

DREAMSONG

DISSOLVING
MARGINS

JULIA

HAFT-CANDELL

MARIA

KOZAK

29 October - 10 December 2022

DREAMSONG

ON DECEMBER 31ST OF
1958 LILA HAD HER FIRST
EPISODE OF DISSOLVING
MARGINS. THE TERM ISN'T
MINE, SHE ALWAYS USED IT.
SHE SAID THAT ON THOSE
OCCASIONS THE OUTLINES
OF PEOPLE AND THINGS
SUDDENLY DISSOLVED,
DISAPPEARED.

- *My Brilliant Friend* by Elena Ferrante

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Dreamsong is pleased to announce *Dissolving Margins*, a two-person exhibition featuring sculpture by Julia Haft-Candell and recent paintings by Maria Kozak. The exhibition title references an Italian term central to Elena Ferrante's Neapolitan Novels 'smarginatura,' translated as 'dissolving margins' by Ann Goldstein, and described as "the sensation of moving a few fractions of a second into a person or a thing or a number of a syllable, violating its edges."

Drawing inspiration from the occult and esoteric orders, Kozak began her recent paintings with digital sketches, intuitively manipulating two color fields until desirable forms emerge. The central subject of this body of work are the cyclical, irresolvable interactions that emerge from the classic dichotomies of the human condition, such as physical/spiritual, control/surrender or stillness/movement. Kozak is interested in the "The idea of eternal return, that the universe and all existence and energy has been recurring, and will continue to recur an infinite number of times across infinite time or space."

Like Kozak, Haft-Candell is materially and conceptually interested in liminal space and the subversive interaction of dichotomies. Also beginning with intuitive gestures, Haft-Candell models clay objects into a growing lexicon of forms she has spent years developing. In 2017, the artist published *the infinite*, a glossary of terms and symbols that articulates the multiple meanings undergirding these forms and provides insight into their personal, social and psychological origins. *The infinite* often highlights the way in which opposed symbols are paradoxically connected, such as 'The Torus', which the artist describes as "The ring or donut shape, associated with female... While perhaps seen as oppositional to the Dash in the linear world, in *the Infinite*, the two must coexist."

Dissolving Margins highlights conceptual and formal reverberations between Kozak and Haft-Candell's distinct practices. In particular, both artists undermine hard binaries by imagining hybrid forms. Kozak, working in oil paint, and Haft-Candell in ceramic, upend the delineation of stable categories through embracing ambiguity and porous borders. In sensuous oil paintings and ceramic sculptures that trace the body while gesturing towards abstraction, forms seep, bleed and interlock through the alchemy of touch.

