

# YOSSI MILO



## Yossi Milo at Dallas Art Fair 2024

VIP Preview: April 4, 2024

April 5 - 7, 2024

Fashion Industry Gallery, 1807 Ross Avenue, Dallas, TX  
Booth G 15

Yossi Milo is pleased to participate in the 2024 edition of the Dallas Art Fair, taking place at the Fashion Industry gallery from April 4 – 7, 2024. Returning for the gallery's second year with the fair, our booth will build on our previous photography-focused lineup from 2023 by featuring artists from our program who work in all media, including sculpture, painting, and mosaics.

Our booth will present new and recent work by Linus Borgo, Markus Brunetti, Sarah Anne Johnson, Pierre Knop, Natia Lemay, Kathrin Linkersdorff, Chris McCaw, Meghann Riepenhoff, Alison Rossiter, Zoe Walsh, Cameron Welch, and, for their debut presentations with Yossi Milo, painters J. Carino and Phoebe Little.

The photo-based artists on view in our booth eschew illusions of objectivity, finding greater expressive truth in innovations on traditional photographic processes. In a direct collaboration with the landscape, **Meghann Riepenhoff** (American, b. 1979) exposes large-scale papers treated with light-reactive cyanotype chemistry in natural water sources, producing unique works that make visible the waters' nuanced gestures and unseen chemistry. **Sarah Anne Johnson's** (Canadian, b. 1976) *Woodland* series sees the artist physically altering digital photographic prints of the wilderness surrounding her studio in Manitoba, Canada, deploying paint, tape, and foil to capture sensations humans feel in nature and replicate them in psychedelic fashion. **Chris McCaw** (American, b. 1971), in his *Sunburn* series, uses vintage large-format cameras to expose vintage photo papers out in nature, following the sun's movements. Each gelatin silver paper negative takes on a ghostly image of the surrounding landscape, along with the burned path of the sun across the face of the work – a tangible trace of McCaw's photographic process. **Alison Rossiter** (American, b. 1953) creates assemblages from expired vintage photo papers, exploring their extant reactive qualities in her studio darkroom. Using development techniques, Rossiter makes visible the effects that decades, or even centuries, have had on her materials while in storage, illuminating abrasions, mold blooms, and oxidized areas in her process, making visible the very passage of time.

# YOSSI MILO

Among the photographers on view in our booth are those who expand the role of documentary work, who motivate their studious practices with deep reverence and individual subjectivity. With an exacting and labor-intensive process, **Markus Brunetti** (German, b. 1965) channels a historian's drive to preserve, rendering Europe's houses of worship from innumerable individual shots. Brunetti eliminates modern interventions and the distortions of perspective, providing a view that is at once true and impossible. **Kathrin Linkersdorff** (German, b. 1966) photographs flowers using a process grounded in science that enables her to capture them in near-microscopic detail. Influenced by the Japanese philosophy of *wabi-sabi*, Linkersdorff embraces ephemerality and fragility as an element of the sublime, celebrating the beauty of nature's imperfect forms.

The artists in our presentation's multimedia arm build on art historical lineages in investigations of their places within the world, taking on social narratives and personal histories alike. **Pierre Knop** (French-German, b. 1982) builds upon European landscape painting tradition, rendering fantastic realms populated with whimsical figures who live among soaring mountains and towering waves. Knop takes an experimental approach that combines painting and drawing, granting him free range for discovery on the canvas. **Natia Lemay** (Canadian, b. 1985) draws on her experiences growing up as an Afro-Indigenous person in Canada to create works depicting herself and her family within spaces formed from textured black paint, producing luminous meditations on visibility, memory, and the intergenerational nature of trauma. **Cameron Welch** (American, b. 1990) invokes the ancient and modern in massive mosaic works, drawing from underrepresented Black stories and from histories and analysis of ancient art. In vital, expressive scenes set in tile and stone, Welch casts mythical figures alongside contemporary fragments of American life.

**Zoe Walsh** (American, b. 1989) creates saturated silkscreen paintings that layer forms and silhouettes derived from deep research into Los Angeles-area queer archives. Walsh's process conceals and blends the identities of the subjects of their work, resulting in a new vision for an ever-deepening archive that grants its inhabitants freedom in anonymity and opacity. **Linus Borgo** (American, b. 1995) creates paintings and sculptures that bridge myths of antiquity and contemporary trans theory, building grand, allegorical compositions that explore the aftermath of trauma and quotidian moments of city life in vibrant, surreal imagery.

For his debut presentation with Yossi Milo, California-based painter **J. Carino** (American, b. 1988) will exhibit new paintings that envision the queer body and the American landscape in utopic communion. In rich, vibrant works, Carino reconfigures Fauvist colors and forms derived from New Deal murals of the 1930s into sensual compositions depicting nude bodies set in nature's splendor. Lounging and living among wildflower blooms, sloping hills, and beams of sunlight, Carino's figures advance a statement on queerness that places it in the embrace of the natural world, on the very frontiers of a new realm.

Making her first outing with the gallery, **Phoebe Little** (American, b. 1992) engages the still life as a site of investigation, conflating the mundane and luxurious in explorations of the histories evident in daily life. In Little's work, consumption is a method of delineating social alignment – a throughline the artist traces through history to the present day. In uncanny and highly technical compositions, Little proposes a new form of plenty, one composed from quotidian subjects in allegorical arrangements in which identities and histories are reenacted and re-examined.

The artists on view in our presentation at the 2024 edition of the Dallas Art Fair reflect aspects of reality around them, transforming elements of their surroundings in pursuit of greater narratives and truths. In doing so, they subvert the documentary impulse of the camera, the private nature of the diary, and the representative impulse of painting. Mirroring the gallery's ever-expanding program, the artists and works presented in our booth chart paths forward that still reflect a deeply felt reverence for the past.

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: Linus Borgo, *Visual Feedback*, 2024, Oil on Canvas, 40 1/4" x 50 1/16" (102 x 127 cm)