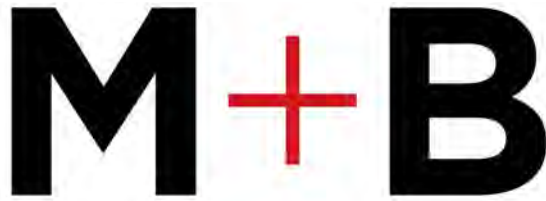




ANTHONY LEPORE

Press Pack



ANTHONY LEPORE

BORN 1977, Burbank, California
Lives and works in Los Angeles

EDUCATION

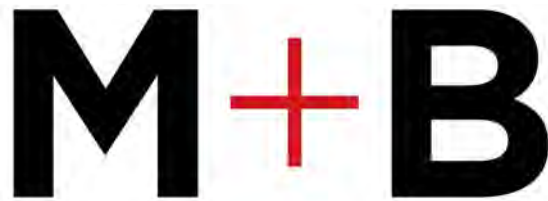
2005 Master of Fine Arts, Yale University
2004 Skowhegan School of Painting and Sculpture
2000 Bachelor of Fine Arts, Fordham University

SELECTED SOLO EXHIBITIONS

2014 *Flash: Anthony Lepore*, California Museum of Photography, Riverside
2013 *Paris Photo Los Angeles*, François Ghebaly Gallery, Los Angeles, CA
2012 *Night Walk*, Artist Respond Series, LACMA, Los Angeles, CA
2011 *New Wilderness*, M+B, Los Angeles, CA
New Wilderness, François Ghebaly Gallery, Los Angeles, CA
2010 *Paper Surrogate*, Works Sited Series, LA Central Library, Los Angeles, CA
2008 *Restoration*, Kemper Museum of Contemporary Art, Kansas City, MO
2007 *Bird Shop*, Marvelli Gallery, New York, NY
2006 *I Would Make You My Own*, Marvelli Gallery, New York, NY
2005 Groeflin Maag Gallery, Basel, Switzerland

SELECTED GROUP EXHIBITIONS

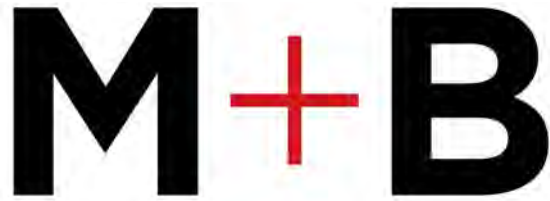
2014 *Attunement*, Armory Center for the Arts, Mezzanine Galleries, Pasadena, CA
2013 *The Scandalized Mask*, Josh Lilley Gallery, London, United Kingdom
October 18, 1977, Klemens Gasser & Tanja Grunert, *October 18, 1977*, New York
Works Sited, reprised, Cleopatra's, Brooklyn, NY
Set Pieces, Cardi Black Box, Milan, Italy



- 2012 *Treating Shadows as Real Things*, The Church of the Holy Shroud, Artissima Lido, Turin, Italy
Los Angeles Contemporary Tendencies, Helene Bailly Gallery, Paris, FR
Cave-IN, Ramekin Crucible, Puerto Rico
Los Angeles Contemporary Tendencies, Helene Bailly Gallery, Paris, France
Deep Space, François Ghebaly Gallery, Los Angeles, CA
- 2011 *(Un) Natural Histories*, Kemper Museum of Contemporary Art, Kansas City, MO
On Forgery: Is One Thing Better Than Another?, LAXART, Los Angeles, CA
My House Is Your House, Statler Waldorf Gallery, Los Angeles, CA
- 2010 *Gray Day*, Roberts & Tilton, Los Angeles, CA
The Billboard Project, Portugal Arte 10, Lisbon, Portugal
Group Show, Luis de Jesus Gallery, Los Angeles, CA
- 2009 *The Poetics of Space*, Kemper Museum of Contemporary Art, Kansas City, MO
Desert Sexy, The Constant Gallery, Los Angeles, CA
- 2007 *Art in America: 300 Years of Innovation*, Shanghai Museum of Contemporary Art, Shanghai, China, Organized by the Solomon R. Guggenheim Foundation
Pie in the Face, Jail Gallery, Los Angeles, CA
- 2006 *Guggenheim Pictures: A Conceptual Portfolio*, Guggenheim International Gala, New York, NY
- 2005 *The Once Over*, Bernard Toale Gallery, Boston, MA, Curated by David Hilliard
Monstrously Tranquil, Ingalls & Associates, Miami, FL, Curated by Christial Curiel
- 2004 *Skowhegan Projects*, The White Cube, Skowhegan, ME, Curated by Dave Hardy and Siebren Versteeg
- 2003 *For The Birds*, Art Space, New Haven, CT, Curated by Denise Markonish and Michael Crewdson,
- 2000 *Strange Routes*, The Center Gallery, Fordham University, New York, NY

FEATURED PUBLICATIONS

- 2011 Lehrer-Graiwer, Sarah. "Critic's Pick." ARTFORUM, June
Barardini, Andrew. "Natural History: Anthony Lepore and Mark Hagen." LA Weekly, June
- 2010 Knight, Christopher. "Gray Day at Roberts and Tilton." Los Angeles Times, November
Tokion Magazine. "Portfolio." Collaboration with Daniel Gordon. February
- 2008 Cook, Chris. "Restoration." Kemper Museum of Art
Thorson, Alice. "Human Dynamics." The Kansas City Star, October



Cook, Chris. "Kemper ARTcast." 89.3 KCUR FM

2007 Hsu, Helen. "Everything is Problematized." Art in America Now

2006 Cotton, Charlotte. "What's so Contemporary About Photography," Yale Art Gallery Bulletin

Aletti, Vince. "Anthony Lepore," The New Yorker, March
"Art," The New York Sun, February

Hsu, Gin K. "Photography: Anthony Lepore," Flavorpill, Issue 299, February 28

Therond, Eve. "Actualite—New York," Photo, France, March

Haskell, David. "A Game of Tag," Topic, Issue 10

2004 Crewdson, Michael, and Denise Markonish. "For The Birds," Artspace Press

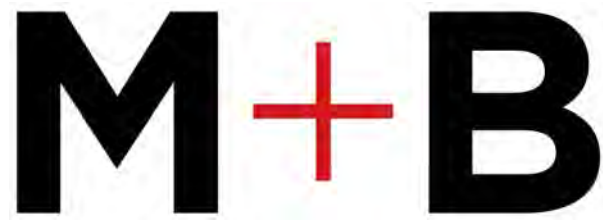
PUBLIC COLLECTIONS

Los Angeles County Museum of Art
The Hammer Museum, Los Angeles
The Guggenheim Museum, New York
Kemper Museum of Contemporary Art, Kansas City
Yale University Art Gallery, New Haven
The Mint Museum of Art, Charlotte



ANTHONY LEPORE

Anthony Lepore's (b. 1977, Los Angeles) *New Wilderness* is a provocative series of photographs that lay bare nature as an historical construct governed by human invention and intervention. The series, comprised of numerous landscapes, undermines the commonplace distinction between the real (nature) and simulation (image), alluding to the power of politics and representation in shaping our interactions with the world. Eschewing digital manipulation, Lepore shoots with a 4 x 5 camera often in the interpretive visitor centers of designated wilderness areas. Lepore received his BFA from Fordham University in 2000 and his MFA from the prestigious Yale University program in 2005, and his works can be found in the permanent collections of the Guggenheim Museum, Los Angeles County Museum of Art (LACMA), Hammer Museum, Kemper Museum of Contemporary Art, and the Yale University Art Gallery.



