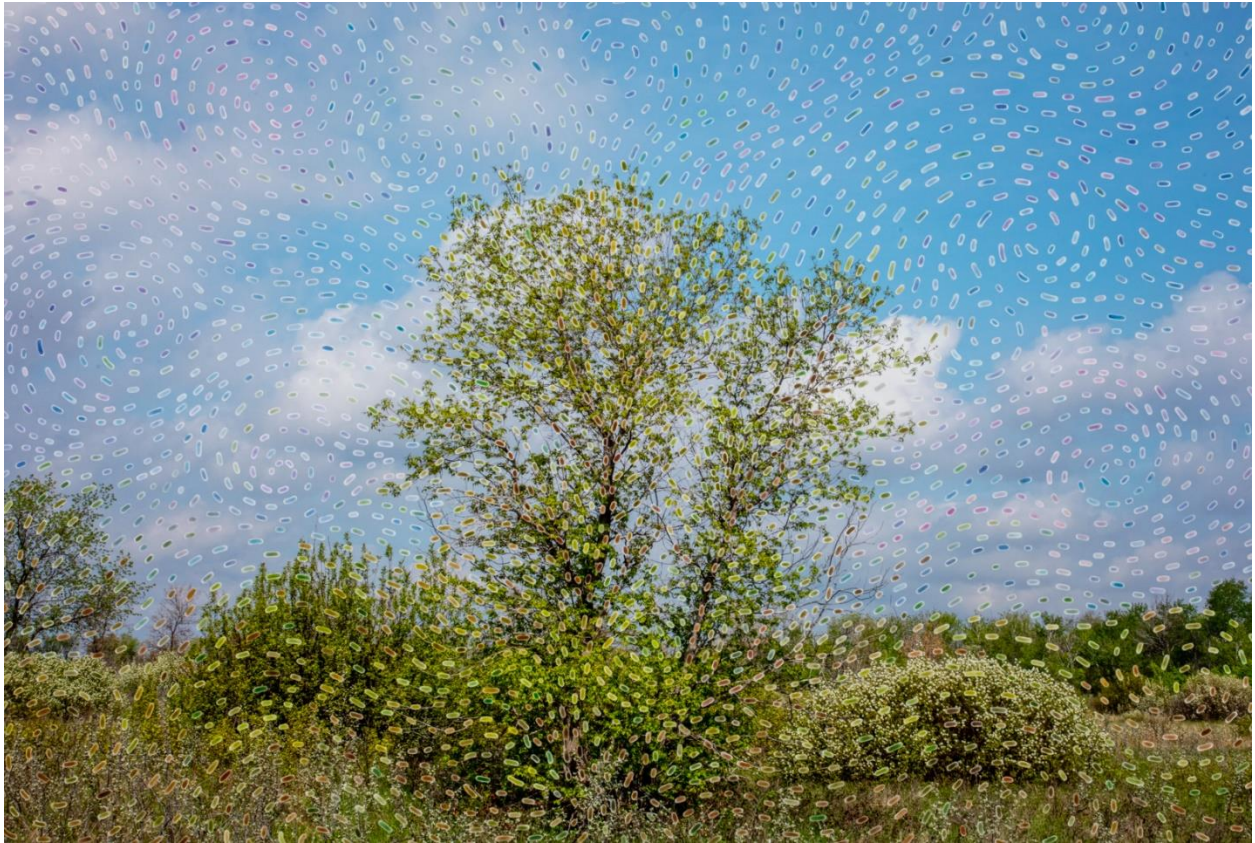


# YOSSI MILO



## Yossi Milo at Untitled Art 2023

December 5 - 10, 2023

1001 Ocean Drive, Miami Beach

Booth A56

Yossi Milo is pleased to announce our participation in the 2023 edition of Untitled Art, taking place on Miami Beach, from December 5 - 10, 2023. Our booth will present new work by Sarah Anne Johnson, Natia Lemay, Kathrin Linkersdorff, Meghann Riepenhoff, Shikeith, Cameron Welch, and, for their debut with the gallery, Zoe Walsh.

With an emphasis on equal representation inspired by Untitled Art's thematic focus "Gender Equality in the Arts" for the 2023 edition of the fair, our presentation seeks diversity and parity in the artists exhibited, all of whom center an expansion of their identities as a cornerstone within their practice. Whether they connect their work to archives, to storytelling, or to nature, the presented artists expand notions of selfhood and find something larger than the individual within their conceptual animus.

