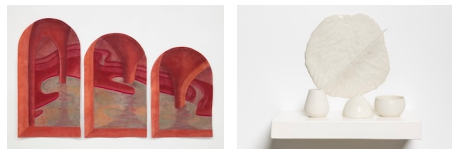


# REBECCA CAMACHO PRESENTS



Celeste: *Hacer brotar / To sprout*  
Project Room | Marie Herwald Hermann: *Lines and Parallels*

1 May through 14 June 2025  
OPENING RECEPTION: Thursday 1 May, 6-8pm

Rebecca Camacho Presents is pleased to announce the opening of *Celeste: Hacer brotar / To sprout* and *Marie Herwald Hermann: Lines and Parallels*. The opening reception on 1 May 2025 begins at 6pm with a conversation between Celeste and Diego Villalobos, Associate curator, Wattis Institute for Contemporary Arts at the California College of the Arts.

*Hacer brotar / To sprout* is Celeste's first solo exhibition on the west coast and their debut exhibition with Rebecca Camacho Presents. Celeste is an artist duo based in Mexico City, formed by María Fernanda Camarena (b. Guadalajara, 1988) and Gabriel Rosas Alemán (b. Mexico City, 1983). The artists' collaborative practice incorporates archetypal images – hands, vessels, spirals, amongst others – that are woven into or painted on large-scale dyed cotton textiles. Their practice comprises discrete sculptural objects as well as multi-part immersive installations. Celeste frequently works in a site-responsive way, responding to the particularities of a site or location, and their presentation at Rebecca Camacho Presents incorporates objects conceived of in relation to the architectural features of the gallery.

The works on view in *Hacer brotar / To sprout* developed from Celeste's ongoing research on public art, public spaces, and communities – both contemporary and historical – within Mexico City. Diego Rivera's *El Agua, Origen de la Vida* (*Water, the Origin of Life*) painted in 1951 served as a particularly rich touchstone for the artists. Located in the Chapultepec Forest in the Cárcamo de Dolores, *El Agua Origen de la Vida* intertwines water with the histories of Mexico, visualizing the ways in which water is connected to all – biologically, culturally, spiritually.

Celeste's installation at Rebecca Camacho Presents draws upon the ideas visualized in Rivera's mural. Consisting of three separate sections weaving through the gallery's interior, the arches in *Caminos para el agua I, II, and III* are based on the form of an aqueduct, an architectural innovation designed to channel water for drinking and irrigation, allowing communities around the world to flourish. Spirals with long linear extensions represent the movement of water, to the life it offers, and bulbous forms suggest the bounty of water that flows along aqueducts and underground within the aquifers below Mexico City. *¡Qué llueva, qué llueva! (Let it rain, Let it rain)* is a triptych featuring imagery that resembles cisterns and aqueducts, tools that collect and channel water. The title, "let it rain," is a direct reference to the environmental changes challenging our relationship to water as well as the aquifers below Mexico City that are in jeopardy because of over extraction and reduced rainfall. These aquifers flow freely without boundaries or borders between Mexico and the United States. Three copper hand-painted vessels titled *Anáhuac (surrounded by water)*, *Ollin (movement)*, *Xictli (navel)* refer to the inherent traits of water – movement, motion, centrality – in Nahuatl, the language of the Nahua people who have lived in what is now known as Mexico and throughout Central America for thousands of years. *Anáhuac* is the original Nahua name for Mexico and translates to "land surrounded by water." Together, the artworks in *Hacer brotar / To sprout* remind us of the intrinsic and fundamental qualities of water – a vital form of nourishment upon which all life on Earth hinges.

Marie Herwald Hermann's *Lines and Parallels* is the artist's second project with Rebecca Camacho Presents. Continuing her investigation of relatable, domestic forms, Hermann's thrown and hand-built vessels are assembled into abstract sculptural still lifes, frequently displayed on colorful ceramic shelves. The purposeful structures of Hermann's assemblages are reminiscent of language with subtle forms that compose encoded phrases.

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In this new suite of works, Hermann considers the presence of parallel universes and temporality within society and in ourselves. The exhibition centers these dualities through pairs. Four works comprised of vessels on shelves are shown in twos. Functioning as an echo or shadow of itself, the elements of one set and shelf are all white while its complement shares the same elements in color but are reordered to alter the balance and meaning. Three larger works placed on the floor act as a center line within the space. Two vessels are glazed on their exteriors, but not their interiors to create a varying experience of the same material and extend Hermann's investigation of parallels. A 'mirror' completes the installation. Slightly iridescent pink resin is encased in a hand-carved Mahogany frame; the mirror does not offer an accurate reflection of the viewer, rather a hint. Further skewing perspective and the idea of parallels, the walls in the project room are painted in monochromatic vertical white stripes, alternating between high gloss and matte. The shift is barely perceptible, yet unmistakably present.

**Celeste** (María Fernanda Camarena, b. 1988, Guadalajara and Gabriel Rosas Alemán, b. 1983, Mexico City) live and work in Mexico City. Camarena received her MFA from the Universidad de Guadalajara in Mexico and Alemán received his BFA from ENPEG La Esmeralda in Mexico and a Fine Art Diploma from the Braunschweig University of Art (HBK Braunschweig) in Germany. They have had solo exhibitions at The Bentway, Toronto (2025); the Royal Society of Sculptors, London (2024); Canopy Collections, London (2024; 2023); The Contemporary Austin (2023); Guadalajara 90210, Mexico City (2022); Project Pangée, Montreal (2021); amongst others. Their work has been included in group exhibitions at Maat Gallery, Paris (2023); Laguna, Mexico City (2022); JO-HS, Mexico City (2021); Espacio FAMA, Monterrey (2021); amongst others.

**Marie Herwald Hermann** (1979 b. Copenhagen, Denmark) lives and works between Chicago, Illinois and Copenhagen, Denmark. She received her BFA at the University of Westminster, London in 2003 and her MFA at the Royal College of Art, London in 2009. Solo exhibitions include Rebecca Camacho Presents, San Francisco (2025, 2020); Broadway Gallery, New York, NY (2025); Galerie NeC, Paris, France (2022; 2016); Reyes | Finn, Detroit, MI (2021); and Paris London Hong Kong, Chicago, IL (2018); amongst others. Hermann's work has been featured in group exhibitions at the Museum of Arts and Design, New York, NY (2024); Kasmin Gallery, New York, NY (2023); amongst others.