ANTHONY LEPORE

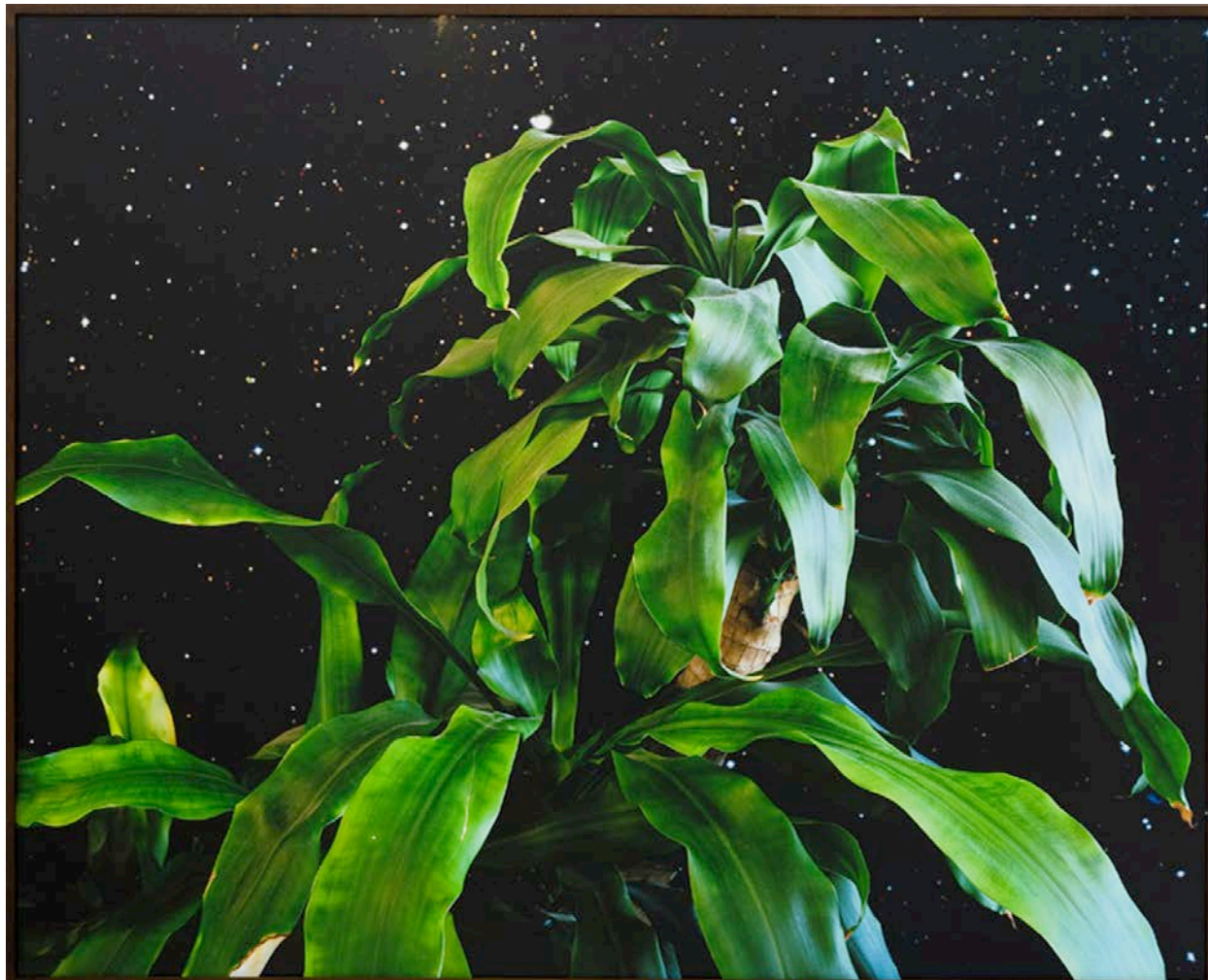
Selected Portfolio

M+B



Anthony Lepore
Installation View at Paris Photo, Paramount Picture Studios, Los Angeles
April 26 – 28, 2013

M+B



Anthony Lepore

Space Plant, 2012

archival pigment print in artist's frame

signed, dated and numbered verso

40 x 50 inches (102 x 127 cm)

edition of 3 plus 2 artist's proofs

(AL.02.09.40)

M+B



Anthony Lepore

Shade, 2013

archival pigment print in artist's frame
signed, dated and numbered verso

62 x 50 inches (157 x 127 cm)

edition of 3 plus 2 artist's proofs

(AL.02.04.62)

M+B



Anthony Lepore
Installation View of *New Wilderness*, solo show at M+B, Los Angeles
May 21 – June 30, 2011

M+B



Anthony Lepore
Installation View of *New Wilderness*, solo show at M+B, Los Angeles
May 21 – June 30, 2011

