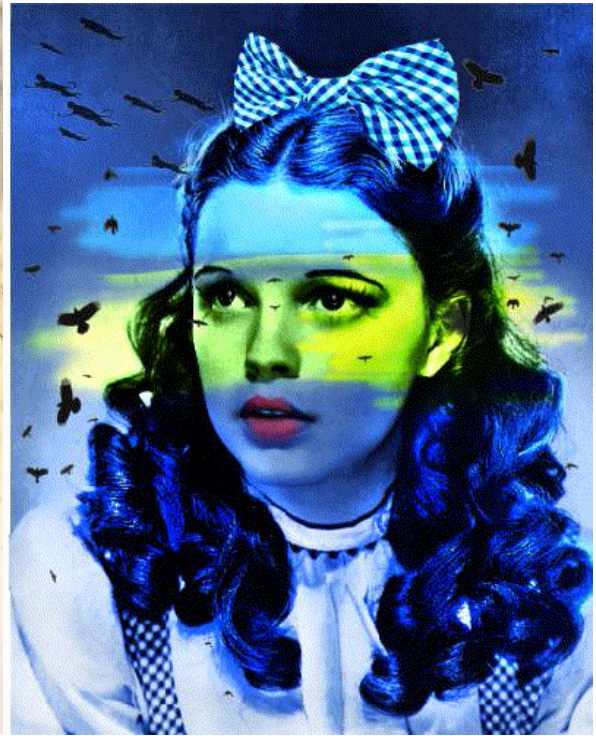


REISIG AND TAYLOR CONTEMPORARY



And the Night is Also a Sun

objet A.D



Flicker

Reisig and Taylor

Concurrent Exhibition

DUAL PRESENTATION (PHASE 3)

Los Angeles, Spring 2022

Dual Presentation (Phase 3):

Phase 3 of the gallery's Dual Presentation is comparatively organized with concurrent exhibitions of two artist-duos working in technically distinct media. Despite the disparate techniques deployed by each of the artists, questions surrounding the simultaneity of illumination and concealment find common ground in the unsettling relations of realization (or consciousness) and delirium (or (mis)recognition) revealed between these works.

*And the Night is Also a Sun***objet A.D**

The works selected for this show play with the conscious and unconscious (super-)positions of (non-)persons, (non-)places, and (non-)things. Presenting the unrealities of realities, the dual artists of objet A.D work at the limits and interstices of painting, sculpture, and drawing in order to bring about the *necessary* surrealities and surreptitious signals of bodies between (recognizable) states.

(Prints of works by this artist have been made available for this exhibition.)

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.

*Flicker***Reisig and Taylor**

Since its irruptive mid-century emergence, Pop Art has sustained an intoxicating aesthetic force and an obsessive cultural compulsion across the material and theoretical dimensions of contemporary artistic production. Continually transgressing the historical limits of taste and consistently redefining the traditional conceptions of the art object, Pop Art seems to insist on a disorientation of the positioning of high and low, object and artwork, repetition and difference, reality and surreality. In other words, as an aesthetic mode or art form that interrogates the time and space of art *in itself*, Pop Art works to blur the habitual distinctions between the mundane reproducibility of images in mass culture and the striking singularity of the work of art. But what is it, exactly, that insists on this *disorientation* in Pop Art? And what is the disruptive, intoxicating force through which the elements of Pop are maintained and transformed in the technological contexts of the contemporary world? Ultimately, in the work of Reisig and Taylor, the space of Pop is presented as a distinct temporality. But what is it to work with time as the underlying force of Pop Art? It is this critical line of questioning which is explored through the aperture of Reisig and Taylor's collection, *Flicker* (2016-

present); incorporating ephemeral images of Pop icons such as Marilyn and Frida Kahlo, these photographic assemblages transpire through a multiplicity of cultural figures and aesthetic forces dancing between stillness and movement, serenity and chaos, familiarity and unknowing.

