

YOSSI MILO

Yossi Milo at The Armory Show 2024

September 5 - 8, 2024

Jacob Javits Convention Center | 429 11th Ave, New York, NY

Booth 125

Yossi Milo is pleased to announce our participation in the 2024 edition of The Armory Show, taking place at the Javits Center in New York, from September 5 – 8, 2024. Our booth will present a selection of artists whose works and practices span a variety of media and center on notions of temporality, as they examine the richness of history, the uncertainty of the present, and the unknown potential granted by the future. Our booth will present work by **Linus Borgo**, **J. Carino**, **Alanna Fields**, **Asif Hoque**, **Sarah Anne Johnson**, **Natia Lemay**, **Kathrin Linkersdorff**, **Phoebe Little**, **Anoushka Mirchandani**, **Meghann Riepenhoff**, **Shikeith**, **Zoe Walsh**, and **Cameron Welch**, among others, and for their debut presentations with Yossi Milo, **Samuel Fosso** and **Alexa Guariglia**.

Samuel Fosso (b. 1962; Kumba, Cameroon) makes his debut presentation with Yossi Milo with a selection of self-portraits from his 2008 series *African Spirits*. Fosso's practice is founded on self-portraiture that reimagines the artist as historical figures, tropes, and archetypes through costume. Fosso began this practice in the late 1970s in his photo studio in Bangui, Central African Republic, as an irreverent way to fill excess frames in rolls of film. Decades later, in *African Spirits*, Fosso takes on the visages of figures central to movements of Black liberation, such as Muhammad Ali, Angela Davis, Nelson Mandela, Haile Selassie, and more, echoing their most distinctive poses and looks. Each monumental black-and-white image stands as a testament to the deep significance of each figure to civil rights movements, and to the histories evident in the present day. Fosso's first solo exhibition with Yossi Milo will be presented at the gallery in 2025.

For her debut with the gallery, **Alexa Guariglia** (b. 1990; New York, NY) presents "Sparklemotion" (2024), a single, massive painting. Guariglia methodically improvises forms in gouache, watercolor, and ink which shift in style and mode, eventually coalescing into highly precise repetitions in pattern. The artist's meticulously tessellated structures become environments and emotional modes inhabited by her expressive figures. Guariglia focuses on public spaces and regimented areas such as airports, nail salons, parks, and neighborhoods – spaces where human behaviors take on the same regularity as the structures that underpin her compositions. "Sparklemotion" is crossed by beams of light and shadow that glimmer over a crowd of dancers enjoying a night of music, who celebrate in parallels in the real-time of an infinite present. Guariglia's first solo exhibition with Yossi Milo will be presented at the gallery in Spring of 2025.

A deep fascination with the past motivates the practices of **Alanna Fields** (b. 1990; Upper Marlboro, Maryland), **Natia Lemay** (b. 1985; T'karonto [Toronto], Canada), **Phoebe Little** (b. 1992; Lincoln, NE), and **Cameron Welch** (b. 1990; Indianapolis, IN), all of whom reconfigure elements from history in their work, finding throughlines into the present to comment on the contexts that shape daily life. Fields takes a literal approach, appropriating images from Black queer photographic archives and transforming them in formal explorations. Each image is expanded, divided, rearranged, and reactivated, granting the often-erased subjects of the work agency and renewed movement. Lemay paints directly from memory, recreating layered, textural all-black environments from her youth. These environments are populated with figures that combine aspects of herself and her family, making a visual metaphor for the phenomena of visibility and trauma. Little's exacting still life paintings bring together arrangements of subjects that each carry their own loaded histories, forming unspoken narrative structures that address avenues of consumption, capital, and plenty. Through allegorical action and topical resonance, each of Little's tableaus trace stories that span from personal to societal, from ancient to hyper-contemporary.

Cameron Welch's mosaics function on a physical and conceptual level as manifestations of intertextuality: they combine variegated materials and histories into singular works, ones that conflate ancient and modern elements to create new stories altogether. These meticulous and chaotic constructions bring together streams of stories that cover contemporary life in America, ancient Greek myth, and Black histories of oppression and freedom. As contexts collide within the surface of these works, Welch constructs a simultaneous view of time that mirrors the contemporary chaos of the modern day. Concurrent with the

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Armory Show, Welch's second solo exhibition with Yossi Milo, *Labyrinth*, opens to the public on Tuesday, September 3, and will be celebrated with an artist's reception and book signing on Friday, September 6, 2024. The exhibition will be on view through Saturday, November 9, 2024.