M+B



Anthony Lepore

Night Birds, 2009

archival pigment print in artist's frame

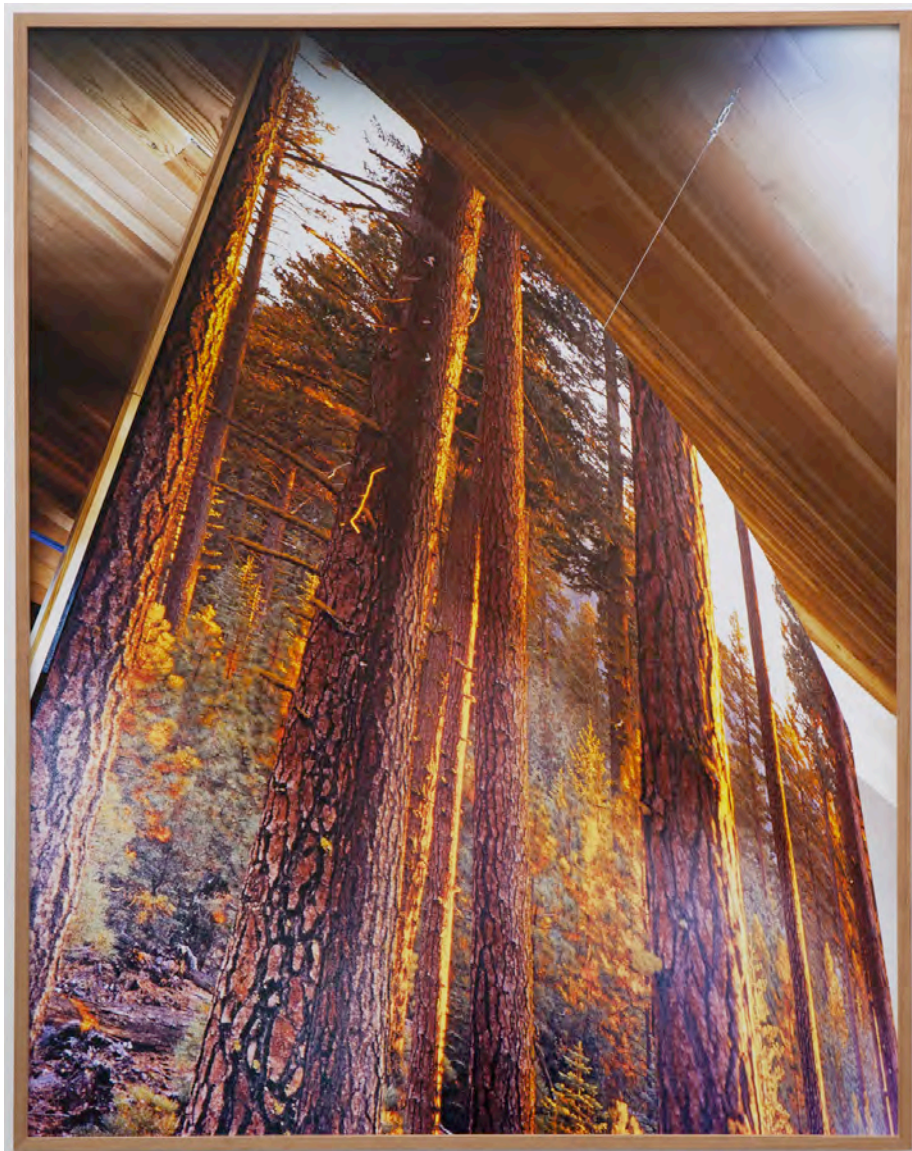
signed, dated and numbered verso

32 x 40 inches (81.3 x 101.6 cm)

edition of 5 plus 2 artist's proofs

(AL.01.04.27)

M+B



Anthony Lepore

Canopy, 2010

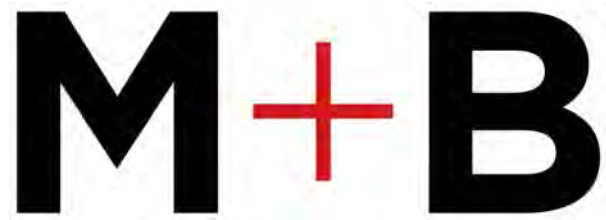
archival pigment print in artist's frame

signed, dated and numbered verso

40 x 31-1/2 inches (101.6 x 80 cm)

edition of 5 plus 2 artist's proofs

(AL.01.50.40)



ANTHONY LEPORE

Press and Press Releases

ARMORY

For Immediate Release: October 9, 2014

Contact: Jon Lapointe, Communications Director

(626) 792-5101 x 143 | jlapointe@armoryarts.org | www.armoryarts.orgB

Exhibition: *Big City Forum: Attunement*

Exhibition Dates: November 1 – December 14, 2014

Opening Reception: Saturday, November 1, 2014, 6 pm – 8 pm

Location: Armory Center for the Arts 145 N. Raymond Ave, Pasadena, CA 91103



Image courtesy Frohawk Two Feathers

***Attunement* pays tribute to artists
who function on multiple frequencies
as part of Big City Forum's continued programming
in the Armory's Mezzanine Galleries.**

Pasadena, CA – The Armory Center for the Arts is pleased to present *Attunement*, a group exhibition that includes paintings, photos, prints, text, and video that are prone to resonate beyond ranges of audio and visual perception. Co-produced by Leonardo Bravo, River Jukes-Hudson, and David Shorter, *Attunement* is part of the continuing programming of Big City Forum's *City of Hope, City of Resistance: Research and Actions on the Urban Level* in residence at the Armory through December 2014.

Attunement pays tribute to artists who function on multiple frequencies. They flow through worlds, above boundaries, under surfaces, around obstacles and inhabit the spaces in-between. They communicate on multiple channels, and their work can be defined as exceptionally rich, layered, complex, and in some ways “off the charts.” In order to appreciate the messages fully, we must “tune in” to the ranges of expression that continue infinitesimally through space and time. Exhibiting artists include Esther Belin, York Chang, Mercedes Dorame, Nery Gabriel Lemus, Gary Garay, Salomón Huerta, Lorenzo Hurtado Segovia, Khalid Hussein, Annapurna Kumar, Trang T. Le, Anthony Lepore, Dan Taulapapa McMullin, Fiamma Montezemolo, Amittis Motevalli, Ellie Parker, Gala Porras-Kim, Miko Revereza, Shizu Saldamando, Frohawk Two Feathers, Perry Vasquez, Samira Yamin, and Brenna Youngblood.

A reception, free and open to the public, will take place on Saturday, November 1 from 6 – 8 pm. The project will be on display in the Armory’s Mezzanine Galleries from November 1 through December 13. Big City Forum’s residency at the Armory is being facilitated by Armory’s Gallery Director / Chief Curator Irene Tsatsos.

About the Organizers

Leonardo Bravo is an artist, curator, educator, and the founder of Big City Forum, an interdisciplinary project highlighting creative practices across architecture, design, and contemporary art. BCF produces events in partnership with institutions such as the Skirball Cultural Center, Armory Center for the Arts, Otis College of Art and Design, Santa Monica Museum of Art, and Laxart. Bravo is also Director of School Programs of the Music Center in Los Angeles, where he oversees the implementation of strategic arts education partnerships with districts and schools across Los Angeles County.

River Jukes-Hudson is an independent graphic designer who collaborates regularly with artists, curators, architects, writers, and other designers. She currently teaches Typography at Art Center College of Design. Jukes-Hudson co-directs Big City Forum with partner Leonardo Bravo.

David Shorter is a professor, filmmaker, curator, and consultant living and dying in LA. His areas of interest loosely overlap around ways of knowing through indigenous wisdom systems, the esoterica, and occult sciences. Shorter is currently Professor and Vice Chair in the Department of World Arts and Cultures/Dance at the University of California Los Angeles.

About Big City Forum *City of Hope, City of Resistance*

City of Hope, City of Resistance: Research and Actions at the Urban Level is Big City Forum’s 15-month, three-part residency at Armory Center for the Arts. The reading room/library serves as a dynamic, interactive platform for exhibitions, film screenings, workshops, and other discursive events. Big City Forum (BCF), founded in 2008 by Los Angeles-based artist, educator, and activist Leonardo Bravo and co-directed with artist/graphic designer River Jukes-Hudson since 2013, is an independent,

interdisciplinary project that explores design-based creative disciplines within the context of public space and social change. Since spring 2012, BCF has been in residence at the Armory, during which time it has programmed two seasons of lively, discursive events. Big City Forum's residency at Armory Center for the Arts is being supported with funding from the National Endowment for the Arts.

