

# ZODIAC PICTURES

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Déjà vu

inexplicably but somehow inevitably, each summer for the past few years I've been on a train going from Berlin to Paris or London to Paris or Paris to Berlin indulging a broken heart, over who I'm not always sure, sometimes over no one in particular. Looking out the window, wistfully, speeding through the German towns, drinking espresso from a tin paper cup, I'm both comforted and assuaged by the trite nature of my writing. It all down, confirming its redundancy.

### DÉJÀ VU

SEPTEMBER 29 - OCTOBER 26

I hate to realize I repeat myself — that I've been here before, that I did the same thing last summer and the summer before, in the same place on the same train, nearly wearing the same clothes, listening to the same songs.

I stay in the same cheap hotel, I buy the same cheap wine, I have the same breakfast, I read the same newspaper and take Matisse drawings and a basket of croissants. They're playing Caillou on the train so I have to turn it off. I'm ending up for too long in a town I've never heard of, a town full of old tourists who have come here to see a landscape that has come here to see a landscape.

SYDNEY ACOSTA

MILES JOPLING

REYNALDO RIVERA

JULIETTE TESTE

Each summer becomes a process of retracing my steps. Repeating a pattern not only because it is only known, familiar, somewhat natural, but when repeated the difference is not with precision. It's like those picture games in the newspaper where you're supposed to spot the difference between two images. I first the change is elusive; I run my fingers over the page looking for something off. Then it appears so clearly, making itself so blatantly obvious. I wonder how ever could have missed it. I think I do this because I want to see each time what, exactly, is different. To see if I can feel time passing. If I have the ability to change or if I'm condemned to this dull cycle for life.

### TEXT BY

GRACIE HADLAND

There's a new cafe at the Frankfurt train station, there's a new brand of shampoo in the Paris hotel, my hair is lighter, it's warmer this year, I'm older. I stay longer than last time.

-Gracie Hadland

SANTA MONICA, CALIFORNIA

# ZODIAC PICTURES

## *Déjà vu*

Inexplicably, but somehow inevitably, each summer for the past few years I've been on a train going from Berlin to Paris or London to Paris or Paris to Berlin indulging a broken heart, over who I'm not always sure, sometimes over no one in particular. Looking out the window wistfully, speeding through ugly German towns, drinking espresso from a tiny paper cup, I'm both mortified and amused by the trite nature of my circumstances. This embarrassment is only exacerbated by the act of writing it all down, confirming its redundancy.

I hate to realize I repeat myself — that I've been here before, that I did the same thing last summer and the summer before, in the same place on the same train, nearly wearing the same clothes, listening to the same songs.

I stay in the same cheap tourist hotel in the 10th that has cute-sy floral wallpaper and fake Matisse drawings and a basket of croissants. They're playing Californication in the lobby. Like last summer, I miss my train so I have to take a jagged route to Berlin — ending up for too long in a town I've never heard of with a bus load of old tourists who have come here to see something, though I can't imagine what.

Each summer becomes a process of retracing my steps. Repeating a pattern not only because it is only known, familiar, somewhat natural, but when repeated the differences stand out with precision. It's like those picture games in the newspaper, where you're supposed to spot the difference between two very similar images. At first the change is elusive; I run my fingers over the page looking for something off. Then it appears so clearly, making itself so blatantly obvious, I wonder how I ever could have missed it. I think I do this because I want to see each time what, exactly, is different. To see if I can feel time passing. If I have the ability to change or if I'm condemned to this dull cycle for life.

There's a new cafe at the Frankfurt train station, there's a new brand of shampoo in the Paris hotel, my hair is lighter, it's warmer this year, I'm older. I stay longer than last time.

– Gracie Hadland

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Zodiac Pictures is pleased to present *Déjà vu*, a group exhibition featuring the works of Sydney Acosta, Miles Jopling, Reynaldo Rivera, and Juliette Teste, accompanied by a text by Gracie Hadland. The exhibition explores themes of nostalgia, memory, and ephemerality, as these artists engage with fleeting moments that connect personal and collective histories.

