

YOSSI MILO

Yossi Milo at Paris Photo

November 8 – 12, 2023
Grand Palais Éphémère, Paris
Booth D14

Yossi Milo is pleased to announce our participation in the 2023 edition of Paris Photo, taking place at the Grand Palais Éphémère, Paris, from November 8 – 12, 2023. Our booth places an emphasis on process, finding fertile conceptual ground in formal material intervention. An interrogation of the photograph emerges, one that questions the traditional roles of cameras, photographers, and archives. Our booth includes work by **Alanna Fields**, **Kathrin Linkersdorff**, **Meghann Riepenhoff**, and **Alison Rossiter**.

Alison Rossiter (American, b. 1953) builds the foundation of her practice upon that of darkroom photography, engaging a personal collection of thousands of expired vintage photo paper samples. As each of Rossiter's papers ages in its packaging, it slowly undergoes change. Surface abrasions, blooms of mold, stains of discoloration, and leaks of light create unseen marks on each sheet, which Rossiter uses darkroom techniques to reveal. Her development of each sheet changes it permanently and finally, using light and dark tones to reveal the hidden compositions made by the passage of time. From these, she makes assemblages, forming wordless essays on the poetics of time's progression. Rossiter's minimal interventions create a dialogue between the processes of photography and its materials in themselves, showcasing history in inarticulable, abstract forms. Rossiter's works are held in the collections of institutions such as the Museum of Modern Art, New York; the National Gallery of Art, Washington D.C., and the National Gallery of Canada, Ottawa, among many others. Rossiter lives and works in New York.



Alanna Fields (American, b. 1990) examines archives with a focus on the human narratives housed by and excluded from spaces created for preservation or study. In a process of deeply engaged research, Fields locates images of queer Black subjects and appropriates them as the substance of her practice. Throughout her works, images are expanded and collaged into themselves to create concentric forms that draw viewers towards their subjects. Areas of the works are covered by materials such as encaustic wax or tinted plexiglass, alternating between concealment and clarity in interventions on their surfaces. Simultaneously displayed and hidden, seen yet unknown, Field's subjects become a foundation for formal compositions of image and material. An examination of representation and fragmentation emerges, wherein the artist sheds light on marginalized

stories and reclaims the agency of Black queer voices through archival research and experimentation. Fields is a Gordon Parks Foundation Scholar, and has presented work at institutions such as the High Museum of Art in Atlanta, GA. Fields lives and works between New York, NY, and Washington, D.C.

Kathrin Linkersdorff (German, b. 1966) uses a highly studied process to reveal the minute and ephemeral qualities of her floral subjects, capturing a cosmic quality in otherwise nearly invisible forms. In dialogue with scientists, Linkersdorff has developed a method for extracting the pigments and colors from dried flowers. These pigments are then concentrated into vibrant floral dyes. After a months-long process, she suspends the flowers in a liquid medium, capturing their translucent forms with her camera in exacting detail. Linkersdorff often releases drops and swirls of her floral dye alongside her subjects, which become galactic in movement as their liquid shapes unfurl. Her practice is one of both high precision and artistic expression, using an intuitive method to choreograph each image. *Fairies*, Linkersdorff's debut exhibition in the United States,



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and first with the gallery, opened Yossi Milo's Fall season, and coincided with her debut solo museum presentation at Deichtorhallen Hamburg, Germany. Linkersdorff lives and works in Berlin, Germany.



Meghann Riepenhoff (American, b. 1979) produces cameraless photographic works in collaboration with the landscape, placing cyanotype papers into bodies of water to capture forms created by liquid movement over their surfaces. Each work is hand-coated in a homemade cyanotype emulsion, which is later placed directly in contact with waves, streams, freezing crystals, and falling rains. Riepenhoff finds textures, gestures, and compositions in the natural shapes created by fluid motion. Each of these works records the environment of its creation, capturing the water's chemical makeup and the day's weather conditions in varied fields of blue, occasionally punctuated with flashes of green, gold, and orange. An iterative

practice forms, wherein each work is the sum result of the chemical processes of photography, the actions of nature, and the artist's intuitive process. Works by Riepenhoff are held in the collections of institutions such as the San Francisco Museum of Modern Art, CA; the Museum of Contemporary Photography, Chicago, IL, and the Museum of Fine Arts, Houston, TX, among others. Riepenhoff lives on Bainbridge Island, WA, and travels across the United States and abroad to create her site-specific works.

For inquiries, please contact Jack Cassou at 212.414.0370 or jack@yossimilo.com, or visit the gallery's website at yossimilo.com.

Images:

Alison Rossiter, *1910s, 1930s, England*, 2023, Nine Gelatin Silver Prints, Framed: 17 5/8" x 13 9/16" (45 x 34.5 cm)

Alanna Fields, *Back Like A Memory*, 2023, Archival Pigment Print, Encaustic Wax on Museum Board and Wood Panel, 24" x 24" x 2" (61 x 61 x 5 cm)

Kathrin Linkersdorff, *Fairies IV / 2*, 2020, Archival Pigment Print on Hahnemuehle Photo Rag Ultra Smooth, 60 5/16" x 60 5/16" (153 x 153 cm)

Meghann Riepenhoff, *Adaptive Radiation #8 (Ebon Island, Ralik Chain, Marshall Islands, 8.19.23, Radioactive Sand and Crashing Waves at Boat Ramp)*, 2023, Dynamic Cyanotype, Approximately 29 3/4" x 42" (75.5 x 106.5 cm)