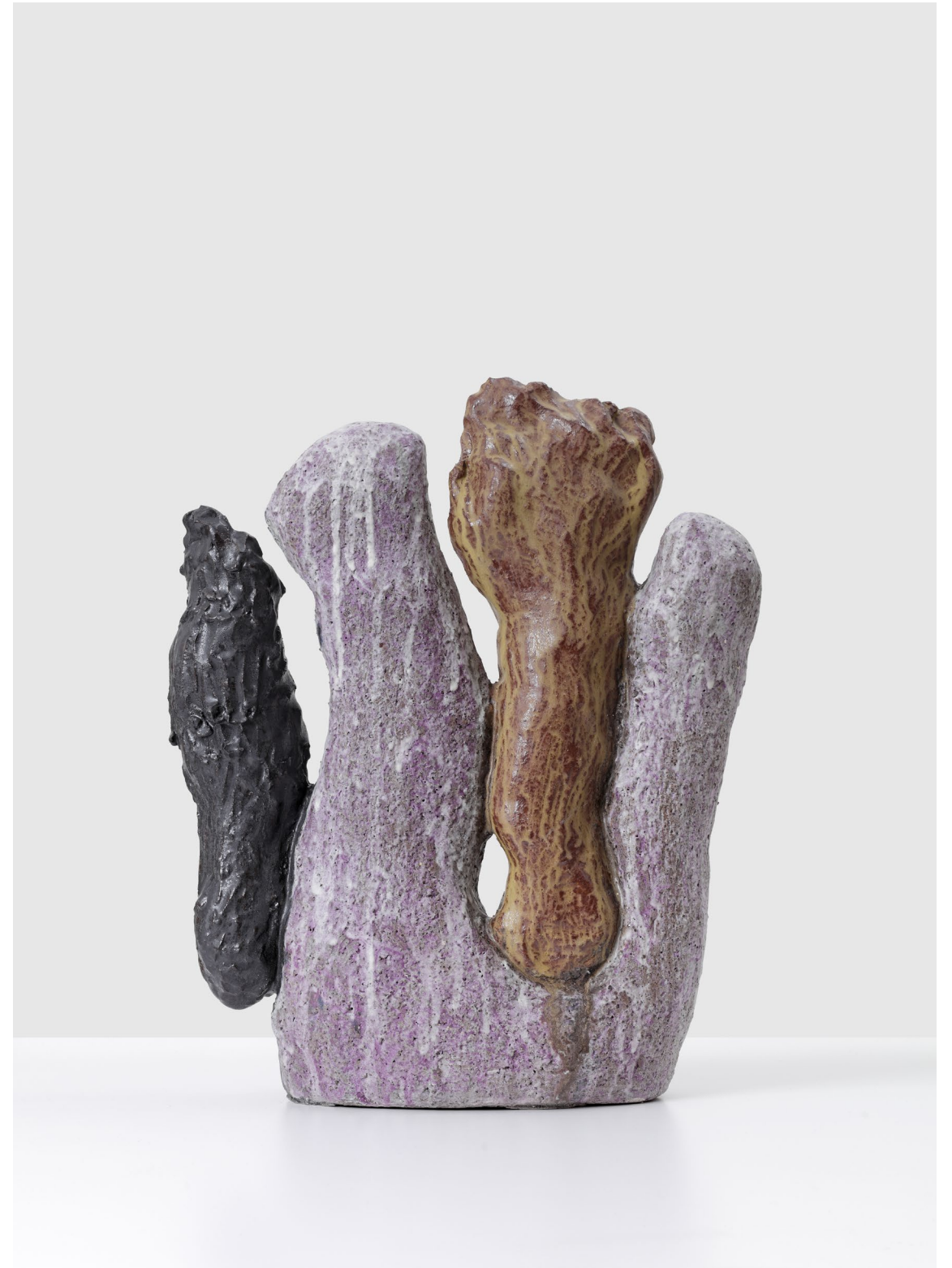


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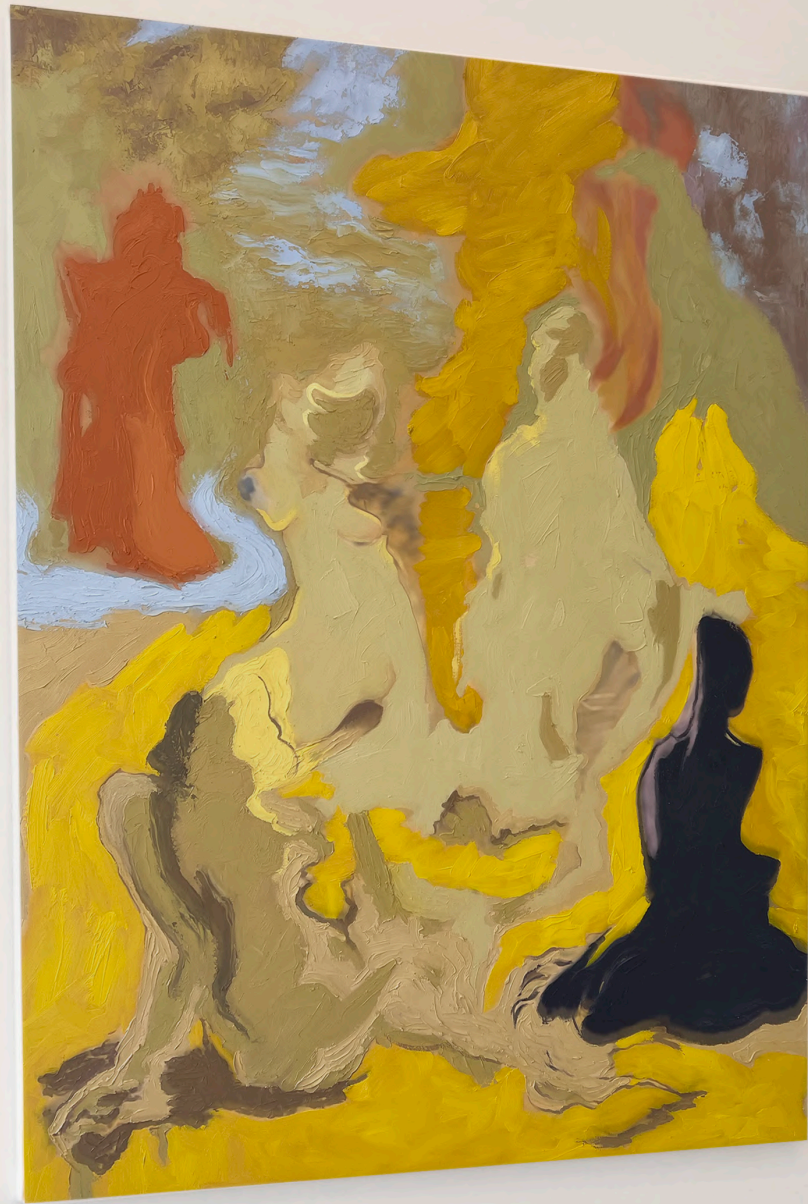


Maria Kozak
The Joy of Being Alive, 2022
Oil on canvas
78 x 112 inches

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Julia Haft-Candell
Swim: Violet, Ochre, Slate
2019
Ceramic
16 1/2 x 13 1/4 x 5 1/2
inches



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Julia Haft-Candell
Folded Slab: Slate, White, Tangerine 2019
Ceramic
10 1/2 x 17 3/4 x 11 1/2 inches

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Maria Kozak
Daylight Savings, 2022
Oil and ink on canvas
60 x 48 inches

