

| *I write on walls to talk to you (The Shape of the Throat Croaks)*

Sinclair Vicisitud



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2680 South La Cienega Boulevard, Los Angeles, CA 90034

REISIG AND TAYLOR CONTEMPORARY

Spring 2023

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Debut Solo Exhibition.

Duration: 03/25/2023 – 04/15/2023

Location: 2680 South La Cienega Blvd, Los Angeles, CA 90034

Reisig and Taylor Contemporary is thrilled to present *I write on walls to talk to you*, the first solo show of new expression-driven oil paintings and mixed-media works by Los Angeles artist Sinclair Vicisitud.

Bringing the middle of the night into the high noon of day, this exhibition rips the covers off of gnawed forms and writhing states that blink, bloom, dilate, and distend throughout Vicisitud's current body of work. The (dis)figural works presented are both autobiographical and allegorical, opening-up the cracks between split senses of self as symbolic borders between the distinct acts of figuration that occur in each piece. From portraits and still-lives to expression-induced scenes, plucked references or relations to an outer and shared, but dreamlike, world pour through the walls of the privatized spaces elicited by the singularity of each work. Writing these walls from the inside out, the room hangs from the paintings like a mantel mounted on flames.

Vicisitud's works are uniquely drawn out from life, literature, and fractured mythologies that bleed from the past into the present into the future in unending cycles. Painting-over old discarded paintings and (re-)using found materials, this sense of cycling between lives, deaths, and afterlives is immediately recognizable in the stature of the work. Each work is formed by a chance encounter with a particular moment in the artist's constant circulation between inner and outer (and bright and darker) worlds. Haunting the gathered works, Vicisitud's shifting subjects and roving style startle any stable sense of identity through the contradictions and superpositions that make-up the multiplicity of their selves. The individual strain of each work marks a certain place in time, a certain encounter with someone else's real, and an uncertain distance between an artwork and a reality.

In *Papa* (2023), the work presents a nocturne portrait of the artist's father as an envoy into the afterlife of the living image. While painted from life, there is an evanescent, self-eclipsing view of the figure as it passes almost entirely out of sight in a vertical passage from the burnt celestial glow above to the drowning black below. Effortlessly, but quietly exhausted, the father bears the weight of holding-up the entire space. This is evident in the flattened geometry of the father's body, which sharply contrasts with the thick, swirling impasto strokes of the face and hands. The weighted, edged shape of the gently slumped body becomes an architecture beyond or between its figural placement; rather, the body blends into the sheer dimensionality of the surface, becoming the space of painting itself. By leaving the uncut edges of the canvas as uneven, supple, and tattered limits, the borders of the canvas extend in erratic and unpredictable ways like a body.

Thus, while the father's body becomes the surface of the canvas, the material of the canvas takes on the figural form of the father's body: worn and sullied, but upright and extensive. The structural force of the father in this painting is echoed by its architectural positioning in the gallery-space upon the exhibition's central pillar. Though, despite being positioned with the rigor of a monumental sitter, the structural effect of the body does not harden the figure's subtle posture. The

spectral traces and slight changes in tones and textures of black, along with the ghostly remains of the father's hands placed in his lap, suggest a missing movement and a lost passage of time that ultimately brings this work to the rim of a dream—or the horizon of a memory. Resting on the brink of an eternal night, this painting lives at the end of an era (and the beginning of a new world).

Although *Jeane Nude* (2022) and *Addressing the terribly dressed man* (2021) are two distinct pieces created at separate times, these two works are presented as an inseparable pair in this exhibition. Despite the temporal or historical distance between each work, there is a strong connection between the perspective and derivation, as if showing the same instant occurring at different times, with different subjects. There is a vulnerability to the subject of each piece—one more tenderly, one more fearfully. The viewer encounters the same moment shown at different extremes. At first glance, there is an obvious similarity in the use of the canvas for each work: each painting utilizes the back of a stretched canvas, allowing the wooden stretcher bars to intrinsically frame the work. This use of the reverse side of the canvas reiterates the mode in which these nude paintings were produced, taking place *behind* closed doors. Framed by the stretchers on the reverse side of the canvas, each of these works turns-outside-in the artist's tendencies to overrun limits and "leave his mark" on peripherals of the piece (e.g., untrimmed canvas, worn frames).

