

Quiet Rules

Tauba Auerbach
Lecia Dole-Recio
Franziska Goes
Cynthia Hawkins
Angela Heisch
Christopher Iseri
Justin Margitich
Allison Miller
Dianna Molzan
Alex Olson
Zak Prekop
Richard Tinkler

July 11 - August 22, 2026

Moskowitz Bayse is pleased to present *Quiet Rules*, with paintings by Tauba Auerbach, Lecia Dole-Recio, Franziska Goes, Cynthia Hawkins, Angela Heisch, Christopher Iseri, Justin Margitich, Allison Miller, Dianna Molzan, Alex Olson, Zak Prekop, and Richard Tinkler. The exhibition brings together twelve artists who use systems and structures as framework to seek expression through abstraction. Grids, repetitions, chromatic sequences, material protocols, and diagrammatic logics recur throughout the exhibition as an armature from which expression prevails. For these artists, the rule is not the subject. Instead, it is a kind of emotional architecture, where restraint becomes a catalyst and order makes room for nuance.

In Minimalism and Conceptualism, the system is the work. In Sol LeWitt's wall drawings or Donald Judd's progressions, expression exists only insofar as it is generated by the governing logic; the artwork becomes a proof of its own method, complete and closed. *Quiet Rules* offers a different premise. While varied, these approaches are neither purely systematic nor purely intuitive. Every mark is discovered without memory, precedent, or restraint. Somewhere between rule and impulse, structure supports painterly expression, leading the artist into conversation with the painting itself and not its founding principles.

Rather than treat abstraction as improvisation, the artists in this exhibition understand it as a negotiation. A rule is set, then bent. A pattern is established, then troubled. Color is measured, then allowed a moment of drift. Surfaces carry the traces of method, yet they resist becoming merely procedural. It is striking how much the viewer can sense: the tension between precision and impulse, the quiet hum of decisions made and unmade, the subtle life that emerges when a system is pushed over the edge. The paintings do not seek clarity of message, but clarity of means, and from that clarity comes a distinct richness.

These paintings are neither proof nor improvisation. They understand structure as a form of attention: a way of slowing the hand, sharpening the eye, and granting expression a form in which to appear.

Somewhere between the rule and its undoing, the paintings find force.

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East Gallery:



Allison Miller
Triangle, 2018
Oil and acrylic on canvas
73 x 73 x 1 1/2 inches
185.42 x 185.42 x 3.81 cm
ALMI-0001



Franziska Goes
Rain / RedGreen, 2026
Acrylic, sand, and modeling paste on canvas
35 3/8 x 51 1/8 x 1 1/8 inches
90 x 130 x 3 cm
FRGO-0043



Cynthia Hawkins
Chapter 3: Maps Necessary for a Walk in 4D #1, 2024
Acrylic and oil bar on canvas
76 x 66 x 1 3/4 inches
193 x 167.6 x 4.5 cm
CYHA-0001



Justin Margitich
Disambiguation, 2026
Egg tempera on panel
62 x 45 x 1 3/4 inches
157.5 x 114.3 x 4.5 cm
JUMA-0125

West Gallery:



Tauba Auerbach
Extended Object, 2020
Acrylic on canvas
14 x 18 inches; 35.6 x 45.7 cm
15 1/4 x 19 1/4 x 3 1/2 inches; 38.7 x 48.9 x 8.9 cm (framed)
TAAU-0001



Christopher Iseri
Talk Story, 2026
Acrylic, vinyl, and thread on canvas
24 x 18 x 3/4 inches
61 x 45.7 x 1.9 cm
CHIS-0218

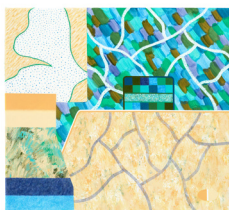


Alex Olson
Two Spines Lying Down, 2024
Oil and modeling paste on canvas
81 x 57 x 3/4 inches
205.7 x 144.8 x 1.9 cm
ALOL-0001



Dianna Molzan
Untitled, 2015
Oil on canvas
64 x 84 x 1 1/2 inches
162.6 x 213.4 x 3.8 cm
DIMO-0001