About the Armory

Armory Center for the Arts, in Pasadena, California, believes that an understanding and appreciation of the arts is essential for a well-rounded human experience and a healthy civic community. Founded in 1989, the Armory builds on the power of art to transform lives and communities through presenting, creating, teaching, and discussing contemporary visual art. The organization's department of exhibitions mounts over 25 visual arts exhibitions each year at its main facility and in locations throughout the City of Pasadena. In addition, the Armory offers studio art classes and a variety of educational outreach programs to more than fifty schools and community sites.

Parking is available on the street or in the Marriott garage directly north of the Armory for free for 90 minutes. The Armory is off the Gold Line at Memorial Park – walk one half block east to Raymond and one half block north to the Armory. For more information please visit www.armoryarts.org.

###B



California Museum of Photography
Sweeney Art Gallery
Culver Center of the Arts
University of California, Riverside

3834 Main Street
Riverside, CA 92501
951.827.3755
culvercenter.ucr.edu
sweeney.ucr.edu
cmp.ucr.edu
artsblock.ucr.edu

PRESS RELEASE
For Immediate Release

FLASH! contemporary art series presents Anthony Lepore
California Museum of Photography at UCR ARTSblock
August 16–November 29, 2014
Public reception: Saturday, November 1, 6–9pm

RIVERSIDE, Calif., August 15, 2014 – UCR ARTSblock announces Los Angeles-based artist Anthony Lepore's participation in the *FLASH!* contemporary art series. *Flash: Anthony Lepore* (August 16–November 29, 2014) will feature a single photograph from the series "Nocturne" (2012–13). *House Party* (2013) depicts a set-like interior space, a scene at once evoking quotidian reality and a dreamlike artificiality.

Anthony Lepore (born 1977 in Burbank, California) is a Los Angeles-based photographer. The artist's work has been featured in solo exhibitions in Los Angeles, Kansas City, New York, and Basel, Switzerland. His works have been included in group exhibitions throughout the United States, France, and Italy; and in the 2010 Portugal Biennial, and the Guggenheim Foundation-organized exhibition *Art in America: 300 Years of Innovation* at the Shanghai Museum of Contemporary Art in 2007. Lepore's work is held in the permanent collections of the Guggenheim Museum, New York; Kemper Museum of Contemporary Art, Kansas City, Missouri; The Hammer Museum, Los Angeles; Los Angeles County Museum of Art; and Yale University Art Gallery, New Haven, Connecticut. He earned his MFA from Yale University in 2005, and his BFA from Fordham University in 2000.
<http://www.anthonylepore.net>

FLASH! contemporary art series features new photography-based work by artists in all stages of their careers. The projects, about four per year, are presented in a small gallery on the third floor of the California Museum of Photography at UCR ARTSblock, and are organized by Joanna Szupinska-Myers, CMP Curator of Exhibitions. Each exhibition is accompanied by an original essay, available to visitors in the form of a gallery guide. *Flash: Anthony Lepore* is the sixth exhibition in the series.

VISITOR INFORMATION AND PRESS INQUIRIES

UCR ARTSblock is located at 3824 & 3834 Main Steet, Riverside, CA 92501, and encompasses three venues: the California Museum of Photography, Culver Center of the Arts, and Sweeney Art Gallery. ARTSblock is open Tuesday through Saturday, noon to 5pm. Admission is \$3, and includes entry to all three venues. Galleries are open late 6–9pm and admission is free during First Thursday ArtWalks, which take place on the first Thursday of every month. Film screenings are held on Fridays and Saturdays in the Culver Theater.

Press contact: artsblockpress@ucr.edu
Public contact: artsblock.ucr.edu

###



House Party, 2013

© Anthony Lepore; Courtesy M+B Gallery, Los Angeles, and François Ghebaly Gallery, Los Angeles

Flash: Anthony Lepore

August 16–November 29, 2014

The creak of the door is nearly audible as the viewer peers into a room filled with houseplants. It is an otherworldly scene staged in an otherwise simple domestic setting: white ceiling, wooden floor, lamp fixture without its shade, a singular fluorescent bulb protruding awkwardly. But this is not a typical guest room; the walls have been shrouded in opaque black fabric, and plants populate the floor and hang down from the ceiling. The picture at once conveys extreme flatness and pictorial depth. The edges of each plant appear as graphic cutouts against the black background, but the wide shot of the setup—the choice to include doorway, foreground, and ceiling—reveals the method by which this flatness was achieved, ultimately undoing it. Natural light streams in from the left side of the scene, casting shadows from a window frame onto pots and wall. The afternoon light, dappled through outdoor foliage, lands on the ceiling. The scene is augmented by artificial light from below, emanating from a lamp carefully hidden among the pots. The plants themselves are deliberately staged against the flat black background, peaking out from behind one another. Together they seemingly pose for this peculiar group portrait.

Anthony Lepore's *House Party* (2013) positions the onlooker as voyeur, simultaneously peeking—"like walking in on your parents having sex"—and being invited into the room.¹ The subjects are given a performative space; by this staging, the artist considers his own relationship to nature within the domestic sphere. Lepore explores notions of internal and external domesticity throughout the "Nocturne" series of which *House Party* is part, documenting temporary arrangements of garden hoses, rolled sod, and individual potted plants. These poetic interventions amount to an exploration of the natural and domestic worlds. The leafy plants and succulents here, each potted in its own dedicated quantity of earth, speak to the curious human inclination to harness nature into transportable units.

As with other works in the series, *House Party* was staged for the photograph. Lepore's use of light is an integral component of the resulting picture. Inspired by the night photography of Robert Adams, Lepore

transformed the spare bedroom in his home to accommodate a sort of "permanent night," a darkened space in which to arrange still lifes. Made using a long photographic exposure,² *House Party* is an intricately descriptive document of the plants as they hang, dying, leaves browning from insufficient sunlight. The prolonged exposure, Lepore contends, approximates the slow movements of botanic life. In this way, *House Party* stems from a deeply empathetic and intimate core. The absurdity of these personified houseplants, crowded together into a room, and illuminated by bluish natural light and the mysterious, seemingly internal warm glow of the lamp, evokes magical realism. Furthermore, by echoing the effects of digital editing—constructing what he refers to as an "analog illusion"—Lepore's photograph speaks in a language that it simultaneously subverts. After all, potted houseplants, too, straddle artificial and organic worlds.

—Joanna Szupinska-Myers, CMP Curator of Exhibitions, and Kathryn Poindexter, CMP Curatorial Assistant

Notes

1. All quotes are from conversations with the artist, August 2014.
2. Lepore employed 5-10 minute exposures for the "Nocturne" series.