The ever-changing and constantly shifting moments of the present are the focuses of **Kathrin Linkersdorff** (b. 1966; Berlin, Germany), **Meghann Riepenhoff** (b. 1979; Atlanta, Georgia), **Anoushka Mirchandani** (b. 1988; Pune, India), and **Sarah Anne Johnson** (b. 1976; Winnipeg, Canada), whose practices make permanent the ephemeral moments that define the everyday. Linkersdorff photographs the minute structures of flowers with a practiced method, carefully preparing dried specimens over periods of months before finally capturing the moment of their release into a fluid medium. Her series *Floriszenzen*, which makes its debut with Yossi Milo at the Armory, focuses on their imperfections, recording fleeting moments of dispersing floral pigments and elegant, winding stems. Riepenhoff exposes cyanotype papers in direct contact with waters across America and the world, collaborating with the elements to create physical imprints of the environment's momentary forms and conditions. These light-reactive works become a lexicon of water's forms and a testament to its interconnection with life everywhere. Johnson's *Woodland* series records the momentary reactions humans have to nature, using oil paint, gold leaf, and more to mirror subjective reactions as visual, almost psychedelic phenomena on the surfaces of photographic prints depicting the wilderness. In doing so, Johnson works to depict the worlds of possibility that might exist beyond the lens.

Anoushka Mirchandani's paintings reflect the emotional conditions of contemporary womanhood, reflecting the construction and deconstruction of the self through her code-switching technique. As identity is created and renegotiated across social contexts, her figures do the same, grounding themselves in agency and resilience. These emotional states of existence in the present echo histories from the artist's familial past, tracing histories of displacement and migration in doing so. Mirchandani's debut solo exhibition in New York and first with the gallery opens on November 14, 2024.

The future is governed by possibility, potential, and imagination, and these principles drive the work of **Linus Borgo** (b. 1995; Stamford, CT), **J. Carino** (b. 1988; Littleton, CO), **Zoe Walsh** (b. 1989; Washington, D.C.), **Shikeith** (b. 1989; Philadelphia, PA), and **Asif Hoque** (b. 1991; Rome, Italy). Borgo's paintings recontextualize the artist's personal experiences of transition and disability through myth, drawing on the inherent futurity of transformation and transcendence. Touching on contemporary trans theory, ancient myth, and personal experience, these works use the personal as a window to the philosophical. Carino's paintings offer a queer notion of utopia, placing the nude human form in nature in compositions inspired by art movements of the early 20th century. In sweeping landscapes inspired by the American West, Carino puts forth an imagined realm that liberates sexuality as a natural element unto itself. Hoque's paintings take place in a celestial realm, a gold-and-green dimension of Brown cherubs, gods, goddesses, and heroes who tell their own stories of tribulation and triumph. Shikeith concerns his multidisciplinary practice with spiritual and metaphysical states of being, especially how the past reoccurs and influences the present lives of marginalized communities. Existing in a suspended space outside of time, Shikeith offers hauntological explorations as paths forward into an infinite blue unknown.

Zoe Walsh's silkscreen paintings reimagine silhouettes from queer photographic archives from the Los Angeles area, bridging these with the artist's own photographs. Using 3D modeling software, these forms are flattened and layered into compositions of saturation and color that transform the archive into an expansive, infinite space. Turning their research-based practice outward through abstraction, Walsh's work dissolves the boundaries between bodies, environments, and within painting. Walsh's first solo exhibition with Yossi Milo will be presented at the gallery in Spring of 2025.

Yossi Milo's presentation at the 2024 edition of the Armory Show makes a broad inquiry into the phenomenon of time, and like time itself, is divided into past, present, and future. One camp of artists on view primarily activates memories, whether personal, shared or cultural, others act in the present, in states of impermanence or of coming into being. Still other artists base their inquiry in their context, looking toward a shared horizon, imagining futures fantastical and possible at once.

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