Viewing Room:



Franziska Goes
Matisse, 2026
Acrylic, sand, and modeling paste on canvas
19 3/4 x 21 5/8 x 1 1/8 inches
50 x 55 x 3 cm
FRGO-0044



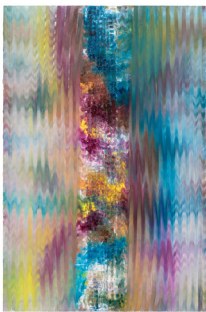
Angela Heisch
Stability, 2026
 Oil on linen
 36 x 20 x 11/4 inches
 91.4 x 50.8 x 3.2 cm
 ANHE-0001



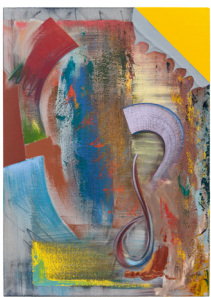
Zak Prekop
Beetle's Wing, 2025
 Oil on muslin
 68 x 54 x 11/2 inches
 172.7 x 137.2 x 3.8 cm
 ZAPR-0001



Lecia Dole-Recio
Untitled (double peach and purple curves), 2025
 Acrylic, gouache, oak gall ink, graphite, glue, paper, and wood
 18 1/2 x 15 3/4 x 3/4 inches
 47 x 40 x 1.9 cm
 LEDO-0001



Richard Tinkler
LWCF3, 2026
 Oil on canvas
 72 x 48 x 11/4 inches
 182.9 x 121.9 x 3.2 cm
 RITI-0001



Alex Olson
Dog-Eared Page (Taste), 2024
 Oil and modeling paste on canvas
 31 x 22 x 3/4 inches
 78.7 x 55.9 x 1.9 cm
 ALOL-0002

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Tauba Auerbach

(b. 1981, San Francisco, CA) lives and works in New York, NY

Tauba Auerbach studies structure and connectivity on the microscopic to the cosmic scale. Building on crafts in many disciplines, they often invent tools and techniques to induce or exaggerate material behaviors. Their work moves freely between painting, weaving, glass, photography, video, calligraphy and musical instrument design. In 2013, Tauba started *Diagonal Press*, to hold their ongoing typography and book-making practice.

In 2018, the Public Art Fund organized the artist's acclaimed public project, *Flow Separation*, in New York Harbor. Tauba's work is included in the collections of The Museum of Modern Art, the Whitney Museum of American Art, The Astrup Fearnley Museum of Modern Art, and the Centre Pompidou, among others. In 2021, the San Francisco Museum of Modern Art presented *S v Z* — a 17 year survey of Tauba's work. Significant one-person exhibitions have also been presented at the Fridericianum, Kassel (2023-2024); Museum of Contemporary Art, Cleveland (2018); the Institute of Contemporary Art, London (2014); and Bergen Kunsthall in Norway, which traveled to venues in Sweden and Belgium (2011-2012).

Lecia Dole-Recio

(b. 1971, San Francisco, CA) lives and works in Los Angeles, CA

Lecia Dole-Recio received an MFA from Art Center College of Design (2001) and a BFA from Rhode Island School of Design (1994). Dole-Recio is currently faculty at California Institute of the Arts. Selected solo exhibitions have been held at Commonwealth and Council, Los Angeles (2023, 2020); Gavlak Gallery, Los Angeles (2016); Vienna Secession, Austria (2011); Richard Telles Fine Art, Los Angeles (2011); Casey Kaplan, New York (2009); and Museum of Contemporary Art, Los Angeles (2006). Selected group exhibitions have been held at Milton Resnick and Pat Passlof Foundation, New York (2023); Gordon Robichaux, New York (2023, 2019); Tiger Strikes Asteroid, Los Angeles (2017); Craft Contemporary, Los Angeles (2015); Hammer Museum, Los Angeles (2014, 2001); Los Angeles County Museum of Art (2013); Whitney Museum of American Art, New York (2004); and Daniel Buchholz Galerie, Cologne (2002).

Dole-Recio's work is in the collections of Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Mission Bay Art Collection, University of California, San Francisco; Mohn Art Collective: Hammer, LACMA, MOCA (MAC3); Museum of Contemporary Art, Los Angeles; and Walker Art Center, Minneapolis.

