



THE ARMORY SHOW 2024

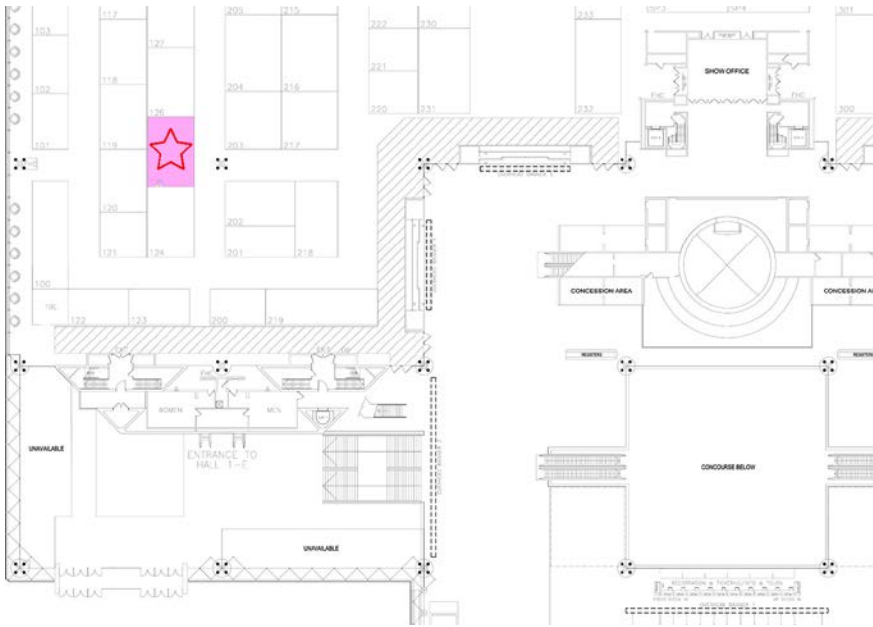
September 5 - 8, 2024

BOOTH #125

Javits Center, New York

YOSSI MILO

BOOTH LOCATION: #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 – 10, 2024. Our booth will present a selection of artists whose works span a variety of media and center on notions of temporality, examining the richness of history, the uncertainty of the present, and the unknown potential granted by the future.

This presentation will feature new and recent work by Linus Borgo, J. Carino, 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.

FEATURED ARTISTS

[J. Carino](#)

(b. 1988; Littleton, Colorado)

[Kathrin Linkersdorff](#)

(b. 1966; Berlin, Germany)

[Samuel Fosso](#)

(b. 1962; Kumba, Cameroon)

[Phoebe Little](#)

(b. 1992; Lincoln, NE)

[Alanna Fields](#)

(b. 1990; Upper Marlboro, Maryland)

[Anoushka Mirchandani](#)

(b. 1988; Pune, India)

[Alexa Guariglia](#)

(b. 1990; New York, NY)

[Meghann Riepenhoff](#)

(b. 1979; Atlanta, GA)

[Sarah Anne Johnson](#)

(b. 1976; Winnipeg, Canada)

[Zoe Walsh](#)

(b. 1989; Washington, D.C.)

[Natia Lemay](#)

(b. 1985; Toronto, Ontario, Canada)

[Cameron Welch](#)

(b. 1990; Indianapolis, IN)

COVER IMAGE:

Alexa Guariglia (American, b. 1990)

Sparklemotion, 2024

Gouache, Watercolor, and Ink on Paper

60 1/4" x 88 7/8" (153 x 225.5 cm)



SAMUEL FOSSO

Known for his self-portraits in which he inhabits a vibrant array of personas, Cameroonian-Nigerian photographer **Samuel Fosso** (b. 1962; Kumba, Cameroon) examines African identities and histories through costume and impersonation, emphasizing self-representation as a locus of empowerment. Since the early 1970s, Fosso has explored archetypal figures from Africa and beyond, embodying characters in varied series in which the artist constructs and deconstructs personae both imagined and historical. In this way, the artist both celebrates and questions notions of African identity and takes an active stance in the dynamics of viewership on a global stage.

The playful manner in which Fosso constructs his costumes and sets belies a deeper examination of the histories of colonial rule across Africa, and of the construction of cultural identity, as well as notions of masculinity and gender at large. In his series African Spirits, the artist recreates in black-and-white the visages of historic activist figures such as Rev. Dr. Martin Luther King, Haile Selassie, Angela Davis, and Malcolm X, going as far as mirroring poses from their most iconic images. In his Tati series, Fosso dons his costumes with ironic flair, sending up kings, middle-class women, and pirates alike in vibrant, full-color photographs. Through satire, the artist addresses vital questions around the commodification of Africa, employing the visual language of Africa's distinct history of studio photography to great effect. The practice of self-depiction locates Fosso within a canon of artists who utilize self-portraiture as a method of locating themselves within the art-historical canon as subjects, makers, and spectators all at once.

SELECTED PUBLIC COLLECTIONS

Ackland Art Museum, Chapel Hill, NC
Akron Museum of Art, Akron, OH
Baltimore Museum of Art, Baltimore, MD
Centre National des Arts Plastiques, Paris, France
Edwin A. Ulrich Museum of Art, Wichita, KS
Fondation Louis Vuitton, Paris, France
Hessel Museum of Art, Annandale-on-Hudson, NY
International Center of Photography, New York, NY
Los Angeles County Museum of Art, Los Angeles, CA
Minneapolis Institute of Art, Minneapolis, MN
Moderna Museet, Stockholm, Sweden
Musée National d'Art Moderne, Paris, France
Musée du Quai Branly, Paris, France
Musée des Beaux-Arts, Montréal, Québec, Canada
North Carolina Museum of Art, Raleigh, NC
Philadelphia Museum of Art, Philadelphia, PA
Princeton University Art Museum, Princeton, NJ
Saint Louis Art Museum, Saint Louis, MO
SFMoMA, San Francisco, CA
Solomon R. Guggenheim Museum, New York, NY
Tate, London, England

The Metropolitan Museum of Art, New York, NY
The Museum of Fine Arts, Houston, TX
The Museum of Modern Art, New York, NY
The Nelson-Atkins Museum, Kansas City, MO
The Newark Museum of Art, Newark, NJ
The Studio Museum in Harlem, New York, NY
The Walther Collection, Neu-Ulm, Germany
The Wedge Collection, Toronto, Ontario, Canada
Victoria & Albert Museum, London, England





Samuel Fosso (Cameroonian, b. 1962)
From the series 'African Spirits' L_002853 (Muhammad Ali), 2008
Ilford Fiberbased Glossy Paper
Available in Two Sizes

MEDIUM:

Image: 40" x 30" (101.5 x 76 cm)
Edition of 5 plus 2 Artist's Proofs

SOLD OUT

LARGE:

Image: 64" x 48" (162.5 x 122 cm)
Edition of 5 plus 2 Artist's Proofs
\$ 46,000, Framed with Optium Acrylic



Samuel Fosso (Cameroonian, b. 1962)

From the series 'African Spirits' L_003066 (Malcolm X), 2008

Ilford Fiberbased Glossy Paper

Available in Two Sizes

MEDIUM:

Image: 40" x 30" (101.5 x 76 cm)

