

# Rachael Browning

Rachael Browning's practice, sliding between photography, sculpture, and drawing, uses humor, tension, and hardware to compose and effect solutions to self-devised problems. Photographs and corresponding drawings consider the constancies and discrepancies of form across media; each photograph, a pseudo-document of a temporary sculpture that the artist makes expressly for the image, positions industrial materials in tension—hardware, rope, foam, plywood, among them. The drawings abstract each composition, suggesting that materials, rich with potential meaning, may simply be means to an end.

Both working in her studio and while traveling across the country, Browning comes armed with hardware and her medium-format camera to manipulate her surroundings, rectifying natural elements in order to achieve a temporary state of perfect—and absurd—equilibrium. While at times her work can be interpreted as a continuation of the tradition of land art, particularly in terms of alteration of the landscape in order to change the goals and parameters of art, Browning's work assumes an opposite position; she views the transitory nature of her photographed objects as critical to their understanding. Land art, for all its grandeur, is most commonly experienced as ephemera in the museums it sought to make obsolete. Browning's photographs, themselves enduring objects, delight in the impermanence of their subject.

Rachael Browning (b. 1989) earned a BFA from The Cooper Union (2012). Recent solo exhibitions include *This Way Up* (2024), *Pushing Rope* (2022) and *Minor Adjustments* (2020) at Moskowitz Bayse in Los Angeles, which was accompanied by a catalog of the same name, and *Conflict of Interest* at High Tide in Philadelphia (2017). Recent group and two person exhibitions include a presentation at NADA New York (2022), *Deep Time* (2018), at Moskowitz Bayse, and *Ode to Joy* (2013) at Ray Smith Studio in Brooklyn. Browning's first artist's book, titled *Survival Guide*, was published in 2018. She lives and works in Providence, RI.

## Ryan Flores

Ryan Flores' ceramic sculptures, tableaux and wall works float between seduction and repulsion, drawing the viewer in with the promise of bounty and sustenance before offering rot, decay, and spoil in equal measure. Close looking at Flores' arrays of withering produce reveal the artist's command of material; glazes interact, crackling and oozing over and into one another as multiple firings approximate the processes of cellular death inherent to food spoilage. Thematically and formally linked to traditions of still-life painting as carriers of coded meaning, Flores' works become frozen in colliding moments of transformation: flatness becomes bodily and dimensional, rind and flesh begin to putrefy, and beauty slumps toward threat.

Ryan Flores (b. 1986, Los Angeles) received a BFA in Ceramics from California State University, Long Beach and an MFA in Sculpture and Extended Media from Virginia Commonwealth University. Recent solo exhibitions include *The Fruit Vendor* at Moskowitz Bayse in Los Angeles, and *Low lifes: An Upside Down Love Letter* at Rockefeller Center in New York, presented by the Art Production Fund's Art in Focus initiative. Recent group exhibitions include *Clay Pop*, at Jeffrey Deitch in Los Angeles and New York, *Wayfinder* at the Craft Contemporary Museum in Los Angeles, and *Shelf Life* at Marlborough Gallery in London. He has participated in residencies such as Lighthouse Works and Vermont Studio Center, where he received the Harpo Foundation Native American Residency Fellowship. He lives and works in Los Angeles.

# Matthew Gallagher

Matthew Gallagher creates objects with wax, using a meticulous and unpredictable process of his own invention. Earnestly rendered drawings are carefully transferred to molten wax and slowly cooled. The resulting wax surface creates a luminous and seductive ground for the drawn image. Despite the precarious nature of the image transfer to wax, and the risk of numerous mishaps that may destroy the entire piece, Gallagher is committed to resolving each work no matter how many restarts are needed. There is an absurdity to the process that makes the successes euphoric and mystifying. The resulting objects are extremely fragile and all the more precious to have made it through.

An ongoing series, using graphite, drafting film, and wax, investigates Gallagher's love of art history. With sincere reverence, he strives to exemplify the brilliance of the past and the inspiration it gives him to make work. The wax objects document his response to the almost sacred presence of masterworks in-person. He aims to achieve a similar presence through his own unique process.

