

Ryan Flores

Ryan Flores' ceramic sculptures, tableaux and wall works float between seduction and repulsion, drawing the viewer in with the promise of bounty and sustenance before offering rot, decay, and spoil in equal measure. Close looking at Flores' arrays of withering produce reveal the artist's command of material; glazes interact, crackling and oozing over and into one another as multiple firings approximate the processes of cellular death inherent to food spoilage. Thematically and formally linked to traditions of still-life painting as carriers of coded meaning, Flores' works become frozen in colliding moments of transformation: flatness becomes bodily and dimensional, rind and flesh begin to putrefy, and beauty slumps toward threat.

Ryan Flores (b. 1986, Los Angeles) received a BFA in Ceramics from California State University, Long Beach and an MFA in Sculpture and Extended Media from Virginia Commonwealth University. Recent solo exhibitions include *The Fruit Vendor* at Moskowitz Bayse in Los Angeles, and *Low lifes: An Upside Down Love Letter* at Rockefeller Center in New York, presented by the Art Production Fund's Art in Focus initiative. Recent group exhibitions include *Clay Pop*, at Jeffrey Deitch in Los Angeles and New York, *Wayfinder* at the Craft Contemporary Museum in Los Angeles, and *Shelf Life* at Marlborough Gallery in London. He has participated in residencies such as Lighthouse Works and Vermont Studio Center, where he received the Harpo Foundation Native American Residency Fellowship. He lives and works in Los Angeles.

Franziska Goes

A color, absent a companion or two, conveys very little actionable information. Green doesn't mean go without yellow and red; a sunset's blues are lost without their attendant pinks and oranges. But colors, adrift in our age of infinite reproducibility and saturation, are made to fight for their claims to specificity. Only the strongest associations stand as truly definite while the rest (a vast and growing group) become passing notes and accent flourishes to the power chords of Starbucks green, McDonald's yellow, Yves Klein blue.

Franziska Goes trains her eye on those elusive tonal margins, where industry and domesticity warily encroach on forest, plane, and river, and artificial shades sidle up next to nature's perfectly discordant gradations. Her paintings systematically examine color as a modifier of form and texture, while being reciprocally dependent on them. Anonymous to the point of singularity—as things encountered and real often are—Goes' palette and intuitive uses of abstract form become records of seeing and decoding the world imperfectly and in real-time, calling at every stop along the line from undefined to unmistakable.

Franziska Goes (b. 1971, Berlin, Germany) received a master's degree in painting from the Udk Berlin in 1998. Her works have been the subject of exhibitions at Bode Projects, Berlin (2021), Knust Kunz Gallery Editions, Munich (2021), Kunstquartier Bethanien, Berlin (2019), Kommunale Galerie, Berlin (2016), Kunstverein Schwabisch 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, Arhus (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 BSDC, Berlin School of Design and Communication, SRH University. Her works are held in private and public collections in Germany, Switzerland, Denmark and Sweden.

Alexa Guariglia

Combining the immediacy of drawing with the textual and tonal diversity of painting, Alexa Guariglia's pictures collate fragmentary memories and moments into immersive wholes. As if by autonomous outpouring, patterns, coded objects, and actions create psychological stages for figures to perform various solitudes in full view. With the physical, emotional, and mental components of art-making as subject and conceptual engine, Guariglia embraces uncertainty and inconsistency as part of her process, freely moving between styles and modes.

Using watercolor, ink, and gouache—often in a single picture—the artist achieves a depth of field commonly found in oil painting, as the watercolor and ink soak into the paper and the gouache sits atop it, forming the physical basis for a painterly language inherently tied to its material. As she responds to her own marks in real time, the importance of materials as immediate as her's becomes apparent. Compositional clues allow the viewer to trace the artist's steady, searching hand across the page, navigating through tangled bodies and winding patterns. That the pages themselves are often irregular—cut right from the massive standing roll of heavy paper—serves to reinforce the line's primacy in the artist's practice.

Alexa Guariglia (b. 1989, Brooklyn, NY) studied painting at School of the Museum of Fine Arts, Boston. Her works have been the subject of solo exhibitions at Moskowitz Bayse in Los Angeles, and most recently been included in the group exhibition *Post Picasso* at Galeria Mayoral in Paris. Her work is in the permanent collection of The Rose Art Museum at Brandeis University. She lives and works in Providence, RI.