Edition of 5 plus 2 Artist's Proofs

\$ 57,500, Unframed

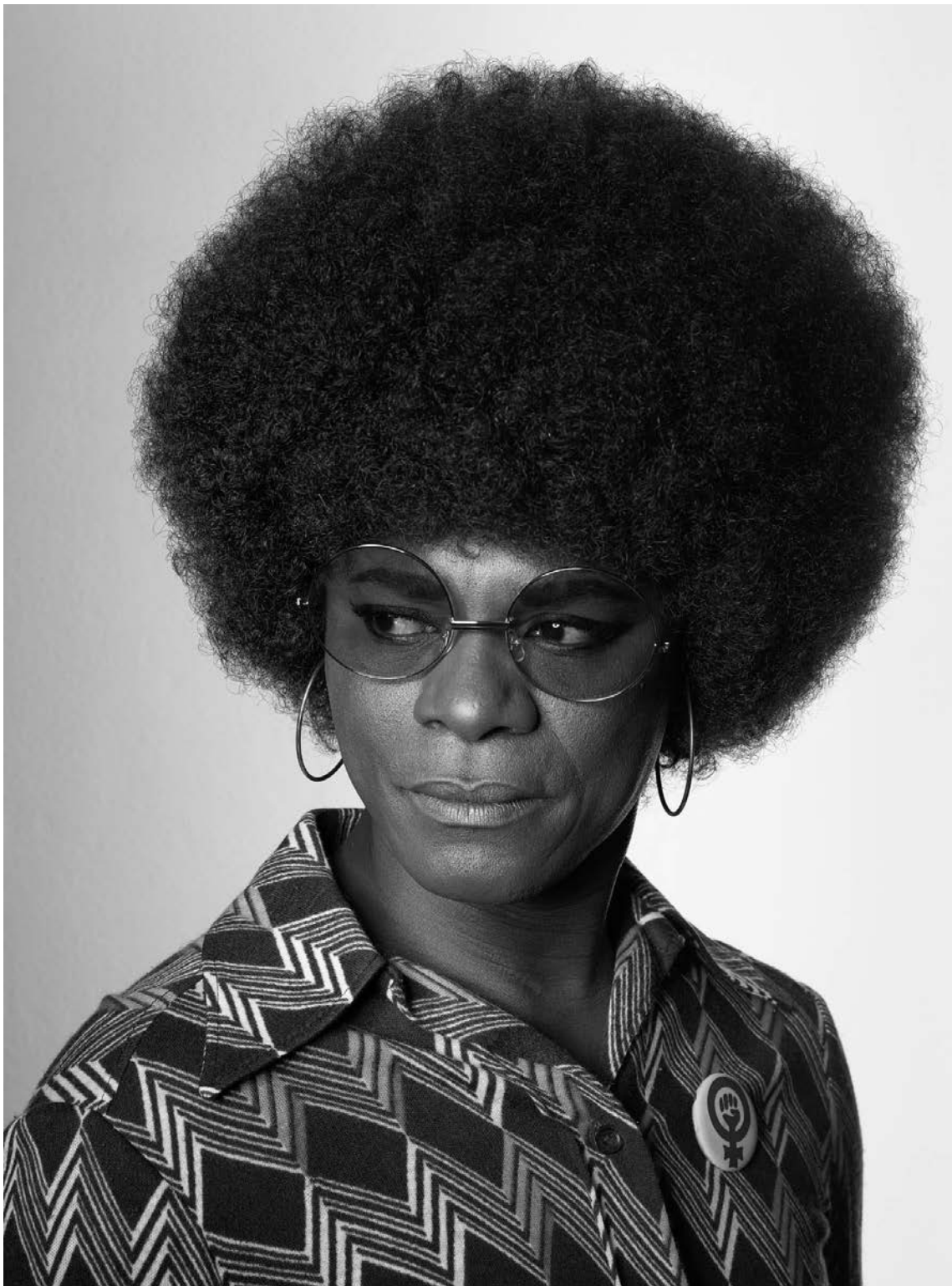
Last Available Edition

LARGE:

Image: 64" x 48" (162.5 x 122 cm)

Edition of 5 plus 2 Artist's Proofs

\$ 46,000, Framed with Optium Acrylic



Samuel Fosso (Cameroonian, b. 1962)
From the series 'African Spirits' L_002993 (Angela
Davis), 2008
Ilford Fiberbased Glossy Paper
Available in Two Sizes

MEDIUM:

Image: 40" x 30" (101.5 x 76 cm)
Edition of 5 plus 2 Artist's Proofs
\$ 57,500, Unframed
Last Available Edition

LARGE:

Image: 64" x 48" (162.5 x 122 cm)
Edition of 5 plus 2 Artist's Proofs
\$ 46,000, Framed with Optium Acrylic



INSTALLATION VIEW, SAMUEL FOSSO: *AFRICAN SPIRITS*
THE MENIL COLLECTION, HOUSTON, TX
AUGUST 5, 2022 - JANUARY 15, 2023



ALEXA GUARIGLIA

Combining the immediacy of drawing with the textual and tonal diversity of painting, **Alexa Guariglia's** (b. 1990; New York, NY) pictures collate fragmentary memories and moments into immersive wholes. As if by autonomous outpouring, patterns, coded objects, and actions create psychological stages for figures to perform various solitudes in full view. With the physical, emotional, and mental components of art-making as subject and conceptual engine, Guariglia embraces uncertainty and inconsistency as part of her process, freely moving between styles and modes.

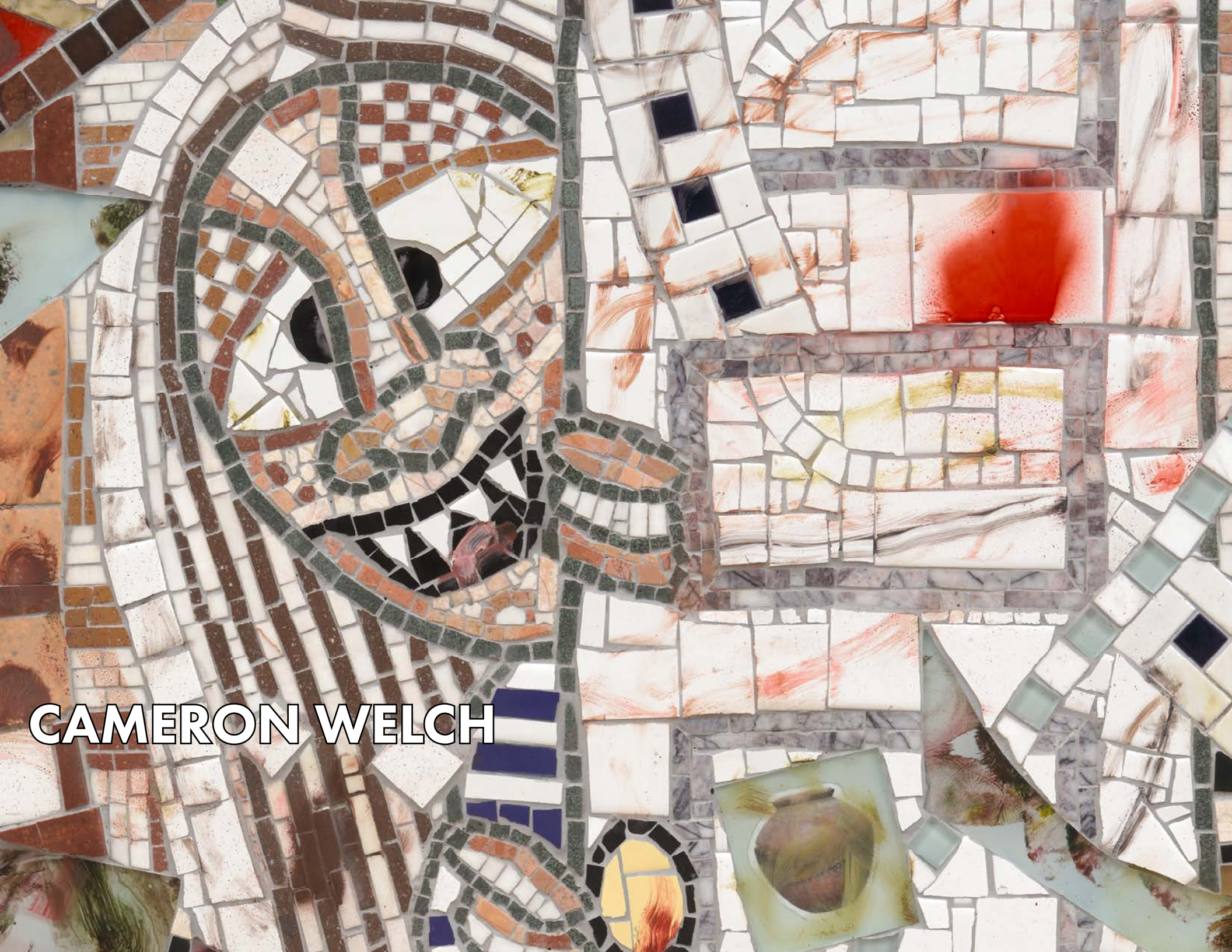
Using watercolor, ink, and gouache—often in a single picture—the artist achieves a depth of field commonly found in oil painting, as the watercolor and ink soak into the paper and the gouache sits atop it, forming the physical basis for a painterly language inherently tied to its material. As she responds to her own marks in real time, the importance of materials as immediate as her's becomes apparent. Compositional clues allow the viewer to trace the artist's steady, searching hand across the page, navigating through tangled bodies and winding patterns. That the pages themselves are often irregular—cut right from the massive standing roll of heavy paper—serves to reinforce the line's primacy in the artist's practice.

