

Doubting Thomas

Aaron Elvis Jupin, Mike Kelley, Tony Matelli

April 11 - May 16, 2026

Moskowitz Bayse is pleased to present *Doubting Thomas*, a three-person exhibition bringing together work by Aaron Elvis Jupin, Mike Kelley, and Tony Matelli. Conceived as a tightly structured conceptual dialogue rather than a thematic group show, the exhibition examines doubt not as negation, but as a mode of attention.

The title invokes the biblical figure who required proof through contact, an image and allegory that lingers in cultural memory as both cautionary tale and quiet endorsement of verification. In this exhibition, doubt is neither cynical nor defensive; it is methodological. The works assembled here operate in the interval between recognition and certainty, where perception is tested and belief is deferred.

Across painting, sculpture, and image-making that flirts with illusion, the exhibition's three artists each stage a different kind of slippage between what is seen and what can be trusted. Mike Kelley's *Hidden Profile* introduces doubt not simply as a perceptual phenomenon but as a mischievous destabilization of the very categories through which we tend to interpret images. The work appears, at first, to stage a familiar art-historical problem: the gradual emergence of figuration from abstraction. Yet Kelley's strategy seems less interested in resolving that tension than in ridiculing it, albeit with a snicker.

Jupin's paintings of masks and webs activate the allegory through a subtle, wry instability of appearances. The images often greet the viewer with striking clarity, where objects hover in luminous, pared-down pictorial fields, seemingly presented without complication. Yet the longer one looks, the less secure that initial legibility becomes. The paintings produce a peculiar double condition, simultaneously crisp and elusive, so that vision itself becomes a site of uncertainty. What first appears direct, slowly reveals itself to be strangely indeterminate.

Tony Matelli's sculptures introduce a subtle but insistent uncertainty into the gallery space. His sculptures confront the viewer with objects that appear indistinguishable from reality but in the work *Arrangement*, something is decidedly and obviously off kilter. This precise gesture to skew anatomy is uncomfortable to behold and activates a nearly physical skepticism in the viewer. In a very literal way it is begging to be touched or prodded to verify something our eyes cannot believe. In this context, Matelli's invitation dovetails with Kelley's destabilization of image-reading and Jupin's slow erosion of pictorial certainty.

Together, the three artists refuse the comfort of recognition: Kelley turns interpretation into a sly trap, Jupin suspends perception, and Matelli creates an almost tactile skepticism. Their works do not simply represent doubt, but choreograph it, turning the viewer's desire to confirm, prod, and look again into the central drama of the exhibition.

Across media, *Doubting Thomas* proposes that doubt is not a lapse in conviction but a generative force, both in the act of creation and interpretation. It keeps meaning provisional and the encounter with art vitally unfinished. Rather than offering affirmation, the exhibition sustains a productive instability, foregrounding the viewer's impulse to verify, test, and look again. In a cultural moment

Doubting Thomas

Aaron Elvis Jupin, Mike Kelley, Tony Matelli

April 11 - May 16, 2026

saturated with images and immediate conclusions, these artworks insist on hesitation. If belief has historically been framed as an endpoint of perception—seeing is believing—this exhibition suggests another possibility: that some of the most electric encounters with art occur precisely in the interval before certainty arrives.

A special thank you to the Mike Kelley Foundation for the Arts, Hauser & Wirth, and Tony Matelli Studio for generously supporting this exhibition.

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, CA; Makasiini Contemporary in Turku, Finland; and Fisher Parrish in Brooklyn, NY. His works have been included in group exhibitions at Jeffrey Deitch/American Art Projects in Berlin, Germany and Miami, FL; Zepster, Karma and The Hole in New York, NY; The Long Beach Museum of Art in Long Beach, CA; Here in Pittsburgh, PA; Wilshire Online, Guerrero Gallery, Michael Benevento, and Moskowitz Bayse in Los Angeles; Museum of Museums in Seattle, WA; and Woaw Gallery in Hong Kong, among others. He lives and works in Los Angeles, CA.

Mike Kelley (b. 1954, Detroit, MI; d. 2012, Los Angeles, CA) received his B.A. in 1976 from the University of Michigan, Ann Arbor, and his M.F.A. in 1978 from California Institute of the Arts, Valencia. Recent solo exhibitions include *Categorical Imperative and Morgue*, Van Abbemuseum, Stedelijk, The Netherlands (2000); *Sod and Sodie Sock (w/Paul McCarthy)*, Biennale d'art contemporain de Lyon, Institut d'art contemporain, France (2003); *Mike Kelley—The Uncanny*, The Tate Liverpool, England (2004, traveled to MUMOK, Museum of Modern Art, Vienna); *Profounders vertes*, Musée du Louvre, Paris (2006); *Day is Done Judson Church Dance*, Judson Memorial Church, New York (2009); *Themes and Variations from 35 Years*, The Stedelijk Museum, Amsterdam (2012); *Mobile Homestead*, Museum of Contemporary Art Detroit, Michigan (2013); Centre Pompidou, Paris (2013); *An Homage to Mike Kelley*, MoMA PS1, New York (2013); and Museum of Contemporary Art, Los Angeles (2014).

