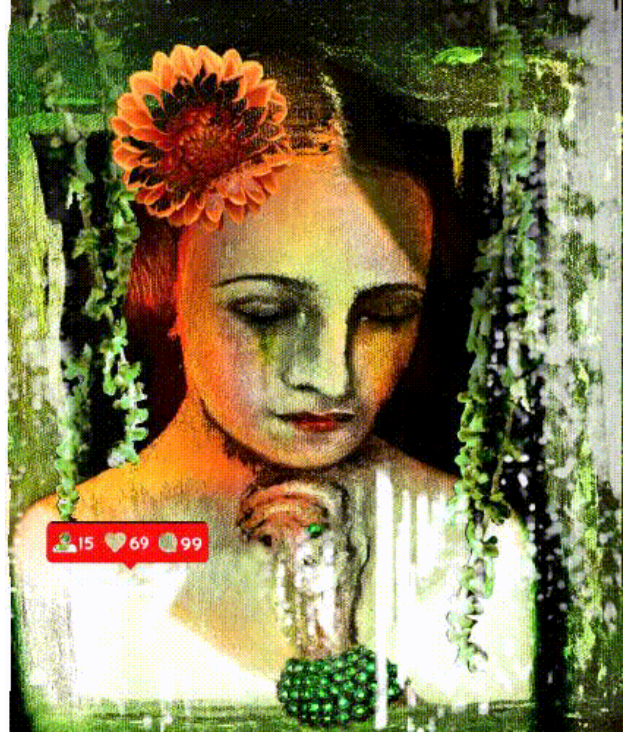


| *Means and Ends—or, Nepotism and its Discontents*

REISIG AND TAYLOR CONTEMPORARY



objet A.D



Reising and Taylor

DUAL PRESENTATION (PHASE 5)

2680 South La Cienega Boulevard, Los Angeles, CA, 90034

Spring 2022

[Dual Presentation](#) (Phase 5):

Means and Ends—or, Nepotism and its Discontents

artists: [objet A.D](#) and [Reisig and Taylor](#)

February 17 through March 19, 2023.

....

What are the limits of the artwork? What are the limits of the artist? What is produced by delimiting—or unlimiting—the production of these limits? Reveling-in the promiscuous place of these questions of contact, continuity, and containment, this project unfolds from the seams of a relational power of shared space, cohabitated place, and constellations of proximate actions and events. In other words, this exhibition accumulates crossings, contaminations, and transmissions between collaborating artists and split artworks. The exhibited artists objet A.D and Reisig and Taylor are two separate couples from the same family who not only collaborate within their individual pairings, but who have also recently extended their collaboration between all four artists in the family through the production of a new series of experimental lenticular works. Revealing this new lenticular artwork, as well as new independent works by these two pairs of artists, *Means and Ends—or, Nepotism and its Discontents* sutures together the fragmented process of inherently connected but ultimately discrete agents/artists acting on the same artwork (with various materials deployed across multiple dimensions). Initially and ultimately, the doubled works are positioned along the ambiguous limits that determine the differences between desire, process, and result in the context of relation and collaboration.

A coupling of couples, this redoubled exhibition of collaboration and kinship evolves from Reisig and Taylor Contemporary's continuing [Dual Presentation](#) (2020-Present) of works by these two pairs of collaborating artists. This exhibition format brings-together these seemingly disparate bodies of works in order to examine the kinds of confrontations that occur between art forms operating at apparent extremes (but, nevertheless, at the *same time*). Beginning at the end of the Dual Presentation, this opening exhibition is the culmination of this experimental process between the gallery-space and its artists-inhabitants. Realizing a nearly unrecognizable way of working between digital, analog, and manual modes of production, the resulting lenticular collaboration revealed in this exhibition transforms 2-dimensional work by objet A.D into 3-dimensional lenticular form. Unbreaking the circle of expression and process, this experimental lenticular work dissolves the limits of any particular technological enclosure encircling the contemporary artwork and demonstrates an involution of habitually separated mediums: showing a way back to (and from) either side of a separation through the middle-ground carved out in the process of collaboration. Additionally, a group of new diptychs by objet A.D, and independently created lenticular works by Reisig and Taylor, will be presented for the first time during the exhibition. Ultimately, if only obliquely, this culmination of the gallery's "Dual Presentation" demonstrates the force of the space of the gallery in-itself as an extension of the materiality of the artwork, in that it allows for the works gathered in its space to irradiate and infect one another to the point where something else entirely comes to be articulated in the place between these entities. This "place between" is the show's fundamental curatorial structure.

