

Noah Schneiderman

Fate Machine

May 23 - June 27, 2026

Moskowitz Bayse is pleased to present *Fate Machine*, an exhibition of new paintings by Los Angeles-based artist Noah Schneiderman. This presentation marks the artist's first with the gallery, and will be on view May 23 - June 27, 2026. A fate machine is not an engine that predicts the future. It is a device that subjects matter to pressure until its latent image appears. In the alchemical imagination of Temperance, opposites are not reconciled by compromise, but by ordeal: fire enters water, water answers fire, and the vessel receives their contradiction until a new substance begins to form. Painting, for Schneiderman, proceeds through a similar operation: it is a furnace, a retort, a weather system, and a wound. It does not illustrate fate so much as manufacture the conditions by which fate might become visible.

The paintings begin before the image fully declares itself. Fabrics are cut, sewn together, stained, dyed, and joined into irregular fields, each seam carrying the memory of an incision and a repair. This sewing together is not merely preparatory; it is one of the work's first acts of divination. Meaning is not placed on a passive surface, but pulled through a body already divided, sutured, and altered. In another body of work, oil is applied to oxidized copper, whose surface has first been subjected to fire, drawing out blooms, burns, stains, and mineral apparitions in the metal. As with the sewn and dyed fabrics, Schneiderman does not impose an image upon inert material so much as enter into a pact with a surface already charged by transformation. The painting slowly becomes an instrument for extracting what was hidden in the weave, the seam, the oxidation, and the burn.

A skull drifts through an orange field of heat and dust and moons hover like coins. An angel gathers itself from soot and ash, beckoning you to meet their gaze or turn towards a caldera smoldering on the edge of infinity. Elsewhere, a cosmic train appears to move through a corridor of night, its rails descending into something at once carnival, pilgrimage, and dream.

These are pictures of exchange. Purification and putrefaction. Their surfaces carry the evidence of repeated transformation: vegetal dyes and pigments rubbed, lifted, buried, revived; forms appearing and withdrawing; images passing through color as if through vapor. The seams remain visible like fault lines or constellations, reminding us that each work is an assembled thing.

In this sense, Schneiderman's paintings belong to the strange logic of the vessel. They hold incompatible elements together long enough for them to alter one another. *Fate Machine* proposes the painting as an apparatus of transformation: part loom, part altar, part cauldron, part oracle. Its purpose is not to reveal destiny as fixed, but to show fate in the act of being made.

Noah Schneiderman (b. 1996) is a visual artist based in Los Angeles. He has previously had solo and duo exhibitions at EUROPA in New York, NY; Solito in Naples, Italy; Gene Gallery in Shanghai, China; and The Valley in Taos, NM. He has also shown internationally at Kutlesa Goldeau in Switzerland; Soho Revue in London, UK; and Cabin Berlin in Berlin, Germany. Other group shows stateside include *the host, the guest*, ATLA, Los Angeles, CA; *Slow School: Ten Years of Moskowitz Bayse*, Moskowitz Bayse, Los Angeles, CA; *Back to Earth*, Roberts Projects, Los Angeles, CA; *Arcadia and Elsewhere*, James Cohan, New York, NY; *Unseen Orchestra*, Make Room, Los Angeles, CA; and *New American Paintings Review*, Steven Zevitas, Boston, MA. Schneiderman has been featured on Artsy as one of 10 Artists to discover. Schneiderman participated in residencies at Jana Koya in Landers, CA, and La BiBi + Reus in Mallorca, Spain.

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Farther, 2026

Oil and PVA distemper on paper, artist's frame
33 1/4 x 26 1/4 x 1 1/2 inches (framed)
84.5 x 66.7 x 3.8 cm (framed)
NOSC-0021

East Gallery:



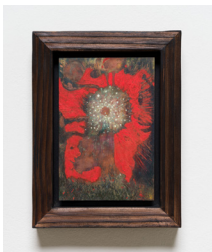
Hum, 2026

Oil on sewn canvas with logwood and iron
72 x 60 x 1 1/2 inches
182.9 x 152.4 x 3.8 cm
NOSC-0019



Heavy Waters, 2026

Oil on patinated copper, artist's frame
8 1/4 x 6 1/4 x 1 1/4 inches (framed)
21 x 15.9 x 3.2 cm (framed)
NOSC-0023



