

REBECCA CAMACHO PRESENTS

ektor garcia | *nu.dos*
Project Room: Em Kettner | *Cyrano*

18 September through 1 November 2025
OPENING: Thursday, 18 September 6 to 8pm

Rebecca Camacho Presents is pleased to announce *ektor garcia: nu.dos* and *Em Kettner: Cyrano*. garcia exhibits at the gallery for the second time while Kettner makes her San Francisco solo debut.

ektor garcia's *nu.dos* - a play on the Spanish word nudos, meaning knots, phonetically separated into two words, nu and dos, meaning two new, or new two - expands the lexicon of his visual language by introducing previously unexplored materials such as paper raffia, hemp and house paint, and re-imagining past works. The result is an intricately layered investigation of time and place, and the manifestation that art is dynamic, continually evolving, adjusting and reflecting meaning and emotion, akin to humanity.

Expansion reveals itself in scale as well as signification, as garcia debuts his largest single crocheted copper work, *crochet copper mandala*. At just over 9 feet tall and nearing 6 feet wide, garcia engaged his whole body to create the signature round doily structure. The marquee piece dwarfs the viewer, a reversal of roles, the opposite of the traditional experience of a household tabletop item, magnified, physical and all-encompassing.

Evoking the human body as well as domestic items and natural or architectural forms, garcia's time intensive practice is rooted in the soulful beauty of craft traditions while allowing for the broadening of traditional crafts' defining material elements. Already pushing these boundaries with his well-known use of materials such as copper wire, leather, horsehair and shells, garcia now revisits previously completed works and introduces additional elements. In *pieles (formerly wire mesh)*, a suspended sculpture of crocheted copper wire, garcia partially disassembles and reconstructs the original, adding a dyed black raffia border and structured copper tube. Maintaining the spirit of his initial effort, garcia allows for reinvention and fresh possibilities, his practice a tangible marker of contrast and transformation.

Em Kettner's first solo project room exhibition at Rebecca Camacho Presents, *Cyrano*, includes small-scale tapestries, ceramic sculptures with delicate weavings, and glazed porcelain tiles inset into hand carved walnut frames. Each scene blends elements of humor, heartache, and social critique with piquant literary vignettes.

Kettner relies upon playful caricature to address vulnerability and the human condition. She draws from the well-known tale of Cyrano de Bergerac, in which a romantic but insecure poet becomes the behind-the-scenes mastermind of a courtship between his own beloved and another man. *Cyrano* is therefore an apt title for a body of work that foregrounds the complexities of our entangled relationships with one another. In Kettner's miniature tableaus, these seductive and voyeuristic tendencies are laid bare and extended outward: each object invites the viewer to lean in close to reveal the full scope of the narrative. Glazed tiles glint in tiny hand carved windows. Stitched and sculpted figures intertwine in positions that teeter between sexuality and deviance, shame and dependency. Whispered pleas and secret declarations float away on rippling ribbons - just out of earshot - through woodgrain and weft.

Lining the walls, works such as *The Lost Love* (2025) and *Moon Wooing* (2025) directly reference the central plot point in the comic tragedy: Cyrano's incognito evening serenades, which mark his conflicting desires to release or lean into a forbidden affair. Here, the prized object of infatuation takes center stage, and turns to regard her would-be suitors - only to slip through their fingers as a quickly dissipating shadow.

Finally, the titular sculpture in the exhibition, *Cyrano* (2025), features multiple porcelain limbs that merge to form a human-bed hybrid. Two heads drift to sleep atop a handwoven quilt, and a third figure pops out below, their arms folding to construct the front legs of the bed. The trio not only echoes the ill-fated fictional love triangle, but also, along with the other works on display, demonstrates the enduring presence of those we've lost or long for.

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ektor garcia (b. 1985, Red Bluff, CA) lives and works nomadically. He received his BFA from the School of the Art Institute of Chicago in 2014 and his MFA from Columbia University in 2016. He has had solo exhibitions at Mendes Wood DM, São Paulo (2024); James Fuentes, New York (2023); Rebecca Camacho Presents, San Francisco (2022); Cabaret Voltaire, Zurich (2022); the Henry Art Gallery, University of Washington, Seattle (2022); Empty Gallery, Hong Kong (2021); and SculptureCenter, New York (2019); amongst others. garcia's work has been included in group exhibitions at Adams and Ollman, Portland (2024); Cantor Arts Center at Stanford University, Palo Alto (2024); Berkeley Art Museum & Pacific Film Archive (2024); the Whitney Museum of American Art, New York (2024); the Blaffer Art Museum at the University of Houston (2023); Lisson Gallery, New York (2023); San Francisco Museum of Modern Art (2022); Cooper Cole, Toronto, Canada (2022); and the Griffith University Art Museum, Brisbane, Australia (2022); amongst others.

garcia's work is in the permanent collections of the Whitney Museum of American Art, New York, NY; San Francisco Museum of Modern Art, San Francisco, CA; Berkeley Museum of Art & Pacific Film Archive, Berkeley, CA; Musée d'art contemporain de Montréal, Montréal Canada; Hammer Museum, Los Angeles, CA and the Cantor Arts Center at Stanford University, Palo Alto, CA.

garcia will open a solo exhibition, *loose ends*, at the San José Museum of Art, San José, CA, on Friday 17 October 2025.

Em Kettner (b. 1988, Philadelphia, PA) is an artist and writer based in Richmond, CA. She received her BFA from the University of the Arts, Philadelphia in 2011 and her MFA from the School of the Art Institute of Chicago (SAIC) in 2014. Recent solo exhibitions include François Ghebaly, New York, NY and Los Angeles, CA (2024, 2022, 2021); Chapter, New York, NY (2022); Specialist, Seattle, WA (2022); and Goldfinch, Chicago, IL (2020). Her work has been included in two-person and group exhibitions at F2T Gallery, Milan, Italy (2025); Pangée, Montreal, Canada (2025); Pipeline, London, UK (2024); Outer Space, Concord, NH (2024); the MFA, Boston, MA (2023); Candice Madey, New York, NY (2022); and Et al. Gallery, San Francisco, CA (2025, 2022); among others.

Kettner's work is in the permanent collections of the Museum of Fine Arts, Boston, MA; the Ohana Center, Monterey, CA; the DePaul Art Museum and The Joan Flasch Artists' Book Collection, Chicago, IL.