Tony Matelli (b. 1971, Chicago IL, US; lives and works in New York, NY, US) received his MFA from the Cranbrook Academy of Art. He has recently exhibited with Andréhn-Schiptjenko, Paris; Alone Gallery, East Hampton; Pilevneli Gallery, Istanbul; 500 Capp Street, San Francisco; Marlborough Contemporary, London, UK; and The Aldrich Contemporary Art Museum, Ridgefield, CT, among others. He is in public collections worldwide, including ARoS Aarhus Kunstmuseum, Aarhus, Denmark; ARKEN Museum of Modern Art, Ishøj, Denmark; Kunstmuseum, Bergen, Norway; Cranbrook Art Museum, Cranbrook, MI; The Davis Museum, Wellesley, MA; MIT Visual Arts Center, Cambridge, MA; Musée d'arte Contemporain Montreal, Canada; Museum Ludwig, Cologne Germany; Museum Voorlinden, Wassenaar, Netherlands; and the State National Centre of Contemporary Art, Moscow, Russia.

Doubting Thomas

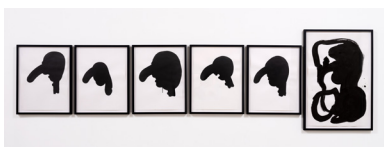
Aaron Elvis Jupin, Mike Kelley, Tony Matelli

April 11 - May 16, 2026



Aaron Elvis Jupin
Dog Pile 1, 2024
Acrylic and flashe on canvas
48 x 41 x 2 inches
121.9 x 104.1 x 5.1 cm
AAJU-0089

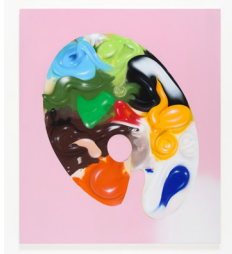
East Gallery:



Mike Kelley
Hidden Profile, 1994
Acrylic on paper, in 6 parts
(A-E) 26 1/8 x 20 1/2 inches; 66.4 x 52.1 cm (framed)
(F) 38 x 26 1/8 inches; 96.5 x 66.4 cm (framed)
MIKE-0004



Tony Matelli
Arrangement, 2022
Silicone, epoxy, urethane, hair, clothing
70 1/2 x 31 x 20 inches
179.1 x 78.7 x 50.8 cm
TOMA-0001



Aaron Elvis Jupin
How's My Painting? Call 1(800)EAT-SHIT, 2026
Acrylic and flashe on canvas
69 x 59 x 2 inches
175.3 x 149.9 x 5.1 cm
AAJU-0135



Aaron Elvis Jupin
Took Apart, Put Together (grouped in clusters), 2026
Acrylic and flashe on canvas
69 x 59 x 2 inches
175.3 x 149.9 x 5.1 cm
AAJU-0136



Aaron Elvis Jupin
A Lovely Conversation, 2026
 Ink and acrylic on wood
 11 x 8 1/2 x 1/4 inches
 27.9 x 21.6 x 0.6 cm
 AAJU-0137



Mike Kelley
Untitled (Collages 1974-2011), 1974 - 2011
 Mixed media and collage on paper
 26 5/8 x 40 1/2 x 1 3/4 inches (framed)
 67.5 x 103 x 4.5 cm (framed)
 MIKE-0005



Tony Matelli
Weed, 2024
 Painted bronze
 9 5/8 x 5 1/8 x 3 1/2 inches
 24.5 x 13 x 9 cm
 TOMA-0002

West Gallery:



Aaron Elvis Jupin
This House is a Home (it's shiny, shooting star), 2026
 Acrylic and flashe on canvas
 59 x 69 x 2 inches
 149.9 x 175.3 x 5.1 cm
 AAJU-0134



Mike Kelley
The Brain, 1984
 Acrylic on paper
 48 5/8 x 62 3/4 x 1 7/8 inches (framed)
 123.5 x 159.4 x 4.8 cm (framed)
 MIKE-0001.1

Scavenger, 1984
 Acrylic on paper
 47 3/8 x 44 1/4 x 1 7/8 inches (framed)
 120.3 x 112.4 x 4.8 cm (framed)
 MIKE-0001.2

National Bird, 1984
 Acrylic on paper
 35 1/8 x 44 1/4 x 1 7/8 inches (framed)
 89.2 x 112.4 x 4.8 cm (framed)
 MIKE-0001.3



Aaron Elvis Jupin
A Lovely Conversation, 2026
 Ink and acrylic on wood
 11 x 8 1/2 x 1/4 inches
 27.9 x 21.6 x 0.6 cm
 AAJU-0138



Aaron Elvis Jupin
Shine a Light, Curtain Call, 2026
 Acrylic and flashe on canvas
 69 x 59 x 2 inches
 175.3 x 149.9 x 5.1 cm
 AAJU-0133



Aaron Elvis Jupin
Easy Way to Lose (it's a time we all reach), 2025
 Ink and pencil on paper
 13 1/2 x 9 3/4 x 1 3/4 inches (framed)
 34.3 x 24.8 x 4.5 cm (framed)
 AAJU-0139



Tony Matelli
Weed, 2026
 Painted bronze
 3 x 6 x 3 inches
 7.6 x 15.2 x 7.6 cm
 TOMA-0003