Valerie Green

Valerie Green makes work grounded in the canon of photography that negotiates the relationship between physical and digital space and questions our perceived distinction between the two, often honing the viewers' attention toward the point at which virtual space becomes tangible. As we continue to shift our primary conduits for commerce, socialization, and now—more so than ever—artistic dialogue, our screens become both a practical link to the physical world and a reminder of our shared distance from it. Seen in person, Green's photographs depict, with humor and nostalgia but without anxiousness, the gradual encroachment of digital strategies through analog processes; seen online, the work assumes new meaning—its loving, probing edge is reconsidered as the computer screen, not gallery lighting, activates each picture.

Valerie Green (b. 1981) lives and works in Los Angeles. She received a BA from University of California Los Angeles in 2006 and an MFA from California Institute of the Arts in 2011. Her work has been exhibited in solo and group exhibitions nationally and internationally, most recently in the exhibition *Experimental Photography*, curated by Charlotte Cotton, and are included in the permanent collections of the Los Angeles County Museum of Art (LACMA), the Getty Museum, and the California Museum of Photography, among others.

Mary Herbert

Mary Herbert layers observable and inner worlds in her paintings, heightening sensitivity and inducing contemplation. Through a process of applying colour in thin veils she fuses human figures with landscape and form with breath, holding space for open-ended narrative and the unknown. Light functions as a force akin to gravity; hands, feet, water, and rocks glow and shift in and out of focus, providing a structure and rhythm that vibrates with empathy and emotion.

The paintings' atmospheric surfaces advance the themes and formal strategies that marked Herbert's earlier works—executed primarily in soft pastels on paper—and signal new positions informed as richly by ancient relief sculpture as by Renaissance painting, as well as more recent traditions of abstraction.

Mary Herbert (b. 1988, London) studied art at Goldsmiths College in London, where she developed a foundational fascination with the materiality of the photographic image and its role in our collective lives as a container of memory or document of reality, and later at the Royal Drawing School where she re-connected with the physical and unconscious aspects of image making through drawing and painting. Her works have been the subject of solo exhibitions at the galleries Moskowitz Bayse (Los Angeles), Lychee One (London) and Arusha (Edinburgh), and have recently been included in group exhibitions at The British Museum, and the galleries White Cube and Huxley-Parlour (London), Harkawik (New York), and Clint Roenisch (Toronto), among others. Her work is in the collections of The British Museum and The Royal Collection.

Jack Hoyer

Creating disarmingly plausible scenes resonant with an implacable otherness, Jack Hoyer observes a world that very well might be, but is not. Imagining a vision of outward banality, the artist sets about capturing similar images, digitally stitching them into a hyper-believable whole devoid of any concretely identifying information. From the digital composite, Hoyer grids the composition onto canvas, rendering it cell-by-cell in successive coats of thin oil paint applied alla prima (wet-on-wet), the Impressionists' preferred method. Working from the composite image and a skeletal sketch on primed canvas, Hoyer meticulously and faithfully records the contrived.

A realist—decidedly not a photorealist—Hoyer avoids gratuitous texturizations and shoe-horned sensuousness, preferring frank legibility and its resultant immediacy. Abundant and generous, his pictures take care not to confuse directness with terseness; they continuously reveal themselves to the viewer through layers of washy oil that give way to an inner light source carefully considered but ultimately artificial. Unifying the canvas, that inner light lends the paintings a vibrational, all-over hum that further distinguishes them from photorealism while quietly corroborating their compositional origins.

Aaron Elvis Jupin

Rolling the suspended vagaries of suburban childhood in with the indelible languages of contemporary American anxiety, Aaron Elvis Jupin's paintings and drawings communicate in an amplified whisper. Visual association, coded pun, and encrypted selfreference form the basis of a practice suggesting that memory owes as much to absorption as experience. Observational and inventive in equal measure, Jupin's compositional strategy involves combing the internet in search of images to stretch, fold, and repurpose into paintings whose strange familiarity belies their assiduous strangeness. Informed early in his career by his uncle's career as an animator, Jupin's approach to picture-making benefits from a specific personal association with classic animation strategies. This comes through in glancing references and subtly evocative compositional motifs that serve to imply motion and depth, like focal distance, forced perspective, and blur. What emerge are associative images whose obscurities offer a vision of a contentedly twisted culture in the throes of its own hyperactive visual pituitary gland.

