

# YOSSI MILO

## The Art Show

November 1 – 5, 2023

The Park Avenue Armory, New York City  
Booth B14

Yossi Milo is pleased to announce our participation in The Art Show, presented by the Art Dealers Association of America at the Park Avenue Armory in New York from November 1 – 5, 2023. Our booth is a two-person presentation, showcasing works by **Natia Lemay** (b. 1985; T'karonto [Toronto], Canada) and **Shikeith** (b. 1989; Pittsburgh, PA). Together, the two artists navigate parallel histories of strife and oppression in a search for spaces of healing and solace. Lemay's practice reimagines elements from her personal history to enact change, while Shikeith focuses on a speculative process, transmuting materials in a quest for spiritual refuge. Both artists deploy monochrome visual strategies to create works that are conceptually rooted in their materiality, using these constrained palettes as the foundations of powerful practices.

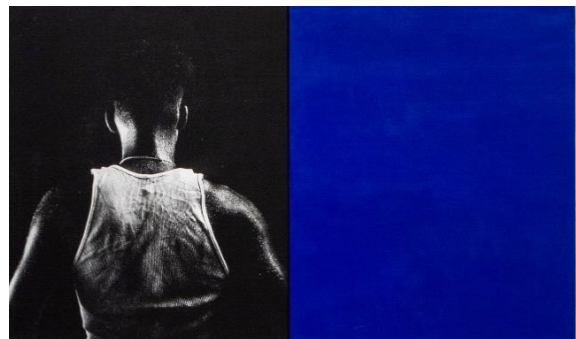


**Natia Lemay** questions and rebuilds traditional notions of home, rendering luminous figures in sculpted fields of black. Drawing from her own experiences, including as a child, living through insecure housing and environments of substance abuse, the artist examines her life to create her paintings and sculptures. Each of her figures, features, and environments are constructed from memory, in a process of mental excavation that is as emotional as it is pictorial. Lemay's painted scenes are rendered in *impasto* textures, mirroring her own past circumstances in a paradox of combined invisibility and hypervisibility. These works are often presented in a circular format, a choice which takes inspiration from Lemay's heritage as a person of mixed Afro-Indigenous descent. A cornerstone symbol for the concept of home, the circle calls back to the refuge found in the traditions of her ancestors— its shape reminiscent of drum circles, dream catchers, or beads in braided hair. In addition to her

paintings, the gallery's presentation will include a sculptural work by Lemay. The sculpture's toy furniture shapes, recreated in Manitoba and Appalachian soapstone, are stacked precariously atop one another, forming diminutive totems that parallel the instability she endured as a young person. In reclaiming soapstone as a literal element of the land, and its carving as part of an indigenous craft tradition, Lemay sets forth a declaration of agency and ancestral memory in disarming, miniature form. The resulting body of work encapsulates her experiences and draws a conceptual line that connects trauma from generations of settler-colonialism to the present day.

Works by Lemay have been acquired by institutions such as the Minneapolis Institute of Art, the Minnesota Museum of American Art, and the North Dakota Museum of Art, among others. Lemay was born in Toronto [T'karonto], Canada, and lives and works in New Haven, CT.

**Shikeith** helms a complex multidisciplinary practice, one that is primarily concerned with creating psychic refuge from oppression for marginalized peoples and draws from the rich spiritual traditions of the African diaspora. Across his work, Shikeith references water and liquid states as sites of power, using materials that possess fluidity as an analogy to the adaptability and resilience of queer people. Included in the gallery's presentation are sculptures in blown and cast glass, thus containing an element of the living artist in the form of breath and imbuing the work with living sentimentality. In addition, on view are Shikeith's



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silkscreened and painted polyptychs, in which the artist juxtaposes solid color panels with printed images of queer Black men. Referencing Hito Steyerl's notion of the 'poor image,' these works are rooted in the imperfect nature of mechanical replication. Each dot of ink in the silkscreen works both to render the figure and to obscure them, creating a grainy quality that grants them the freedom to dissolve, unbecome, and morph into freer states of being. In this way, a novel relationship to image craft evolves, wherein power is found in loss as subjects dissolve into the unknowable. Each is paired with a panel of vibrant, solid blue, a gesture that places each work in conversation with Minimalists like Yves Klein as much as Southern spiritual practices that protect against evil. The dense web of references contained within these works is as tangled as it is potent, advancing a notion of protection and care in the face of fear and uncertainty.

Works by Shikeith have been acquired by the Baltimore Museum of Art, Carnegie Museum of Art, the Museum of Fine Arts, Houston, and Newark Museum of Art, among others. In 2022, the artist published his first monograph *Notes Towards Becoming a Spill* with Aperture Foundation. Shikeith and his work have been the subjects of reviews in *The New York Times* and *Artforum*, and he was a featured artist for the Artsy Vanguard 2021. Shikeith presented his first solo museum exhibition at The Mattress Factory in 2020, and his work has been featured in prominent group exhibitions, including at Crystal Bridges Museum of American Art, California African American Museum, Institute of Contemporary Art, Philadelphia, and Seattle Art Museum, among others. Shikeith was born in Philadelphia, PA, and lives and works in New York, NY.

For inquiries, please contact Jack Cassou at 212.414.0370 or [jack@yossimilo.com](mailto:jack@yossimilo.com), or visit the gallery's website at [yossimilo.com](http://yossimilo.com).

Pictured:

**Natia Lemay**, *[Not Yet Titled]*, Oil on Canvas, Diameter: 40" (101.5 cm)

**Shikeith**, *Black Male Study*, 2023 Silkscreen on Canvas and Oil on Canvas, 2 Panels, Overall: 36" x 60" (91.5 x 152.5 cm)