

ARTILLERY



JULIA HAFT-CANDELL

by Annabel Osberg ·
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In timeless spirit and simple form, **Julia Haft-Candell's** ceramic sculptures recall the mystical austerity of primeval petroglyphs, carved totems and cave paintings. Yet their painted embellishments and surface textures are unmistakably modern, evoking graphic novel line drawings, rough roadbeds and industrial scraps. Displayed at **Parrasch Heijnen** on individual wall shelves in rows of three by eight, pieces in her "Infinity" series consist of variations on lazy eight, pretzel and knot morphologies. Each is adorned by surface patterns of repeated motifs whose meanings are enumerated in a glossary provided by the gallery. Counterpointing their urbanity on a pedestal across the room, the lumpy masses of her "Weights" series resemble volcanic rocks and paint-spattered concrete chunks left over from construction sites. Indeed, these were hewn from "Infinity" series by-products. Haft-Candell's ethos recalls male greats Ken Price and Peter Voulkos, and a Roger Herman installation partly inspired this show's setup; but a subtle feminism underlies her glossary's ruminations on hermaphroditism and gender norms. During a recent gallery talk, Haft-Candell offered students this advice once given her by a teacher: Create the work that you'd want to produce if you knew death were imminent. Her installation appears as a tiny cross-section of something that could go on forever; but its limitedness is a reminder of every individual's finitude

[Parrasch Heijnen Gallery](#)
1326 S. Boyle Avenue
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Show runs through September 2