Matthew Gallagher (b. 1980) is an artist and arts educator living and working in Inglewood, CA. His work has been the subject of a solo exhibition at Moskowitz Bayse in Los Angeles, and has been most recently included in the group exhibitions *a small remembrance of something less solid*, curated by Soo Kim, at council\_st, *Cupid's Bow*, curated by Milano Chow, at Bel Ami—both in Los Angeles—and *Not Even Home Will Be With You Forever*, curated by Amanda Barker, at Field Projects in New York. He holds a BFA in Painting from Rhode Island School of Design, is a Gallery Public Docent at the J. Paul Getty Museum, and is the Director of California State Summer School for the Arts.

## Franziska Goes

A color, absent a companion or two, conveys very little actionable information. Green doesn't mean go without yellow and red; a sunset's blues are lost without their attendant pinks and oranges. But colors, adrift in our age of infinite reproducibility and saturation, are made to fight for their claims to specificity. Only the strongest associations stand as truly definite while the rest (a vast and growing group) become passing notes and accent flourishes to the power chords of Starbucks green, McDonald's yellow, Yves Klein blue.

Franziska Goes trains her eye on those elusive tonal margins, where industry and domesticity warily encroach on forest, plane, and river, and artificial shades sidle up next to nature's perfectly discordant gradations. Her paintings systematically examine color as a modifier of form and texture, while being reciprocally dependent on them. Anonymous to the point of singularity—as things encountered and real often are—Goes' palette and intuitive uses of abstract form become records of seeing and decoding the world imperfectly and in real-time, calling at every stop along the line from undefined to unmistakable.

Franziska Goes (b. 1971, Berlin, Germany) received a master's degree in painting from the Udk Berlin in 1998. Her works have been the subject of exhibitions at Bode Projects, Berlin (2021), Knust Kunz Gallery Editions, Munich (2021), Kunstquartier Bethanien, Berlin (2019), Kommunale Galerie, Berlin (2016), Kunstverein Schwabisch Hall (2015), Ballhaus Ost, Berlin (2013), Kunstruimte 09, Groningen (2012), General Public, Berlin (2012), Künstlerhaus Bethanien, Berlin (2011), Columbus Art Foundation, Ravensburg (2006), Galleri Udengaard, Arhus (2005), Galleri Thomassen, Gothenburg (2004), raum 2, Kunstverein Mannheim (2004) and at Loop - Raum für aktuelle Kunst, Berlin (2004). In 2013 she was nominated for the Berlin Art Prize and had fellowship residencies (Karl-Hofer Gesellschaft) in Switzerland and Germany. From 2015-2018 she taught at the Bauhaus University Weimar, Summer School. Since 2017, she has taught at BSDC, Berlin School of Design and Communication, SRH University. Her works are held in private and public collections in Germany, Switzerland, Denmark and Sweden.

# Alexa Guariglia

Combining the immediacy of drawing with the textural and tonal diversity of painting, Alexa Guariglia's pictures collate fragmentary memories and moments into immersive wholes. As if by autonomous outpouring, patterns, coded objects, and actions create psychological stages for figures to perform various solitudes in full view. With the physical, emotional, and mental components of art-making as subject and conceptual engine, Guariglia embraces uncertainty and inconsistency as part of her process, freely moving between styles and modes.

Using watercolor, ink, and gouache—often in a single picture— the artist achieves a depth of field commonly found in oil painting, as the watercolor and ink soak into the paper and the gouache sits atop it, forming the physical basis for a painterly language inherently tied to its material. As she responds to her own marks in real time, the importance of materials as immediate as her's becomes apparent. Compositional clues allow the viewer to trace the artist's steady, searching hand across the page, navigating through tangled bodies and winding patterns. That the pages themselves are often irregular—cut right from the massive standing roll of heavy paper— serves to reinforce the line's primacy in the artist's practice.

Alexa Guariglia (b. 1990, Brooklyn, NY) studied painting at School of the Museum of Fine Arts, Boston. Her works have been the subject of solo exhibitions at Moskowitz Bayse in Los Angeles, and most recently been included in the group exhibition *Post Picasso* at Galeria Mayoral in Paris. Her work is in the permanent collection of The Rose Art Museum at Brandeis University. She lives and works in Providence, RI.