Franziska Goes

(b. 1971, Berlin, Germany) lives and works in Berlin, GE

Berlin-based painter Franziska Goes makes abstractions that allude to the visually familiar while simultaneously defying overt legibility. She is sensitively informed by personal observations and encounters with her surroundings. Physical and sensorial experiences of lush nature, pulsating cityscapes, and the realm of technology collide and coalesce, mediated and transmuted in her pictures through painterly impulses as orderly and referential as they are playful and intuitive.

Franziska Goes received a master's degree in painting from the UdK Berlin in 1998. Her works have been the subject of exhibitions at Axel Obiger, Berlin (2025) Moskowitz Bayse, Los Angeles (2024 & 2022), Knust Kunz Gallery Editions, in Munich (2023 & 2021) and in Belgium (2022), Bode Projects, Berlin (2021), Kunstquartier Bethanien, Berlin (2019), Kommunale Galerie, Berlin (2016), Kunstverein Schwäbisch 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, Aarhus (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 SRH University, Campus Berlin. Her works are held in private and public collections in Germany, Switzerland, Denmark, England, Sweden and the United States.

Cynthia Hawkins

(b. 1950, Queens, NY) lives and works in Poughkeepsie, NY

Since 1972, Cynthia Hawkins has consistently painted abstractly and in series, exploring diverse literary, philosophical, and scientific influences within a delineated structure. Hawkins' work utilizes a highly developed vocabulary of symbols and signs to investigate color, movement, and light, and her work is dense with richly evocative meaning.

In 2025, Hawkins was included in the 36th Bienal de São Paulo and the inaugural exhibition at The Studio Museum in Harlem. She received a BA in painting from the Queens College, City University of New York in 1977 and an MFA from Maryland Institute College of Art in 1992. She has exhibited widely in New York and the United States throughout her career, and her one-person exhibitions include *Cynthia Hawkins, Just Above Midtown*, New York (1981); *Cynthia Hawkins*, Frances Wolfson Art Center, Miami (1986); *New Works: The Currency of Meaning*, Cinque Gallery, New York (1989); *Selected Works: 1990–1996*, Queens College Art Center (1997); *Clusters: Stellar and Earthly*, Buffalo Science Museum, Buffalo (2009); *Natural Things, 1996–99*, STARS, Los Angeles (2022); *Gwynfor's Soup, or the Proximity of Matter*, Ortuzar Projects, New York (2023); and *Cynthia Hawkins: Maps Necessary for a Walk in 4D*, Paula Cooper Gallery, New York (2025).

Hawkins' work is in numerous public collections, including the Museum of Contemporary Art, Los Angeles; The Studio Museum in Harlem and The Bronx Museum of the Arts, New York; Kenkeleba Gallery, New York; The La Grange Art Museum, Georgia; and the Department of State, Washington, D.C. She has received numerous awards, including the Helen Frankenthaler Award for Painting

(2023); the Black Metropolis Research Consortium Fellowship (2009); The Herbert and Irene Wheeler Grant (1995); and the Brooklyn Museum Art School Scholarship (1972).

Angela Heisch

(b. 1989, Auckland, New Zealand) lives and works in LaGrangeville, NY

Known for her luminous application of color, Heisch composes paintings of repeated motifs, curving forms, and delicate, gestural lines. Drawing inspiration from organic bodies, patterns in nature, and the cosmos, Heisch's paintings are infused with waves of energy and tension, capturing triumphant yet fleeting moments of balance and stillness.

Heisch paints carefully in multi-layered applications of oil on canvas to achieve the desired atmospheric qualities and emotional tenor of the final work. Each painting is characterized by a sense of movement, a fluidity reflected in the opposing properties that coexist on the canvas – hard and soft, light and dark, flatness and depth. Such oppositional symmetry is at the heart of the artist's practice and infuses her paintings with an embodied inquisitive gaze, directly inviting the viewer to engage and explore openended states of possibility and meaning.

Angela Heisch received an MFA from University at Albany, SUNY, NY (US) in 2014, and a BFA from University at Potsdam, SUNY, NY (US) in 2011.

