

Milano Chow

Park La Brea

October 21 – December 5, 2020

During quarantine, I watched *The Real Housewives of NY* from its debut 2008 season. The show's 12-year span to present day was condensed into a viewing period of a few months. The women experience love, divorce, lawsuits, breakdowns, and reconciliations. There's also a slight technological arc. The video quality improves and later seasons splice in the women's iPhone videos. In one such scene, Dorinda talks to her deceased husband who enters her room in the reincarnated form of a red balloon. It's very moving and the personal recording injects an extra "realness" akin to the formal device of a shaky camera. Contrast this with the confessionals that are shot in front of green screens with producers just off-camera.

The show, and reality television in general, traces changing norms of intimacy and public persona. *The Real World* debuted almost 30 years ago so the genre is hardly new, but it resonates in an age of self-branding (with its parallel of job insecurity), personal essays and autofiction (especially by women), and public apologies.

This exhibition *Park La Brea* is inspired by sites and scenarios where reality and its constructs meet. The works on paper evoke the voyeuristic act of looking into a private domain. Based on architectural elevations and antiques, the drawings depict ornate facades and clocks with figures collaged into them. Windows and doors emulate screens and create pictures within pictures. I prefer using fashion models for the figures because of their awareness of the camera and because their staged quality complements the drawings' artifice.

- Milano Chow, October 2020

Milano Chow (b. 1987, Los Angeles) lives and works in Los Angeles. She received her BA from Barnard College in 2009 and attended the Skowhegan School of Painting and Sculpture in 2013. She has held solo exhibitions at Adams and Ollman, Portland; Chapter NY, New York; Galleria Acappella, Naples; and Mary Mary, Glasgow. Recent group exhibitions include the *Whitney Biennial 2019* at the Whitney Museum of American Art, New York; *Loitering is Delightful*, Los Angeles Municipal Art Gallery, Los Angeles; and *The Props Assist the House*, Bel Ami, Los Angeles. She is a 2018 recipient of a Pollock-Krasner Foundation Grant.



Milano Chow
“Park La Brea”, 2020



Milano Chow
“Park La Brea”, 2020



Milano Chow

Facade, 2020

Graphite, ink, vinyl paint, and photo transfer on paper

26 3/4 x 41 3/4 in (60.3 x 106 cm) framed



Milano Chow
Facade, 2020



Milano Chow
Facade, 2020



Milano Chow
Facade, 2020



Milano Chow
“Park La Brea”, 2020



Milano Chow
“Park La Brea”, 2020



Milano Chow

Clock (7:27), 2020

Graphite, ink, vinyl paint, and photo transfer on paper

14 3/4 x 11 in (37.5 x 27.9 cm) framed



Milano Chow
"Park La Brea", 2020



Milano Chow
“Park La Brea”, 2020



Milano Chow

Corner, 2019

Graphite, ink, vinyl paint, and photo transfer on paper, board and book cloth

6 x 6 x 5 in (15.2 x 15.2 x 12.7 cm)



Milano Chow
Corner, 2019



Milano Chow
Corner, 2019



Milano Chow

Other Corner, 2020

Graphite, ink, vinyl paint, and photo transfer on paper, board and book cloth

9 x 7 x 7 in (22.9 x 17.8 x 17.8 cm)