This exhibition is the gallery's inaugural event at the new permanent location of Reisig and Taylor Contemporary (located in the Culver City Arts District).

objet A.D

Formed in 2018, [objet A.D](#) consists of the couple E (b. 1993: Los Angeles, CA) and Z (b. 1991: Salem, MA). Together, they work between painting, drawing, and sculpture. Their work has been shown in a group show and in dual exhibitions in Los Angeles.

Chris Reisig and Leeza Taylor

[Chris Reisig and Leeza Taylor](#) are an art duo living in Los Angeles. Both their early works in analog photography and current works in lenticular assemblage are exhibited in galleries throughout the United States, including: [The White Room Gallery](#) (Bridgehampton); [Julie Zener Gallery](#) (Kentfield, Mill Valley); and [Aspen Art Gallery](#) (Aspen). In 2020, they founded Reisig and Taylor Contemporary.

*Please contact the gallery directly via email with any questions regarding pricing or acquisition:

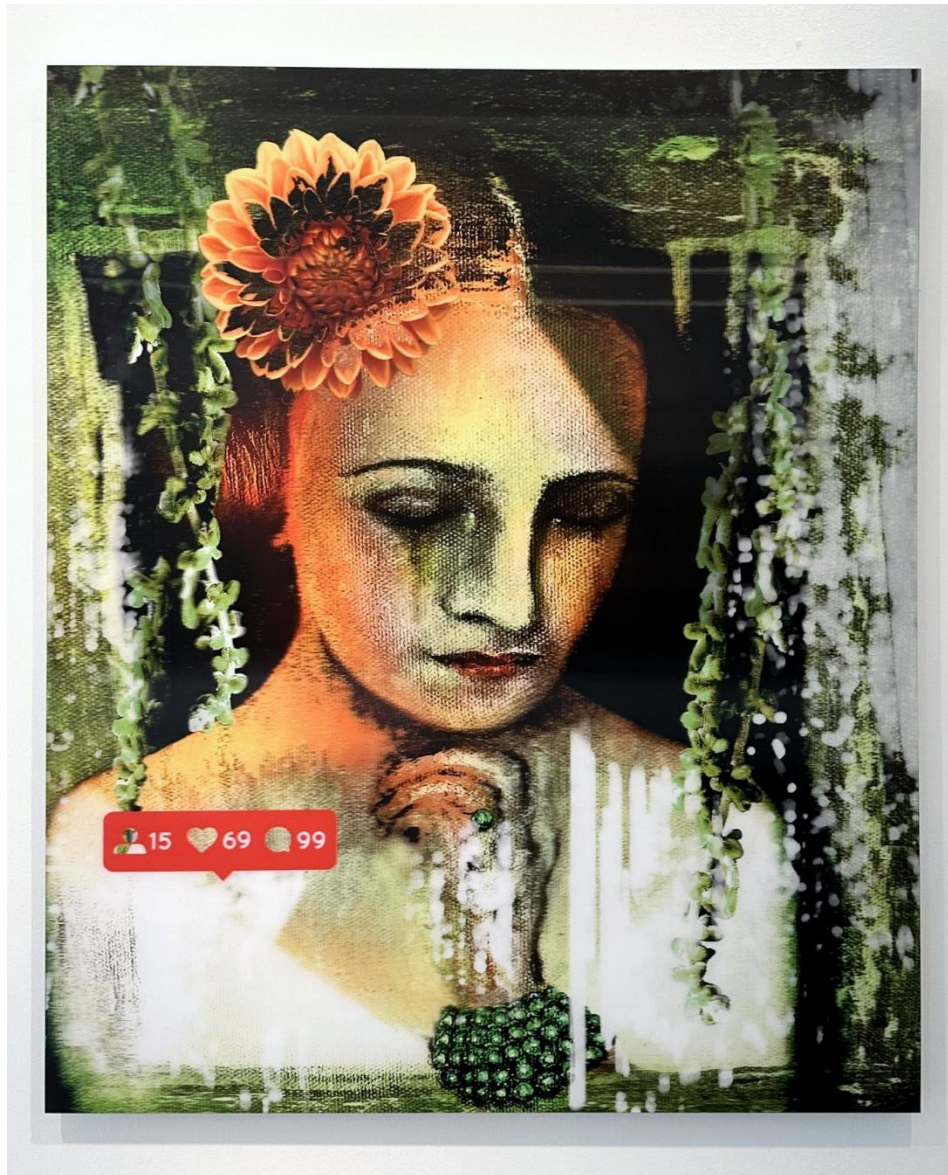
gallery@reisigandtaylorcontemporary.com

*You may also access high-resolution images and details of the exhibited works by contacting the gallery directly at the email address provided above.

Means and Ends—or, Nepotism and its Discontents



(Image: Partial Installation View of Gallery-Space)



Reisig & Taylor

Likes

2023

No. 1/10

Lenticular.

40 x 33 inches.



objet A.D

The Other Shore

2021

No. 1 / 13

Bronze.

11.75 x 5 x 2.25 inches.



objet A.D

Morning and Melancholia

2021

No. 2 / 13