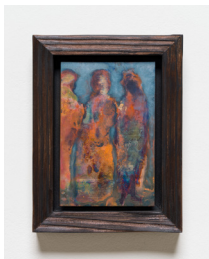
Witness to a Radiant Unfolding, 2026

Oil on patinated copper, artist's frame
8 1/4 x 6 1/4 x 1 1/4 inches (framed)
21 x 15.9 x 3.2 cm (framed)
NOSC-0026

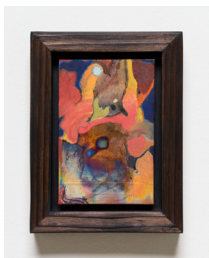


Turning in the House of the Automaton, 2026

Oil, chalk, and wax on sewn canvas and jute with
logwood and fustic
120 x 122 1/2 x 1 1/2 inches
304.8 x 311.2 x 3.8 cm
NOSC-0020



Three Graces, 2026
Oil on patinated copper, artist's frame
8 1/4 x 6 1/4 x 1 1/4 inches (framed)
21 x 15.9 x 3.2 cm (framed)
NOSC-0024

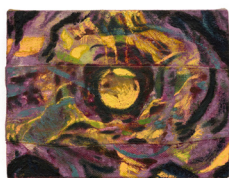


Prism Seeker, 2026
Oil on patinated copper, artist's frame
8 1/4 x 6 1/4 x 1 1/4 inches (framed)
21 x 15.9 x 3.2 cm (framed)
NOSC-0029

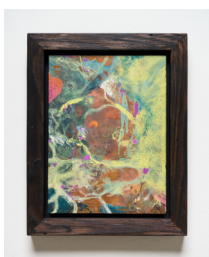
West Gallery:



Cradle, 2026
Oil on patinated copper, artist's frame
10 1/4 x 8 1/4 x 1 1/4 inches (framed)
26 x 21 x 3.2 cm (framed)
NOSC-0027



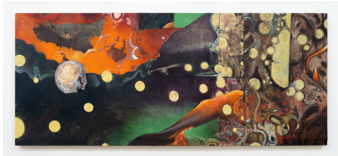
Thicket, 2025
Oil and chalk on sewn canvas over panel with
logwood, indigo, fustic, and cutch
6 x 8 x 1 inches
15.2 x 20.3 x 2.5 cm
NOSC-0005



Victor's Method, 2026
Oil on patinated copper, artist's frame
10 1/4 x 8 1/4 x 1 1/4 inches (framed)
26 x 21 x 3.2 cm (framed)
NOSC-0028

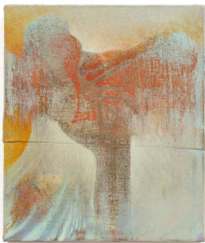


Steady Drifter, 2025
Oil on sewn canvas with fustic
72 x 60 x 1 1/2 inches
182.9 x 152.4 x 3.8 cm
NOSC-0008



Guava Tree Telekinesis, 2026
Oil on sewn canvas and burlap with clutch, rose,
and iron
40 x 95 x 11/2 inches
101.6 x 241.3 x 3.8 cm
NOSC-0018

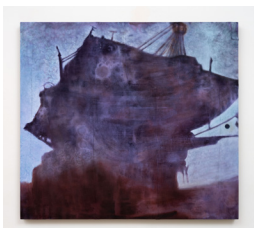
Viewing Room:



Tower of Experience, 2025
Oil on sewn canvas with clutch
14 x 12 x 11/2 inches
35.6 x 30.5 x 3.8 cm
NOSC-0004



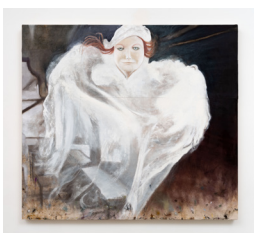
Particle Assembly, 2026
Oil on patinated copper, artist's frame
9 1/4 x 7 1/4 x 1 1/4 inches (framed)
23.5 x 18.4 x 3.2 cm (framed)
NOSC-0025



One Great Errand, 2026
Oil and chalk on sewn canvas with logwood and iron
45 x 50 x 11/2 inches
114.3 x 127 x 3.8 cm
NOSC-0017



In Defense of Innocence, 2026
Oil on patinated copper, artist's frame
14 1/4 x 11 1/4 x 1 1/4 inches (framed)
36.2 x 28.6 x 3.2 cm (framed)
NOSC-0022



The Messenger, 2026
Oil and chalk on sewn canvas with logwood, fustic,
and rose
45 x 50 x 11/2 inches
114.3 x 127 x 3.8 cm
NOSC-0016