Anthony Lepore (born 1977 in Burbank, California) is a Los Angeles-based photographer. The artist's work has been featured in solo exhibitions in Los Angeles, Kansas City, New York, and Basel, Switzerland; has been included in group exhibitions throughout the United States, France, and Italy; and was included in the 2010 Portugal Biennial, and the Guggenheim Foundation-organized exhibition *Art in America: 300 Years of Innovation* at the Shanghai Museum of Contemporary Art in 2007. His work is held in the permanent collections of the Guggenheim Museum, New York; Kemper Museum of Contemporary Art, Kansas City, Missouri; The Hammer Museum, Los Angeles; Los Angeles County Museum of Art; and Yale University Art Gallery, New Haven, Connecticut. Lepore earned his MFA from Yale University in 2005, and his BFA from Fordham University in 2000.

Flash! contemporary art series features single works made within the last year and is organized by Joanna Szupinska-Myers at the California Museum of Photography, part of UCR ARTSblock. *Flash: Anthony Lepore* is the sixth project in the series.

M+B



PARIS PHOTO LA 2013 Anthony Lepore

April 25 - 28, 2013
New York Backlot D3

François Ghebaly and M+B jointly present a selection from Anthony Lepore's new working series *Nocturne*. Eschewing digital manipulation, Lepore shoots with a 4 x 5 camera providing visceral moments of fulfillment. The artist's work is held in the permanent collections of the Guggenheim Museum, Los Angeles County Museum of Art (LACMA), Hammer Museum, Kemper Museum of Contemporary Art, and the Yale University Art Gallery. Lepore received his BFA from Fordham University in 2000 and his MFA from the prestigious Yale University program in 2005. He lives and works in Los Angeles, CA.

In Lepore's words on *Nocturne*:

I'm curious about houseplant conversations, man-made starlight, the comfort of darkness and nocturnal emissions. These domestic still lifes took shape in the darkened second bedroom of my home. Lit by a single small window, they were made during the hour before sunset and the first hour of twilight. This shifting time between day and night creates a stage for the living and still objects in my house to inhabit.

These photographs were inspired by a wild violent nightlong windstorm in the San Gabriel Valley. The gales blew the smog out of the city and the lights out of the houses. It was the first time I had seen stars that bright in Los Angeles. My driveway was like a pool filter catching nests of debris, window shades and tree roots. I used the storm's leftovers to make the first pictures in this series. I want to sleep in a dark house, and see stars in the city.

M+B

ARTFORUM

CRITICS' PICK

June 17, 2011

“New Wilderness”

M+B Gallery
612 North Almont Drive
May 21 – July 1, 2011

Anthony Lepore’s photographs, on view here in concurrent solo shows at two venues, are up-front about their trickiness and deceptions. Visiting national parks and official wildlife areas around the country, Lepore captures the strange and jarring unintended juxtapositions generated by visitors centers’ low-budget dramatizations of natural landscape. Photographing (and rephotographing) large multipaneled photographic murals, wallpaper, and dioramas of regional vistas that characterize the centers’ presentational conventions, Lepore homes in on places of rupture that break and undermine photographic illusion.

Forest Light, 2009, on view at M+B, depicts a black-and-white photo mural of a stand of tall pine trees that is weirdly punctured at multiple points by the incongruous flat geometries of several black panels of light switches, a thermostat, and a red fire alarm box. This spatially destabilizing effect, so striking and abrupt, is that of collage (i.e., surreal). Exploiting and then unsettling photography’s trompe l’oeil power, Lepore focuses on visual moments where one notices the banal architectural context in which nature is artificially packaged for visitors as picturesque landscape. This is, as the title of his present solo shows suggests, the “New Wilderness”: a nationalistic terrain, not of nature, but of representations of it; a reifying mediation of the natural world as poster and pedagogical display; an updated, digitized, and socially digestible version of that mythic product called wilderness.



— Sarah Lehrer-Graiwer

Photo credit: © Anthony Lepore, *Forest Light*, 2009, color photograph, 50 x 40”

M+B

LAWEEKLY

Natural History: Anthony Lepore and Mark Hagen

By Andrew Berardini

Thursday, Jun 16 2011

To make a landscape is to tame nature. We think of it as a picture of the land, painted or photographed, carefully framed on four sides, more or less flaccidly hanging on the wall. Landscapes were appreciated first by Renaissance bourgeois ramblers and open-air painters as scenery, as they were at the point in history when nature wasn't about to eat or crush or leave them to die, starving and naked to the vultures.

Nature still does this sometimes, but as in Werner Herzog's *Grizzly Man*, there's some element of collective dumb surprise when a modern man who frolics with wild bears gets eaten by one, as if nature hadn't got the memo we'd already beaten it. A classroom nature film from *The Simpsons* sums it up best: *Man Versus Nature: The Road to Victory*.

The landscape has become less a document of whatever scene, and more a document of how we place ourselves in relationship to it: We're looking at ourselves looking at nature. In a remarkable exhibition at a duo of galleries, François Ghebaly on La Cienega and M+B in West Hollywood, artist Anthony Lepore photographs visitor centers at national and state parks. While the photographs at first appear to be of nature itself, Lepore uses some subtle element in the photograph to reveal that the natural scene is actually fake — merely a depiction of the centers' educational interior decorating.

In *Forest Light*, for example, the majestic forest gives itself away as wallpaper when we see the light switches in the wall. In *Salt Carpet*, the ripples of sand and dust in the salt flats are of a similar texture and shade of beige to the carpeted wall on which the photograph hangs in the visitor center, making the viewer blink a few times to figure out the difference. Sometimes these simulations even take on a strangely tender character, as in *Stray*, where a branch reaches out gently from the diorama that contains it.



M+B

These photographs are as much about depiction as redeption. The frames are carefully selected to play with colors in the image and are smartly placed in the gallery about where the photo's subject would be in a visitor center. Some are in photographic sculptures that play with the elements of re-presentation, including Slot Canyon, a light box that mimics the soda machine it's capturing. At Ghebaly, Lepore has crafted a topographical map platform with a staircase leading up to it, blocked off with a bit of chain to unauthorized personnel, as it were. These photographs aren't just images, but objects attempting to impact the gallery space.



It's not all postmodernist smoke-and-mirrors — there's something peculiarly felt in these photographs. The raw grandeur of nature still holds some kind of physical and spiritual power even as Lepore shows how much those feelings are built on how we think we're supposed to view nature.

Still, it's hard to go to Yosemite and not see it all through the filter of Ansel Adams' camera or the guidebook you brought along in your rucksack or all the somewhat goofy exhibits one finds with their drab Eisenhower-era special effects. As a child I found them altogether creepy, like a bedridden grandparent bathed in pine-scented sanitizer, but as an adult, I find the exhibits have an antiquarian charm, and I feel weirdly impressed — along with Lepore, it seems — with their outdoorsy, civic-minded earnestness.