For their debut presentation with Yossi Milo, **Zoe Walsh** (b. 1989; Washington, D.C.) will exhibit their layered paintings, which combine an investigation of queer archives with expansive notions of time. In these works, Walsh renders montages and landscapes that advance an interconnected queer existence to propose a transmasculine space that is simultaneously historical and new. The artist lifts figures, landscapes, and objects from bodies of erotic works alongside their own images of friends and loved ones, placing a special focus on references relevant to queer Los Angeles-area history. Elements from these images are arranged with 3D software to configure whole scenes, which the artist flattens into layered montages. Screen printing each of their works in color channel-like layers, Walsh builds vibrant compositions of saturation and transparency that reveal, animate, and conceal these references all at once.

# YOSSI MILO

By employing a deliberate flatness, the silhouettes in each image gain an opacity that resists hetero- and cis-normative gazes. In this way, Walsh's ever-expanding archive opens to the viewer, becoming an emotional space where the borders of identity expand and dissolve. Walsh will present their first solo exhibition with the gallery in Winter of 2024.

Gendered realities are examined at their intersections with history, class, and race in the work of Cameron Welch, Natia Lemay, and Shikeith, all of whom take imaginative approaches that create new stories out of elements from both the past and the modern day. In monumental, intricate mosaics, **Cameron Welch** (b. 1990; Indianapolis, IN) combines myths of antiquity with figures and scenes from the present day. Drawing inspiration from his experiences as a biracial man in contemporary America, Welch uses his work to recognize forgotten and excluded narratives from history, a vision that includes both the ancient and contemporary in a dizzying clash of stone, tile, metal, and found objects. **Natia Lemay** (b. 1985; Toronto [T'karonto], Canada) draws a line across time through her own memories, creating paintings and sculptures that reconfigure specific elements from her upbringing and her journey into motherhood. Setting images of herself and her children in fields of sculpted black paint, Lemay's images recall traumas both personal and generational, ultimately seeking healing and peace. **Shikeith** (b. 1989, Philadelphia, PA) invokes materials that obscure their subjects as much as they render them, deploying variegated approaches in his multimedia practice. Glass, ink, and oil paint, like water, shift between states of matter, allowing the slippage from the strictures of perfect depiction that mirror the mutability and resilience of the Black queer community, affording his subjects the agency to become and to escape.

The roles of viewer, artist, and nature are reimagined in the photo-based works of Meghann Riepenhoff, Sarah Anne Johnson, and Kathrin Linkersdorff, all of whom question the relationship between the perceived and real, the artist and subject. Descending from a vanguard of women photographers, their original approaches continue the innovative spirit at the heart of the medium. **Meghann Riepenhoff** (b. 1979; Atlanta, GA) uses cyanotype photography to capture the movements, shapes, and chemical makeups of bodies of water, locking traces of waves, streams, rains, and ice on their surfaces. Riepenhoff collaborates with the environment in order to depict it, placing papers into direct contact with waters around the world. Each work is exposed in the sun, creating site-specific, cameraless photographs. **Sarah Anne Johnson** (b. 1976; Canada) examines an internal experience of nature, altering photographs of the Manitoba wilderness with applications of digital work, oil paint, and holographic tape. Through this intuitive process, Johnson creates works that visually replicate the sensations experienced by humans in nature, filling branches and skies with panes of bright color. Capturing her subjective reaction to her environment, Johnson's works recall classic psychedelia as much as they do traditional landscape photography. **Kathrin Linkersdorff** (b. 1966; Berlin, Germany) inverts the photographer's role as documentarian, employing a highly studied process to realize her precise and moving images of flowers. Over a months-long period, Linkersdorff removes the pigments from dried blossoms, which, when rehydrated, become ethereal and transparent, floating in a pristine fluid space. Caught between a dance-like intuition and the rigor of scientific study, the resulting images make dominion over nature into a mission of beauty.

Forging new relationships between themselves and their surroundings, these artists—presented together—construct their own worlds, and invite viewers to experience them. With a variety of voices and mediums, our presentation seeks to reflect the diversity of approaches found in the art landscape at large, and to approach the sharing of experience as an opportunity to create a dialogue between disparate artists, histories, and practices. The artists and works presented in our booth coalesce to create an exhibition that centers an expansion of the individual into a vast and immersive whole.

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: Sarah Anne Johnson, *Blue Sky Swirls*, 2023, Pigment Print with Photo-Spotting Ink, Image: 26 5/8" x 40" (67.5 x 101.5 cm), Unique