Alexa Guariglia has presented solo exhibitions at Moskowitz Bayse, Los Angeles, CA; Gallery 263, Cambridge, MA; and World's Fair Gallery, Providence, RI. Guariglia has presented work in group exhibitions at Galeria Mayoral, Paris, France; Moskowitz Bayse, Los Angeles, CA; Fourth Wall, Boston, MA; Kevin Porter, Boston, MA, among many others. Her work is featured in the collection of the Rose Art Museum, Waltham, WA. The artist holds a BFA from The School of the Museum of Fine Arts, Boston. Guariglia lives and works in Providence, RI.





Alexa Guariglia (American, b. 1990)
Sparklemotion, 2024
Gouache, Watercolor, and Ink on Paper
60 1/4" x 88 7/8" (153 x 225.5 cm)
Unique
\$ 45,000, Framed with OP3 UV Plexi



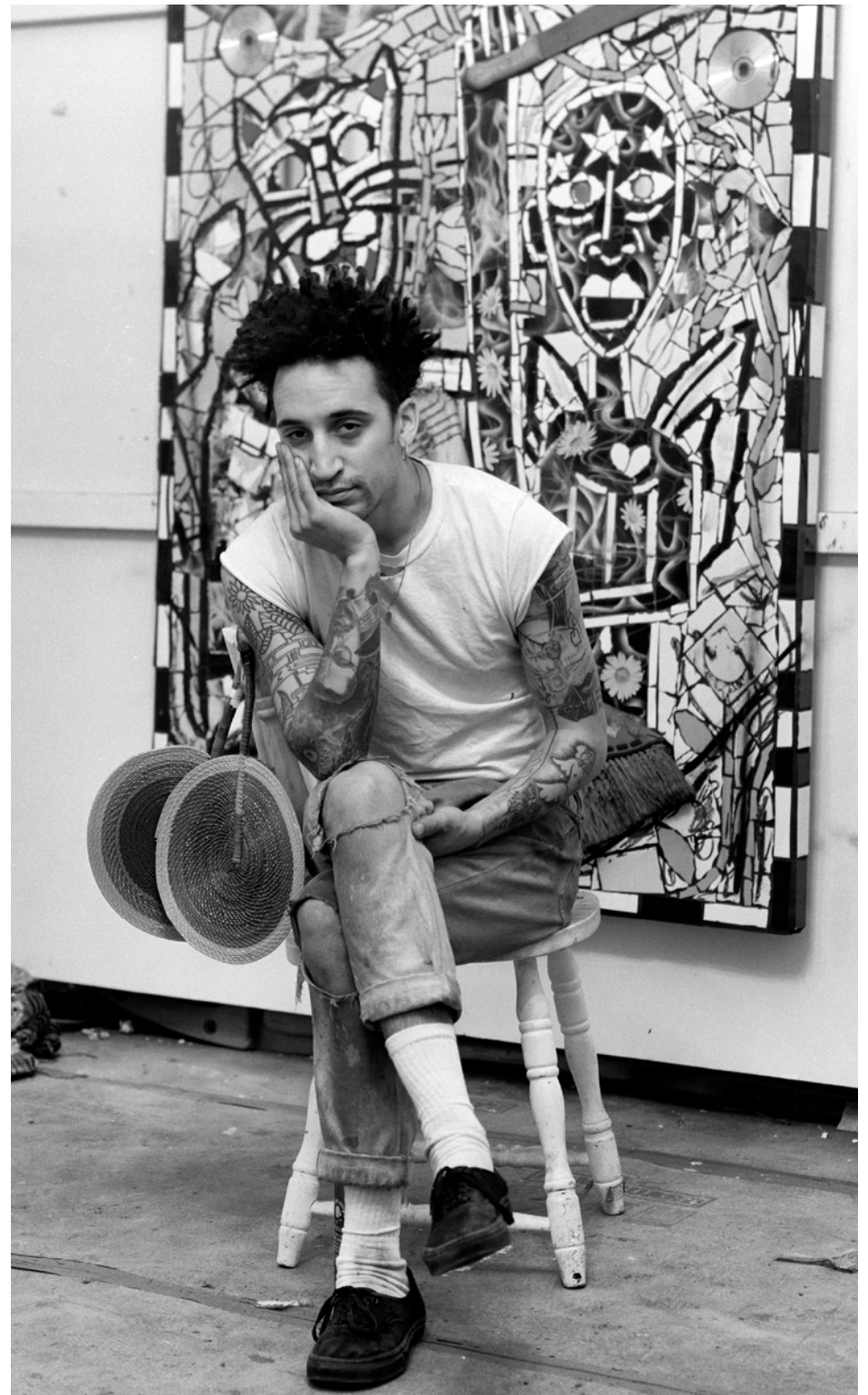
CAMERON WELCH

Cameron Welch (1990; Indianapolis, IN) draws inspiration from across antiquity and contemporary life to explore and develop new mythologies. The artist builds visual narratives with a diverse array of references and symbolism, ranging from the personal — his memories, experiences, and biracial identity — to the collective, mining different cultural and visual traditions from across time. In this way, Welch advances a more contemporary archeology, excavating and reclaiming underrepresented histories in his timeless, monumental compositions.