Sydney Acosta's paintings often emerge from her drawing practice, where she reflects on daily experiences, literature, music, dreams, conversations, and nature. Inspired by James Baldwin's *Giovanni's Room*, Acosta's painting "I scarcely know how to describe that room" (2024) examines the intersections of eros, desire, violence, and disruption. A large window frame divides the canvas as Acosta imagines peering into Giovanni's room. The ethereal seascape outside symbolizing fantasy and longing is contrasted with a dim, murky interior that conveys turbulence and impenetrability. This juxtaposition highlights the interplay between passion and chaos. At the bottom edge of the painting, a figure—the dreamer, the lover—reclines against a palette marked by coldness, shrouded in smoke, suggesting a relationship fraught with emotional complexity.

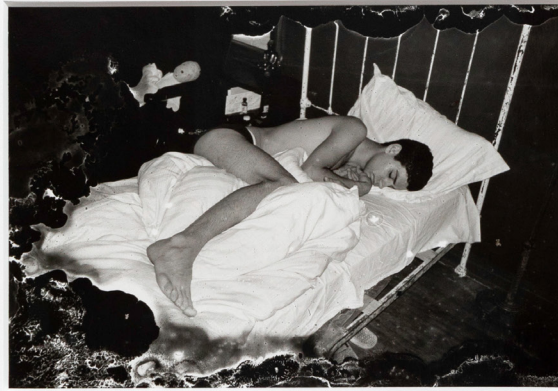
Expanding on the theme of impermanence, Miles Jopling's *Trashed Flowers* series depicts florals taken from discarded bouquets. In these small, jewel-toned paintings, Jopling reanimates the wilting blooms with a seemingly naïve yet delicate hand, employing spontaneous, improvised gestures. The compositions pulse with light and color, creating an atmosphere of frenzied excitement. A contemporary take on the tradition of still life painting, Jopling captures the florals in their final moment, revealing their transient beauty amidst decay.

Reynaldo Rivera's work embodies a profound understanding of time and its fragility. Renowned for his black-and-white photographs of LA's Latino drag bars, queer clubs, and house parties from the late 1980s and early '90s, his impulse to document reflects a desire to preserve moments in defiance of erasure. Featured in *Déjà vu* are two photographs from Rivera's *BLUE* series—works never intended for exhibition. These untitled, undated images, some printed from negatives damaged by fire, serve as personal records of the entangled lives and loves of a small group of friends. In these intimate scenes, Rivera's subjects reveal themselves candidly, showcasing a deep sense of trust and connection. This openness emphasizes Rivera's ability to create space for genuine expression.

Drawing on a diverse array of historical references, styles, genres, and periods, Juliette Teste's ceramics explore the relationship between objects and the passage of time. Her forms evoke notions of rites, celebration, and occasion. Preferring idiosyncrasies over perfection, Teste's work features intuitive designs and painterly glazes. The pieces included in *Déjà vu* portray lilies and fireflies while alluding to Vesuvian festivities and the last night in Pompeii. The exchange between Teste's ephemeral subjects and enduring materiality creates a dynamic tension, imbuing her work with a spectral quality that reflects the transitory nature of memory and the inseparability of past and present.

As the title *Déjà vu* conjures the idea of something "already seen"—the illusion of memory—the works in this exhibition underscore how echoes of the past resonate in the present and connect individual experiences with collective narratives. Through acts of looking again, retracing, remembering, and reimagining, these artists demonstrate how our memories shape our perceptions of identity and the world around us.

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Reynaldo Rivera  
*Untitled*, c. 1990s/2023  
silver gelatin print  
50.8 x 40 cm / 20 x 15¾ inches  
1/3 + 2 AP

# ZODIAC PICTURES



## ZODIAC PICTURES



Miles Jopling  
*Trashed Flowers*, 2024  
oil on panel  
9.25 x 14.25 inches

## ZODIAC PICTURES



Miles Jopling  
*Trashed Flowers, 2024 (detail)*



# ZODIAC PICTURES



Reynaldo Rivera  
*Untitled*, 1992/2023  
silver gelatin print  
50.8 x 40 cm / 20 x 15¾ inches  
1/3 + 2 AP

# ZODIAC PICTURES



# ZODIAC PICTURES



## ZODIAC PICTURES



Sydney Acosta

*I scarcely know how to describe that room, 2024*

oil on canvas

80 x 71 inches

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Sydney Acosta

*I scarcely know how to describe that room, 2024 (detail)*

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## ZODIAC PICTURES



Juliette Teste  
*last night in pompeii (drawing series)*, 2024  
stoneware, slip, ash glaze  
10.25 x 6.6 x 6.6 inches