# Michael Henry Hayden

Demonstrating the relationship between earth experienced and humanity felt, Michael Henry Hayden channels the innate poetics of material and process into physically mysterious, quietly communicative objects. Intrigued by the world and human interactions with it, Hayden makes sculptural facsimiles of familiar natural and almost-natural elements; he then turns to paint, either heightening the imitation of the source material with meticulous illusory application, or turning away from naturalism all together, affirming the objects' status as both of and apart from the natural world. Using an array of media, finishes, and processes, the artist forms versions of realities where his physical presence—first as observer then as creator—becomes essential to an understanding of our world as both subject and material.

In his latest exhibition of works on paper, *Rocks & Windows*, turned his as found elements to build compositions that sensitively fuse allusions to the natural landscape with the built environment. The artist conceived the works during an extended stay in Japan throughout the fall of 2023. Taken with fresh visual influences and the remarkable regional materials newly available to him, he began to experiment with the unique properties inherent to traditional handmade Japanese papers alongside those of commercial machine-made papers. As in his approach to painting and sculpture, the artist intertwines concerns of material and surface to create a series of poetic pictorial spaces that each feel at once like a grand vista and the microscopic contents of a petri dish.

Michael Henry Hayden (b. 1981, Siloam Springs, Arkansas) received his BFA from The Cooper Union in New York, and his MFA from the Roski School of Fine Arts at the University of Southern California. He has presented solo and two-person exhibitions with Moskowitz Bayse, Del Vaz Projects, Acme Gallery, and LAXART in Los Angeles, Left Field Gallery in Los Osos, CA, and Frederieke Taylor Gallery in New York. He has participated in group exhibitions at the Brand Library and Art Center in Glendale, CA, Moskowitz Bayse, Acme Gallery, and 356 Mission in Los Angeles, and Lyles & King and Team Gallery in New York, among many others. In 2023, he was named a Sam Francis Foundation Fellow and was honored with a residency at Tokyo Arts and Space (TOKAS). His works are in the permanent collections of the Los Angeles County Museum of Art (LACMA) and the Hammer Museum. He lives and works in Los Angeles.

# Mary Herbert

Mary Herbert layers observable and inner worlds in her paintings, heightening sensitivity and inducing contemplation. Through a process of applying colour in thin veils she fuses human figures with landscape and form with breath, holding space for open-ended narrative and the unknown. Light functions as a force akin to gravity; hands, feet, water, and rocks glow and shift in and out of focus, providing a structure and rhythm that vibrates with empathy and emotion.

The paintings' atmospheric surfaces advance the themes and formal strategies that marked Herbert's earlier works—executed primarily in soft pastels on paper—and signal new positions informed as richly by ancient relief sculpture as by Renaissance painting, as well as more recent traditions of abstraction.

Mary Herbert (b. 1988, London) studied art at Goldsmiths College in London, where she developed a foundational fascination with the materiality of the photographic image and its role in our collective lives as a container of memory or document of reality, and later at the Royal Drawing School where she re-connected with the physical and unconscious aspects of image making through drawing and painting. Her works have been the subject of solo exhibitions at the galleries Moskowitz Bayse (Los Angeles), Lychee One (London) and Arusha (Edinburgh), and have recently been included in group exhibitions at The British Museum, and the galleries White Cube and Huxley-Parlour (London), Harkawik (New York), and Clint Roenisch (Toronto), among others. Her work is in the collections of The British Museum and The Royal Collection.

# Christopher Iseri

Christopher Iseri's practice engages modes of structure, association, and experimentation to make work that uses the familiar to arrive at the unfamiliar; objects occupy space between depiction and abstraction. Over the last four years, the artist has transitioned from working with layered tracing paper and ink to sewn canvas and flashe, developing a distinct set of visual variables with these materials from which he mines his compositions. Palette is restrained to black, white, and primary color, while variation of line and gesture are repeated across works. The artist considers these parameters rigid until the material itself takes hold; canvas is often cut, layered, collaged, and sewn back into place. Stray thread, frayed edges, and marks made in the past contrast with crisp lines, precise drop shadows, and flat swathes of vibrant color, shuttling the viewer into an orbiting cycle of permuted spaces, all sharing a common visual lexicon.