Bronze.

9 x 4 x 8 inches.



objet A.D

An Offering—or, Tell Them Not To Kill Me

2023

Oil-stick on Paper.

24 x 18 inches. (30 x 24 inches framed. Frame made by artist: wood and sumi ink.)

From diptych: *Is it Medicine?* (2023).



objet A.D

Dog Bites and Bad Dreams—or, If Only the Heart Had its Reasons

2023

Oil-stick on Paper.

24 x 18 inches. (30 x 24 inches framed. Frame made by artist: wood and sumi ink.)

From diptych: *Is it Medicine?* (2023).



objet A.D

El Llano en llamas—or, Flash Points and Screen Phases

2023

(Left) *A House Fire*

Gesso, Charcoal, Chalk, Oil, Oil-pastel, and Oil-stick on Panel.

(Right) *A Fire Like A Crystal*

Gesso, Charcoal, Chalk, Cold Wax, Oil, Oil-pastel, and Oil-stick on Panel.



objet A.D in collaboration with Reisig & Taylor

Radioactivities and Radiophonies

2022

Lenticular (Mixed Technique).

40 x 30 inches.



(Image: Wide Installation View)

objet A.D

Cold Cuts: First Contact—or, Dozens Killed

2023



objet A.D

Cutaneous Imprint 1

Sumi Ink and Cold Wax on Paper.

18 x 25 inches.



objét A.D

Stretcher (Long Pig)

Latex, Cellophane, Wood Frame, Steel Nails.

17.5 x 21.5 inches (framed).



objet A.D

Cut 0

Air-Dry Clay, Sumi Ink, Polystyrene Tray, Epoxy, Cold Wax, and Steel Hardware.

8.75 x 6.5 inches (mounted).



objet A.D

Cut 1

Air-Dry Clay, Sumi Ink, Polystyrene Tray, Epoxy, Cold Wax, and Steel Hardware.

8.75 x 6.5 inches (mounted).



objet A.D

Settler (Life Span)

2023

Air-Dry Clay, Sumi Ink, Cold Wax, Epoxy, Wood, and D-rings.

