

GALERIE TIMONIER



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Milly Skellington

An Alternate Ending to a Tale of Two Cities: in Stone and Wood

October 26th - December 7th 2024

Galerie Timonier is pleased to present An Alternate Ending to a Tale of Two Cities: in Stone and Wood, Milly Skellington's first solo exhibition with the gallery.

Two objects for two cities sit at the juncture of Charles Dickens' novel and Martin Kippenberger's *The Happy End of Franz Kafka's Amerika* as a point of departure for Milly Skellington's revisionist approach. A reinterpretation which substitutes Paris for Los Angeles, where the artist is from, and allows for the suffusion of personal narratives while making space for elements of chance to reintroduce what Skellington refers to as the "outer reaches of memory," a territory on the fringe of forgetfulness or oblivion where hermeneutics, unfamiliarity, and misconstruction can re-manifest as humor.

Despite its relative proximity, the Hollywood sign, replete with implication, remained mostly out of sight for the artist. HOLYWATER, in its reversed iconoclasm, becomes Skellington's attempt at the reconciliation of history and popular culture through material exploration. Similarly, Lamp (the embrace) exists in a comparable liminal space, not between two conflicting identities, but between two seemingly disparate cities, both of which are solidly anchored in the artist's selfhood. The knotted street lamp, the permuted sign, or the impossible landscape do not necessarily aspire to uncover any specific kind of fixed truth for Skellington, rather they act as devices to arrange and classify, perhaps not in a dissimilar way a dream journal may operate.

This mutability, in turn, affects the works themselves. Skellington chooses to present them with a sense of precariousness: on a tilt, at a slant, threatening by their very weight, displayed just off center of where the eye would like to situate them comfortably in the space as if resist any kind of facile objecthood, as if not to overindulge in their own fantastical whimsy. Both sculptures are the product of the artist's very first introduction to carving, the intuitive approach to materiality is made evident by the ubiquitousness of Skellington's hand. Both mediums inform and guide their own execution: be it marble with its veins, crystal, swirls of color or mahogany with its own proprietary grain in the same manner great sweeps of history can either inform or obfuscate their own narrative.

Milly Skellington (b. 1993, Los Angeles) lives and works in New York. They have received an MFA from Hunter College and a BFA from Otis College of Art and Design, further scholarship include post graduate studies at Goldsmiths, University College of London. Their practice incorporates elements of stone and wood carving, computer coding, robotics, and painting. Recent solo and two/person exhibitions include: *Limited Views*, Hyacinth Gallery, New York City, 2023; *Top Five Youtube Tragedies*, Pamela Ramos - El Clasificado Alternative Space, Los Angeles, 2018. Recent group exhibitions include: *Average Playtime*, New Uncanny, 2024; *I Believe In Love*, Avant Bazaar, Los Angeles, 2023; *Wildsim*, Hunter MFA, New York City, 2023; *Summer Group Show*, Hyacinth Gallery, New York City, 2023; *Unfurled*, Notine Projects, Ridgewood, 2022. They will have an upcoming concomitant solo exhibition of new paintings, *An Alternate Ending to a Tale of Two Cities: in Image and Text*, on October 30th 2024 with Hyacinth Gallery, New York City and will be included in the following upcoming group shows: Europa, New York City; Night Gallery, Los Angeles; Curved Wall Gallery, Los Angeles.