[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).



Ozymandias

objet A.D (2021)

Bronze (14.5 × 3.5 × 1.75 inches)

Limited Edition #1 of 13

And the Night is Also a Sun



Always, Already

objet A.D (2021)

Bronze (4 x 8 x 7.75 inches)

Limited Edition #1 of 13



What the Thunder Says to West End Girls—or, “We who were living are now dying... With a little patience”

objet A.D (2021)

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

17 x 14 inches (43.2 x 35.6 centimeters)

No.0000 in series: “Future A\interiors” -2020-



Why There's Never Any Shade At Night—or, What Worms Weave Only Counts for Thieves

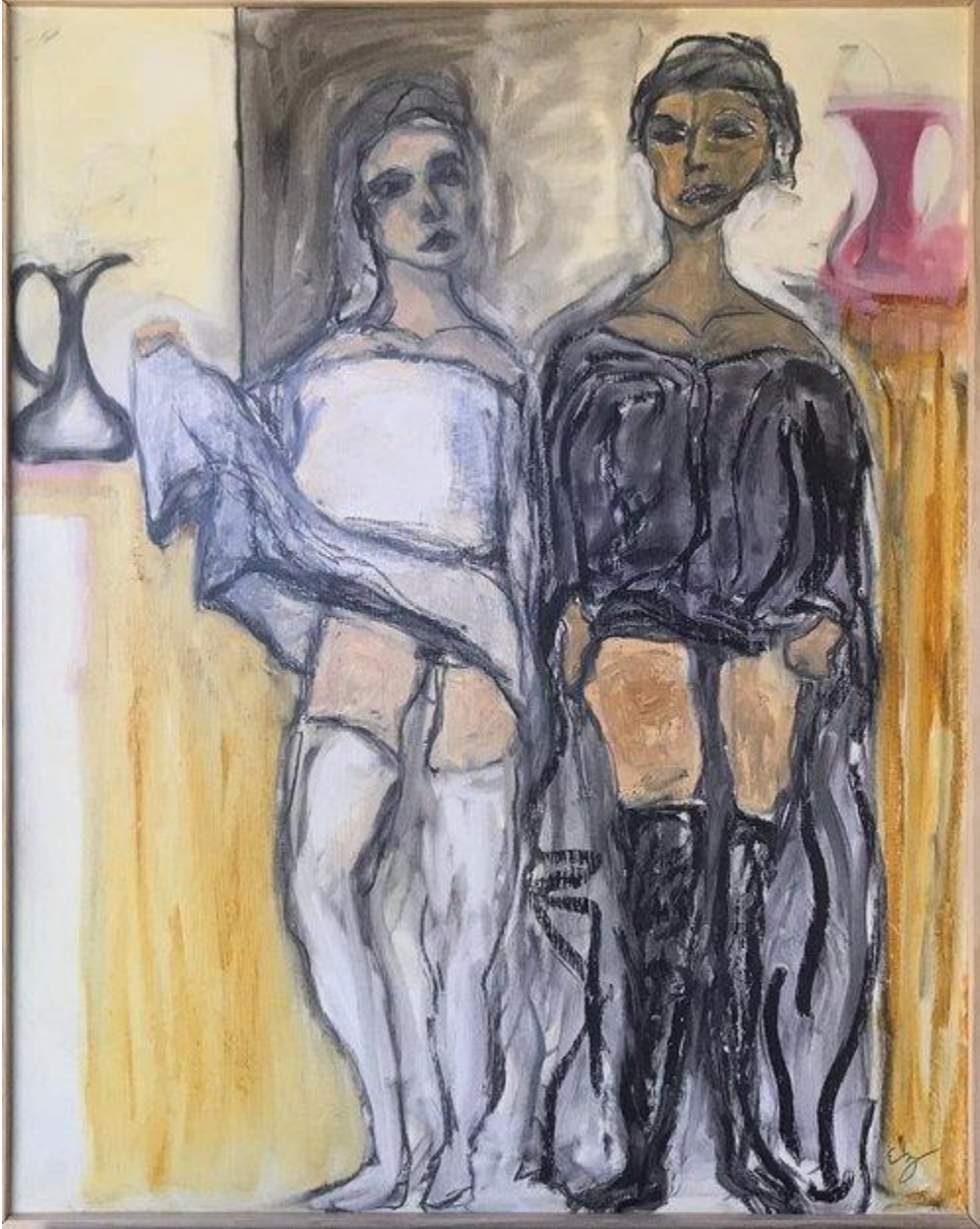
Unavailable. (Private Collection: Seattle)