Deliberately avoiding characterization as either biomorphic or strictly geometric, Iseri's drawn, painted, and cut shapes instead reference autonomist strategies, as well as hastily rendered doodles and sketches. Mutating as if by mitosis, shapes come to approximate collapsed digital space while also alluding to celestial phenomena. Grids are knocked from their axes and remain visible even as they warp, relieved of structural authority. Mark-making is very much analog but still mediated; for instance, the sewing machine acts as an extension of the artist's hand, as sewn lines often function as foundational drawing. At the same time, artist and machine must sometimes contend, with the latter occasionally acting unexpectedly, in turn forcing Iseri to respond to its irregularities.

Christopher Iseri (b. 1986, Sacramento, CA) received a BFA from California Polytechnic University in 2011. He has had recent solo exhibitions at the gallery Moskowitz Bayse in Los Angeles, and has had works included in exhibitions in San Francisco, Santa Barbara, Cambria, Los Osos, and San Luis Obispo, CA. He lives and works in San Jose, CA.



## Aaron Elvis Jupin

Rolling the suspended vagaries of suburban childhood in with the indelible language of contemporary American anxiety, Aaron Elvis Jupin's paintings and drawings communicate in an amplified whisper. Visual association, coded pun, and encrypted self-reference form the basis of a practice suggesting that memory owes as much to absorption as experience. Observational and inventive in equal measure, Jupin's compositional strategy involves combing the internet in search of images to stretch, fold, and repurpose into pictures whose strange familiarity belies their assiduous strangeness. Informed early by an uncle's career as an animator, Jupin's approach to picture-making benefits from a specific personal association with classic animation strategies—this comes through in glancing references and subtly evocative motifs that serve to imply motion and depth, like focal distance, forced perspective, and blur.

In Jupin's paintings, sculptures, and drawings masks appear as a recurring trope; they stand in as compelling symbols that transcend historical roots to embody a spectrum of meanings and interpretations. Across contexts, masks serve as liminal spaces, blurring the boundaries between reality and illusion, concealment and revelation. Jupin uses the mask as a means to backdoor into figuration, harnessing its ambiguity to explore themes of identity, obfuscation, and the interplay between fact and fiction. From the practice of Mike Kelley, the photographs of Ralph Eugene Meatyard and Cindy Sherman, the films of Paul McCarthy, and the paintings of James Ensor to the funerary rites of ancient Egypt and the movie that helped launch Jim Carey's career, masks have forever served as a deep probe into far off corners of the mind.

Aaron Elvis Jupin (b. 1991, Fullerton, CA) received a BFA from Otis College of Art and Design in 2014. He has had recent solo exhibitions at the galleries Moskowitz Bayse in Los Angeles, Makasiini Contemporary in Turku, Finland, and Fisher Parrish in Brooklyn, NY. His works have been included in group exhibitions at Karma and The Hole in New York, The Long Beach Museum of Art in Long Beach, CA, Here in Pittsburgh, PA, Guerrero Gallery, Michael Benevento, and Moskowitz Bayse in Los Angeles, Museum of Museums in Seattle, and Woaw Gallery in Hong Kong, among others. He lives and works in Los Angeles, CA.

## Scott Laufer

Scott Laufer's recent works splice and reorganize histories of painting, presenting them as challenging source material for pictures that probe time, painted historic narrative, and the museum's changing role within contemporary society. Utilizing digital mark-making strategies as preparation for his paintings, the artist duplicates, truncates, enlarges, obscures, and repositions the essential trappings of pre-Industrial European painting to the point of near abstraction. This approach simulates flattened historical timelines, reflecting the digital lens of the twenty-first century, where all images exist between fidelity and fiction, and as proxies for broader truths.

A self-taught painter, Laufer spent hours in museums studying and reproducing European Masterworks, absorbing techniques and wrestling with that genre's continued relevance, both as a formal template and a point of stark departure. As the museum becomes a principal battleground for ethical concerns over which histories deserve continued study and why, Laufer's work offers a timely reminder that cultural history, like memory and vision, proves fluid, subjective, and experiential. For him, history becomes as much a material as the paint itself, recalling passed down traditions and their once-sacrosanct, canon-defining roles.