Milano Chow
Other Corner, 2020



Milano Chow
Other Corner, 2020



Milano Chow
“Park La Brea”, 2020



Milano Chow

Checkered Floor II, 2020

Graphite, ink, vinyl paint, and photo transfer on paper

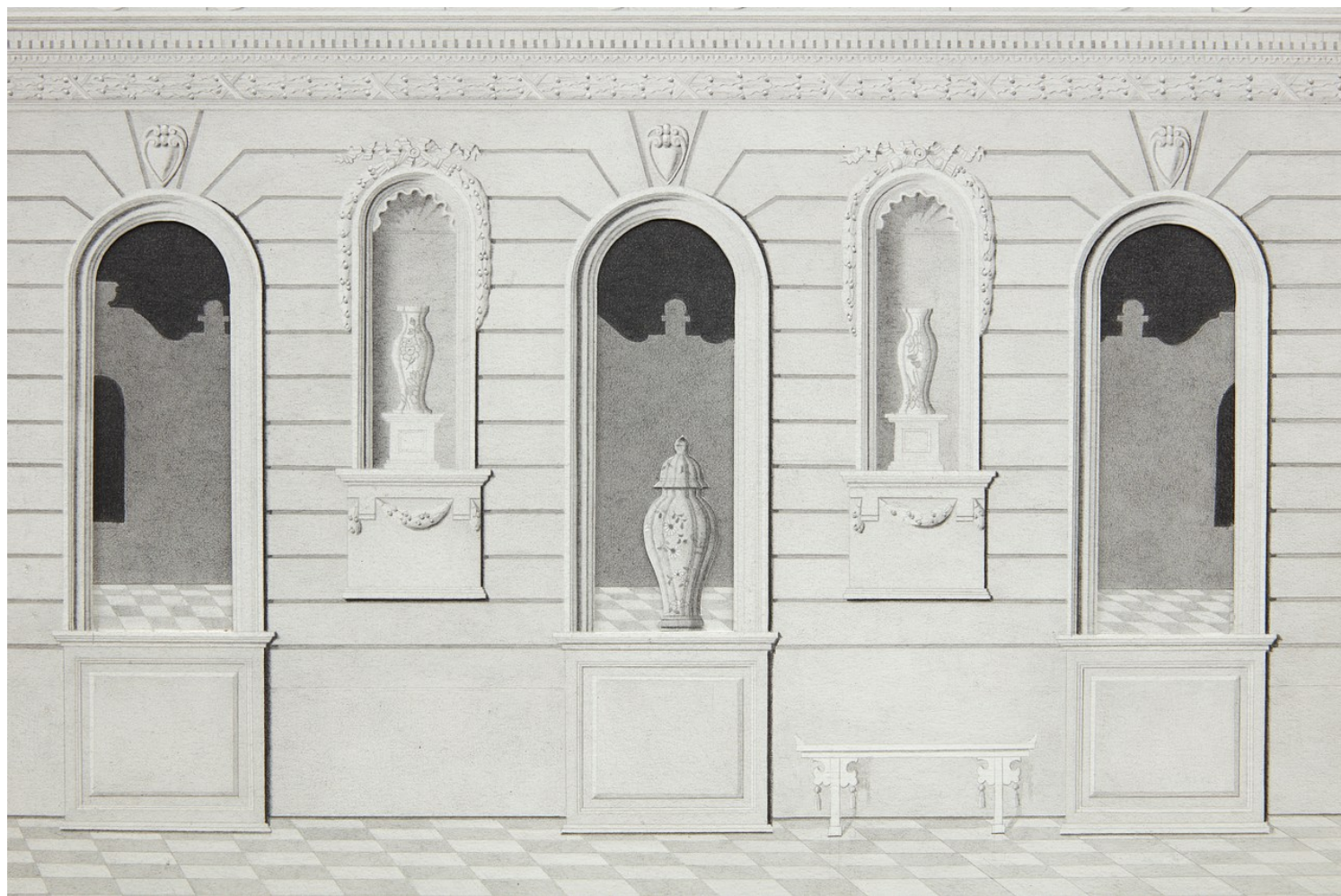
14 3/4 x 43 in (37.5 x 109.2 cm) framed



Milano Chow
Checkered Floor II, 2020



Milano Chow
Checkered Floor II, 2020



Milano Chow
Checkered Floor II, 2020



Milano Chow

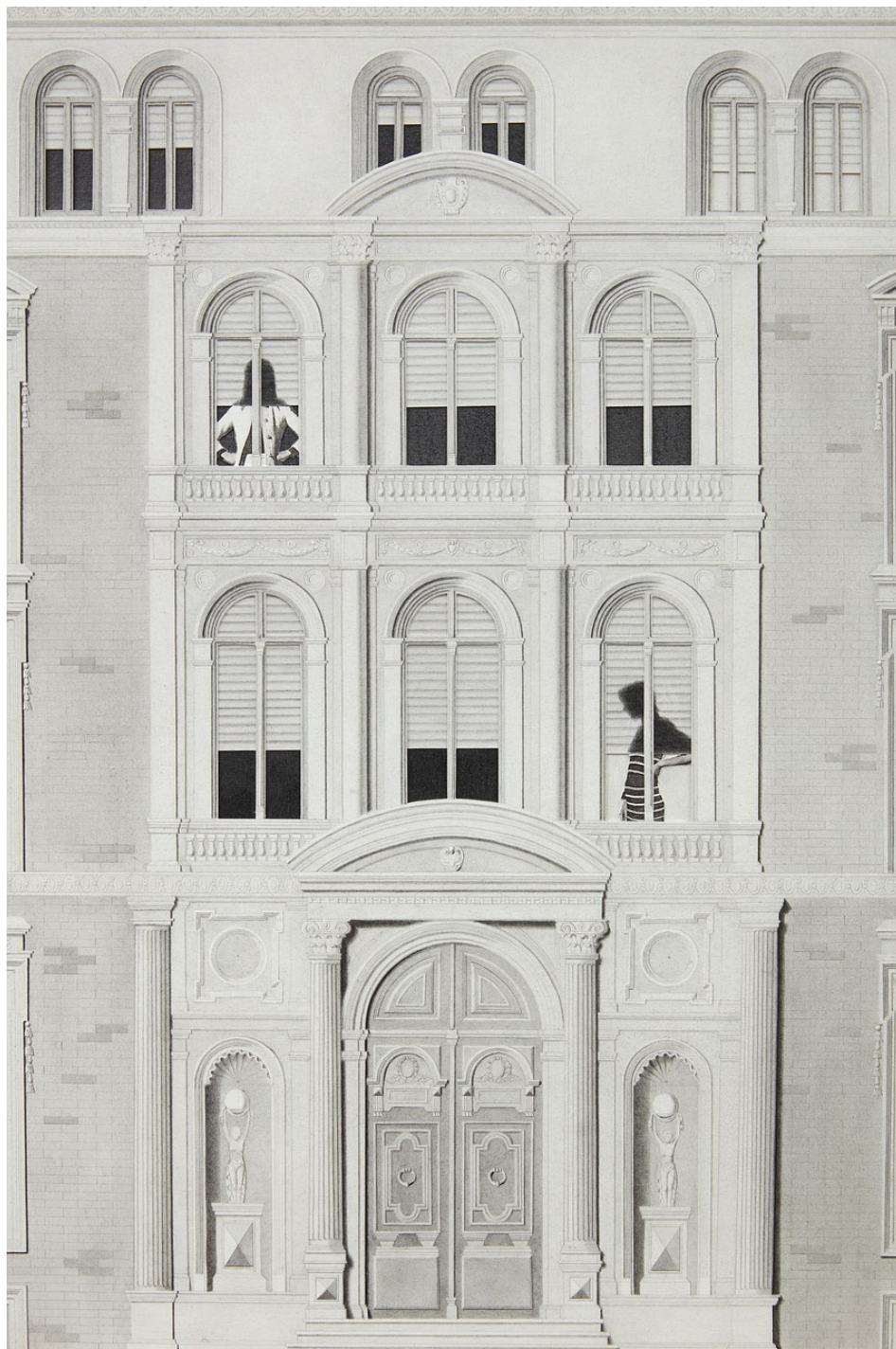
Facade with Staircase, 2020

Graphite, ink, vinyl paint, and photo transfer on paper

26 3/4 x 41 3/4 in (60.3 x 106 cm) framed



Milano Chow
Facade with Staircase, 2020



Milano Chow
Facade with Staircase , 2020



Milano Chow
Facade with Staircase, 2020



Milano Chow
“Park La Brea”, 2020



Milano Chow

Clock (2:50), 2020

Graphite, ink, vinyl paint, and photo transfer on paper

14 3/4 x 11 in (37.5 x 27.9 cm) framed

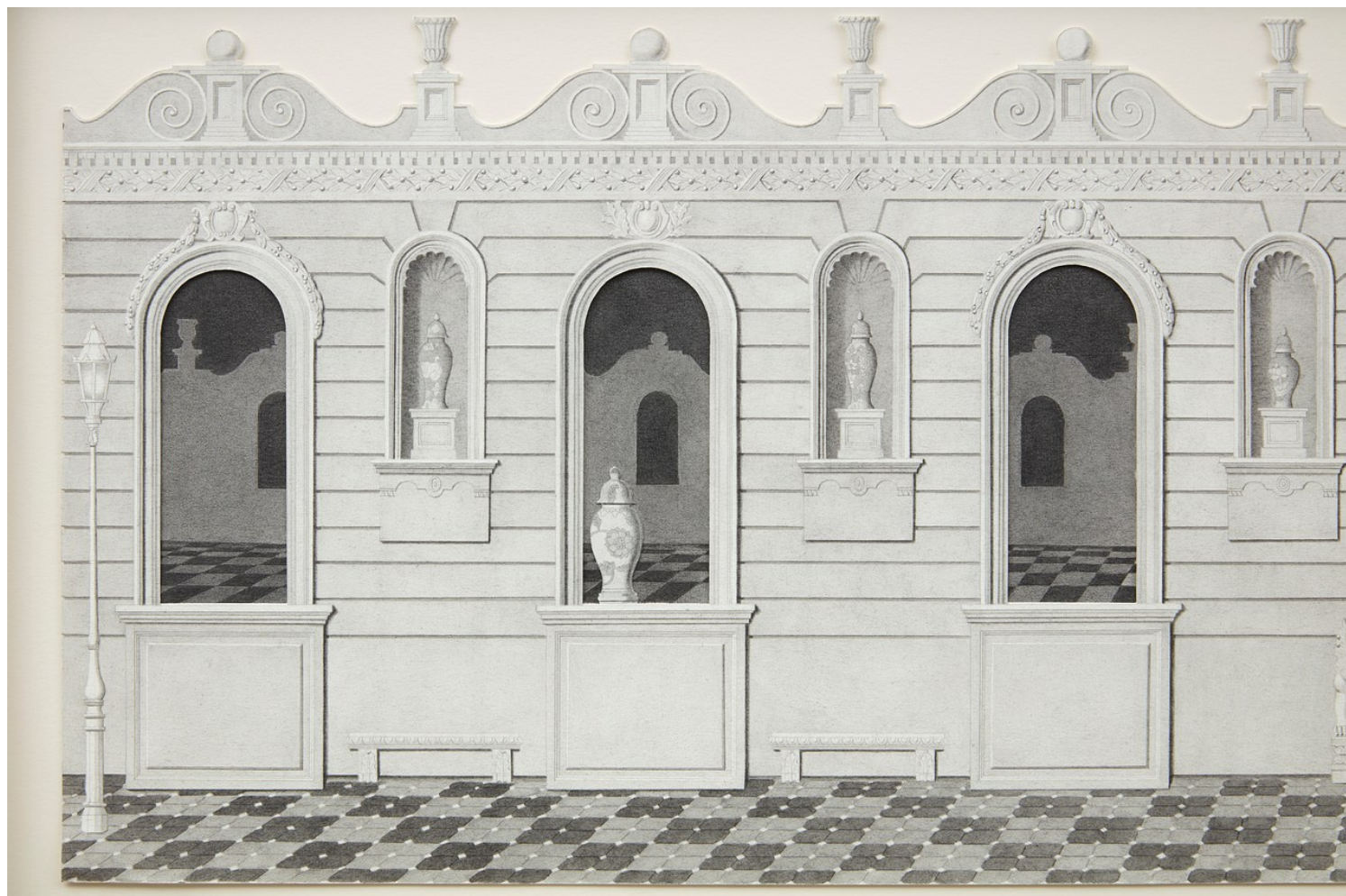


Milano Chow

Checkered Floor I, 2020

Graphite, ink, vinyl paint, and photo transfer on paper

14 3/4 x 43 in (37.5 x 109.2 cm) framed



Milano Chow
Checkered Floor I, 2020



Milano Chow
Checkered Floor I, 2020



Milano Chow