Our artists haven't always been looking at us looking at nature. Well after the pictorial grandiosity of Adams, artists a couple of generations ago were attempting to bring art out of the gallery and into the landscape itself. The so-called "land" artists, like Robert Smithson, Michael Heizer and, later, James Turrell — all of whom likely will be featured in MOCA's exhibition on the movement in 2012 — did rather macho interventions with landscape, mirroring in many ways heavy industry's fast-and-loose use of land, not to mention the sign outside U.S. National Forests: "Land of Many Uses." Land art often is enshrined in quasi-spiritual tourist pilgrimages, and its heyday has mercifully passed, as very few artists since feel the compulsion to dramatically alter the landscape for the sake of sculpture.

Around the corner from Lepore's exhibition at Ghebaly, at China Art Objects Galleries, artist Mark Hagen in his solo gallery debut, entitled "TBA," has found another way to deal with nature, working with it in a collaborative process to make his show of sculptures, photographs and paintings.

M+B

In the series "Additive Paintings," the California sun first tans the burlap canvases. Hagen then pours paint onto the burlap in symmetrical geometric patterns, the pooling paint drying into a layered skin making the surfaces look almost like the topographic maps that Lepore photographed. They're placed in the same gallery as "Additive Sculpture," an 8-foot-tall, 48-foot-long wall composed of concrete molded from consumer packaging such as plastic bottles and cardboard boxes, with remnants still clinging to the concrete.

In the series "Subtractive Sculptures," Hagen attempts to impose form on the amorphous structure of obsidian stacked onto roughly welded steel plinths. The minimalists, an art movement hand-in-glove with land art, sought perfect simple forms, often using new industrial materials like plywood and plastics. Hagen's obsidian blocks, naturally impossible to make into a cube, make fun of how minimalists' drive to purity was a wholly synthetic and industrial gesture. To Hagen, nature defines its own forms.

In the third gallery, Hagen presents a series of "Directionless Field" photographs capturing mirrors, lenses, diffraction films, prisms and other optical glass pieces. They're shot as still lifes; the light bends and bounces and becomes both the pure subject of the photograph and its true shaper, more than the photographer.

In each series, Hagen's process allows for nature — in the form of gravity, light and material — to define what the finished product looks like. Such processes mimic the kind of conceptualism that Sol Lewitt outlined in *Sentences on Conceptual Art*: "Irrational thoughts should be followed absolutely and logically." But Hagen's material manifestation is wholly his own. Each of the works in the exhibition blurs the boundary between nature-made and man-made. The process returns again and again to what the artist calls "authorial disorientations" — moments where the art makes itself.

Humankind exerts such a strong effect on nature that scientists give us our own geologic era, the anthropocene, which is to say the whole idea of "Man Versus Nature" isn't quite true anymore. But these two artists show that nature is as much part of us as we are of it. Despite all the ways we've successfully tamed and framed it, there's still something strange and powerful in letting nature run its course.

ANTHONY LEPORE: NEW WILDERNESS

M+B | 612 N. Almont Drive, L.A. | Through June 30

François Ghebaly Gallery | 2600 S. La Cienega Blvd., L.A. | Through July 1

MARK HAGEN: TBA

China Art Objects Galleries | 6086 Comey Ave., L.A. | Through June 25

Aesthetica

THE ART & CULTURE MAGAZINE
www.aestheticamagazine.com

Issue 41
June / July 2011

LUMINOUS INTERVAL

Guggenheim's large-scale exhibition showcases 30 leading artists

CULTURAL TECHNOLOGY

Cory Arcangel's digital art explores our relationship with technology

PHOTOESPAÑA 2011

A selection of images from Spain's premier photography festival

MARINA ABRAMOVIĆ

Robert Wilson stages a new production about the artist's life





7



8



10



6



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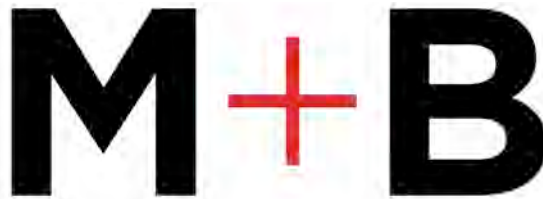
6 **Tang Wen**
Balman Gallery,
Northumberland
Until 8 September
www.balmangallery.com
This varied exhibition
features paintings by re-
nowned Chinese artist, Tang
Wen, alongside Noel Ben-
sted, known for his intimate
paintings, ceramics from
Katharine Morling and figu-
rative and landscape paint-
ings by Carl Melegari. Wen's
paintings feature female
subjects and atmospheric
natural settings. The women
in Wen's work are not attrac-
tive in the superficial sense,
rather they revel in deep
observation and character.

7 **Women Make
Sculpture**
Pangolin, London
Until 18 June
www.pangolinlondon.com
Coinciding with the cente-
nary year of International
Women's Day, *Women Make
Sculpture* celebrates female
achievement in sculpture in
an art world where women
still find themselves under-
represented. Presenting work
from both established and
emerging female artists, this
show provides an opportu-
nity to focus on sculpture
inspired by topical issues
such as war, mental health,
sex, childbirth and science.

8 **Plastic Lemons**
Spring Projects,
London
Until 29 July
www.springprojects.co.uk
Plastic Lemons showcases
work that shares a fascina-
tion with the alternative
usage of everyday materi-
als. Petros Chrisostomou,
Committee, Tony Cragg and
Stuart Haygarth collect, ar-
range, and experiment with
prosaic objects in order to
create forms that challenge
their social significance. By
creating incongruities be-
tween object and representa-
tion, they re-examine current
understanding of the objects
that surround us.

9 **David Claerbout**
SFMOMA, San
Francisco
Until 6 September
www.sfmoma.org
David Claerbout explores
the ambiguities between
photography and cinema,
and the historical past and
perpetual present. Claerbout
manipulates cinematic time,
depicting a single moment
analysed from multiple
camera perspectives.
Amongst other video pieces
in this show, Claerbout
premieres *The American
Room* (2009-10), which
constructs and navigates
the physical and political
space of a formal concert.

10 **Anthony
Lepore: New
Wilderness**
M + B, Los Angeles
Until 18 June
www.mbart.com
In a new series of works that
expose nature as a histor-
ical construct governed by
human intervention, *New
Wilderness* undermines the
distinction between reality
and simulation. Although
suggesting collage or post-
production, Lepore eschews
digital manipulation and
shoots with a 4 x 5 camera in
the visitor centres of wilder-
ness areas – reframing these
displays to reflect on how
nature is experienced.

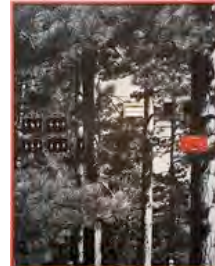


FOR IMMEDIATE RELEASE

ANTHONY LEPORE: NEW WILDERNESS

May 21 – June 30, 2011

Artist's Opening Reception: Saturday, May 21, 2011 from 6 to 9 pm



M+B is pleased to announce *New Wilderness*, a two-part exhibition of new color photographs by artist Anthony Lepore on view at both M+B and François Ghebaly Gallery, Los Angeles. *New Wilderness* is a provocative series of photographs that lay bare nature as an historical construct governed by human invention and intervention. The series, comprised of numerous landscapes, undermines the commonplace distinction between the real (nature) and simulation (image), alluding to the power of politics and representation in shaping our interactions with the world. Although these photographs often suggest collage or post-production alterations, Lepore eschews digital manipulation and shoots with a 4 x 5 camera in the interpretive visitor centers of designated wilderness areas. Both exhibitions will run from May 21 through June 30, 2011, with opening receptions for the artist on Saturday, May 21, 2011 from 6 – 9 pm.