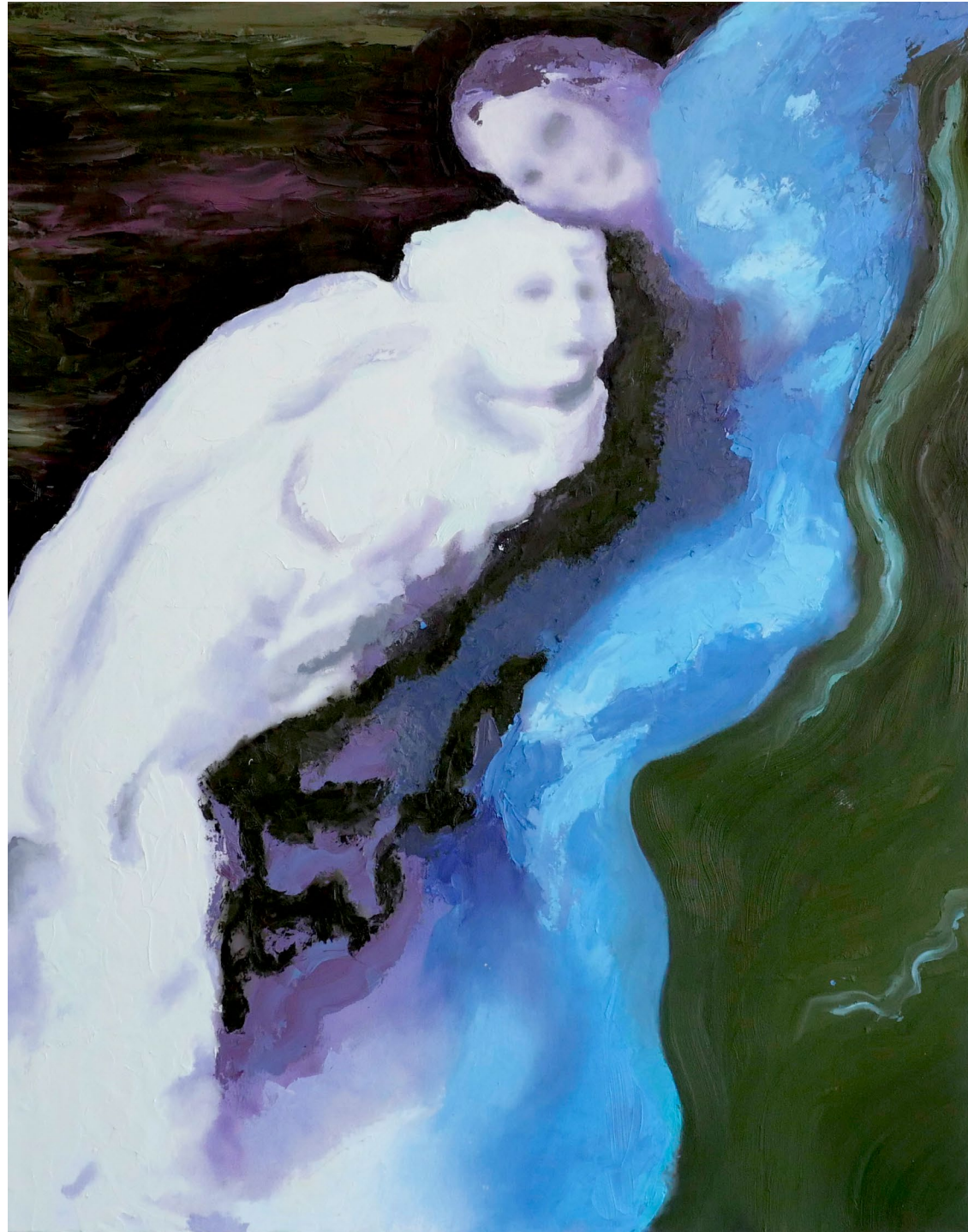


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Julia Haft-Candell
Folded Slab: Porcelain, Terracotta, Violet Fade
2019
Ceramic
14 x 11 1/2 x 11 inches

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Maria Kozak
Jupiter and Io, 2022
Oil and ink on canvas
48 x 38 inches

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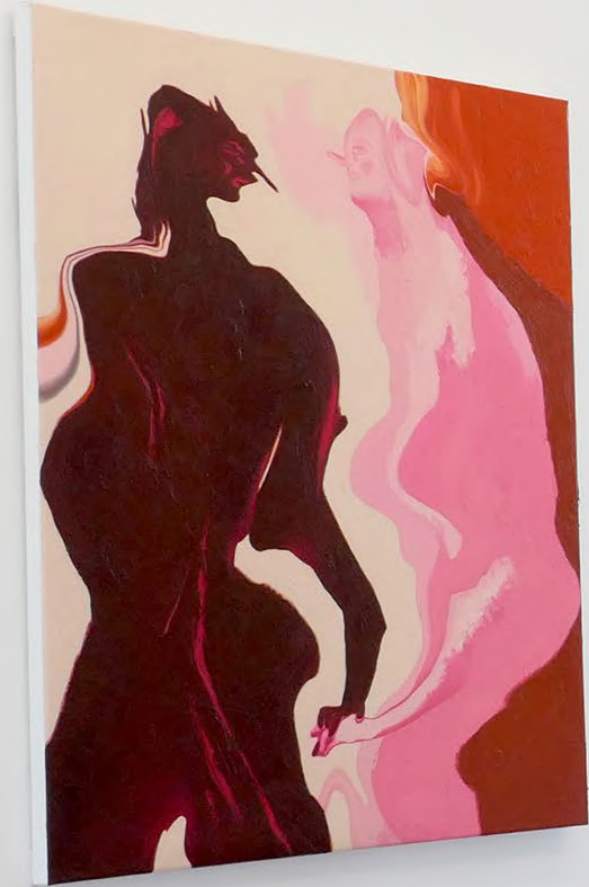


