

Anthony Lepore

Time's a Taker

March 26 - May 7, 2022

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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 *I Yield My Time*, 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, gravity slowly reassembles mounds of sand from one space to the next in *Days of our Lives*, with precisely measured disbursement. 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.

Anthony Lepore



Nothing Burns Forever, 2022

Archival pigment prints, enamel, and wood
66 x 32 x 3 1/2 inches (167.6 x 81.3 x 8.9 cm)

ANLE-0068



Installation View | Anthony Lepore, *Time's a Taker*, March 26 - May 7, 2022.

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Keeping It Together, 2022

Archival pigment prints, enamel, and wood
66 x 58 1/2 x 3 1/2 inches (167.6 x 148.6 x 8.9 cm)
ANLE-0061



Anthony Lepore | *Keeping It Together* (detail), 2022, Archival pigment prints, enamel, and wood, 66 x 58 1/2 x 3 1/2 inches (framed).



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Working on Us, 2022
Archival pigment prints, acrylic paint, and wood
66 x 58 x 3 1/2 inches (167.6 x 147.3 x 8.9 cm)
ANLE-0063



Anthony Lepore | *Working On Us* (detail), 2022, Archival pigment prints, acrylic paint, and wood, 66 x 58 x 3 1/2 inches (framed).

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Down to Sand, 2022
Archival pigment prints and wood
40 x 31 x 3 1/2 inches (101.6 x 78.7 x 8.9 cm)
ANLE-0067

Anthony Lepore

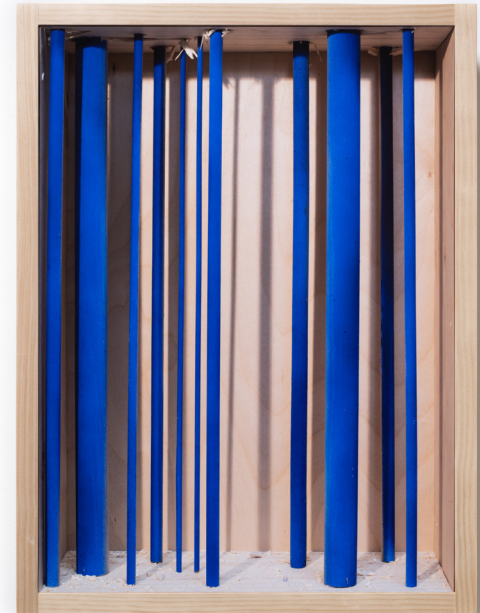


Days of Our Lives, 2022
Archival pigment prints, acrylic paint, and wood
40 x 31 x 3 1/2 inches (101.6 x 78.7 x 8.9 cm)
ANLE-0059



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Changes, 2022

Archival pigment prints, tempera, and wood

20 x 15 1/2 x 3 1/2 inches (50.8 x 39.3 x 8.9 cm) each; installation dimensions variable

ANLE-0069

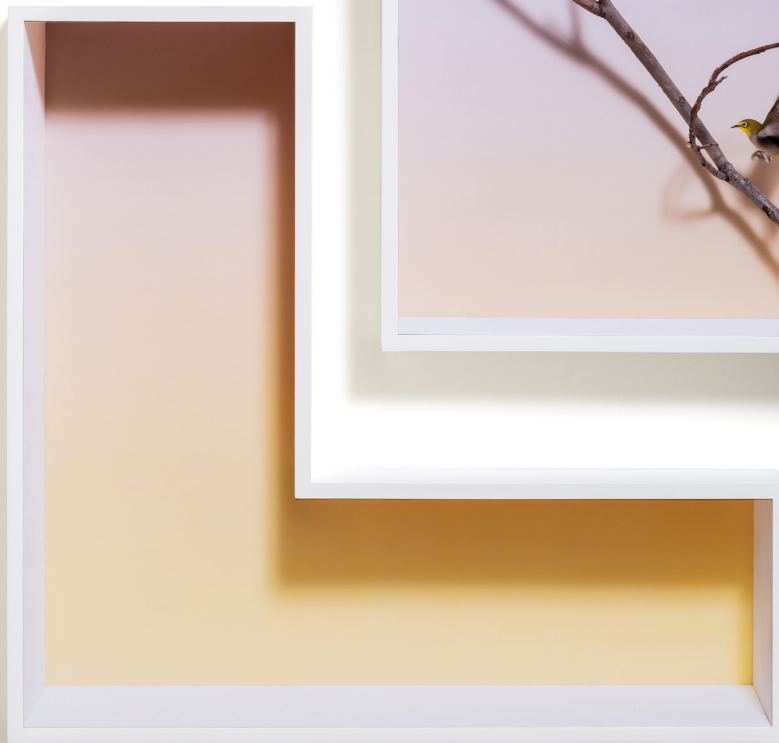
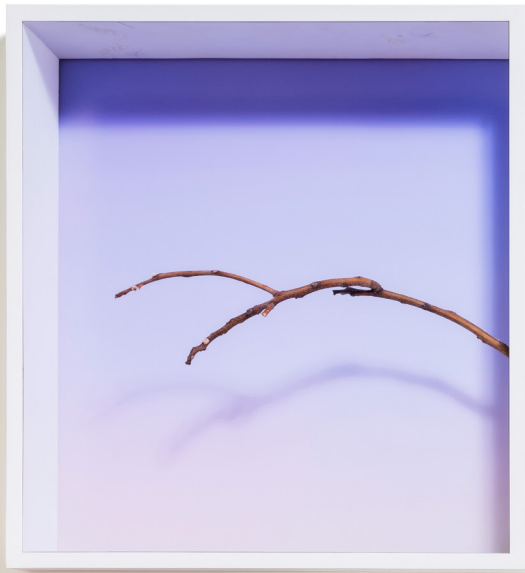
Anthony Lepore | *Changes (detail)*, 2022, Archival pigment prints, tempera, and wood, 20 x 15 1/2 x 3 inches (each).





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We'll Know When We Get There, 2022
Archival pigment prints, acrylic paint, and wood
63 x 60 x 3 1/2 inches (160 x 152.4 x 8.9 cm)
ANLE-0058

Anthony Lepore



I Yield My Time, 2022

Archival pigment prints, acrylic paint, and wood

50 x 40 x 3 1/2 inches (127 x 101.6 x 8.9 cm)

ANLE-0057



Anthony Lepore | *I Yield My Time* (detail), 2022, Archival pigment prints, acrylic paint, and wood, 50 x 40 x 3 1/2 inches (framed).



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It's Going to be Alright, 2022
Archival pigment prints, acrylic paint, and wood
40 x 31 x 3 1/2 inches (101.6 x 78.7 x 8.9 cm)
ANLE-0060



Anthony Lepore | *It's Going to Be Alright* (detail), 2022, Archival pigment prints, acrylic paint, and wood, 40 x 31 x 3 1/2 inches (framed).

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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.