

FOR IMMEDIATE RELEASE

Rachael Neubauer

Bosch's Echo: Chronicles of Encroachment

16 March – 4 May 2024

Opening Reception: Saturday, March 16th, 5:00 – 8:00pm

Walter Maciel Gallery is pleased to present *Bosch's Echo: Chronicles of Encroachment* by Los Angeles artist Rachael Neubauer. The exhibition includes mixed-media ceramic sculptures and intimate watercolors on paper, marking Neubauer's third solo show at our gallery.

In this new body of work, Neubauer draws inspiration from Hieronymus Bosch's discovered fragment of the Last Judgment painting, where the dead are rendered swimming through the earth and life begins with eternity. The tumultuous scene of chaos becomes a stage for desolation and analogous to the current upheaval and despair in the world. *Bosch's Echo* becomes a chronicle of a de-evolving world, exploring an allegorical space where human ambition collides with sublime beauty. The paintings and sculptures presented in this exhibition are both a reflection and a reconciliation of the uncertainty about humanity's future and the mortality of our planet.

Produced during the pandemic, the watercolors reveal a creeping apocalypse as human expansion blurs the boundaries between progress and untouched landscapes. Gradations of colored clouds and abstract marks conjure a gasping world in flux, with smokestacks and concrete tendrils extending into its ephemeral and serene margins. These small-scale works are rooted in the language of abstraction; however, the vocabulary of marks and shapes alludes to traditional landscape painting evoking a river in a distant valley or mountain range floating on the horizon. These gestures convey a dark mood speculating on the precarious equilibrium between humanity and the Earth.

In addition to the watercolors, a group of sculptures resembling funerary jewelry is hung on the gallery wall, serving as commemorative meditations on our inevitable end. Brownish/black and silver oxidized forms, attached to gunmetal chains, explore a larger project—a charm bracelet for 'the death that would come with the world's end.' Inspired by the liminal space Bosch's figures and creatures inhabit in the mysterious painting fragment, the clay is transformed into oversized pendants and charms. The dialogue between the strands of sculptures and the amorphous pools of pigments in the paintings explores the plurality between fragility and resilience, revealing the physical vulnerability and imbalance of our world.

The imagery and objects in this installation serve as a mirror, urging us to confront the complex dualities within our environment and to accept our own mortality. The exhibition invokes contemplation on the intricate realm between humanity's relentless growth and inevitable decline, the creation we champion and the destruction we sow. It is a collective reckoning in the complicity of creating our own doomsday through the destruction of Mother Nature.

Rachael Neubauer received an MFA at Ohio State University and received a scholarship to Skowhegan School of Painting and Sculpture. In 1996 she began her career in San Francisco where she received several artist achievement awards including the San Francisco Museum of Modern Art's SECA (Society for the Encouragement of Contemporary Art) Award, the Art Council Grant, the Eureka Fleishshacker Foundation Fellowship and the Gerbode Grant. In 2004 she relocated to Los Angeles and was a founding member of the Artists' Collective WPA in Chinatown from 2009-2011. Neubauer has exhibited her work at the Berkeley Art Museum, San Francisco Museum of Modern Art, Momentum Berlin, Wexner Center for the Arts and Museum of Contemporary Art in Tucson. Her work is included in the collections of Berkeley Art Museum, M.H. de Young Memorial Museum, The Oakland Museum and the San Francisco Museum of Modern Art as well as in many private collections throughout the US.