Maria Kozak
Women Watching, 2022
Oil and ink on canvas
47 x 39 inches

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Julia Haft-Candell
Interlocking: Stack 2019
Ceramic
19 x 12 x 4 1/4 inches



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Maria Kozak
Just to See My Holly Home, 2022
Oil and ink on canvas
48 x 40 inches

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Maria Kozak
Fate and Providence, 2022
Oil and ink on canvas
47 x 39 inches

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Julia Haft-Candell
Through: White, Slate 2019
Ceramic
10 1/2 x 11 1/2 x 13 3/4 inches

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Julia Haft-Candell
Through: Terracotta, Slate, White
2019
Ceramic
7 x 18 x 11 1/2 inches

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Maria Kozak
Sacred and Holy, 2022
Oil and ink on canvas
58 x 47 inches

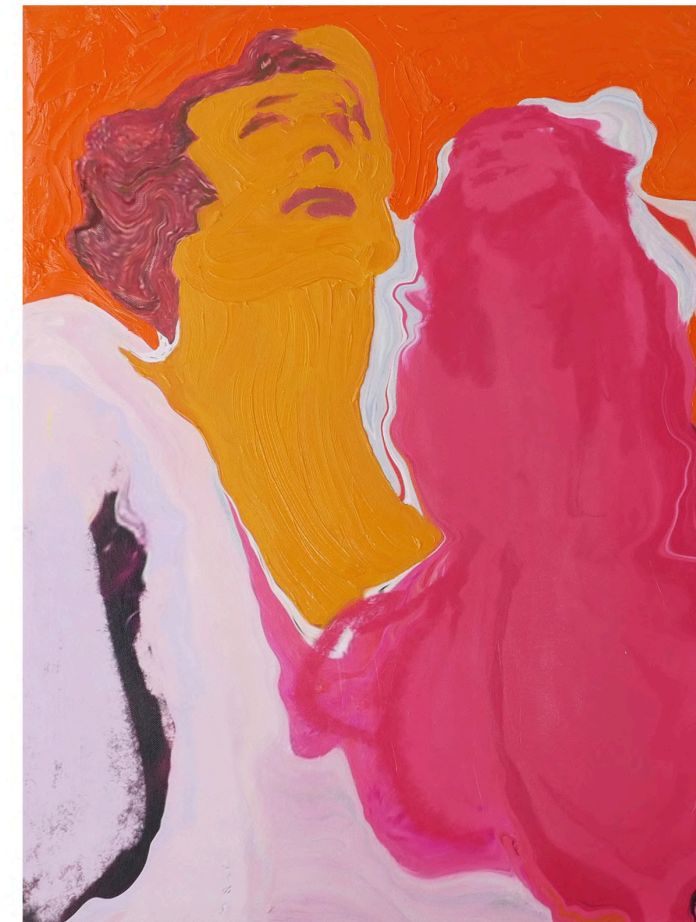


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Maria Kozak
The Endless Present, 2022
Oil and ink on canvas
24 x 18 inches

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Maria Kozak
True Romance, 2022
Oil and ink on canvas
24 x 18 inches

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Julia Haft-Candell
Swim: Slate, Blue, White 2019
Ceramic
10 x 11 1/2 x 11 3/4 inches



DREAMSONG



Maria Kozak
The Yin of Yang, 2022
Oil and ink on canvas
58 x 47 inches



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Julia Haft-Candell
Swim: Teal, Slate 2019
Ceramic
9 1/2 x 20 1/2 x 4 3/4 inches