The artist's multidisciplinary practice has straddled sculpture, collage and textiles, but in early 2017, Welch transitioned to mosaic as his primary medium. As a child, the artist was introduced to mosaic by his grandmother, an experience that has had lasting impact on the way he works the age-old medium to piece together disparate materials and histories. Welch treats mosaic as a physical manifestation of intertextuality, referring to the colliding contexts he unearths in the work as a kind of "infiltration."

While Welch's chosen medium evokes ancient traditions, the affect of his work is decidedly contemporary, with his chaotic, jumbled compositions speaking to the same anxiety felt in the Information Age: an era when unlimited information is available at the tap of a screen. Amidst the pictorial chaos of Welch's mosaics, the figures who emerge range from familiar to foreign, comical to heroic. Frequently depicting himself and figures from his own life, Welch sheds light on unsung histories within the intricate topology of his works.

Cameron Welch's work has been exhibited at Gagosian, Beverly Hills, CA; Nino Mier Gallery, Los Angeles; Kavi Gupta Gallery, Chicago, IL; Harper's Books, East Hampton, NY; Rental Gallery, East Hampton, NY; Jack Hanley Gallery, New York, NY; Jenkins Johnson Gallery, San Francisco, CA; Carl Kostyál Gallery, Malmö, Sweden; and the Kunsthal KAdE, Amersfoort, Netherlands, among others. Welch presented his debut solo exhibition with Yossi Milo, *RUINS*, in 2022, which received a glowing review by Roberta Smith for *The New York Times*. Work by Welch is held in the collection of the Museum of Art, Rhode Island School of Design, Providence, RI, and The Nelson-Atkins Museum of Art, Kansas City, MO. The artist earned a BFA from the School of the Art Institute of Chicago, IL; and an MFA from Columbia University, New York, NY. Welch currently lives and works in Brooklyn, NY.





Cameron Welch (American, b. 1990)
Labyrinth "Walking the Maze" II, 2024
Marble, Glass, Ceramic, Stone, Spray Enamel, Oil, and
Acrylic on Panel
Framed: 84 5/8" x 72 5/8" (215 x 184.5 cm)
Unique
\$ 50,000





Cameron Welch (American, b. 1990)
End of the Maze, 2023
Marble, Glass, Ceramic, Stone, Spray Enamel,
Oil, and Acrylic on Panel
60" x 48" (152.5 x 122 cm)
Framed: 60 5/8" x 40 5/8" (154 x 123.5 cm)
Unique
\$ 30,000



PHOEBE LITTLE

Phoebe Little's (b. 1992; Lincoln, NE) paintings examine the conditions of consumption, hinging on an ambivalence between fulfillment and emptiness. Little draws on *vanitas* and *trompe l'oeil* styles of painting to build narratives that bridge the mundane and the luxurious, conflating the two in a manner that is at once satirical and meaningful. Little's lavish attention to detail elevates her subjects, which arise from everyday life; snacks, flowers, thrifted trinkets, and empty containers appear in her works with the same care and attention witnessed in masterwork still lifes from Dutch art history. In channeling interplays of these objects through a highly precise hand, the artist builds a narrative that positions the quotidian elements of life as an arena in which identities are drawn and histories can be examined.

Focusing on the physicality of her subjects, Little constructs each image through a combination of collage, photography, and imagination, imbuing each scene with an uncanny quality through a subtly disrupted logic of perspective and light. These curious, exactly rendered subjects are chosen from the artist's own belongings, imbuing each tableau with personal meaning and sentimentality. By Little's hand, patterns bend, two-dimensional objects stand and cast shadows, and swaths and shapes of paint take on new life as players, pretending, convincingly, to be the objects they embody. So too, do ideas and identities, which are often formed and informed by the pleasures of life, and one's access to them, positioning consumption as a method of social alignment.

Texture proliferates in Little's highly technical paintings: the smooth curves of fruit are as convincingly rendered as a crumpled paper bag or a fine, pillowy slice of bread. For viewers, the artist's highly precise style functions as a window through which pedestrian objects take on new life, becoming symbols that rethink those that existed in the ages of colonialism and mercantilism — a historical reframing that makes way for new narratives. In Little's world, every object is an actor, representing an idea or participating in an allegorical gesture. The table, in Little's realm, is a stage, and the bottles, fruits, knick-knacks, palettes, and plates, merely players.





Phoebe Little (American, b. 1992)
Romancing Myself #3, 2024
Oil, Textile, and Found Objects on Canvas
Covered Panel
48" x 36" (122 x 91.5 cm)
Unique
\$ 20,000



Alwazah Tea
(SWAN BRAND)
100% PURE CEYLON TEA



Authentic flavors Since 1969
EL OUAZZANIA
EXTRA VIRGIN
OLIVE OIL
HUILE
D'OLIVE
OLIVENÖL
ERSTES
PRESSEN

زيت الزيتون
فكر ممتاز



ALANNA FIELDS

In her exploration of Black queer photographic archives, **Alanna Fields** (American, b. 1990) aims to transform and reinterpret images from the past. By reconstructing and decontextualizing these historical artifacts, the images surpass a mere sense of nostalgia. The artist's practice investigates ideas of concealment, fragmentation, and the representation of the Black queer body. Each of her images works to shed light on these marginalized narratives, challenging societal norms and reclaiming the agency of Black queer voices.

In Fields' work, the use of wax takes on profound significance, as it acts as both a medium and metaphor. Its transformative nature blurs the legibility of images, fragmenting and distorting them in a way that mirrors the multifaceted nature of Black queer narratives. The deliberate blurring of boundaries challenges fixed notions of identity and highlights the fluidity and resilience of the Black queer community.

Alanna Fields has presented work at the High Museum of Art, Atlanta, GA; the Museum of Contemporary African Diasporan Arts, New York, NY; and the Aldrich Contemporary Art Museum, Ridgefield, CT, among others. Fields is a Gordon Parks Foundation Scholar and has participated in residencies at Silver Arts Projects and Baxter St. at the Camera Club of New York, NY; Light Work, Syracuse, NY; and Gallery Aferro in Newark, NJ. Her work has been published in *The New York Times*, *Aperture Magazine*, *FOAM Magazine*, and *The Atlantic*, among others. Fields is a Lecturer of Photography at Howard University, Washington, D.C. The artist holds an MFA from Pratt Institute, New York, NY. The artist was born in Upper Marlboro, MD, and lives and works between New York, NY, and Washington, D.C.





Alanna Fields (American, b. 1990)
Composition No. 4 (Hayette), 2024
Coated Hahnemuhle Daguerre Canvas and
Acrylic on Piano-Hinged Wood
41" x 36" x 1 1/2" (104 x 91.5 x 4 cm)
Unique
\$ 13,000



Alanna Fields (American, b. 1990)
Composition No. 3 (Sweet Nellie), 2024
Coated Hahnemuhle Daguerre Canvas and
Acrylic on Piano-Hinged Wood
40" x 36" x 1 1/2" (101.5 x 91.5 x 4 cm)
Unique
\$ 12,500



Alanna Fields (American, b. 1990)
Composition No. 5 (Butch Blues), 2024
Coated Hahnemuhle Daguerre Canvas and
Acrylic on Piano-Hinged Wood
48" x 48" x 1 1/2" (122 x 122 x 4 cm)
Unique
\$ 16,000



Alanna Fields (American, b. 1990)
Composition No. 2 (Storme), 2024
Coated Hahnemuhle Daguerre Canvas and
Acrylic on Piano-Hinged Wood
40" x 32" x 1 1/2" (101.5 x 81.5 x 4 cm)
Unique
\$ 12,500



MEGHANN RIEPENHOFF

With her cameraless photographs, **Meghann Riepenhoff** (b. 1979; American) captures the ebb and flow of time, examining humans' relationship with the environment and our impermanent place within it. The artist creates cyanotypes, one of the earliest forms of photography, in collaboration with nature's natural forces. Riepenhoff places large sheets of cyanotype paper on the shorelines of rivers or oceans and lets wind, water, and sediment imprint on their surfaces. Other times, the artist exposes the paper to rain or snow, revealing crystals, droplets, and kaleidoscopic patterns created by the elements.