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, Makasiini Contemporary in Turku, Finland, and Fisher Parrish in Brooklyn, NY. His works have been included in group exhibitions at The Long Beach Museum of Art in Long Beach, CA, Here in Pittsburgh, PA, Moskowitz Bayse in Los Angeles, Museum of Museums in Seattle, The Hole in New York, and Woaw Gallery in Hong Kong, among others. He lives and works in Los Angeles.

Eamon Monaghan

Eamon Monaghan's practice takes world building as a point of departure; his sculptural reliefs are activated by richly painted surfaces and carefully staked outer edges. The works are self-contained, with diegetic light sources, reflections, and weather patterns originating and resolving discretely within each object. They are not closed circuits, though: meaning springs from the artist's connected metafiction, and expanded truths are gleaned piecemeal. Monaghan's reliefs provide the viewer with much information, but, like radio, not everything.

Considerations of scale and form are bound up with Monaghan's use of material. Made of painted epoxy clay over cardboard, tinfoil, and wire armatures on wood supports, the works' stippled surfaces and condensed frontal perspectives give consistent texture and shape to Monaghan's categorically elusive vignettes. Applying painterly strategies to sculptural forms, Monaghan's objects remain distinct from, and exemplary of, both traditions. It's here that notions of trust and truth return, as Monaghan's perspectival maneuvering and egalitarian renderings of television static, water, steel, brick, wood, and grass feel more generous than illusory.

Eamon Monaghan (b. 1986, Evanston, IL) received a BA in Biology from Carleton College in Northfield, Minnesota and now lives and works in Brooklyn, NY. Solo Exhibitions include 'Baseball on the Radio' at Moskowitz Bayse in Los Angeles (2023) and 'The Rube's World' at The Hand in Brooklyn (2017). His work has been included in group exhibitions, including The Talking Stone at Moskowitz Bayse, Los Angeles, (2021), City Fever at François Ghebaly, New York (2021), and Horology at Jack Hanley Gallery, New York (2019). His work was included in Artforum's Top Ten in 2018.

Ernesto Renda

In recent works, Ernesto Renda deepens his engagement with the moving image as a conduit for memories and histories both broadly queer and specifically personal. Long-cancelled television shows, fragmentary documentary and interview clips, and the artist's own brush with small-screen fame make their way into the works, expounding on one another toward tightly layered objects of lyrical and formal metaphor.

Renda's chosen imagery across the works at various scales is fluid, specific, and ultimately static, coming to describe that familiar experience of watching and of linking the self with media. The works leave space for that relationship to progress naturally, either through affinity or distance. Renda, of course, enters the space of viewership, offering himself as a stand-in for his audience, in full acknowledgement of that relationship's potential for reciprocity, and its latent precarity.

Ernesto Renda (b. 1995, New Jersey) is an artist and curator based in New York. In 2018, he completed his BFA in Painting from Rhode Island School of Design and his BA in Modern Culture and Media Studies from Brown University. Solo and two person exhibitions include a booth at NADA Miami (November 30 - December 3, 2022) with Moskowitz Bayse, Grove Collective (London, 2022), In Lieu Gallery (Los Angeles, 2022), Moskowitz Bayse (Los Angeles, 2020), Empty Circle Space (NYC, 2020), The National Arts Club (NYC, 2020), among others. He has participated in group exhibitions at Tilton Gallery (NYC), James Fuentes (NYC), Grove Collective (London), 1969 Gallery (NYC), Moskowitz Bayse (Los Angeles), Field Projects (NYC), Shin Gallery (NYC), RegularNormal (NYC), Georgetown College (Kentucky), Bell Gallery at Brown University (RI) among others. He has curated exhibitions at Moskowitz Bayse, Zürcher Gallery (NYC) and Below Grand Gallery (f.k.a. Super Dutchess, NYC). His work has been featured in Artnet News, Two Coats of Paint, Hypebeast and Gayletter among others. In 2021 he was awarded the Silver Art Projects studio residency.

Benjamin Styer

Enchanted musical notes hang in the air; tumbling starbursts strobe across the void; the city through a forest; skeletons gather at the fountain near a clicking metronome; an empty room. Benjamin Styer's sprawling, endlessly fertile world teems with energies and bizarreries from an omnivalent imagination. Historic esoterica, hauntological illuminations, and gothic remembrances whisper one to another by candlelight. Compulsively integrating these traditions— or ghosts of traditions—into his practice, Styer chronicles a self-led journey through the visionary, mystical, and mysterious dreamvaults of visual history.

