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Anthony Lepore  
*No Condition is Permanent*  
Moskowitz Bayse  
February 15 – March 29, 2025

by Jody Zellen



For his exhibition *No Condition is Permanent*, Anthony Lepore continues to explore properties intrinsic to photography—specifically the ways that the camera flattens and transforms three dimensional objects and how they then appear as two-dimensional images. In his previous exhibition, *Time's A Taker*, Lepore created illusionistic works by combining photographs of objects shot from different vantage points and arranged them so they appeared correctly positioned within shelf-like structures that framed the images.

In his current pieces, Lepore expands on that illusion by making works that combine actual objects and photographs of them. In these, he not only explores givens in photographic representation, but also looks at the relationship between textures — photographic and actual — with respect to flatness and depth. *All the King's Horses, All The King's Men* (all works 2025), is without a doubt a reference to the Humpty Dumpty nursery rhyme. Here, Lepore attaches multi-colored shards of speckled ceramics to photographs of the same ceramic surface. The glaze within the irregularly shaped fragments repeats, becoming a complex pattern across the background. From the front, the picture appears flat, but when seen from either side, the actual ceramics rise above the surface. As the eye tries to make sense of the relationships between the objects and the photograph, the work becomes even more nuanced.

In other works, including *Summoning Suns*, *Specter* and *One Into Another*, Lepore attaches glazed stoneware to the printed image visually juxtaposing the colors and textures. For *Summoning Suns*, a vertical line of overlapping images of a quasi-oval shaped ceramic saucer with crackled white glaze against the orange clay was shot against a black background. It is bisected by a vertical line of the much smaller-scaled actual ceramic pieces. Similarly, in *One Into Another*, enlargements of white and green glazed stoneware rectangles are topped with actual ceramic fragments to line up both patterns. Within the composition of six differently sized rectangles are zig-zagging cracks that emphasize both the depth and the separation between both the individual pieces and the photographic depictions of them.

In *The Way Out*, Lapore fashions a life-size dysfunctional ladder from two pieces of clay. They are attached to a framed photograph of a thinner metal ladder leaning against a blank white wall. The photographed ladder casts a wavy blue shadow onto the wall. The clay ladder also casts a shadow on the photograph — but from the actual lights in the gallery — though it appears to be part of the photographic image.

Lepore delights in using photographs within photographs and creating spatial illusions through the addition of non-photographic elements. Where the object and image overlap and how they appear as one has long been his obsession and with each body of work, he succeeds in presenting more formally innovative and conceptually complex pieces.

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