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the arts when you were growing up?

Marc Chagall. She didn't follow contemporary art so
Liechtenstein. But she enrolled me in drawing and
fact, I'm still in touch with my teacher, Laura
took me to NY when I was eight and we visited the
umental. She planted the seeds. It took me until my
ck up a brush again.



JOHANNES VOGT

telling the the kids in my elementary school that they were aliens that landed in the forest behind the school. I started a ghostbusting and cleaning service company at age eight; it was a performance-based company with a twist. I had an entrepreneurial, artist, explorer mind from early on.



How did you end up in LA?

I've been in LA for nine years. I ended up coming to LA because of a project that I did, *The National Dinner Tour*. When I was working as a photo assistant for Crate & Barrel, I wrote my name and cell number in a dry erase board that was

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featured in a product shot. This was printed in the catalog and mailed to millions. What I thought was going to be about 70 calls turned into about 30,000. Almost overnight, I was on *The Today Show*, ranked one of the 50 Most Eligible Bachelors by *People Magazine*, had articles in the *NY Post*, *USA Today*, and hundreds of local papers.

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

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How did you find your current workspace?

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

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

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

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

Beanie Weenies. Seriously.

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

"Conflate"

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

She's my favourite!

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

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

What are you currently working on?

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

What themes are you exploring in this next show?

Classic aesthetics, flattening, humor, pathos.

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What informs the maximalist aesthetic in your work?

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

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

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

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

Kill the clown but keep the comedian.

Next thing we should all buy using hCoin?

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



Photos by Tyler William Parker for SIXTY Hotels.

EXPLORE HOTELS 

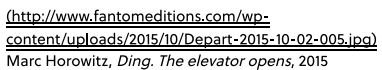
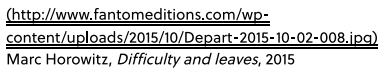
A 17-YEAR-OLD LEWIS AND CLARK HIGH SCHOOL JUNIOR

by FANTOM (HTTP://WWW.FANTOMEDITIONS.COM/AUTHOR/FANTOMGIRL/)

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

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

Marc Horowitz, *Interior, Day (A Door Opens)*
Until 19 December, 2015
Depart Foundation
9105 West Sunset Boulevard, Los Angeles
www.departfoundation.com (<http://www.departfoundation.com>)





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FEBRUARY 14, 2014

DUMB STARBUCKS AND THE ART OF THE HOAX

BY EMILY GREENHOUSE



2014



Last weekend, a pop-up shop called Dumb Starbucks appeared in Los Feliz, Los Angeles, five miles east of the Hollywood Hills. It seemed like any other Starbucks store, but it gave away “dumb” versions of items sold by the Seattle-based coffee giant: Dumb Iced Vanilla Latte and Dumb Blonde Roast. For full effect, there were compact discs with names like “Dumb Jazz Standards,” “Dumb Taste of Cuba,” and “Dumb Nora (sic) Jones” by the registers. Californians waited in line for hours for the “horrible coffee,” while Starbucks grew flustered at the use of its “protected trademark.” Before the caffeine buzz could wear off, the loud voices of the social-media sphere started wondering: Who put up Dumb Starbucks? And was it a legitimate political statement about consumerism—perhaps an offshoot of Occupy Wall Street—or a well-executed viral marketing stunt?

PLAYBOY

Pranking the Pranker: Appropriating Dumb Starbucks



Marc Horowitz

Filed to: DUMB STARBUCKS 2/12/14 8:04pm

1,159 🔥 2 ★ ~



marc horowitz
@smarchorowitz

my project is causing quite a stir - lol
-- latimes.com/business/money... &
huffingtonpost.com/2014/02/09/dum

...

↩ Reply 🗑 Delete ⭐ Favorite 📌 Pocket ... More

📎 @HuffPostSmBiz



Is This The Dumbest Starbucks Ever?

As artist Jeanette Hayes aptly puts it in her video, [Jeanette's Internet](#), "When you put something on the internet it's mine."

I teach an internet studio art class at USC. Fittingly, I was lecturing about appropriation and hijacking. A ton of people had been asking me if I was behind Dumb Starbucks, a mediocre coffee shop that popped up in a strip mall in Los Angeles last week, serving pastries and corporate parody. Based on my past work—projects like [The National Dinner Tour](#), in which I infiltrated a Crate and Barrel catalogue by placing my cell number and an invitation to dinner [in a product shot](#), then after thousands of calls, I travelled the country documenting my dinner parties with the curious callers—Dumb Starbucks was on brand.

In class on Monday morning, as an experiment and lesson, I posted a tweet and a Facebook post both reading "My project is causing quite a stir - lol," and linked to two news stories about Dumb Starbucks. It was too easy. The creators of Dumb Starbucks had left a gaping hole. It was like logging onto someone's account with the password 123. There was a huge void, and I filled it in 10 seconds.

My wording was careful though: "my project" and "lol" were imperative. What "my project" referred to was appropriation and staking claim. And lol is a gesture at diffusion and joking.

Later that day, I posted a follow-up. "Would love to do interviews about [#dumbstarbucks](#)—just waiting for [@TODAYshow](#) or [@jimmykimmel](#)." Again, key wording: "about." If interviewed, I would have talked about my commandeering the situation and taking advantage of the media frenzy around it, like I am now.