JULIA HAFT-CANDELL

Julia Haft-Candell (b. 1982, Oakland, CA) lives and works in Los Angeles. Recent solo exhibitions include CANDICE MADEY, New York, NY; Night Gallery, Los Angeles, CA; Parrasch Heijen Gallery, Los Angeles, CA; and group exhibitions at CANDICE MADEY, New York, NY; LA LOUVER, Los Angeles, CA; Inman Gallery, Houston, TX; Grand Central Art Center at California State University, Fullerton CA; the Craft Contemporary, Los Angeles, CA; Interface Gallery, Oakland, CA; Franklin Parrasch Gallery, New York, NY; among others. Her work has been written about in Artforum, Surface Magazine, East of Borneo, The New York Times, and The Los Angeles Times. She received an MFA from California State University Long Beach and BA in Studio Art and International Relations from University of California Davis. Haft-Candell is the founder of the infinite school, an experimental space for ceramic education outside of the institution.

EDUCATION

2016 Skowhegan School of Painting and Sculpture
2010 California State University Long Beach, Master of Fine Arts
2005 University of California Davis, BA: Studio Art and International Relations

AWARDS

2019 California Community Foundation Fellowship for Visual Artists
2012 Investing in Artists Grant, Center for Cultural Innovation, Los Angeles, California Artists' Resource for Completion Grant, Center for Cultural Innovation, Los Angeles, CA
2011 Hoff Foundation Grant, Huntington Beach, California

SOLO EXHIBITIONS

2022 *A Soft Grid*. Candice Madey, New York, New York.
2020 *Carrier Bag of Fiction*. Candice Madey, New York, New York.
Interlocking. Night Gallery, Los Angeles, California.
2017 *Julia Haft-Candell: The Infinite*. Parrasch Heijnen Gallery, Los Angeles, California.
2016 *Denim Chain on Trees*. Installed at the Bowtie Project, in collaboration with Clockshop and California State Parks, Los Angeles, California.
Double Knot. Ochi Projects, Los Angeles, California.
2015 *Sculptures on the Roof*. Rosslyn Studios, Los Angeles, California.
2015 *Loops*. Iko Iko, Los Angeles, California.
Fast and Slow. Grand Central Art Center at California State University Fullerton.
2013 *Terrains*. ACME., Los Angeles, California.
2012 *Flower Vessels by Julia Haft-Candell*. Iko Iko, West Hollywood, California.
2011 *Julia Haft-Candell at ACME*. ACME, Los Angeles, California.

SELECTED GROUP EXHIBITIONS

2022 *Volume*. Curated by Anna Moschovakis. Bushel Collective, Delhi, NY.
Summer DAYZ. Curated by Kahlil Robert Irving. Klaus von Nichtssagend, New York, NY.
2022 *SUMMER Nights*. Curated by Kahlil Robert Irving. Canada, New York, NY.
2021 *SeenUNseen*. LA Louver Gallery, Los Angeles, California. Curated by Alison Saar.
Import/Export. Night Gallery, Los Angeles, California.
2020 *Yevgeniya Baras and Julia Haft-Candell: Parts of Speech*. Inman Gallery, Houston, Texas.
2019 *Julia Haft-Candell/Suzan Frecon*. Parrasch Heijnen Gallery, Los Angeles, California.
2018 *Phantom LIM*. Torrance Art Museum, Torrance, California.

Melting Point. Craft and Folk Art Museum, Los Angeles, California.
Manifesto: A Modest Proposal. Pitzer College Art Galleries, Claremont, California.