13 x 15 inches.



objet A.D

Cutaneous Imprint 0

Sumi Ink and Cold Wax on Paper.

25 x 18 inches.



objet A.D

How To Read The Writ(h)ing On The Wall Without Worrying About What Never Happened To Nebuchadnezzar—or, an Interpretation of Dreams and an Analysis of the Divine Origins of Graffiti in the Discovery of the Monumental Status of an Adulterated Arborescence

2023

Charcoal and Oil-stick on Paper.

11 x 14 inches. (17 x 20 inches framed. Frame made by artist: wood and sumi ink.)



objet A.D

Why They Won't Wake Night In Me—or, A Promise You Keep Outside

2023

Gesso, Charcoal, Chalk, Oil, and Oil-stick on Panel.



objet A.D

At the Navel of a Dream—or, the Sitter and the Sower

2023

Gesso, Charcoal, Chalk, Oil, and Oil-stick on Panel.



objet A.D

What I Love Is You

2023

Bone, Gesso, Oil, Sumi Ink; Cement; Latex and Cellophane.

[part of *Cold Cuts: First Contact—or, Dozens Killed* (2023)]



objet A.D

How I've Come Undone—or, What Skin Won't Be

2023

Charcoal, Chalk, Oil, and Oil-stick on Paper.

17 x 14 inches. (23 x 20 inches framed.)



objet A.D

Oh, Me

2021

No. 1 / 13

Bronze.

6.5 x 7 x 11 inches.



Reisig & Taylor

Infinite

2023

No. 1/10

Lenticular (Photography and Mixed Technique).

30 x 40 inches.



Reisig & Taylor

A Kindness

2023

No. 1/10

Lenticular (Photography and Mixed Technique).

30 x 40 inches



Reisig & Taylor

Aspen Grove

2018

No. 3/10 [Last remaining edition.]

Lenticular (Photography and Mixed Technique).

30 inches x 40 inches.



Reisig & Taylor

Aspens (Nude)

2023

No. 1/10

Lenticular (Photography and Mixed Technique).

30 x 40 inches.

The Dual Presentation is an experimental series of exhibitions (2020-present) featuring two pairs of collaborating couples from the same family: gallery-namesake artists ([Reisig and Taylor](#)), and L.A.-based [objet A.D](#) (object 80). In a first instance, this double mode of exhibition literalizes the relations of the gallery by exhibiting the works of related artists embedded in the space of this family-owned gallery. This literalized format is a way of beginning at the inherited borders of artwork (and boundaries of the gallery) without taking those borders for granted, or making any assumptions about what a gallery is already (or where the role of the artist ends); rather, the gallery operates—in all its structural, theoretical, and practical dimensions—as a position in motion (a position which is always at least doubled). This is an experiment with the limits and reach of an organic, stochastic structure (a family; a couple) presented as a possible horizon of a self-reflexive gallery that situates itself as a work of art (as well as an envoy).

Consequently, this initial instance of the gallery is a way of interrogating the contemporary limits of the work of art in order to transparently question the place of the gallery (and *practice* this question as the pace of the gallery) in relation to artists and the tangles of subjects/objects that arrive at this place. The gallery instantiates this questioning as its primary process (rhetorically as well as architecturally). Further, working closely with the other artist(s) in the curation and ideation of the Dual Presentation, the gallery examines generative roles at play in the place of the gallery by centering the power of the “other” against the unobscured “self” of the gallery (“Reisig and Taylor”). Though, at the same time, by focusing on the work of *collaborating* artists, and including the split/reflexive subjectivity of Reisig and Taylor as place and participant, the gallery also displays what is *decentered* between two artists producing a single artwork, two pairs populating a singular exhibition—and one entity operating in (at least) two ways. The work of finding a center, if only to decenter or destabilize this position, is the present form the gallery takes-up in the Dual Presentation. To take seriously the place, position, and power of the gallery is to ask what is at stake in the work of art, and to display these stakes as transparent sheets separating the artwork from itself.