This absorbent approach to visual information underwrites Styer's capacity for recording the implacable vagaries of the dreamworld; things barely glanced and hardly felt take shape there, where walls are inexplicably cut away under encroaching skies, and unnamed creatures are somehow familiar. Styer's dreams are by turns euphoric, macabre, crowded, geometric, and bare—sometimes all at once. His daily practice ensures that the language of his dreams remains fresh and selectively open to the waking world's more egocentric whims.

Benjamin Styer (b. 1990) received a BFA from the University of Massachusetts in Boston, but identifies as self-taught painter. Solo exhibitions include *Letters from the Black Hours* (2023) and *Crystal Piano Rain* (2021) at Moskowitz Bayse in Los Angeles, and his works have been most recently included in group exhibitions at Fortnight Institute, Sperone Westwater, and Marvin Gardens in New York. His work is included in the permanent collection of the Dallas Museum of Art. He lives and works in Western Massachusetts.

Ian L.C. Swordy

Ian L.C. Swordy's sculptures assume allegorical significance through the innate performativity of the artists' sourcing of his materials and the physical labor of his process. To make his freestanding works, the Swordy often salvages off-cuts and veiny chunks of marble and positions them atop found and hand-carved pieces of wood, concrete, and steel. The resulting works, vaguely anthropomorphised and indebted to industry, nature, and the detritus of city life, evoke a singular strain of punk modernism. His materials, as broad as they are specific, connect his freestanding sculptures with his wall works, assemblages created from accumulative detritus gathered along the artist's daily walks in New York.

The artist's own personal history—first, as a member of several bands active in the thriving punk scene on Long Island in the early aughts, and later a performance artist—informs his sculptural work and imbues it with inbuilt contradiction. His objects first appear precariously balanced and physically fleeting, but ultimately prove robust, permanent, and deeply considered. Intensely labored over in an ongoing process of improvisational and intuitive making, the artist's objects become hauntingly lyrical gutter-poetry.

Ian L.C. Swordy (b. 1982) earned a BFA from Hunter College (2007), and an MFA from Yale University (2009). Recent solo exhibitions include *Direct Carving* (2023) and *Hammer Time* (2021) at Moskowitz Bayse in Los Angeles. Recent group and two-person exhibitions include *Totum*, organized by Kyle Dewoody (2021), *The Moonlight Works*, at Moskowitz Bayse (2019), and *Heartist*, at The Hand, Brooklyn (2019). Swordy's first two books, *The Bull Loving Truth* and *Will and Grace* were published in 2016 and 2020 respectively. He lives and works in Brooklyn, NY.

Julia Weist

In 2019, Julia Weist was named Public Artist in Residence in the New York City Department of Records and Information Services, a residency program that sprang from Mierle Laderman Ukeles work with the Department of Sanitation that began in the 1970s. The works in Weist's Public Record series were made with material found in the department's vast archive of documents and were created according to a bureaucratic process that ensured the works themselves would become official municipal records. The New York City government is now legally required to support the digital availability of the images in high-resolution format alongside Weist's physical prints in the publicly-accessible Municipal Archives. In Giuliani, we see collected evidence of the former mayor's largely unacknowledged amateur photography career. Weist's work was produced in completely public conditions, with public equipment and public source material. As a result, the works in their final form are commensurately public objects.

Julia Weist (b. 1984) is a visual artist based in New York. Her work is in the permanent collections of The Museum of Modern Art, The Metropolitan Museum of Art, The Brooklyn Museum, The Art Institute of Chicago, The Los Angeles County Museum of Art and The MIT List Visual Art Center among many other collections. In 2019, Weist was the recipient of a public art commission from the NYC Department of Cultural Affairs and an inaugural commission from The Shed. Her work has recently been exhibited at The Queens Museum, The Gwangju Biennale, The Hong-Gah Museum (Taiwan), nGbK (Berlin), and Kunstinstituut Melly (Rotterdam). Her works were the subject of a solo exhibition at Rachel Uffner Gallery in New York, and will be the subject of a solo exhibition at Moskowitz Bayse in Los Angeles in the fall of 2024.