As the title suggests, Lepore's images recast the wild as it is restaged in the low-budget theater that is the visitor center. These spaces are the vestibules to wilderness—indoor recreations intended to instruct the newcomer on the open spaces they border, asking only that they walk the distance of the parking lot. By reframing these displays, which usually incorporate other photographs, these images also reflect on our predominant way of experiencing nature—through photography.

While the work nods to the idea that we are detached from the wilderness often by the very actions we take to “know it,” it is far from aloof. Lepore neither tries to simulate the meticulous fervor of the scientific naturalist, nor does he attempt to join that dense history or polemicize it. The pamphlet, the diorama, the topographical model are the iconic result of what resembles reverence. That the artist immersed himself in these environments to get long, 4 x 5 exposures denotes his involvement. He wants to go there too. An avid hiker himself, Lepore knows first hand the achy impossibility of “capturing” the wild in a photograph. It is only the body that can experience it. And this understanding on the part of the artist—that he can and must separate the ontological urge (to be in it) from the indexical urge (to know it)—that gives way to this new body of work that manages to refer to both.

Born in 1977, Anthony Lepore received his BFA from Fordham University in 2000 and his MFA from the prestigious Yale University program in 2005. His work has been exhibited internationally, from Shanghai to New York to Basel and is held in the permanent collections of the Guggenheim Museum (New York), the Kemper Museum of Contemporary Art (Kansas City, Missouri) and Yale University Art Gallery (New Haven, Connecticut). Lepore currently lives and works in Los Angeles, and this will be his first exhibition with M+B.

Location:	M+B, 612 North Almont Drive, Los Angeles, CA 90069 and François Ghebaly Gallery, 2600 S La Cienega Blvd, LA, CA 90034
Show Title:	Anthony Lepore: New Wilderness
Exhibition Dates:	May 21 – June 30, 2011
Artist's Opening Reception:	Saturday, May 21, 2011, 6 – 9 pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For more info, please contact Shannon Richardson at M+B at (310) 550 -0050 or shannon@mbart.com

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ANTHONY LEPORE

STATEMENT

Ryan Kelly on Anthony Lepore's New Wilderness

Anthony Lepore's *New Wilderness* is a series of photographs that lay bare nature as an historical construct governed by human invention and intervention. Although these images often suggest collage or post-production alterations, they are produced with a 4 x 5 camera in visitor centers and on the edges of designated wilderness. In his "landscapes"—which are as often the capturing of a mountainside studded by telecommunication towers as the picturing of "forest-pattern" wallpaper in a ranger's office—Lepore is showing us our own misunderstanding of the environments we are prone to find ourselves in. He points to our most ridiculous attempts at cultivating, domesticating, and aestheticizing nature, and finds (in the crevices, along the seams) the sublime beauty of human carelessness. He knows it is not the diorama of the California desert that needs to be seen, but the lone branch that stretches beyond its frame to touch the pale white wall just beside it. The branch fails at being the image of nature it is cast to portray. Or does it successfully achieve the signification of liberation we press upon nature to deliver us? The uncanny dialogue of a soda machine with the Grand Canyon, or a fire alarm that appears (as a UFO? a satellite?) in the outer space model insists on our own intervention in what nature is. Nature is never at a remove from our own impression of it. It is, like these images, a series of maps and pictures.



ESSAY ON ANTHONY LEPORE'S *NEW WILDERNESS*

by, Stanya Kahn

April 2011

New Wilderness is a series of photographs produced at the edges of designated wilderness in the American West. As the title suggests, Lepore's images recast the wild as it is restaged in the low-budget theater that is the visitor center. Similar to the way in which Disneyland invites us to view the imaginary, with papier mache forms in scene-painted warehouses, so the visitor center brings the flaneur and the weekend warrior to the wall-papered precipice of the natural world. Although these photographs often suggest collage or post-production alterations, they are all produced with a 4x5 camera in the visitor centers and ranger stations of parks and forests. These sites were once the outposts of exploration in the West, and continue to occupy that role in our popular imagination. However, each officially sanctioned wilderness now features a small museum that offers modern travelers an ideal perspective of the extraordinary place they have driven to, asking only that they walk the distance of the parking-lot. These spaces are the vestibules to wilderness – indoor recreations intended to instruct the newcomer on the open spaces they border. By reframing these displays, which usually incorporate other photographs, these images also reflect on our predominant way of experiencing nature – through photography.

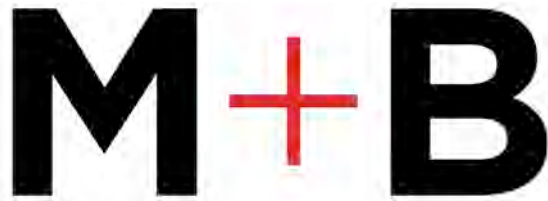
While we understand Nature with a capital N, in relation to the ways in which it has been constructed as “other”—as it has been idealized, demonized, romanticized, spiritualized, aestheticized, commodified (and of course utilized for its resources)—so we similarly understand ourselves. We represent our identities and our desires now via the upload and the tweet. We displace the promise of contact with the pleasure of the quick click: Like/Dislike. We become the sum total of our “Favorites.” We detach from the body. We have known, in fact for decades now, how to get off on a photo. (*Girls on film/two minutes later/Girls on film/you got your picture*—Duran Duran.)

Lepore's photographs of wilderness “installations” as they appear in the gateway that is the visitor center, position our bodies in relation to our gaze: we encounter ourselves looking. And in this encounter, Lepore gives us a visceral moment of fulfillment: we simultaneously experience the pleasure of the photo (“ooh, she's hot”) with a longing for the wild, while indulging in the humor belying the fact that we might not really hit the trail (“do her.”) Or maybe we will. Lepore seems to quietly invite the possibility of adventure. He deftly sidesteps irony or contempt for what could be seen as pathetic albeit earnest attempts to valorize the wild. Lepore is clearly in love with the wild world himself, and there is tenderness in his recasting of Visitor Center art. His photographs, which always maintain the presence of a body (the reflection of glass, the fallibility of an unglued edge, a light socket, the absence of Photoshop manipulation), seem to mirror his own longing to represent that which is both over-determined (Nature) and that which can't be named (Wilderness). But instead of presenting glib frustration, the images offer a tipsy and complicated dysphoria (where am I), not unlike being lost in the woods. Lepore's wild has its starting point in the human body. The confounding of perspective in each photo is sophisticated exactly in its lack of trickery. The view is melancholic but not sentimental.