objet A.D. ([2022](#))

Charcoal, Chalk, Oil, Oil-stick, Oil-pastel, and Gesso on Hardboard

36 x 36 inches (91.4 x 91.4 centimeters)

No.0000 in series: "Cocoons and Concubines" -2022-



Girls Gone West—or, When America Went Wild: the Lost and Fawnd-Over of the Filthiest Frontier

Unavailable. (Private Collection: Los Angeles)

objet A.D (2021)

Gesso, Charcoal, Chalk, Oil, and Oil-stick on Hardboard

29 1/16 x 23 3/16 inches (73.8 x 58.6 centimeters)

No.0000 in series: “Manifest Ecstasy and the Way-Out West (Vitruvian Colonies)” -2019-



The Queen's Two Bodies—or, An Anachronistic History of Rumor and Gossip Since the First Recorded Cleavage

objet A.D (2021)

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

24 x 18 inches (61 x 45.7 centimeters); framed: 30 x 23.75 inches

No.0000 in series: "Hol(e)y Shows and Folks You Know" -2021-



All Night I Make Night In Me—or, the Record of a Cliff and the Ribbon of a Dream

Unavailable. (Private Collection: Los Angeles)

objet A.D (2022)

Gesso, Charcoal, Oil, Oil-stick, and Oil-pastel on Hardboard

24 × 30 inches (61 × 76.2 centimeters)

No.0000 in series: "This Little Blue Doll" -2020-



The Thirteen Series of the Superstitions of the Young Girl; or, What it Means to be Moonstruck When it's Always Already Night

objet A.D (2021)

Gesso, Charcoal, Chalk, Oil, Oil-stick, and Oil-pastel on Hardboard

30 x 24 1/8 inches (76.2 x 61.3 centimeters)

No.0000 in series: "Madmen and Specialists" -2021-



Biting Time and Being Bidden In Search Of Something To Be Scared Of—or, the Abomination of the Act and the Assimilation of Substance through the Lack of a Lapse of Symbolic Logic in Latin (which is to say, “Cervux Dei, qui tollis peccata mundi...”)

objekt A.D (2021)

Gesso, Charcoal, Chalk, Oil, Oil-stick, and Oil-pastel on Hardboard

24 x 18 inches (61 x 45.7 centimeters)

No.0000 series: “The Logic of Species” -2020-



Opiates and Masses--or, that's Why I'll Still Be Sick From Stone Fruit When It's the Second to Last Evening On Earth

objet A.D (2021)

Charcoal, Chalk, Oil, Oil-stick, Oil-pastel on Paper

14in. x 17in. (35,6 x 43,2); 22.5in. x 28.5in.: framed

No.0000 in series: "Late Suppers and Last Meals" -2021-



Deerly Beloved 'Till Debt Do Us Part—or, What the Corinthians Said to St. Paul When They Couldn't Read His Writing (and All the Other Reasons Why We Are Gathered Here Today)

objet A.D (2021)

Charcoal, Chalk, and Oil-stick on Paper

11 x 14 inches (27.9 x 35.6 centimeters)