Riepenhoff's cyanotypes rely on movement and change. Melting ice, falling rain, and ocean waves, which the artist considers to be her collaborators, impact the process and outcome of her work, making it so she can never capture the same image twice. Riepenhoff leaves chemical elements on the paper, so the cyanotypes continue to evolve over time and adapt to each new environment they enter.

Though each cyanotype stands alone as a beautiful work of art, their meaning is imbued with the process: the environment is both the subject and the process. In many ways, Riepenhoff creates a more literal representation of the natural world than cameras do as she works with the elements in collaboration. The results raise questions about time, impermanence, and our relationship with nature.

SELECTED PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
Amon Carter Museum of American Art, Fort Worth, TX
Chrysler Museum of Art, Norfolk, VA
Eastman Museum, Rochester, NY
Harvard Art Museums, Cambridge, MA
High Museum of Art, Atlanta, GA
Museum of Fine Arts, Boston, MA
Museum of Fine Arts, Houston, TX
Museum of Contemporary Photography, Chicago, IL
National Gallery of Art, Washington, DC
Rice Art Collection, Houston, TX
San Francisco Museum of Modern Art, San Francisco, CA
Sheldon Museum of Art, Lincoln, NE
Worcester Museum of Art, Worcester, MA





Meghann Riepenhoff (American, b. 1979)

Ice #443

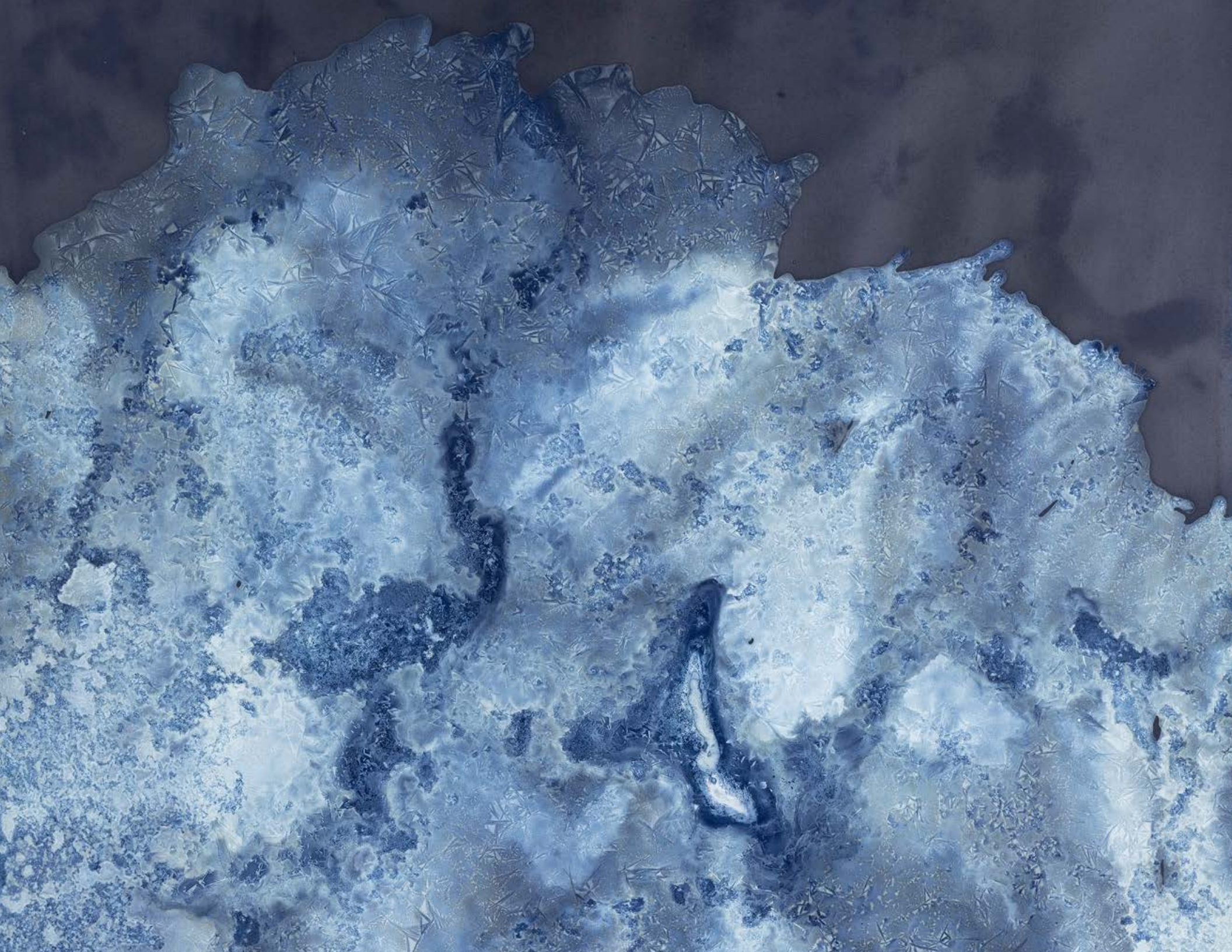
Dynamic Cyanotype

59 1/8" x 42" (150 x 106.5 cm)

Framed: approximately 62 3/8" x 45" (158.5 x 114.5 cm)

Unique

\$ 21,000, Framed with Optium Acrylic





Meghann Riepenhoff (American, b. 1979)

Littoral Drift #1459

Three Dynamic Cyanotypes

Dimensions, each element: 24" x 19" (61 x 48.5 cm)

Framed: approximately 27 3/4" x 61 1/4" (70.5 x 155.5 cm) – in one frame

Unique

\$ 24,000, Framed with Optium Acrylic

Meghann Riepenhoff (American, b. 1979)

Ice #425

Dynamic Cyanotype

60 1/4" x 42" (153 x 106.5 cm)

Framed: approximately 63 1/2" x 45" (161.5 x 114.5 cm)

Unique

\$ 21,000, Framed with Optium Acrylic







Meghann Riepenhoff (American, b. 1979)

Waters of Oceania #4, 2023

Three Dynamic Cyanotypes

Dimensions, each element: 42" x 29 7/8" (106.5 x 76 cm)

Framed: approximately 46" x 95 3/8" (117 x 242.5 cm)

Unique

\$ 44,000, Framed with Optium Acrylic



KATHRIN LINKERSDORFF

Kathrin Linkersdorff (b. 1966; Berlin, Germany) began her career as an architect working in Japan. There she became acquainted with the aesthetic concept of wabi-sabi: the view that ephemerality and imperfection are integral and even beautiful parts of life. Her photographs of flowers and other living beings embody this worldview, presenting still images of organic life as it transitions from life to some transient state beyond. While plants or bacteria do form the point of reference in Linkersdorff's works, her practice is not merely concerned with depicting them. Rather, the organic is a vehicle for the philosophy that emerges behind their presentation: a staging of symbols of transience in processual metaphor. Each image is a carefully selected snapshot that captures a particular moment in the organic process of decay that Linkersdorff artistically orchestrates.