Selected solo exhibitions: *Gleaming Containment*, Yi Space, Hangzhou (CN), 2026; *Chambers*, GRIMM, Amsterdam (NL), 2025; *As above, so below*, K11 Art Museum, Shanghai (CN), 2023; *As above, so below*, GRIMM, New York, NY (US), 2023; *Low Speed Highs*, Pippy Houldsworth Gallery, London (UK), 2023; *Gilded Slides*, GRIMM, Amsterdam (NL), 2022; *Figures, Faces, Places*, Davidson Gallery, New York, NY (US), 2020; *Springs*, Projet Pangée, Montréal (CA), 2020; and *Heed*, Transmitter Gallery, New York, NY (US), 2019.

Selected collections: Aïshti Foundation, Beirut (LB); AkzoNobel Art Foundation, Amsterdam (NL); Center of International Contemporary Art, Vancouver (CA); Columbus Museum of Art, OH (US); Fundación MedianocheO, Granada (ES); H+ Art Museum, Suzhou (CN); Institute of Contemporary Art, Miami, FL (US); K11 Museum, Shanghai (CN); Museu Inimá de Paula, Belo Horizonte (BR); New Orleans Museum of Art, LA (US); Tel Aviv Museum of Art (IL); Pond Society, Shanghai (CN); Stedelijk Museum, Amsterdam (NL); The Whitworth, Manchester (UK); and the University of Warwick Art Collection (UK), among others.

Christopher Iseri

(b. 1986, San Jose, CA) lives and works in San Jose, CA

Christopher Iseri's practice engages modes of structure, association, and experimentation, using the familiar to arrive at the unfamiliar; objects occupy space between depiction and abstraction. Avoiding categorization as either biomorphic or geometric, Iseri's shapes that are drawn, painted, or cut, refer to autonomist strategies as well as hastily rendered doodles and sketches. Mutating like mitosis, they suggest collapsed digital space and celestial phenomena. Grids are knocked from their axes and remain visible even as they warp, losing structural authority. Mark-making is analog but mediated; the sewing machine acts as an extension of the artist's hand, with sewn lines often forming the foundational drawing. The artist and machine must contend, with the latter sometimes forcing Iseri to respond to its irregularities.

For Iseri, language and mark-making are reflexive; idea and intuition inform each other in a fluid process. This, alongside nature, imagination, and language, creates a duality between micro and macrocosms in his work. His evolving vocabulary hints at painting's most elemental, communicative aspirations, fostering a living exchange between artist, object, and viewer where information flows freely.

Christopher Iseri 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, and Los Osos, and San Luis Obispo, CA. He lives and works in San Jose, CA.

Justin Margitich

(b. 1984, Santa Rosa, CA) lives and works in Santa Rosa, CA

Repurposing the visual lexicon of Byzantine and early Russian Icon painting, Justin Margitich considers the formal and technical possibilities inherent in that tradition's far-reaching language. Its express aesthetic influence largely excluded from discourses surrounding painting today, Icon painting stands among the earliest direct precedents of certain contemporary figurative and portrait modes that eschew likeness in favor of an essentialization of the subject through identifiable characteristics or attributes.

While Margitich grew up steeped in this work—his mother is a Russian Orthodox Icon painter, and his father, a priest, has overseen a decades-long initiative to apply traditional Frescoes to the domed basilica and interiors of the church at which he presides—the artist, materially, formally and conceptually, initially turned away from it in earlier bodies of work. Mostly abstract, earlier works approached Icon painting's metaphysical and mystical properties while abandoning its aesthetic entirely. Now availing himself not only of Icon painting's visual trappings, but its signature egg tempera medium as well, the artist's paintings become commentaries on the human condition that Icon painting often strived for but was frequently barred from on account of its specific religious mandate. Free from the limits of both religion and abstraction, the artist arrives at paintings whose inclusive understanding of the spiritual forces that animate the world invite cultural and interpersonal exchange. His humanist Icons make a case for the singularity of the rendered human spirit, and its consistency across cultural and physical hosts.