No. 0010 in series: "Green Dahlias" -2020-



One Might Make You Smaller, But A Bunch More Makes You Tall—or, the Non-Sequential But Nevertheless Consequential Arithmetic of the Two Ways Alice Never Wandered Down the Rabbit Hole Once She Started Wondering How She Wound-Up In Another Wor(l)d

objet A.D (2021)

Charcoal, Chalk, and Oil-stick Paper

14 x 11 inches (35.6 x 27.9 centimeters)

No.0000 in series: "Blank Dahlias" -2020-



Hunger, Thirst, and How to Receive Your Daily Dead—or, Why We Only Eat What We Want (Once We've Been Weighed)

objet A.D (2021)

Charcoal, Chalk, and Oil-stick on Paper

14 x 11 inches (35.6 x 27.9 centimeters); framed: 27.5 x 23.5 inches

No.0001 in series: "The Logic of Species" -2020-

In Dialogue with the Artist(s): objet A.D

But where do those waves of everything that is great and sublime in man finally flow? Is there not an ocean for these torrents? Be that ocean, there will be one. — Nietzsche (fragment from notes)

Formed in Los Angeles in 2018 by the couple E and Z, “objet A.D” names a split mode of production situated between the two. This name is a timestamp or place-holder designating their relation to the artwork they produce in collaboration. Together, they make paintings, drawings, and sculptures.

From opposite coasts of the United States, each is independently affected by their distinct upbringings and initial surroundings. However, despite their differences, they are both equally motivated by the ways in which bodies are displayed, oriented, used, transformed, and desired (or repulsed) in relation to the gaze and the frictions between sensation, observation, and dis/figuration. Individually, they have progressively experimented with rendering a body (be it human, animal, or celestial) through distorted and imagined perspectives, focusing on the (nude) body as a place where limits are simultaneously installed and dissolved by a gaze or proximity.

In collaboration, their work continues to take place between bodies and limits, playing with the duplicity of architectural, corporeal, and social boundaries (and the fantasies that bind or divide individual entities). Drawing on experiences ranging from psychiatric hospitalizations and arrests by police to lovers’ trysts and family dinners, they examine the role of manner(ism)s, tissues, lineages, and walls—types of lines and layers—as metonymic demarcations formed in relation to bodies and their movements in space. Metaphors of intimacy, perversion, alienation, dissimulation, and speciation pulsate their work.

