

# REBECCA CAMACHO PRESENTS



Claire Oswald: *Moon Math*  
Project Room | Julia Haft-Candell: *Hold*

9 January through 22 February 2025  
OPENING RECEPTION: Thursday, 9 January 6 to 8pm

Rebecca Camacho Presents is pleased to announce Claire Oswald: *Moon Math* and Julia Haft-Candell: *Hold*. The opening reception on 9 January 2025 begins at 6pm with a dialogue between Claire Oswald and Julia Haft-Candell about the intersections between their practices and processes and centering the works on view in their respective exhibitions.

Claire Oswald: *Moon Math* is Oswald's third exhibition with Rebecca Camacho Presents and includes a suite of new paintings and preparatory studies. The exhibition title refers to the artist's ongoing interest in the systems and structures – both science and metaphysics – that provide us with a possible mapping, choreography, and visualizations to both understand and attempt to comprehend the world around us.

A consideration and continual interrogation of the processes and systems she deploys in her work ground Oswald's artistic practice. Indeed, the paintings for which she has become well known begin with small-scale sketches in acrylic paint on paper that form the initial step in a multi-part system of production rooted in both construction and deconstruction. The collages are comprised of torn or cut pieces that are the reconfigured remains of the original acrylic studies. This initial part of her process allows for quick, uninhibited choices, for spontaneity and chance. By contrast, Oswald's sewn paintings are produced fastidiously and methodically, but retain the dynamism that results from the unfettered approach anchoring the studies. This two-part process, resulting in a kind of push and pull, could be construed as somewhat oppositional, and yet each part is entirely interdependent on the other.

Oswald's work is informed by a wide range of sources, including the natural world, literature, quantum physics, and music. Several paintings in *Moon Math* demonstrate these interests, including *Slipstone* (2024), which is an amalgamation of color and form in three registers, conjuring an abstracted landscape with passages suggestive of water, rocks, and green foliage. *Tint of Mist, Slip of Must* (2024), a playful turn of phrase, reads as a billowy series of overlapping cloud formations set against the vibrant hues one finds in a dramatic sunset or sunrise. Other works such as *Prelude in Green* (2024) nod to musical referents such as Art Blakey's *Prelude in Blue* with dynamic swaths of green paint that rhythmically collide, overlap, and intersect. Oswald's washy brushwork conjures the sounds of wind sweeping through grass or trees shuddering in a storm or perhaps a melodious jazz staple. *Altissimo in Blue* (2024) is replete with ripples and squiggles of blue that stretch across the canvas. *Altissimo* is the Italian word for "very high," referring to the high notes of a woodwind instrument, and the wavy patches of color in Oswald's painting move like air, breath, or the swirl of a swelling adagio.

Julia Haft-Candell: *Hold* is Haft-Candell's first exhibition with Rebecca Camacho Presents. Haft-Candell works across media, but her practice is rooted in clay-based sculpture. She incorporates multi-layered glazes often with bronze and gold flourishes into sculptural objects whose forms are derived from the artist's visual lexicon, comprising specific symbols and motifs such as combs, hands, chains, and infinity loops. These symbols and forms were created from a space of discontent with norms and standards, sparking expansion and learning by making and doing. Inquiry guides Haft-Candell's process, and she continually experiments with new methods, forms, and materials. Guided by an evolving personal philosophy she calls "The Infinite," Haft-Candell's works and the pedagogy informing her methods as an educator are rooted in the ideals that constitute this ever-evolving fictional world.

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Sculptures that hold, contain, and behold underpin Haft-Candell's newest body of work on view at Rebecca Camacho Presents. Employing *sgraffito*, a technique of carving into clay before firing, allows Haft-Candell to achieve a particular variation in textures and colors in the surfaces of her work. This technique is evident in *Light Holder with Mood Chart* (2024), a sculpture of a hand extended backwards that doubles as a lamp adorned with chains of loops that splay across its surface. *Hand Holder with Legs* (2024) also dabbles in duality – it is both sculpture and stool – an object to be seen, experienced, and used. *Legsconce with Drops* (2024) is a sculpture masquerading as an illuminated wall sconce, captured in a state of genesis, of becoming, as legs extend outward from the clay body holding them.

Claire Oswald (b. 1979, San Antonio, TX) lives and works in Austin, TX. She received her BFA from the University of Southern California, Los Angeles in 2001. She has had solo exhibitions at Overduin & Co., Los Angeles, CA (2024); Broadway Gallery, New York, NY (2024; 2023); Rebecca Camacho Presents, San Francisco, CA (2022; 2020); Lora Reynolds Gallery, Austin, TX (2020); Octavia Gallery, Houston, TX (2018); and Johanssen Gallery, Berlin, Germany (2017); amongst others. Her work has been included in group exhibitions at the Landing Gallery, Los Angeles, CA (2022); Broadway Gallery, New York, NY (2021); Rebecca Camacho Presents, San Francisco, CA (2020); Tappan Collective, Los Angeles, CA (2016); and Chamber, New York, NY (2015); amongst others. She received a grant from the Peter S. Reed Foundation (2011).

Julia Haft-Candell (b. 1982, Oakland, CA) lives and works in Los Angeles. She received a BA in Studio Art and International Relations from University of California at Davis in 2005 and a MFA from California State University Long Beach in 2010. Recent solo exhibitions include the de Saisset Museum, Santa Clara University, CA (2024); Night Gallery, Los Angeles, CA (2023); Pitzer College Art Galleries, Claremont, CA (2023); CANDICE MADEY, New York, NY (2022; 2020); and Parrasch Heijen Gallery, Los Angeles, CA (2017). Her work has been included in group exhibitions at the Institute of Contemporary Art, Carnegie Mellon University, Pittsburgh, PA (2023); Morán Morán, Los Angeles, CA (2022); Klaus von Nichtssagend Gallery, New York, NY (2022); Canada, New York, NY (2022); LA LOUVER, Los Angeles, CA (2021); Inman Gallery, Houston, TX (2020); the Craft and Folk Art Museum, Los Angeles, CA (2018); Torrance Art Museum, Torrance, CA (2018); amongst others.