## ZODIAC PICTURES



Juliette Teste  
*blue irises (drawing series)*, 2024  
stoneware, porcelain, fabric, slip, oxyde, ash glazes  
23.6 x 8.25 inches



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## ZODIAC PICTURES



Juliette Teste  
*vesuvian party (drawing series)*, 2024  
stoneware, porcelain, fabric, slip, oxyde, ash glazes  
7.8 x 10.6 inches

## ZODIAC PICTURES



Juliette Teste  
*vesuvian party (drawing series), 2024 (alternate view)*

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Juliette Teste  
*fireflies (drawing series)*, 2024  
stoneware, oxyde, tenmoku glaze  
11.8 x 5.5 x 9.8 inches

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Juliette Teste  
*fireflies (drawing series), 2024 (detail)*

# ZODIAC PICTURES



## ZODIAC PICTURES



Miles Jopling  
*Trashed Flowers*, 2024  
oil on panel  
12.25 x 14.25 framed

# ZODIAC PICTURES



Miles Jopling  
*Trashed Flowers*, 2024 (detail)



# ZODIAC PICTURES



## ZODIAC PICTURES



Juliette Teste  
*desert flower (drawing series), 2024*  
stoneware filled with basalt, slip, glaze  
20.8 x 10.23 inches

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## ZODIAC PICTURES



Miles Jopling  
*Trashed Flowers*, 2024  
oil on panel  
14.25 x 9.25 inches framed

# ZODIAC PICTURES



Miles Jopling  
*Trashed Flowers*, 2024 (detail)

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Sydney Acosta (b. 1987, Yanaguana, aka San Antonio, Texas) lives and works in Los Angeles. She received her BA from California State University, Sacramento in 2015 and her MFA from the University of California, Los Angeles in 2021. Recent exhibitions include *It Never Entered my Mind* at Galeria Mascota, Mexico City; *There is Feeling at Night* Gallery, Lavinia at Hannah Hoffman, *The Gift of Strawberries* at South Willard, *Filled with Song* at Kristina Kite, *When Stones Clash*, Michael Benevento, *The Death of Beauty*, *Sargent's Daughters, of the world* (with Luz Carabaño), at CASTLE, Los Angeles, CA. She has been supported by the MacDowell Fellowship, the Helen Frankenthaler Foundation, the LA Lakers Emerging Artist Grant and the American Austrian Foundation.

Miles Jopling (b. 1982, Pasadena, California) lives and works in Los Angeles. Jopling is completing his BA of Fine Arts at the University of California, Los Angeles (Fall 2024). Recent exhibitions include *Undergraduate Juried Exhibition*, UCLA New Wight Gallery, Los Angeles, (2024); *Juried Exhibition*, UCLA New Wight Gallery, Los Angeles, (2023); *Staffordshire Dogs*, Mrs. Wong's, Los Angeles, (2019).

Reynaldo Rivera (b. 1964, Mexicali, Mexico) lives and works in Los Angeles. Recent solo exhibitions include *Fistful of Love/También la belleza*, MOMA PS1, New York (2024); *Ya no me quieres*, Reena Spaulings Fine Art, Los Angeles (2023); and *Kiss Me Deadly*, Reena Spaulings Fine Art, New York (2021). He has participated in group exhibitions at The Museum of Contemporary Art, Los Angeles (2023), the Michael C. Carlos Museum, Emory University, Atlanta (2023), and the Princeton University Art Museum (2022). His work was featured in *Made in L.A. 2020: A version* at the Hammer Museum and the Huntington Library, Los Angeles.

Juliette Teste (b. 1986, France) lives and works in Paris. Teste studied applied arts at École Duperré, Paris, France. Recent exhibitions include *Treehouse*, Lindon Gallery, London (2024); *Salone del Mobile*, Glas Italia, Milan (2024); *Objects without thoughts never to heaven go*, 491 projects, Paris (2023); *100 years*, Rue de la Glacière, Paris (2023); *Distant though near*, Francis Gallery, Bath, England (2023).

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For additional inquiries or to make an appointment for viewing,  
please contact [info@zodiac-pictures.com](mailto:info@zodiac-pictures.com).