2017 *Brightsiders*. Verge Center for the Arts, Sacramento, California, curated by The Pit.
The 8th Dimension. Interface Gallery, Oakland, California.
2016 *No Rules, No Rules*. Franklin Parrasch Gallery, New York, New York.
Uncommon Ground. Fellows of Contemporary Art, Los Angeles, California.
A Marginal Tic. Fourteen 30 Contemporary, Portland, Oregon
2015 *The Treachery of Images*. Fine Art Center Gallery, University of Arkansas, Fayetteville, Arkansas.
Highland Park Museum of Ceramic Art. Monte Vista Projects, Los Angeles, California.
Kill All Zombies. The Property, Los Angeles, California.
Where the Sand Worm Slumbers. Charlie James Gallery, Los Angeles, California.
2014 *ArtWatch 2014*. Westmont Ridley-Tree Museum, Santa Barbara, California.
Sculpting in Time. Glendale College Art Gallery, Glendale, California.
Corporeal Impulse. Vincent Price Art Museum, Monterey Park, California.
2013 *Farewell Ruins*. Inman Gallery, Houston, Texas.
High Low. Irvine Fine Art Center, Irvine, California.
Heroes. Carter & Citizen, Los Angeles, California.
Chockablock. University Art Museum, California State University Long Beach.
2012 *Julia Haft-Candell and Ben Demott*. Jane Hartsook Gallery, Greenwich House Pottery, New York, New York.
Paper Space: Drawings by Sculptors. Inman Gallery, Houston, Texas.
Out of Line. Richard L. Nelson Gallery, University of California Davis.
Chiasmus: Zones of Political and Aesthetic Imagination. University Art Gallery, University of California Irvine.
2011 *Mind Over Matter*. Meulensteen Gallery, New York, New York.
Works of Paper. ACME, Los Angeles, California.
Los Angeles Museum of Ceramic Art at ACME. ACME, Los Angeles, California.
String Theory. Huntington Beach Art Center, Huntington Beach, California.

PUBLICATIONS

2021 Charity Coleman, "Julia Haft-Candell at Candice Madey," Artforum, April, 2021.
Kay Whitney, "Without Definitions: A Conversation With Julia Haft-Candell," Sculpture Magazine, April 2, 2021.
Julie Belcove, "Why California Has Become a Hotbed for Ceramic Art," Robb Report, August 2021.
2020 Lindsay Preston Zappas, "Art in Isolation with Julia Haft-Candell," Contemporary Art Review, Los Angeles, Issue 20.
2019 David Pagel, "At Parrasch Heijnen Gallery, sculpture and painting go hand in hand," The Los Angeles Times, April 16, 2019.
Jessica Simmons, "Julia Haft-Candell & Suzan Frecon at Parrasch Heijnen," Contemporary Art Review Los Angeles, Issue 16.
2018 Leah Ollman, "Ceramic art, once written of as mere craft, wins a brighter spotlight in the L.A. scene," The Los Angeles Times, April 25, 2018.
Tom Morris (ed), New Wave Clay: Ceramic Design, Art and Architecture, Frame Publishers, Amsterdam, the Netherlands.
Kate Guadagnino, "Funky Ceramics Are Everywhere. Including in Galleries." T: The New York Times Style Magazine, June 14, 2018.
2017 Alexandra Pechman, "Julia Haft-Candell at Parrasch Heijnen Gallery," Artforum, July 2017.
Jennifer S. Li, "Julia Haft-Candell's Black Clay Infinity Sculptures, On View in LA," Sight Unseen, July 14, 2017.
Leah Ollman, "In Julia Haft-Candell's 'infinite' art, the possibilities are,

well..." The Los Angeles Times, August 22, 2017.
Mat Gleason, "Julia Haft-Candell Confounds the Innite at Parrasch Heijnen Gallery," Huffington Post, August 5, 2017.
Annabel Osberg, "Julia Haft-Candell," Artillery Magazine, August 10, 2017.
Casey Lesser, "These 20 Artists Are Shaping the Future of Ceramics," Artsy, February 2017.
Caitlin Confort, "Julia Haft-Candell's Sculptures Inspired by Intuition," Artzealous, January 2017.
2016 George Melrod, "Julia Haft-Candell," Art Ltd., March 2016.
2015 Andrianna Campbell, "Kill All Zombies," Artforum, November 2015.
2014 Allyson Unzicker, "Corporeal Impulse: Contemporary Artists Working in Clay," The Brooklyn Rail, April 2, 2014.
Retha Oliver, "'Corporeal Impulse' at the Vincent Price Art Museum," Glasstire, April 4, 2014.
2013 A. Moret, "Julia Haft-Candell: 'Terrains' at ACME," Art Ltd., March 2013
Meredith Deliso, "Finding Beauty in the Imperfect at Inman Gallery," The Houston Press, February 26, 2013.
2012 Leah Ollman, "The Happy Medium," Art in America, December 2012.
Juli Carson, "Across the Political/Poetic Divide," CHIASMUS Zones of Political and Aesthetic Imagination Exhibition Essay, February 2012.
2011 Brooke Hodge, "Iko Iko Goes West," The New York Times Style Magazine, August 11, 2011.
David Pagel, "Art Review- Julia Haft-Candell at ACME," Los Angeles Times, May 5, 2011.