The left-hand piece, *Jeane Nude* (2022) is a life-painting of the artist's partner and muse. Many of his works begin with her as his muse, but most are more drawn and more restrained in the application of paint. This particular piece is uniquely liberal in the gestural imprints and shorn limits that simultaneously shape the body and the surrounding (negative) space. The right-hand piece, *Addressing the terribly dressed man* (2021), is also a life-painting. But this one has a "funny" story: Sinclair was invited to a life-drawing gathering at the home of someone who had hired his father (his father installs hardwood flooring...). He attended and made this painting. Afterwards, his father was told that his son was "so terribly dressed" that he shouldn't bother coming back. This is where the title comes from. One is a painting of intimacy, and the other of estrangement. One free, one struggling to become unbound.

The immediate physicality embodied by Vicisitud's work takes-over and entirely transforms the gallery-space. Anyone who enters will find themselves burrowing through sedimented layers of love, memory, experience, and clairvoyance.

The exhibition initially surfaces through excruciating recollections of crushing loss and unresolved doubt, but ultimately serves as a remedy for its own plagues. Intermittently rising from darkness, sudden moments of ecstasy pulsate the room with blooming colors and unclouded visions.

This oeuvre is a fearless work with split identities that, nevertheless, come-together to hold each other up. An entire world, an entire population, emerges from Vicisitud's works—whispering behind the walls.

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"I envision painting the exhibition space walls black. I want it to be immersive and drowning.

I don't want you to know if you've stepped into the attic, a basement, or a hole in a wall. Whether you enter the gallery during the day and suddenly the night's brought upon you. I want to see what that does to the viewer, beyond their normal expectations of a gallery. Same with searching for light during the night, I shall bring more darkness into the heightened hours of the night.

Why i want a solo exhibition? Well to see that, regardless of what i paint, you could tell that it was all accomplished by a singular artist, despite the body of work all being different, per say, in a not so similar style and technique. I want to prove you do not have to paint the same thing over, and over, and in different colors, to truly brand your stylized ways. I want to show that there is no constant state of self, that there are only VICISSITUDES!”

- Sinclair Vicisitud

Bio

Sinclair Vicisitud is a (born-and-raised) Los Angeles artist who has previously exhibited in group shows at Wönzimer gallery. Their first solo exhibition is presented by Reisig and Taylor Contemporary in Los Angeles. Vicisitud’s paintings are both autobiographical and allegorical, equivocally drawn-out from life, literature, and split mythologies.

Working in oil, acrylic, charcoal, and mixed-media, Vicisitud’s figural, expressive work usually takes-place through a practice of painting that interweaves gestural imprints and studied forms. However, this surface-process is often navigated through the multi-dimensional, sculptural features of the canvas or frame. At times, their (initially) painterly work is totally transformed into a sculptural object.

Beginning with their (chosen) name, their work takes the form of a rattling against the strictures of their own perceived identity. They work with themselves as the place of an otherness, an errancy—a churning between darkness and light. Their raw, hauntingly expressive work shifts and moves, but always re-finds its footing through the brutal honesty of their practice: working with what they have, when they have it, and while they can.

[CV](#)

*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.

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(Image: Partial Installation View of Gallery-Space)



No ink left, let the pencil be the knife

2023

Oil and Acrylic on Canvas.

48 x 46 x 2 inches.



Quando los búhos lloran
2023
Oil and Acrylic on Canvas.
55 x 39 x 2 inches.



(View: Left to Right)

Jeane Nude

2022

Oil on Canvas.

24 x 18 x 1 inches.

Addressing the terribly dressed man

2021

Oil, Acrylic, and Charcoal on Canvas.

24 x 18 x 1 inches.



Papa

2023

Oil and Acrylic on Canvas.

48 x 36 x 1.5 inches.



The Room turned into an alleyway

2020

Acrylic on Canvas

20 x 18 x 1.5 inches.



The Possessed

2020

Acrylic, Oil on Canvas

59 x 18.5 x 7 inches.

(Right) *A Fire Like A Crystal*



I dissolved into parts in front of her
2019
Charcoal and Acrylic on Canvas.
24 x 48 x 1 inches.



If a ghost is something that is not visible, yet which one has the impression of being able to see
2023

Oil and Acrylic on Canvas.

48 x 46 x 2 inches.



A dream I had: and a hand I had to make it come true

2020

Acrylic on Canvas.

60 x 40 x .5 inches



Untitled

2022

Acrylic and Charcoal on Canvas.

18 x 24 x 1 inches.



Georgia O'keeffe

2022

Acrylic and Charcoal on Canvas.

24 x 18 x 1 inches.



La espalda a las Flores / Back to Flowers

2022

Acrylic, Oil, and Charcoal on Canvas.

24 x 18 x 1 inches.



My, - I(')d be nice to sit down

2022

Oil on Canvas.

24 x 18 x 1 inches.



Sacerdote / Priest

2022

Oil and Acrylic on Canvas.

24 x 24 x 1 inches.