“Park La Brea”, 2020

Milano Chow

b. 1987 Los Angeles, CA

Lives and works in Los Angeles, CA

EDUCATION

2013 Skowhegan School of Painting and Sculpture

2009 BA Barnard College

2008 Yale Summer School of Music and Art, Norfolk, CT

SOLO AND TWO PERSON EXHIBITIONS

2020 Bel Ami, Los Angeles (forthcoming)

Bachelorette, Adams & Ollman, Portland, OR

2018 Milano Chow and Torkwase Dyson, Howard's, Athens, GA

These Buildings are Rated X, Chapter NY, New York

2017 *Sightlines*, Galleria Acappella, Naples, Italy

2016 *Egg and Tongue*, Mary Mary, Glasgow, UK

2015 *The Painted Screen*, Chapter NY, New York

Mode Pratique, Young Art, Los Angeles

GROUP EXHIBITIONS

2019 *Loitering is Delightful*, Los Angeles Municipal Art Gallery, Los Angeles

people moving through things and the things that make people move,

Kate's Little Angel, Los Angeles

The Props Assist the House, Bel Ami, Los Angeles

For Mario, Tina Kim Gallery, New York

Rubus Armeniacus (Himalayan blackberry), Jessica's Apartment, New York

Whitney Biennial, Whitney Museum of American Art, New York, NY

2018 *The pointed finger draws a line*, Interface, Oakland, CA