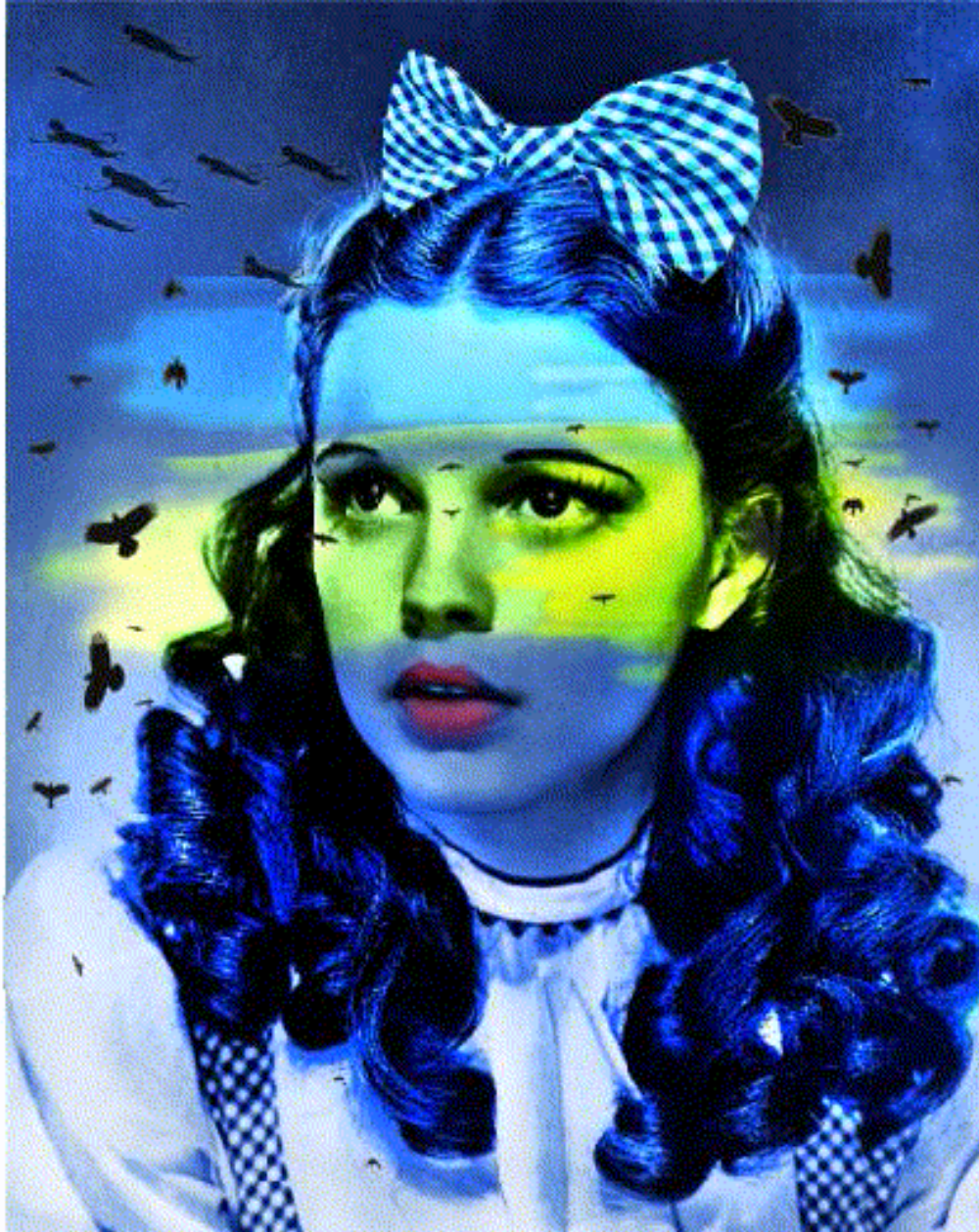
Working through questions of boundaries, cuts, and cusps, they draw-out the positions of non/human forms and extra/terrestrial spaces at their limits, crossing (and altering) the habitual boundaries of places, people, and things. This process confronts the regulation of bodies and the structures of power that emerge as soon as someone determines the difference between an inside and an outside.

Each having worked in service or physical labor for much of their lives, their choice of primary materials—charcoal, oil, and clay—reflect the transformative power of labor as a technique of the body. Base substances become alienated effects.

Modes of expression, figuration, abstraction, and ideation are equivocally engaged throughout their practice.

“To refrain: *if we are that ocean, there will be one.*”

Flicker



Dorothy (2019)

Lenticular Assemblage (Mixed-Media and Digital)

33 x 41 inches

3/10 Remaining Editions Available

Emanating from the hypnotic fluorescence of Hollywood nostalgia, the cinematic aura of Dorothy Gale and the atmospheric intoxication of Judy Garland's celebrity adolescence are projected against a lenticular tissue of lime-lit emotion. Dorothy echoes the whirr of the film reel through the laughs (and screams) of the figurine-figure of Dorothy, the little girl whose generational captivation reiterated and induced the Bildungsroman of a modern America: the coming-of-age of a nation born out of displaced youth and the collective (re-)imagination of "far away" places.



Frida Flowers (2022)

Lenticular Assemblage (Mixed-Media and Digital)

37 x 42 inches

Limited Edition of 10

Hiding behind the perfumed gesture of an infrared vision, we are left only with a stuttering glance at some unutterable utterance. Her lips, like petals, list the loss (and retrieval) of the beloved in the artificial containment of the treasured.



Alice (2022)

Lenticular Assemblage (Mixed-Media and Digital)

41 x 32 inches

Limited Edition of 10

Lost somewhere in the limelight of a daydream, Alice's jaded gaze irreverently divides the distance between the really and the real.



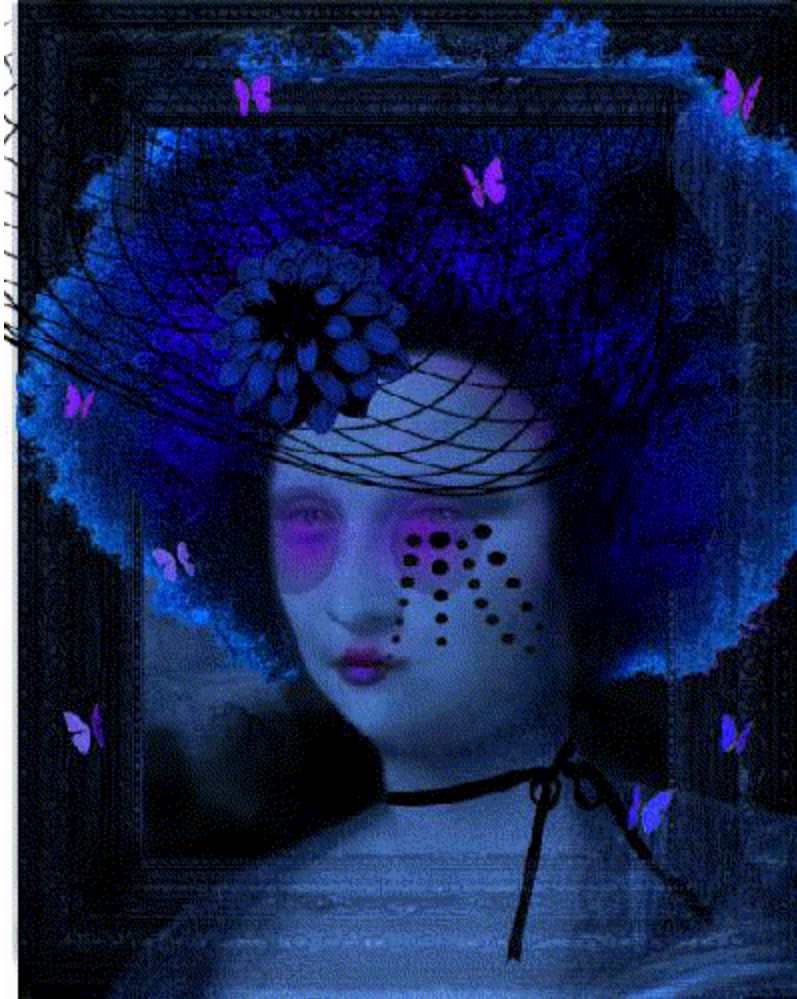
Frida Kahlo (2018)

Lenticular Assemblage (Mixed-Media and Digital)

33 x 41 inches

Limited Edition of 10

As an original painting in lenticular form, this work materially and conceptually antagonizes the generic boundaries of contemporary art and photography through one of the most powerful popular cultural icons of the 20th century. Frida's gender fluency and refusal of established ("qualified") modes of embodiment are called to forefront of this work as a question about the limits set-up around bodies in general; that is, how do the boundaries and transgressions of the Human form reflect the boundaries and transgressions of the Art form (and what does this reveal about the dimensions of embodiment)?



Mona (2019)

Lenticular Assemblage (Mixed-Media and Digital)

33 x 41 inches

Limited Edition of 10

With the melodramatic gape of an all-too-familiar image, the spectral luminescence of *Mona's* surreptitious gaze is tattooed across the jaded expression of an accidental icon, who, despite the crowdedness of her over-populated persona, appears as an isolated stranger between the splits in her perennial becoming—the discrepancies between a singular figure and the *mise en abyme* of its recursive selves. Doubly marked by the desolate *craquelure* of the appropriated painting and the butterflies' populous intrusion upon the scene, *Mona* displays the aesthetic anatomy of a famous body (of art) and the fissured metamorphosis of this body's cultural life. The dissimulation of the *Mona Lisa's* Vitruvian proportions overtakes the entire dimension of Leonardo's *oeuvre*, becoming the metonymic likeness of Fine Art in general, and rewriting the visual poetics of cultural significance over the *longue durée*: the artwork overtakes the artist, the work of art overtakes art. Between familiarity and estrangement, playfulness and austerity, *Mona* is a meditation on the historical—and histrionic—constellations of (what is commonly understood to be) the world's most well known work of art; which is to say, *Mona* is a séance with the afterlives of a famous portrait, a multi-dimensional genealogy of the subject and its double(s).



Masked Marilyn (2021)

Lenticular Assemblage (Mixed-Media and Digital)

33 x 37 inches

Limited Edition of 10

When the puckered place of identity becomes a plain mark of alienation, the anomalies of a gaze disrupted by the daunting maneuvers of the mouth's misadventures begin to be revealed in the fragile structures that wrap around the voided locations which were once enlaced with another's visible address. Now an invisible interface between each individual's internalized attempts at an external isolation is at once timidly concealed and proudly displayed as a projective geometry of bio-political personhood in a post-pandemic world—*affectively engineering the augmented realities that attempt to reanimate the inanimate intimacy and domesticated animality of the orifice as a private part and a public place at one and the same time. To get clear on the situation one must only consider the topology of the mask: it must contain what it excludes, and exhibit what it hides.... (Of course, the one time the whole world is watching it is only because there is something that cannot be seen!)*

Having worked with many iconic and influential figures in American popular culture during the last 25 years, Reisig and Taylor have continuously (and collaboratively) advanced the evolution of the photographic image as a mainspring of Pop Art. Beginning in the 1990s with album covers and portraits of hip-hop/ R&B artists—and now with painting and digital art—they have developed a driving body of work reflective of their scope, experimentality, and playfulness as artists, technicians, and photographers. Focusing on (nude) bodies and roving spaces, their photographic work instigates and interrupts the normative barriers between intimacy and estrangement, anonymity and celebrity, sexuality and conviviality, releasing the full force of the aperture as a visual break from the ordinary reason and sedated vision of everyday life. Their photography is opportunity for contact with this rupture through the image's startling proximity to memory and screens. Whether photographing a celebrity like Tupac Shakur or a personal family friend, they always maintain a certain tension between the world as it is seen and the world as it is lived: preserving an aesthetic demand to see the world as we live it, flickering, and hidden in plain view.

However, their experimentation with the photographic medium was never limited to single genre or an isolated notion of the photographic image; rather, the photograph is recognized as a mutating envoy into questions of light, dimension, and transformation. In its earliest forms, this experimentation played-out in their work with the fluid chemical transformations of analog photography (especially with polaroid film). Erratic treatments were performed in order to infringe on the expected orderly outcome of a development left undisturbed. By manipulating film in the middle of the development process, the artists found ulterior photographic spaces and times that would otherwise go unnoticed in an unperturbed process. Most recently, the artists' experimentation has evolved in step with diffuse contemporary techniques and technologies, interweaving analog photography, digital photography, painting, collage, and the lens itself in the creation of their lenticular assemblages. These lenticular assemblages are as eclectic in their technicism as they are in their playfully serious suite of subject matter. Ranging from images of popular icons to images of urban spaces and landscapes—all of which continue and extend the mixed practice of their early photographic work—their body of work feeds into itself, moving into the past, the present, and the future at one and the same time. Again and again, their work navigates an eternal return to the question of an image as object, offering a singular view only made available by their structural intervention into the space and time, the before and the after, of the photograph.