Scott Laufer (b. 1986, Philadelphia, PA) is a self-taught painter living and working in Los Angeles. His work has been the subject of solo exhibitions at Barbati Gallery in Venice, and Moskowitz Bayse at Kiaf in Seoul, Korea and in Los Angeles. He has had works in group exhibitions at O-O Gallery and MAMA Gallery in Los Angeles. His work was featured in the exhibition *Hollywood Babylon: A Re-Inauguration of the Pleasure Dome*, curated and presented by Jeffrey Deitch in Los Angeles in 2020.

# Anthony Lepore

Illusion, one of photography's oldest and most fraught traditions, is subverted in Los Angeles-based artist Anthony Lepore's work through trickery that quickly cedes to generosity. His objects unfold in moments of uneasy laughter and knowing precarity, a product of combining the temporality inherent to photography with sculpture's timeless aspirations. Each piece is concerned with a natural simultaneity of psychological states; humor, vulnerability, and catharsis mingle with angst, theatrics, and humility.

Lepore's work highlights our sensitivity to time and its progress, which is intimately linked to the camera's ability to capture our past at varying distances, allowing us to peer through a door we can no longer enter. Lepore plays with our expectations of photography's promised immediacy—his works are not static documents, but continually resonant testaments to once-present moments, with the viewer constantly reminded of the past and future surrounding each one. A popsicle only melts once, but the stain lasts forever.

Anthony Lepore (b. 1977, Burbank, CA) received his BFA from Fordham University in 2000 and his MFA from Yale University in 2005. His works have been the subject of exhibitions internationally, and are held in the permanent collections of the Guggenheim Museum (New York), the Los Angeles County Museum of Art (Los Angeles), the Hammer Museum (Los Angeles), the J. Paul Getty Museum (Los Angeles), the Kemper Museum of Contemporary Art (Kansas City, Missouri) and Yale University Art Gallery (New Haven, Connecticut), among others.

# Anthony Miserendino

Anthony Miserendino's sculptures explore the way memory transforms over time, shaped by perspective, distance, and hindsight. His work isolates moments from their surroundings—a market stall, a bartender caught mid-motion, or a hat resting in temporary idleness—creating abstract vignettes that invite viewers to consider the fleeting, influential moments that exist on the edges of daily experience. Through this approach, he captures the monologue of the inner eye, giving weight and form to the often-overlooked details of ordinary life.

Miserendino's practice builds on extraordinary experience in material exploration and is driven by a guided but permissive pragmatism. He merges sculpture's tactile physicality with painterly depiction using traditional and contemporary techniques. His fascination with the mutable relationship between subject, material, and process leads him to embrace a wide array of methods, including high relief, sunk relief, clay impressions, casting, carving, and modeling. Each piece is born from a deliberate and experimental approach, demonstrating his willingness to adapt materials to the demands of his subjects, often challenging conventional processes. The resulting sculptures, though conceptually unified, showcase a variety of materials and methods that make the act of creation as intrinsic to the final work as the depicted imagery.

Anthony Miserendino (b. 1985, Baltimore, MD) received an MFA in Sculpture from the University of California, Los Angeles (UCLA) and a BFA from The Cooper Union in New York. His work has been the subject of solo exhibitions at Moskowitz Bayse in Los Angeles, and has been included in group exhibitions at Moskowitz Bayse, Launch LA, and Agency Contemporary Art in Los Angeles, SomoS Art House in Berlin, and at EXPO Chicago. His work was included in TWO x TWO for AIDS and Art at the Rachofsky House in Dallas, and he is the recipient of residencies from the Villa Lena Foundation in Toiano, Italy, the Vermont Studio Center in Johnson, Vermont, and the La Napoule Art Foundation in Mandelieu-La Napoule, France. His work is held in the permanent collection of LACMA. He lives and works in Los Angeles.

