

## *Other Days*

Workers: Claudia Rega, Frantz Jean-Baptiste, Grant Falardeau, Xiao He, Daniela Soberman, Rudik Ovsepyan, Sinclair Vicisitud.

Duration: March 2 – April 6, 2024.

Location: Reisig and Taylor Contemporary (Los Angeles).

Type: Group Exhibition.

Reception: Saturday, March 2, 5pm - 10pm.

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Reisig and Taylor Contemporary is presenting *Other Days*, a group exhibition with works by German artist Claudia Rega, San Francisco-based Chinese artist Xiao He, and Los Angeles-based artists Frantz Jean-Baptiste, Grant Falardeau, Daniela Soberman, Rudik Ovsepyan, and Sinclair Vicisitud.

The exhibition is on view from **March 2 through April 6, 2024**.

The opening reception for the exhibition is **Saturday, March 2, 5pm - 10pm**.

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Crossing borders between parallel worlds or alternate realities, the exhibition records gaps in time and space along disorientations of slipping traits, places, marks, figures, and characters. From forgotten landscapes of past (or future) lives to séances with sleeping, shut-eyed visions from someone else's dream, the collected works recover other worlds, and *other days*, that populate a timeline's seams with blinks of an eye or rolls of the dice. Stranded somewhere along tragedy and comedy, nostalgia and melancholia, the works' blurry movements between presences and absences track the *act* of "expression" in relation to the *timing*—the drifting and clotting—of a body as an ambiguous sequence rather than a shape or a readymade form.

But what does it mean for an artwork to be "expressive," "expressionistic," or for an act to be "expressively" carried-out? What does it mean for an *expression*, thought, feeling, or figment to be effectively communicated or conveyed? Unlike the dualistic "inner" and "outer" spatial trajectory—from inward feeling to outward realization—traditionally setup by expressionist modes of painting and sculpture, the expressive practices encountered in this exhibition operate at the border *between* insides and outsides, *between* depths and surfaces, *between* sleeping and waking. Without preserving any certain, stable sense of interior or exterior, the works remain undecidably at their limits, at the horizon between bodies—between night, and other days.

As both archive and premonition, the exhibition poses a fragmented response to the dominant history of expressive traditions of painting and sculpture. This implicit response instigates the relationship between the Western art historical tradition of "expression" as a *spatial* movement from "inside" ('inner feeling') to "outside" ('outer realization') and the power structures that regulate-and-control the ways in which bodies of art relate to and interact with *actual* bodies. Further, the works collectively challenge the ideologies of expressionism as a loosening of realistic forms or an introduction of sub/conscious or internal imaginaries; rather, modes of representation and regulations of realities are called into question at their roots. Against the reduction of a body and expression to inner feelings and outer forms, the

exhibition observes a rapidly increasing undecidability of inside and outside when considered as points in time—moments in a moving sequence—or horizons of events, rather than definite positions in space.<sup>1</sup>

Simultaneously turning on distinct (art) historical motifs and ambiguous bodily imprints or autobiographical imageries, the twists and turns of the exhibition's chronological pathway recur in the split times, absent events, and divided histories expressively dis/connected by the shifting sculptural and painterly terrain of each work. Homelands are built for strangers, childhoods become middle-aged, calendars rewrite maps, figures form their ghosts, colors speak a creole.... Initially and ultimately, this paradoxical space of expression is tracked through movements in time and relations between parallel—intimate and close, but perpetually distanced—bodies.

Structurally, the exhibition is built with a deeper timeline, reaching back to the late 70s with an historical painting by Rudik Ovsepyan. Included alongside the other artists' current works (and one Ovsepyan's most recent works as well), the evolutionary process of expressive forms is made accessible within the progression of a single lifetime *and* within the individual works at the same time. Effectively, this work is a place-holder for the past, a cut or beginning to the sequence providing a (hole or) point of reference for the timeline of the exhibition. This is a way of acting-out the way which past forms are accumulating in present activities: time infects and transforms any sense of space (or place).

What a body lacks, the works recover. Or, what lacks a body, a body covers.... Piece by piece, this defamiliarized and distanced (but estrangedly intimate) scene follows frenetic torsions between memory, reality, history, and fantasy. With each of these torsions, the space of a painting or sculpture results from a twist in a body's (the artwork, the visitor, or the artist's) place-in-time.

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<sup>1</sup> But this not about remarking on the achievements of gestural or other modes of figural or abstract modes that have already contested the relation between bodies and surfaces. For example, where gestural painters are primarily concerned with the relationship between their own bodies and the marks they make in the process of painting, they remain obsessed with their own interiority coming into contact with a surface. Instead of this single instant of (photographic-like) contact between an internalized artist and external surface (or even two externals coming into contact to produce another interior in-between), the works for this exhibition display the multiple *temporal* dis/orientations of space that an expressive process induces in relation to any individual artwork. (Gesture still represents, or makes an image of, the moment of bodily contact as a kind of traveled space; rather than exposing its drift over time, the body of the artwork and the body of the artist are reduced to separate surfaces or *spaces* coming into contact.)



Claudia Rega. *Ice bathing*. 2023. Oil, oil-stick, and acrylic on linen. 60 x 80 cm.

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