



CLEARING

**Daisy Sheff**  
***birds a'singin' and bees a'buzzin'***  
June 9 – July 20, 2023

Tomales Bay, a body of water just barely, just by a couple of miles, protected from the dizzying anonymity of the Pacific Ocean, is home to thousands and thousands of oysters. Every day small fishing boats leave wooden docks to harvest them from bags floating in the bay, farms that approximate a submerged environment. They return to sell these hard stones, these encrusted bodies, to day trippers and neighbors. When encountering motion, when brought from the country to the city, these creatures lose their crustacean form, become transmutable, and then become their destroyer. I've never before lingered on the oyster, an over-valued rock for sure, but I relate them now, surprising myself, to Sheff's compositions, to carnal desire, to need and to dissolution.

"The crust of various cosmic bodies is temporary," writes Paul Klee in his notebook, "our faltering existence on the outer crust should not prevent us from recognising this."

In the painting "Meadowsweet and Hemlock" overlapping planes sit side by side, one beside the other, overlapping and touching. In their difference they create depth, in their reducibility they create communion. The artist nestles her name among them, offering herself up as an interchangeable moment in a field of perspectives. Color touches color. Shades near rot are germane to subsequent shades. Subsumption isn't bad.

To say a painting "pulls you in" isn't a very interesting thing to say, but what is meant, perhaps, that a painting has the ability to collapse exteriority and to render perspective flat, equilateral, well, that's interesting. Here, Daisy Sheff's works summon notions of the country. Not a country, but *the country*. A vague, mythological place conjured from internal 'magnations.

- Theodora Walsh

**Daisy Sheff** (born 1996 in Greenbrae, USA) lives and works in Los Angeles.

She received her BFA from UCLA in 2018.

Solo exhibitions of her work have been held at C L E A R I N G Los Angeles; Ratio 3, San Francisco; South Willard, Los Angeles; and White Columns, New York.

Her work has been included in group exhibitions at C L E A R I N G New York; Ratio 3 DTLA, Los Angeles; Parker Gallery, Los Angeles; Grimm Gallery, New York; and February, Austin.

Currently she has a solo exhibition at C L E A R I N G Brussels.

Daisy Sheff's work belongs to the collections of the de Young Museum, San Francisco; Beth Rudin DeWoody Collection, West Palm Beach; the Rachofsky Collection, Dallas; Aïshti Foundation, Beirut; and Igal Ahouvi Art Collection, Tel Aviv.