For her *Fairies* series, she begins by collecting tulips and carefully drying them over a period of several weeks. During the drying process, she extracts the flowers' pigments, which she then re-concentrates into a natural dye. The artist then submerges the dried, translucent flowers into a liquid medium where their petals unfurl. Suspended in this fluid space, their delicate structures can be clearly observed at a level of intricacy typically hidden from the human eye. Often, Linkersdorff introduces the floral dye into that very same medium where it diffuses in swirling, colorful tendrils. The result is a fluid dance between the natural flow of the pigment and the brittle form of the preserved flower.

The artist's penetrating images result from her carefully researched and duly tested method. Yet, as studied as her process is, her approach is partly governed by the spontaneous will of her aesthetic intuition. Some floral subjects are drained completely of all pigmentation, drawing focus to each petal's sinewy internal structure and blemishes, features that would otherwise be invisible or considered undesirable. Others, however, are left with some pigment remaining, effecting a diffuse gradient of color across the flower's bloom. At the core of Linkersdorff's practice is an interest in the hidden constitutions of all living beings, which she brings to the fore through a process meticulous study, powered by an absolute reverence for the vitality of her floral subjects.





Kathrin Linkersdorff (German, b. 1966)
Floriszenzen 11, 2019
Archival Pigment Print on Hahnemuehle
Photo Rag Ultra Smooth
Available in Two Sizes

MEDIUM:

Paper: 31 1/2" x 31 1/2" (80 x 80 cm)
Edition of 8 plus 2 artist's proofs
\$ 9,500, Unframed

LARGE:

Paper: 60 5/16" x 60 5/16" (153 x 153 cm)
Edition of 6 plus 2 artist's proofs
\$ 16,000, Unframed



Kathrin Linkersdorff (German, b. 1966)

Floriszenzen 1, 2019

Archival Pigment Print on Hahnemuehle

Photo Rag Ultra Smooth

Available in Two Sizes

MEDIUM:

Paper: 31 1/2" x 31 1/2" (80 x 80 cm)

Edition of 8 plus 2 artist's proofs

\$ 9,500, Unframed

LARGE:

Paper: 60 5/16" x 60 5/16" (153 x 153 cm)

Edition of 6 plus 2 artist's proofs

\$ 16,000, Unframed



Kathrin Linkersdorff (German, b. 1966)

Floriszenzen 4, 2019

Archival Pigment Print on Hahnemuehle

Photo Rag Ultra Smooth

Available in Two Sizes

MEDIUM:

Paper: 31 1/2" x 31 1/2" (80 x 80 cm) Edition of
8 plus 2 artist's proofs
\$ 9,500, Unframed

LARGE:

Paper: 60 5/16" x 60 5/16" (153 x 153 cm)
Edition of 6 plus 2 artist's proofs
\$ 16,000, Unframed



Kathrin Linkersdorff (German, b. 1966)

Floriszenzen 10, 2019

Archival Pigment Print on Hahnemuehle

Photo Rag Ultra Smooth

Available in Two Sizes

MEDIUM:

Paper: 31 1/2" x 31 1/2" (80 x 80 cm)

Edition of 8 plus 2 artist's proofs

\$ 9,500, Unframed

LARGE:

Paper: 60 5/16" x 60 5/16" (153 x 153 cm)

Edition 6 plus 2 artist's proofs

\$ 16,000, Unframed



SARAH ANNE JOHNSON

Sarah Anne Johnson (b. 1976, Canada) creates images that aim to capture not just a moment in time, but the experience and emotion of a place. In her series *Woodland*, Johnson takes photos of the Manitoba woods near her home, then alters them digitally and manually, using Photoshop, paint, and foil to add bright spots of color and shine between tree branches and tangles of foliage. The resulting kaleidoscopic images are dreamy, psychedelic, and whimsical. Johnson's work rejects the notion that photographs capture reality, suggesting instead, with a child-like innocence, that there is a world beyond what can be seen through a lens.

To achieve this sense of transcendence, Johnson incorporates indigenous knowledge, plant biology, and the impacts of nature on ancient architecture. The artist's works are spiritual and utopian, drawing influence from Canada's Group of Seven painters and the Hudson River School, both of whom depicted North America's landscapes as akin to the cathedrals of Europe. The artist presents a dichotomy between reality and perception, evoking feelings of tranquility and happiness, pleasure and calm, as well as a connection to the landscape and a sense of belonging in nature.

SELECTED PUBLIC COLLECTIONS

The Alford Collection of Contemporary Art, Rollins College, Winter Park, FL
Art Gallery of Ontario, Toronto, Canada
Canada Arts Council, Art Bank, Ottawa, Canada
Canadian Museum of Contemporary Photography, Ottawa, Canada
Hirshhorn Museum and Sculpture Garden, Washington, DC
Metropolitan Museum of Art, New York, NY
Musée départemental d'art contemporain de Rochechouart, France
Musée des Beaux-Arts de Montréal, Canada
The National Gallery of Canada, Ottawa, Canada
The New York Public Library, New York, NY
North Carolina Museum of Art, Raleigh, NC
Phillips Collection, Washington, DC
Scotiabank, Toronto, Canada
Smith College Museum of Art, Northampton, MA
Solomon R. Guggenheim Museum, New York, NY
Spencer Museum of Art, University of Kansas, Lawrence, KS
Ulrich Museum of Art, Wichita, KS
Yale University Art Gallery, New Haven, CT





Sarah Anne Johnson (Canadian, b. 1976)
JungleMX5, 2024

Pigment Print with Oil Paint

Image: 34 3/4" x 23 3/16" (88.5 x 59 cm)

Framed: approximately 38 7/8" x 27 5/16" (98.5 x 69.5 cm)

Unique

\$ 15,000, Framed with Optium Acrylic



Sarah Anne Johnson (Canadian, b. 1976)
GGITWL, 2024
Pigment Print with Oil Paint and Gold Leaf
Image: 40" x 59 3/4" (101.5 x 151.5 cm)
Framed: 44 3/4" x 64 3/4" (113.5 x 164.5 cm)
Unique
\$ 24,000, Framed with Optium Acrylic

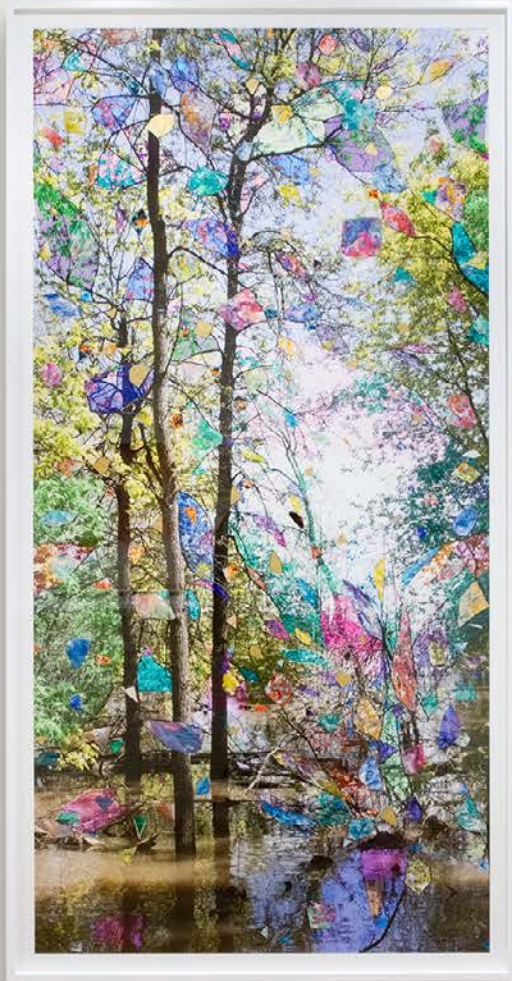


Sarah Anne Johnson (Canadian, b. 1976)
TFHS, 2024
Pigment Print with Oil Paint and Acrylic Paint
Image: 35" x 52 1/4" (89 x 132.5 cm)
Framed: 39 5/8" x 56 5/8" (100.5 x 144 cm)
Unique Variation of 5 plus 2 Artist's Proofs
\$ 18,000, Framed with Optium Acrylic