While the work nods to the idea that we are detached from the wilderness often by the very actions we take to “know it”, it is far from aloof. He neither tries to simulate the meticulous fervor of the scientific naturalist, nor does he attempt to join that dense history or polemicize it. Lepore manages to give us a picture of human urgency (“we must see it, we must know it, we must preserve it, we must contain it, we

M+B

must also sell it") without collapsing it into the ridiculous, even when this urgency is dwarfed immediately by the grandiosity of Nature's portrayal. The pamphlet, the diorama, the topographical model are the iconic result of what resembles reverence. That the artist immersed himself in these environments to get long, 4x5 exposures denotes his involvement. He wants to go there too. An avid hiker himself, Lepore knows first hand the achy impossibility of "capturing" the wild in a photograph. It is only the body that can experience it. And this understanding on the part of the artist that he can and must separate the ontological urge (to be in it) from the indexical urge (to know it) gives way to this new body of work that manages to refer to both.



Human dynamics; For every action there's an interaction with photographer Anthony Lepore and his subjects. By Alice Thorson

Credit: The Kansas City Star
Sunday, October 26, 2008
Edition: METROPOLITAN, Section: A+E, Page F5

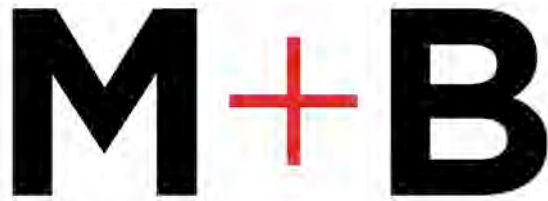
Human relationships are the bedrock of Anthony Lepore's photography, as seen in a new exhibit at the Kemper Museum. The 13 large color photographs in "Anthony Lepore: Restoration" include a radiant shot of a mother and child and the moving "Billy and Cal," an image of two elderly men in a church pew. Clearly they're a couple. Although one is stronger physically -- he props up his weaker partner, who clutches him from behind -- the expressions on their faces convey an emotional interdependence that bears the stamp of years.

The Los Angeles-based Lepore has exhibited widely in the United States and abroad, but his exhibit at the Kemper is his first solo museum show. Kemper curator Chris Cook was attracted to Lepore's work for its "emotional sincerity." The images "illuminate something profound," Cook notes in the accompanying brochure, "a desire, a hope, to restore a connection with others and the natural world."

"Untitled (Morrow Bay, CA)" (2005) shows a woman at the water's edge feeding seagulls. Her expression is ecstatic as the birds swoop and flutter around her. The woman is Lepore's grandmother, who at his request, agreed to enact her strongest childhood memory.

A native of Burbank, Calif., Lepore grew up "on a plain suburban street right next to Disney Studios." He didn't think about nature much until he moved to New York in the late 1990s to attend Fordham University. "The nature deprivation in New York made me need it more," said Lepore, who went on to earn his master's at Yale. "I started filling my apartment with plants from the Amazon."

To support himself, Lepore worked in an exotic bird store, where at one point he traded a woman a photograph in exchange for an egg of an endangered species bird from Peru. "Raising (such birds) in captivity extends the species' life," he said, "but they can't



be released."

Lepore is intrigued by such human acts of restoration while being attuned to their attendant ironies. His images of an urban falconer, a western wolf sanctuary and a skin cancer surgery on a baboon are emblematic of our relationship with wild animals at a time when pollution, development, poaching and global warming threaten their survival.

The baboon appears, post-op, recovering under a blanket at the Auckland Zoo in New Zealand. A zookeeper told Lepore it was one of a dozen baboons in Australia and New Zealand that had undergone surgery for skin cancer, attributed to the deterioration of the Earth's protective ozone layer.

The wolf sanctuary takes in wolves, but also wolf-canine hybrids, adopted by people who thought the baby animals were cute but were unprepared to cope with their needs and temperament as they matured. Lepore's shot shows the woman who founded the sanctuary nuzzling one of the animals. "She's the head of the pack," Lepore said. "I get to enter these worlds that are unbelievable."

Lepore doesn't stage his shots but lets them evolve out of contact with his subjects. "For me they're a collaboration," he said. "I'm working with these people, and we're having this exchange."

The falconer appears in her Brooklyn apartment with a bird she trained to scare pigeons off the runways at JFK International Airport. "How should I dress?" she asked when he was setting up the appointment for a Sunday morning. "Just wear what you usually do," he said. In Lepore's image she appears in underwear and socks, wearing a falconer's glove on her hand, which she extends to the attentive bird. Lepore loved the contrast that emerged from this unplanned scenario, between the woman's soft flesh and the falcon's sharp talons and beak. It electrifies the image, embodying the coexistence of trust and danger on both sides of the relationship.

Lepore's landscape images also focus on human intervention. "Painted Rock" (2008) shows a boulder that is a frequent target for graffiti. The graffiti doesn't show in the photograph thanks to the senior citizens who regularly cover it with silver and gray spray paint. Lepore compares it to a "new skin."

"View," a shot of a New Zealand hillside dotted with park benches and plots of greenery,



attests to similar good intentions. But the unnatural arrangement seems better suited to stadium seating than contemplation. The image exemplifies the rare balance of generosity and critique that may be Lepore's signature contribution to the photography of our age. He never points a finger, but we can see what's going on. To reach Alice Thorson, art critic, call 816-234-4763 or send e-mail to athorson@kcstar.com.

ON EXHIBIT

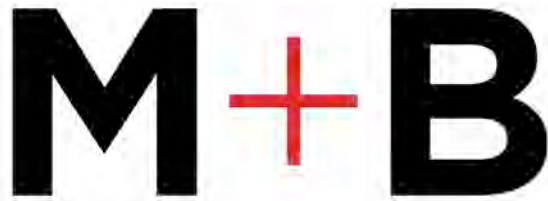
The show: 'Anthony Lepore: Restoration'

Where: Kemper Museum of Contemporary Art, 4420 Warwick Blvd.

When: 10 a.m. to 4 p.m. Tuesday-Thursday; 10 a.m. to 9 p.m. Friday-Saturday; 11 a.m. to 5 p.m. Sunday. Closed Mondays. The exhibit continues through Jan 4.

How much: Free

For more information: 816-753-5784 or www.kemperart.org



The New Yorker

“Anthony Lepore: I Would Make You My Own”

Vince Aletti

March 13, 2006

Lepore, a photographer who got his M.F.A. from Yale last year, works in the popular quasi- documentary style that crops up in a lot of magazines. The big color pictures in his solid American début are of people and places that seesaw provocatively between the ordinary and the eccentric: A bearded man sits in the curve of a massive toy race-car track, absorbed and alone. A basement where fish trophies fill one wall also boasts a stuffed elephant lying on its side next to a deer and an elk. A couple making love on their couch are stalked by a cat, a dog, and a lace- covered doll. Through March 11. (Marvelli, 526 W. 26th St. 212-627-3363.)