INSTALLATION RECORD***Cold Cuts: First Contact—or, Dozens Killed***

Duration: February 17 - March 19 2023

Location: Reisig and Taylor Contemporary (2680 S La Cienega Blvd, Los Angeles, CA 90034).

Exhibition: *Means and Ends—or, Nepotism and its Discontents*

Worker(s): objet A.D = E + Z

“A house a skin can be” (Ariana Reines, *The Cow*).

....

Stranded, stretched, carved, and cured. A record of the first encounter between hungry strangers. The leftovers of an aftermath. Something like the meat aisle at a super market. Somewhere like the food court at a museum. Or, like being strung-out somewhere between a butchery, a black hole, a family dinner, and a dark room (and a bright light). Wherever there is an economy of violence, consumption, mutilation, (medicine,) and mark-making. Of capitalization and capture.

This is a work of a process, processed. An anatomy of cuts. A *hole* a skin can be. This is a body giving an account of itself shifting between states of destruction and resurrection (or purification).

We ask: how to exchange one (part of a) body for another? How to exchange limits and lacks? The presented work begins to respond to these questions.

Procedurally, there are four phases of an eating body folded into this flattened dioramic display: **(1)** a body consumes itself; **(2)** parts become (w)holes; **(3)** treatments become cures; and, **(4)** origins are restored. Each layer of a piece is an event that records the form of another in itself. Each membrane displays a change in a body’s dimensions, moving from 3D, to 2D, and back again throughout the various processes of rendering. Reaching between five sculptures and two prints, each piece marks another, is caught-up in (or cut-up *by*) another. Collectively, they form parts of a body. Individually, they are separated bodies that remember one another.

(1) Consumption: Appropriation/Excretion

The three air-dry clay sculptures, and the one bone sculpture, were used to make the two prints. The latex and cellophane sculpture, *Stretcher (Long Pig)* is cut from a mold made of the polystyrene trays in which *Cut 0* and *Cut 1* are mounted. The mold surrounds the objects like a mouth—empty but formed to an absence marked only by its being filled. The mold is the shape of mouth needed to devour the inedible tray.

What I Love Is You is an angus beef shank bone that was cooked and (the marrow was) consumed before being carved and painted. Reenacting the absent vein of gelatinous marrow, an extruded—*excreted*—pink slop statically flows from beneath the weight of the cement blocks. Flesh falls from bone. The industrious blocks bleakly, and coldly, suggest the excruciating labor of butchery and preparation.

(2) Parts and Holes

(Parts) *Cut 0*, *Cut 1*, and *What I Love Is You* mark (the whole) *Cutaneous Imprint 0*. Each sculpture was first etched-into, then covered in sumi ink and applied to the paper in a looping sequence from *0* to *1* to *You*, rotating/flipping the sculpture to another side in each repeated application. The negative voids of each sculptural object become the positive imprints that form the surface works.

The larger sculpture *Settler (Life Span)*, spread like a chest cavity, marks *Cutaneous Imprint 1*. This application followed the same initial process of etching-into and inking; however, instead of looping a sequence of alternating faces of a group of objects, the sculpture was stretched and deformed between each imprint on the paper. Afterwards, both of the prints and the three air-dry sculptures were coated in cold-wax medium, then sculpted and etched-into again. Each piece displays a different cut of “meat,” another layer of an alien body rendered through familiar modes of sale and consumption. A slice of Hormel ham, a sirloin steak, a fish fillet, or the absorbent pad underneath a packaged piece of meat....

The process acts-out the result, the result acts-out the process. This involution is what the works record.

(3) Treatments and Cures

But that is only part of the story. There is still the question of how someone ever arrived at a market. Questions of the connectedness of eating, owning, killing, colonizing, and recording (another). The Settler and the Consumer—one and the same. The Map as the self-image of the (White) Man. The mark as a brand on his breed. The limits of the legible as the end of the livable, as the imprint of a “life span” spun out of control. Each of these anxieties gives way to questions of space and time; that is, questions of spans and duration. And the question of how to record time and space in a singular object over multiple instants.