# Luke Rogers

Luke Rogers (b. 1989) received an MFA from Yale University School of Art and BFA from Boston University College of Fine Art. His work has been the subject of recent solo exhibitions at the Galerie Timonier, as-is in Los Angeles, The Bunker in Malibu, and the Fondation des États-Unis (Paris, FR). He has been included in group presentations at as-is (Los Angeles), Good Mother Gallery (Oakland), Guerrero Gallery (Los Angeles, CA), Harkawik (New York, NY), Radical Abacus (Santa Fe, NM), and Able Baker (Portland, ME). His work has been supported by the Al Held Foundation's fellowship at the American Academy in Rome (2014) and the Fondation des États-Unis' Harriet Hale Woolley fellowship in Paris, FR (2015-2016). He lives and works in Los Angeles, CA.

## Ian L.C. Swordy

Ian L.C. Swordy's sculptures assume allegorical significance through the innate performativity of the artists' sourcing of his materials and the physical labor of his process. To make his freestanding works, Swordy often salvages off-cuts and veiny chunks of marble and positions them atop found and hand-carved pieces of wood, concrete, and steel. The resulting works, vaguely anthropomorphised and indebted to industry, nature, and the detritus of city life, evoke a singular strain of punk modernism. His materials, as broad as they are specific, connect his freestanding sculptures with his wall works, assemblages created from accumulative detritus gathered along the artist's daily walks in New York.

The artist's own personal history—first, as a member of several bands active in the thriving punk scene on Long Island in the early aughts, and later a performance artist—informs his sculptural work and imbues it with inbuilt contradiction. His objects first appear precariously balanced and physically fleeting, but ultimately prove robust, permanent, and deeply considered. Intensely labored over in an ongoing process of improvisational and intuitive making, the artist's objects become hauntingly lyrical gutter-poetry.

Ian L.C. Swordy (b. 1982) earned a BFA from Hunter College (2007), and an MFA from Yale University (2009). Recent solo exhibitions include *Direct Carving* (2024) at Entrance/Red Hook in Brooklyn, NY, *Direct Carving* (2023) and *Hammer Time* (2021) at Moskowitz Bayse in Los Angeles. Recent group and two-person exhibitions include a presentation at NADA New York (2022) with Moskowitz Bayse, *Taking Flight* (2021) at the Berkshire Botanical Gardens, MA organized by Kyle Dewoody, and *The Moonlight Works* (2019), at Moskowitz Bayse. Swordy's first two books, *The Bull Loving Truth* and *Will and Grace* were published in 2016 and 2020 respectively. He lives and works in Brooklyn, NY.

# Kylie White

A sculpture becomes a waypoint between this universe and the next. Acutely specific and fixed in histories of science, geology and philosophy, the San Francisco-based artist, Kylie White's sculptures ask to be read poetically and sympathetically. They do not purport to teach nor project; they prescribe no rigid meanings. Instead, they offer a nearly limitless rubric for interpretation rooted in recognition of humanity's puny role in the universe made massive and real through our own experience of the self, and our projected ordering of enormous chaos.

Working primarily in metal, White's sculptures capture the immediacy of translating her drawings into sculpture while contending with matter and the feat of verticality. She situates the viewer relative to the scalar object, deep-time, and the universe emphasizing the intimacy of topological relationships. In their dual consideration of the ground beneath them and the vastness above them, her sculptures find a position of perpetual currency. Their assertion that, like the landscape itself, their binding system is both eternal and immutable, imbues White's sculptures with a rare and seductive assertiveness. The desire to find a unifying system of measurement within observable and unobservable landscapes creates a feeling of pervasive empathy and generosity. White always aims to add to our understanding of the universe rather than detract from it.

Kylie White (b. 1989, Jacksonville, FL) received a BFA from The Cooper Union in New York. Her work has been the subject of four solo exhibitions at the gallery Moskowitz Bayse in Los Angeles, 99Cents Plus Gallery, and Old Room Gallery in New York. Her work has been included in group presentations at The Torrance Art Museum (Torrance, CA), Fisher Parrish (Brooklyn, NY), King's Leap Projects (Brooklyn, NY), and Jan Kaps Gallery (Cologne, Germany), among others. In 2023, she was awarded a public commission in collaboration with the Castilleja School and the City of Palo Alto, CA which is slated for installation in 2025, and was nominated for the SECA Art Award presented by the San Francisco Museum of Modern Art (SFMOMA). She lives and works in San Francisco, CA.