L.A. Artist Marc Horowitz Falsely Takes Credit for Dumb Starbucks



by Degen Pener

2/10/2014 3:28pm PST

Recommended Stories



'Dumb Starbucks': Inside the Parody Coffee Shop



'Dumb Starbucks' Shop Appears in L.A.'s Los Feliz

UPDATED: The conceptual artist claimed that he was behind the much-talked-about coffee shop in Los Feliz, Calif., which Comedy Central personality Nathan Fielder created.

An artist by the name of **Marc Horowitz** is taking credit on Twitter for the Dumb Starbucks parody pop-up shop, which became a major trending topic over the weekend and seen lines up of up to two hours of people waiting for free coffee served in cups that faithfully re-create the Starbucks logo with the word Dumb added. Much speculation has centered on who is behind the project, from an artist like **Banksy** to pranks by comedians such as **Jimmy Kimmel** and **Nathan Fielder**.

Comedy Central personality Fielder since held a press conference at the parody store revealing that he was responsible.

Earlier in the day, Horowitz (@marchorowitz) posted the following tweets:

"Would love to do interviews about #dumbstarbucks -- just waiting for @TODAYshow or @jimmykimmel!" as well as "my project is causing quite a stir -- lol."

He also posted a link to a page where a cursor types out "How to Build a Starbucks" on Google which then opens up a page with the search results.

PHOTOS: 'Dumb Starbucks': Inside the Parody Coffee Shop

Meanwhile, the @DumbStarbucks twitter feed this afternoon posted that the owner would make an announcement at 4 p.m. Monday at the pop-up shop.

STORY: 'Dumb Starbucks' Shop Appears in L.A.'s Los Feliz

Horowitz could not be reached for comment, but an art world source says Horowitz is only involved in the project and that others are also part of the coffee shop in Los Feliz. He's said to be part of a loose group of L.A. artists that includes **Petra Cortright**, who posted Horowitz's tweet on her Facebook page.

Watch



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2011

Performance art

The Q&A: Marc Horowitz, artist

Jan 14th 2011, 17:15 BY MORE INTELLIGENT LIFE | NEW YORK



A SELF-DESCRIBED “maximalist”, Marc Horowitz’s meet-cute with the public came in the form of a prank. The artist, then a 28-year-old photographer’s assistant on a Crate & Barrel catalogue shoot, wrote his real name and number on an enticingly pristine whiteboard at the centre of an ersatz “home office.” The photo somehow sailed through the editing process and into mailboxes nationwide. The resulting “National Dinner Tour,” wherein Mr Horowitz had dinner with some of the close to 30,000 people who browsed and dialled, had news outlets describing Mr Horowitz variously as a “comic”, a “lonely San Francisco bachelor”, and a “conceptual artist”. The apotheosis? A spot on *People magazine’s* “50 Hottest Bachelors” list, perhaps the first and last time a performance artist made the cut.



Mr Horowitz burrowed further into the pop-culture consciousness as the disarming dude at the centre of Nissan’s \$40m “Seven Days in a Sentra” campaign. The viral ads and television spots delivered precisely what the tagline suggests: sweetly surreal footage of Marc showering, sleeping, dating, ordering pizza, all in or near a Sentra. Though the

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RE VIEW

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Hitting the Marc

FOUNDING AN "anonymous semi-nudist" colony. Burying a town's problems. For self-described social crusader and one-man think tank Marc Horowitz, such antics are all in a day's work. The 30-year-old art-school dropout recently performed those and other stunts for his Crackle.com "Signature Series"—videos that document a cross-country road trip Horowitz plotted by autographing a U.S. map and letting the lines of his signature determine the route. The mission? To "improve" 19 towns along the way. "I'm riding this line between art and comedy-entertainment," he says.

Horowitz first won fame in 2004, after a nationwide tour of dinners with strangers. While working as a photo assistant, he furtively wrote "Dinner w/ Marc" and his phone number on a whiteboard that would appear in a Crate & Barrel catalog; upon publication, he received 30,000 invites, appeared on the *Today* show, and even earned a spot as one of *People*'s 50 "Most Eligible Bachelors."

When I met him at his Los Angeles flat, he had just finished taping a talk show in his living room with \$15 VHS cameras. Similar shows may soon see air time: Repped by Ryan Seacrest's agent, Horowitz is pitching a "meta, hidden-camera program" and a travel series in which he'll "put unknown towns on the map" by founding something in each one—say, a car-alarm hall of fame.

In the meantime, Horowitz aims to remedy America's financial woes with his "Recessionator" (pictured here), a paint sprayer he uses to create art—a fail-proof investment—for belly-up banks. "I'm not Seacrest, and I'm not Damien Hirst," he says. "I'm just trying to do my thing." —ADAM BARR

MOVE OVER POLLOCK: Funnyman Marc Horowitz catches air to create art for ailing banks. See more photos at readymade.com/horowitz

Photo by Jeff Minton

August 16, 2009

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In Colorado, he reiterated that White House opponents are using "scare tactics." He told a town hall meeting "what is truly scary is if we do nothing." He also warned against "insurance companies' bureaucrats."

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They will decide whether to allow pastors in gay relationships to serve in the ministry.

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Marc Horowitz and Pete Baldes/Flickr.com

Taking The Great American Road Trip, Google-Style

Two buddies wanted to embark on the timeless American tradition of a cross-country road trip, but these days even the cheapest ways of traveling have become a bit of a luxury. That's not stopping them from seeing the country — though they're not leaving home to do it.



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