Sarah Anne Johnson (Canadian, b. 1976)
GTH, 2024
Pigment Print with Oil Paint and Gold Leaf
Image: 59 3/4" x 40" (151.5 x 101.5 cm)
Framed: 64 3/8" x 44 5/8" (164 x 113.5 cm)
Unique
\$ 24,000, Framed with Optium Acrylic

NEXT PAGE:
Sarah Anne Johnson (Canadian, b. 1976)
TIFW, 2023
Three Pigment Prints with Oil Paint
Triptych, each element: 74 3/8" x 36 5/8" (190 x 93 cm)
Framed, each element: 78 3/8" x 40 5/8" (201 x 105 cm)
Overall, installed: approximately 79 1/8" x 132" (201 x 335.5 cm)
Unique
\$ 75,000, Framed with OP3 UV Plexi





J. CARINO

J. Carino's (b. 1988; Littleton, Colorado) paintings take a utopic view of queerness and of the American landscape, bringing bodies and natural environments together in sensual plays of color and form. Portraying monumental nude figures, Carino's work pushes against strictures placed socially on queer bodies, likening their sanctity and beauty to that of the natural world.

Carino's works draw from painting histories of the early 20th century, reimagining the masculine tropes of that time, which centered bodily capacities for labor, strength and industry. In Fauvist colors, Futurist shapes, and sweeping New Deal compositional modes, the artist rethinks the postures of bodies, setting them among blossoms, branches, and waves. These figures relax into their settings, playing and lounging in the wilderness where their predecessors might have labored in attempts at dominion. Carino posits that a view of queerness, masculinity, and sexuality that is as natural as the forms of the Earth.

Originally from Colorado, Carino lived in New York for 15 years before relocating to the West coast. This move brought on a wealth of inspiration, immersing the artist in nature in ways that gave new meanings to familiar forms. Arid climates and mountainous landscapes make their ways into the work, lending it their vibrant sunset hues and vast feelings of space. Yet, within the picturesque exists a shade of something darker, as blazing fire, wild animals, and crashing waves disturb the Elysian lull with the untamed drama of a new frontier.

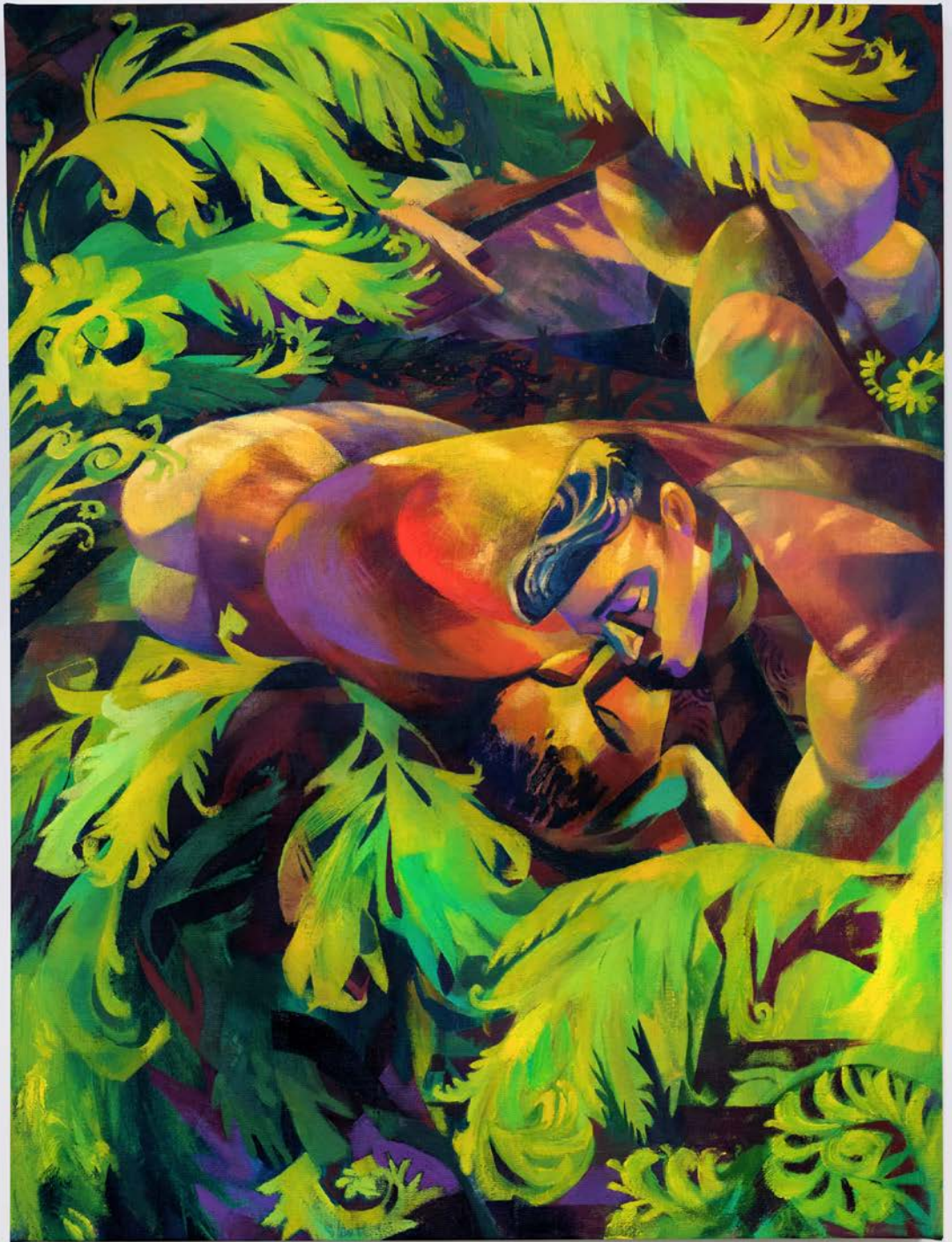
J. Carino has presented solo exhibitions at Monya Rowe Gallery, New York, NY; Sow & Tailor, Los Angeles, CA; Monti 8, Latina, Italy; A BLVE ROSE Gallery, Riverside, CA, and Auxier/Kline, New York, NY. Carino has presented work in group exhibitions at James Cohan Gallery, New York, NY; Vardan Gallery, Los Angeles, CA; Shulamit Nazarian, Los Angeles, CA; BEERS, London, UK; Dune Alpin, East Hampton, NY; and Fluffy Crimes, Chicago, IL, among many others. The artist participated in the Art House San Clemente Residency, CA, in 2023, and will participate in a residency at PM/AM, London, England, in 2024. The artist holds a BFA from Parsons School of Design. Carino lives and works in Riverside, CA.