Justin Margitich (b. 1984, Santa Rosa, CA) received his MFA from San Francisco Art Institute (SFAI) in 2013 and his BFA from California College of the Arts (CCA) in 2008. He has had recent solo exhibitions at Moskowitz Bayse in Los Angeles, and has had works included in group exhibitions in San Francisco, Los Angeles, Oakland, and Mill Valley, CA. He lives and works in Santa Rosa, CA.

Allison Miller

(b. 1974, Evanston, IL) lives and works in Los Angeles, CA

Allison Miller makes abstract paintings that challenge both maker and viewer. From stenciled drips to color fields applied with a Crayola-like oil stick, Miller's gestures suggest a spontaneity that belies a highly considered and strategic approach. Diverse elements combine to form active paintings with compositions that never quite settle. Miller's work can be found in the permanent collections of the Frances Lehman Loeb Art Center, Vassar College; the UC Irvine Langson/Orange County Museum

of Art, Costa Mesa; the Pizzuti Collection, Columbus; the Santa Barbara Museum of Art; and the Neuberger Museum of Art, Purchase, among others. Her work has been reviewed in Artforum, Frieze, The Brooklyn Rail, and Hyperallergic.

Dianna Molzan

(b. 1972, Tacoma, Washington) lives and works in Los Angeles, CA

Molzan experiments with sculptural approaches to painting while remaining grounded in the medium's classical materials and conventions. Whether transforming canvas into a functional handle or to exposing its threads and wooden support, she treats painting as a form to be tested and reimagined. Describing the painted surface as "a platform for a collision of styles," Molzan brings canonical painting into conversation with contemporary themes, as well as the visual languages of design, fashion, and fetish. Reiterating painting's essential elements—pigment, surface, and support—she continually returns to the question of what a painting can be. Curator Laura Hoptman has described this process as a contemporary "reenactment" of painting: a practice that revisits the medium's conventions with precision while acknowledging that each repetition, shaped by its own cultural moment, inevitably becomes something new.

Molzan's solo museum exhibitions include *Grand Tourist*, ICA Boston (2012) and *Bologna Meissen*, Whitney Museum of American Art, New York (2011). Recent group exhibitions in which Molzan's work has been exhibited are *Less is a Bore: Maximalist Art & Design*, ICA Boston (2019); *The Conscientious Objector*, curated by Lauren Mackler and Francesca Bertolotti-Bailey, MAK Center, Los Angeles (2018); *No Man's Land: Women Artists from the Rubell Family Collection*, National Museum of Women in the Arts, Washington (2016); *The Campaign for Art*, San Francisco Museum of Modern Art, San Francisco (2016); *Forever Now: Painting in the New Millennium*, Museum of Modern Art, New York, curated by Laura Hoptman with Margaret Ewing (2014)

Her work is a part of numerous public collections including the Hammer museum, Los Angeles; ICA Boston; San Francisco Museum of Modern Art, San Francisco; Whitney Museum of American Art, New York; Walker Arts Center, Minneapolis; University of Chicago, Chicago; Rubell Family Collection, Miami; and the Los Angeles county museum of art, among others.

Alex Olson

(b. 1978, Boston, MA) lives and works in Los Angeles, CA

Alex Olson is a painter based in Los Angeles. Her practice builds upon the legacies of Post-Minimalism, Supports/Surfaces, and the Pattern & Decoration movements. Within this lineage, Olson treats painting as both a system, foregrounding the mechanics of surface, and as a site where meaning is constructed, read, and contested.

Olson emphasizes the elemental building blocks of painting—marks, brushstrokes, and texture—deployed as facades that probe how we look, decipher, and assign significance. By drawing references from design, fashion, and architecture, she situates painting within broader systems of surface communication and social signaling. Her canvases lay bare their surfaces' own constructedness, pointing to the ways brushstrokes "perform" within their borders. For Olson, brushstrokes function like letters of an alphabet: discrete and knowable on their own, yet generative when choreographed into larger structures, akin to words and sentences. These painterly "texts" unfold through logics

that are legible yet unsettled, often interrupted by visual disjunctions that destabilize expectation and open multiple interpretive paths.