MARIA KOZAK

Maria Kozak (b. 1981, Krakow, Poland) is an artist living and working between upstate New York and Krakow, Poland. Her family emigrated from Poland in 1983 at the height of martial law and she grew up navigating the two cultures. Kozak received her MFA from the New York Academy of Art (2011) and is currently a member of NEW INC, the New Museum's incubator for art + technology. Recent exhibition include The Detroit Public Library, Museum of Contemporary Art, Denver, CO, The SPRING/BREAK Art Show and Massey Lyubin, New York. Her work has been written about in Artsy, the Wall Street Journal, Cool Hunting and Paper magazine. Kozak was awarded a NYFA /NYSCA Grant and a Schusterman Foundation Fellowship for her work in emerging technology.

EDUCATION

2011 MFA New York Academy of Art, *New York, NY*
2003 BS Colorado State University, *Fort Collins, CO*

SELECTED EXHIBITIONS

2018 *Rigidbody*. Spring/Break Art Show, New York, NY.
2017 *Take Home a Nude*. Sotheby's, New York, NY.
2016 *Summer Show*. Massey Lyuben, New York, NY.
2015 *Fall Collective*. Massey Lyuben, New York, NY.
Greenhouse. One Mile Gallery, Kingston, NY.
Take Home a Nude. Sotheby's, New York, NY.
2014 *Mythical Beasts*. One Mile Gallery, Kingston, NY.
2013 *War Hawk*. Peace Dove, Platte Forum, Denver, CO.
Summer Show. Allegra LaViola Gallery. New York, NY.
Texas Contemporary. RH Gallery, Houston, TX.
2012 *13.0.0.0.0*. RH Gallery, New York, NY.
*Fr**k Off*. RH Gallery, New York, NY.
Land, Sea, Air. Eden Rock Gallery, St. Barthelemy.
Another, More Secret Garden. One Mile Galley, Kingston, NY.
Foolsgold Valentine's. RH Gallery, New York, NY.

2011 *Collapse*. RH Gallery, New York, NY.
Show and Tell. Vignettes Pop-Up Gallery, New York, NY.
Self Portrait as Monster Truck. Kleio Projects, New York, NY.
Foolsgold Sanctuary NYC. Sasha Noe Gallery, New York, NY.
Foolsgold Sanctuary. One Mile Gallery, Kingston, NY.
The Big Show. Silas Marder Gallery, Southampton, NY.
Uncharted. Wilkinson Hall, New York, NY.
Untitled. Below Chambers, New York, NY.
2010 *Foolsgold Farm*. RH Gallery, New York, NY.
Take Home a Nude. Sotheby's, New York, NY.
Summer Exhibition, Island Weiss Gallery, New York, NY
2009 *Deck the Walls*. NYAA, New York, NY.
FoCi Art Fair. Wynwood Walls Space, Miami, Fl.
Foolsgold: Iceland. Lost Horse Gallery, Reykjavik, Iceland.
Foolsgold. 176 Stanton Gallery, New York, NY.

PRESS

Artsy, Cool Hunting, The Art Newspaper, Paper Magazine

AWARDS

Reality Journey, Schusterman Foundation, Israel
Platte Forum Residency, Denver, Colorado
Eden Rock Residency, St. Barthelemy
Kosciuszko Foundation Grant, Jagielonian University, Krakow, PL