J. Carino (American, b. 1988)
Heatwave Reverie, 2024
Oil and Acrylic on Linen
40" x 30" (101.5 x 76 cm)
Unique
\$ 10,000

J. Carino (American, b. 1988)
By the Light of the Fernseed, 2024
Oil and Acrylic on Linen
40" x 30" (101.5 x 76 cm)
Unique
\$ 10,000





NATIA LEMAY

In an exploration of identity, **Natia Lemay** (b. 1985; T'karonto [Toronto], Canada) paints figures situated in domestic spaces with strokes of black paint that alternately disappear into and shine forth from their entirely black backgrounds. Lemay sees black not just as a color, but also as a condition: that of being at once hyper-visible and invisible. This condition allows for a dual legibility of the artist's paintings: as external conditions shift, such as lighting or proximity of the viewer, the work metamorphizes, oscillating between representational portraits and minimal studies in black.

On the tactile surfaces of Lemay's paintings, figures flit between invisibility and prominence, at once submitting to and resisting the pull of their surroundings. The artist's work is a study of social reality, but is simultaneously deeply personal: her subjects are self-portraits, versions of herself from different points in her childhood. During these formative years, Lemay became aware of her otherness as a mixed-race, Afro-Indigenous woman living in Canada; not fitting squarely into any group, the artist felt the weight of being hyper-visible to those around her, few of whom resembled or understood her. The artist explores her own experiences of hypervisibility by calling upon ancestral histories of trauma, particularly those of Black enslaved people, surveilled and incessantly monitored as a means of total control. Accompanying this hypervisibility is its opposite: invisibility – the result of the ongoing erasure of Black and Indigenous people from history to destabilize those communities and mythologize colonial identity. Collecting these experiences and feelings that have permeated her life, Lemay builds spaces from black where figures find agency in their shifting forms: places where they can acknowledge and make space for their traumas.

SELECTED PUBLIC COLLECTIONS

High Museum of Art, Atlanta, GA

Minnesota Museum of American Art, St. Paul, MN

Montclair Art Museum, Montclair, NJ

North Dakota Museum of Art, Grand Forks, ND





Natia Lemay (Canadian, b. 1985)
Balloons, 2024
Oil, Acrylic, and Graphite on Canvas
Diameter: 48" (122 cm)
Unique
\$ 20,000





Natia Lemay (Canadian, b. 1985)
Echoes, 2024
Oil, Acrylic, and Graphite on Canvas
Diameter: 84" (213.5 cm)
Unique
\$ 40,000



Natia Lemay (Canadian, b. 1985)
Imbrication, 2024
Oil, Acrylic, and Graphite on Canvas
Diameter: 48" (122 cm)
Unique
\$ 20,000





Natia Lemay (Canadian, b. 1985)
Long Distance II, 2024
Oil, Acrylic, and Graphite on Panel
Diameter: 40" (101.5 cm)
Unique
\$ 16,000



ZOE WALSH

Zoe Walsh's (b. 1989; Washington, D.C.) technicolor paintings vibrate between formal abstraction and figurative landscape. Often rooted in Los Angeles' local sites, spots, and stages, Walsh's work features figures dispersed among vibrant shocks of color and layered fields of pigment. Their figures appear faintly, with only luminescent silhouettes to mark their presence, featured among idyllic outdoor expanses. Walsh sources these figures from archives of queer photography and locates them in contemporary landscapes, weaving in and out of time to fabricate a new mode of interconnected existence and queer presence through history.

At its core, Walsh's practice is based in research, as the artist consults queer archives and appropriates imagery into their vibrant compositions. In their recent bodies of work, the artist has drawn from references such as the groundbreaking gay porn house Falcon Studios, as well as the work of filmmaker and photographer Pat Rocco, known for his explicit documentation of the amorous ongoings of Los Angeles' underground gay scene. Walsh lifts silhouettes from these source materials, as well as from a personal archive of photos of their own friends, and arranges them using 3D digital software. These compositions are arranged into montages, which the artist collapses into a single flat image, combining disparate perspectives and moments over time into one layered plane. Walsh transfers this image onto canvas using a silkscreen process and repeats this process many times to achieve the desired color scheme and saturation levels. Stenciled layers over the surfaces add thickly applied paint to these intricate works, adding subtle relief and depth. The resulting images are at once layered and singular, displaying and concealing a multitude of queer histories at once. At its core, Walsh's practice questions the boundaries of painting, and, in doing so, the boundaries of archives, bodies, and identity, creating a powerful parallel to queer and trans existence.





Zoe Walsh (American, b. 1989)
Untitled, 2024
Acrylic on Canvas-Wrapped Panel
48" x 36" (122 x 91.5 cm)
Unique
\$ 12,000





ANOUSHKA MIRCHANDANI

Anoushka Mirchandani (b. 1988; Pune, India) deploys her painting practice as an act of agency, selecting elements of her identity and relocating them in new contexts under novel circumstances. At the age of 18, Mirchandani emigrated from India to the United States, where she discovered new liberties as a woman, but also grappled with her newfound identity as an immigrant and the parts of herself she was forced to leave behind. With her painting, the artist has developed a visual language of code-switching, which she uses to express and navigate the variegated facets of her identity.

Mirchandani's figurative works center around one or two figures in intimate moments of repose. Often, they are women, posing nonchalantly in limited clothing, unbothered by social expectations of modesty or humility typically demanded of women. Parts of their bodies—limbs, torsos, heads—slip into their backgrounds, delineated only by expressively rendered outlines in oil stick or pastel. The juxtaposition of brazen poses with disappearing bodies begs the question: what parts of ourselves do we suppress, and how much do we let come to the foreground in new and foreign circumstances? This is a question all immigrants are confronted with, and one that manifests uniquely for women living under patriarchal circumstances. Having herself wrestled with this question for years, Mirchandani gives form to its complexities and ambiguities in her paintings of feminine figures who rebel yet fade, resist yet assimilate.

Anoushka Mirchandani has mounted solo exhibitions at Galerie Isa, Mumbai, India; UTA Artist Space, Los Angeles, CA; Rhodes Contemporary Art, London, UK; and Glass Rice Gallery, Los Angeles, CA. Mirchandani has exhibited internationally in group exhibitions at Bode Gallery, Berlin, Germany; Legion Projects, Heraldsburg, CA; Knowhere Art Gallery, Martha's Vineyard, NY; 111 Minna Gallery, Root Division, and Arc Gallery, San Francisco, CA. The artist received a grant from the San Francisco Arts Commission in 2022, and has been an artist-in-residence at Wassaic Project, NY; Global Coralition, Sosua, Dominican Republic; KYTA, Ladakh, India; and Aegean Idea Lab, Paros, Greece. Anoushka Mirchandani earned her BA from Denison University, and studied painting at City College, San Francisco, CA. The artist was born in Pune, India, and lives and works in New York, NY.





INSTALLATION VIEW, HOMECOMING
GALERIE ISA, MUMBAI, INDIA
NOVEMBER 2 - DECEMBER 30, 2023



INSTALLATION VIEW, *I RESEMBLE EVERYONE BUT MYSELF*
UTA ARTIST SPACE, LOS ANGELES, CA
APRIL 14 - MAY 13, 2023

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