

Anthony Lepore

Time's a Taker

March 26 - May 7, 2022

Moskowitz Bayse is pleased to present *Time's a Taker*, an exhibition of new photographic works by Los Angeles-based artist Anthony Lepore. This exhibition is the artist's second solo presentation with the gallery, and will be on view from March 26 - May 7, 2022. We will host an opening reception on Saturday, March 26 from 6-9pm.

Time is a patient revealer, separating the finished from the uncharted. Clocks remind us of the future, and the camera, a sly thief, collects everything behind us. In Anthony Lepore's *Time's a Taker*, artworks become accounts of their own making in elegiac stirrings of memory, objecthood, and decay. Lepore's works hang like stopped clocks on the wall, object and memory fused. Constructed from wood and photographs, the structures create space for these not-so-still lives to celebrate and mourn transformation. Illusion, one of photography's oldest and most fraught traditions, is subverted, with trickery quickly ceding to generosity. Lepore's objects unfold in moments of uneasy laughter and knowing precarity, a product of combining the temporality inherent to photography with sculpture's timeless aspirations.

In his piece *Time's a Fucker*, for example, Lepore examines the short-lived lives of several generations of popsicles in the summer heat, their icy individual forms surrendering into communal pools of sweetness. *Nothing Burns Forever* finds the artist reversing fire's crucial ephemerality to surreal and biblical effect. The object's would-be interior predictably burns, while its automotive paint-clad housing gleams, unscathed. Curling flames appear see-through, observed in daylight, and contained within the box's structure as opposed to consuming it. Both fictions point to a larger conceit in Lepore's work, that visual poetry and meaning spring from the union of captured image and invented truth.

Our sensitivity to time and its progress 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's work blurs this passivity inherent in the stilled image. In *Keeping It Together*, a garden hose loses control in a celebration of discontinuity and chaotic release. We want to run and plug the bucking nozzle, but must settle with observing wet chaos. In contrast, *Days of our Lives*, gravity slowly pulls sand from one opening into another, perfectly measured in its disbursement, leaving one room to inhabit another. Lepore plays with our expectations of photography's promised immediacy—the works in *Time's a Taker* 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.