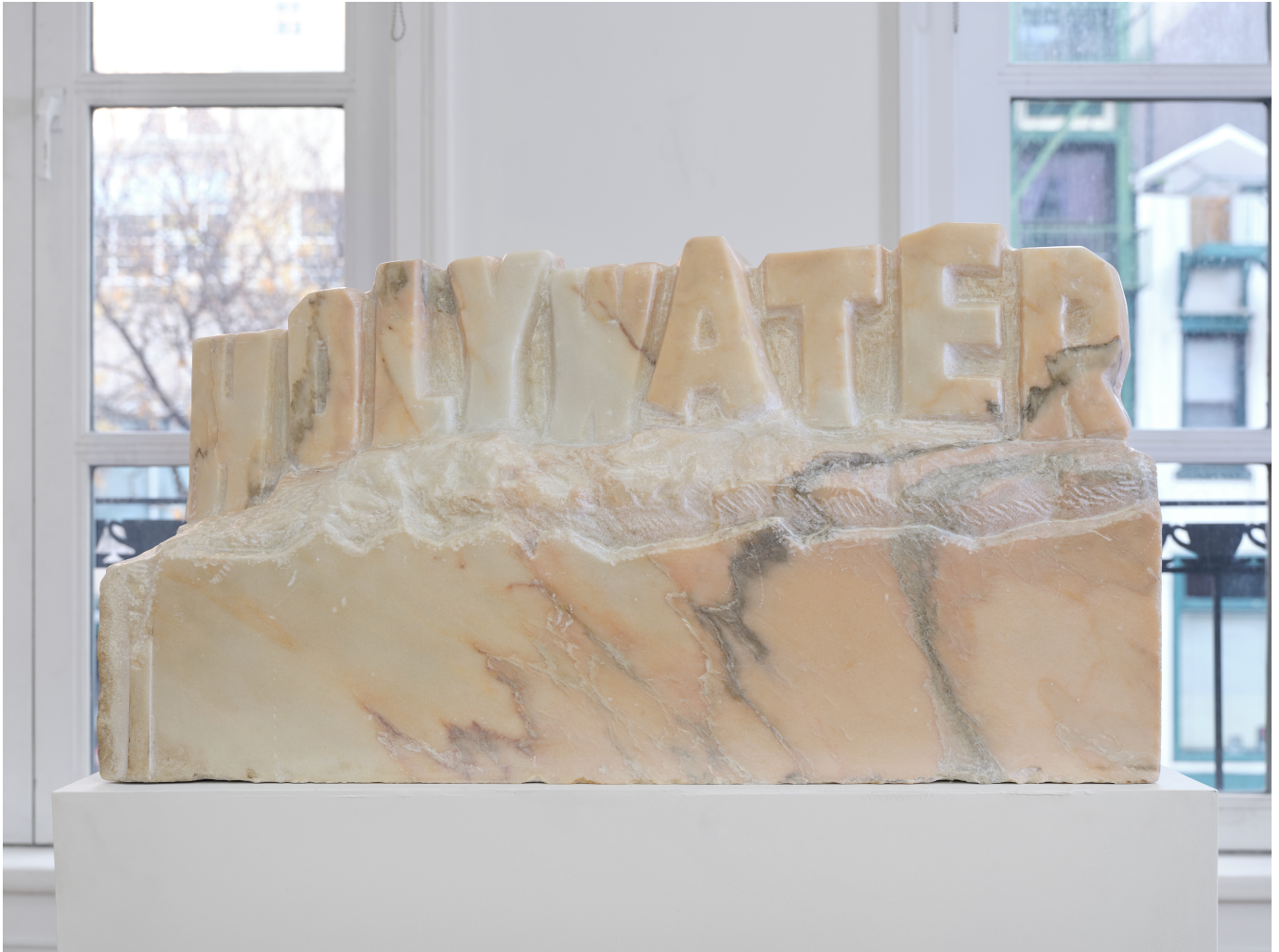


Milly Skellington



lamp (the embrace)
mahogany, pine, electrical hardware, and acid-free canson paper
13 1/2 x 55 x 13 1/2 in. | 34.3 x 139.7 x 34.3 cm. | 2024





HOLYWATER
pink marble, wax
33 1/8 x 17 5/8 x 10 1/4 in. | 84.1 x 44.8 x 26 cm. | 2024





an alternate ending
pencil on paper, acrylic, and hardware
6 x 9 x 0.75 in. | 15.2 x 22.9 x 1.9 cm. | 2024