Accordingly, this is a work with spans, which spans. With this work we realize the “life span” of the works in the elapsed time of the exhibition itself, taking-up the gallery-space as a final frontier for a first contact that lasts a lifetime. The cold wax applied to the sculptures and prints begins with an opaque, lardy consistency but becomes increasingly more translucent and spectral as the exhibition continues. Similarly, the latex rubber material of *Stretcher (Long Pig)* begins the exhibition “fresh” and only just beginning to cure, gradually changing from hues of pink and white to a peachier orange as it finally cures—like a piece of ham. As part of the documentation of this temporal aspect of this work, twenty-five photographs of the curing (long pig) “(human) ham” are captured for twenty-five days of the exhibition. Twenty-five days is the minimum amount of time it takes a human body to decompose. The meat is made a corpse once again.

(4) Meat-Eaters

E—Of course, there is a chance something far less sinister is in the works. We ate a lot of deli meats as kids, so “cold cuts” is a natural phrase for us that refers to cured or processed meats; at the same time, this literally refers to the cuts made in the cold wax. Also, during each of our childhoods, one of our earliest memories of making art is with air-dry clay—“model magic” or maybe some off-brand version (knowing our family’s purchasing tendencies). The air-dry clay sculptures therefore hold a memory of working with something at our origins. A form of work that emerges from play. This is perhaps the biographical-historical-material first sense of “first contact.” We were always thrilled to work with this material, for some reason it always seemed alien or, to remain on-brand: “magical.” (Always a bow to the market....) Strange but immediately alluring. Sometimes we ate it, too....

Z—Of course, there is a chance something far more sinister is in the works. The “mentally ill” were never meant to eat meat. (I never meant to eat meat.) I eat meat. Meat, by definition, satisfies and encourages an

appetite for flesh: both figural and literal. We eat meat. For the hypersexual the figure of flesh was assigned their primordial fetish, having never left the cave of carnivores. An overdetermined metaphor. For the homicidal, or even the cannibalistic or coprophagic, the literal material of meat was assumed too provocative, too tempting. An immediate reification of desire. For the paranoid, meat was all too much of a trace, nothing but a bloody bag of suspicions. The lost cause of a cause. Maybe I shouldn't be eating meat. But now they say a diet consisting of meats might help. It might stop the seizures. It might dull the voices and the visions. But if I see meat it might not work. If I say meat, it helps. The sound of meat being eaten. Someone eating meat. Eating and another. A massacre and a mastication. Death and regeneration. But remember: meat never meant to hurt anyone.

In any case, this work is a science of the séance. Or, to follow H.G. Wells and Dr. Moreau, it is a test of “the limits of individual plasticity.” This is a test of the limits between bodies. But it is also a test of these limits come to be administered through a constantly shifting rhetoric of a body and its positions—its sanctities or edibilities. Looking to the title (*Cold Cuts: First Contact—or Dozens Killed*), the statement of “Dozens Killed” as a dual to the statement of “First Contact” recalls the declarative address of headlines and the double-bind (of *contact=violence*) imposed by the media's regulation of how outcomes and events are registered in public. Though, we do not attempt to resolve this double-bind; instead, we show how it opens and splits. This is our way of capturing the background noise in friction with the themes of this work.

However, ultimately and initially, we are most directly working with the primordial drives of creation, destruction, and consumption. This work evolves an encounter with a kind of other that can be eaten. A kind that can be cut. A kind that can be killed. A kind that can be harvested. A kind that can be consumed. A kind that can be bought and sold. *Another* kind. The kind of other that's made of meat. Meat that marks what it use to mean.

After all, we are[n't] what we eat....

25-Day Curing Period of *Stretcher (Long Pig)*: [Progression: Left to Right, Top to Bottom]:

