

REISIG AND TAYLOR CONTEMPORARY



Last Evenings On Earth

objet A.D



Flowers

Reisig and Taylor

Concurrent Exhibition

DUAL PRESENTATION (PHASE 4)

Los Angeles, Summer 2022

Dual Presentation (Phase 4):

Phase 4 of the gallery's Dual Presentation continues with concurrent exhibitions of paintings, drawings, and sculptures by objet A.D, and 3D lenticular works by Chris Reisig and Leeza Taylor. Convergently, pieces by these artists wind themselves around conjoined questions of the relativity of dimension and space. How to show the interlacing of different dimensions? How is vision connected to both ecstatic insanity and rational truth? They form these questions through interrupted visions of temporal place-holders: flowers and abstracted vessels (holes, furniture, frames, bodies). This is carried out through hallucinatory scenes and shifting perspectives.

*Last Evenings On Earth***objet A.D**

The works selected for this exhibition show a subtle ambivalence between beginnings and ends through tangled forms of disfigural figures and non-linear lines. Between hard-stops and burn-outs, the conflicted strokes that form these figurative works bring out the uncertainty of a blind spot circulating in, around, and *as* the body (and its double) in relation to the space it reaches out to transform. By proportioning a space by a body's unfolding around an immutable absence, these works call into question the spatial and temporal interrelations of something that is nascent and something that is nowhere, while also interrogating the limits of figuration as an act in itself—an act which, ultimately or initially, brings about the dis/appearance of a void in that which is resembled. Verging on nothingness, the figures linger in the twilight of a body arriving at the start of an end.

The title of this exhibition is inspired by the title of Chris Andrew's translation of a collection of short-stories by Chilean Author Roberto Bolaño (the text draws from two previous collections: *Llamadas Telefonicas* (1997) and *Putas Asesinas* (2001)).

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.

*Flowers***Chris Reisig and Leeza Taylor**

A flower held-still by its image always appears to arrive where it once was, and where it use to be, but never where it already is. Blossoming, a flower remarks on a momentary beginning that is also an end. Withering, a flower remembers the flow of time that falls away from its momentary decay. In either instance, a flower calls aside from its image and forms a petaled oscillation of past, present, and future instants—never staying-still (despite its hushed demeanor). Yet, initially or ultimately, this kaleidoscopic temporality is as much a mark of the instability of the flower being a metonymic object of desire as it is an imprint of the photographic image itself as a displaced place between events and horizons.

It is at this point, upon the paradoxical precipice of this place, where the lenticular *Flowers* of Reisig and Taylor begin to say their aside to the audience: *I am only where I use to be, and I will only be where I am not.* An invocation of the place of a displacement, these works form around a hole or gap in photographic time and cultural materiality beginning with the end of the Polaroid picture: the end of the material *instant* of the image. Originally shot using Polaroid film, these analog photographs turned hybrid digital-physical assemblages have been interrupted, deconstructed, and reconstructed in a lenticular form that works to triangulate a continuous path between the de facto position of an outmoded technology and the de jure proposition of a contemporary oeuvre which reclaims an exited mode.

By adapting the excesses of the lenticular form to the present lack of a proper popular place for film photography, Reisig and Taylor find another formal front of fine art found in the interlacing of the analog and the digital along the seamless, but flickering, fabric of a lenticular lens. With a silent transmission from one isolated instant to another, *Flowers* accomplishes the quantum feat of furnishing a viewpoint from which one may watch an object act on itself as another. A blossom withers, and a withering blossoms. Standing beside themselves, ecstatically, these redoubled double images do not present an instant image, but, rather, the instant of the image. With each intermittent glance a chance of glimpsing a prior point is placed in the present and announced in the future, yielding an impossible voyeurism impeccably impressed upon the undulating screen of an absence made present, of a memory made of nothing but remembering.... Remember: flowers are always for someone else, never quite held by whoever holds them....

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).

Last Evenings On Earth



Acéphale

objet A.D (2021)

Bronze

10.75 x 3.5 x 2 inches

Limited Edition #1 of 13



Otherwise than Being

objet A.D (2021)

Bronze

5.5 x 4.75 x 4.5 inches

Limited Edition of #1 of 13



What We Do When You're Not Awake—or, In Want of a Warning to the Western Wold: Why We Think Getting Killed By Cannibals is a Kind of Kindness (and In Accord With All the Other Common Courtesies Concerning the Prevention, but Not the Cure of, Kuru)

objet A.D (2021)

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

14 x 17 inches (35.6 x 43.2 centimeters)

No.0001 in series: "Future A\interiors" -2020-



No Quarter (1)

Fugues and Riffs

objet A.D (2021)

Charcoal, Chalk, and Oil-stick on Paper

17 x 14 inches (43.2 x 35.6 centimeters)

No.0010 in series: "Future A\I\nteriors" -2020-



No Quarter (2)

Pauses and Rests

objet A.D (2021)

Charcoal, Chalk, and Oil-stick on Paper

17 x 14 inches (43.2 x 35.6 centimeters)

No.0100 in series: "Future A\interiors" -2020-



On Her Majesty's Midnight Request Line—or, Sovereign Power and Bare Life

objet A.D (2021)

Charcoal on Paper

18 x 24 inches (45.7 x 61 centimeters)

No.0001 in series: "Hol(e)y Shows and Folks You Know" -2021-



Chasing Tail, Pulling Hair, and Howling at the Moon—or, the Formative Figures of the Family Man

objet A.D (2021)

Charcoal and Oil-stick on Paper

14 x 11 inches (35.6 x 27.9 centimeters)

No.0100 in series: "The Logic of Species" -2020-



All Pent-up and on Plenty of Pentobarbital at the Peoples Temple—or, the Ballad of Jim Jones

objet A.D (2021)

Oil-stick on Paper

11 x 14 inches (27.9 x 35.6 centimeters)

No.0000 in series: “Blueprints for the Afterlife” -2018-



Tunnel Visions In 8/4 Time—or, the Angles of Social Construction and the Curvature of Popular Tradition Along the Corners of Architectural Acquiescence

objet A.D (2022)

Oil-stick on Paper

24 x 18 inches (61 x 45.7 centimeters)

No.0001 in series: "Homo Sacer\Still Lives" -2020-



Watchfiends, Rack Screams, and the Parallel Positions of the Perspendicace—or, L’Ard et la Hume: an anticipatory anti-grammar against Lewis Carroll (and apposite Antonin Artaud)

objet A.D (2021)

Oil-stick on Paper

14 x 11 inches (35.6 x 27.9 centimeters)

No.0000 in series: “Homo Sacer\Still Lives” -2020-

Flowers



Orchid

Chris Reisig and Leeza Taylor (2022)

Lenticular Assemblage (Mixed-Media, Digital/Film Photography)

38 x 30 inches

Limited Edition of 10



Roses

Chris Reisig and Leeza Taylor (2022)

Lenticular Assemblage (Mixed-Media, Digital/Film Photography)

38 x 30 inches

Limited Edition of 10



Odilia

Chris Reisig and Leeza Taylor (2022)

Lenticular Assemblage (Mixed-Media, Digital/Film Photography)

38 x 30 inches

Limited Edition of 10