Materially, Olson builds her surfaces with layers of impasto and dense “glops” of modeling paste that seem to peel, rupture, or split apart like palimpsests, exposing alternate strata beneath. This sense of surfaces in perpetual transition resists resolution, proposing painting as a dynamic site of becoming rather than a fixed statement. In their oscillation between construction and disruption, Olson reimagines abstraction as a tool for reconfiguring perceptual interpretation—one that challenges how histories, places, and social codes are inscribed and read on the surfaces that surround us.

Olson’s work has been the subject of solo exhibitions at Altman Siegel, San Francisco, CA; Josh Lilley, London, UK; Park View/Paul Soto, Los Angeles, CA; Shane Campbell Gallery, Chicago, IL; Laura Bartlett Gallery, London, UK; and Lisa Cooley, New York, NY. Group exhibitions include Josh Lilley, London, UK; Fondation Carmignac, Îles de Porquerolles, France; Mary Mary Gallery, Glasgow, Scotland; 12.26. Dallas. Walker Art Center, Minneapolis, MN; Los Angeles County Museum of Art, Los Angeles, CA; Museum of Contemporary Art, Chicago, IL; Finnish Academy of Fine Art, Helsinki, Finland; Hammer Museum, Los Angeles, CA; and Swiss Institute, New York, NY.

Zak Prekop

(b. 1979, Chicago, IL) lives and works in Hudson Valley, NY

Zak Prekop is a Hudson Valley-based painter known for his intricate, nonrepresentational works. He holds an MFA from The School of the Art Institute of Chicago, and a BFA from Carnegie Mellon University. Prekop’s solo exhibitions include *Zak Prekop: Durations* at The Aldrich Contemporary Art Museum, Ridgefield, CT (2025); Maxwell Graham Gallery, New York, NY (2024); Galería Marta Cervera, Madrid, Spain (2022); Shane Campbell Gallery, Chicago, IL (2019); and Hagiwara Projects, Tokyo, Japan (2014 and 2019). His work is held in collections at the Walker Art Center, the Columbus Museum of Art, and the Museum of Modern Art. Notable group exhibitions include *Greater New York* at PS1, Long Island City, NY (2005); *Basic Matters: Substance in Contemporary Art* at the Columbus Museum of Art, Columbus, OH (2023); and *File Under Freedom* at Bergen Kunsthall, Bergen, Norway (2022).

Richard Tinkler

(b. 1975, Westminster, MD) lives and works in New York, NY

Richard Tinkler’s paintings and drawings reflect an approach that is instinctual and labor intensive. His intricately layered pieces are simultaneously rigidly structured and hallucinatory.

Tinkler’s rigorous method of painting builds upon foundational imagery of geometric grids. By retaining a common vocabulary of shapes, colors, and method of application, each painting builds on the language of the preceding one and informs the structure of the next. Often created over the course of a single day, his works rely on an intuitive approach that precedes theoretical definition. By layering numerous chaotic layers over other, still-wet layers, a woven structure appears in which the geometric shapes appear to float, drift, and melt away. These patterned visions resemble psychedelic tapestries or mystical environments, where paint serves as both a physical and a metaphysical substance.

Equally central to Tinkler's practice are his meticulously and obsessively rendered drawings. Tinkler's drawings are kaleidoscopic abstractions that exploit a gridded compositional strategy to create complex and energetic geometries. Each drawing is developed over numerous sittings, and requires between twenty and thirty hours of diligence to reach a finished state.

Tinkler received a BA in 1999 from the University of North Texas, and an MFA in 2003 from Hunter College. Tinkler's work has been the subject of solo exhibitions at 56 Henry, New York, NY; Sebastian Gladstone, Los Angeles, CA; Albert Merola Gallery, Provincetown, MA; Halsey McKay Gallery, East Hampton, NY; Team Gallery, New York, NY; and LaMontagne Gallery, Boston, MA. Group exhibitions include 56 Henry, New York, NY; Diane Rosenstein Gallery, Los Angeles, CA; Eric Firestone, New York, NY; GAA Gallery, Provincetown, MA; fiebach, minninger, Köln, Germany; 243 LUZ, Margate, United Kingdom; and Cooper Brovenick Gallery, New York, NY; among others.