A Slice Through the World: Contemporary Artists' Drawings, The Drawing Room,

London, UK, and Modern Art Oxford, Oxford, UK

The Beyond: Georgia O'Keeffe & Contemporary Art, Crystal Bridges Museum of American Art, Bentonville, AR

The Case Against Reality, Marinaro Gallery, New York

Line and Verse, Andrehn-Schiptjenko, Stockholm, Sweden

Hanging with Friends, The Finley, Los Angeles

2017 Milano Chow, Ann Greene Kelly, Daniel Rios Rodriguez, Michael Benevento,

Los Angeles

2016 Inaugural Exhibition, Romeo, New York

2015 *I hope to God you're not as dumb as you make out*, Mary Mary, Glasgow, UK

Their little stickers, like fig leaves..., Chin's Push, Los Angeles

2014 *Openings*, Fused Space, San Francisco, CA

- 2014 *Another Cats Show*, 356 Mission, Los Angeles
Ambulance Blues, Basilica Hudson, Hudson, NY
Two rocks do not make a duck, LVL3, Chicago, IL
Light Night, Wallspace, New York
- 2013 *Near Dark*, Young Art, Los Angeles
Breaking Night, Vox Populi, Philadelphia, PA
- 2012 *VTA*, Sophia Jacob, Baltimore, MD
The Real Conquests, Favorite Goods, Los Angeles
- 2009 *Blind Carbon Copy*, 179 Canal, New York

AWARDS

- 2018 Pollock-Krasner Foundation Grant
 2011 Printed Matter Awards for Artists

PUBLIC COLLECTIONS

The Whitney Museum of American Art

BIBLIOGRAPHY

- 2019 Farago, Jason, "New York Galleries: What to See Right Now," *New York Times*, August 7.
 Jen, Alex, "2019 Whitney Biennial," *The Brooklyn Rail*, June.
 Small, Zachary, "The Apprehensive Politics of a Generation Surface at The Whitney Biennial," *Hyperallergic.com*, May 15.
- 2018 "The Case Against Reality," *New Yorker*, March.
- 2017 Moore, Lucy Kumara, "Milano Chow," *Luncheon Magazine*, Autumn/Winter.
 Horst, Aaron, "Milano Chow, Ann Greene Kelly, Daniel Rios Rodriguez," *contemporaryartreview.la*, August 2.
 Krug, Simone, "Critics' Picks: Milano Chow, Ann Greene Kelly, Daniel Rios Rodriguez," *Artforum.com*, July.
 Lucero II, Louis, "Frieze New York Presents Global, Cutting-Edge Art," *New York Times*, May 4.
- 2016 Gat, Orit, "Milano Chow," *Frieze*, issue 176, January/February.
- 2015 Irvin, Nick, "First Look: Milano Chow," *Art in America*, October.
 Herbert, Martin, "Previews," *ArtReview*, September.
 interview with Martine Syms, ==, vol. 2, edited by Matt Keegan, published by Capricious Publishing, New York, NY