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ADAM MILNER: DADA at Yehudi Hollander-Pappi January 31 – March 14, 2026

Opening Reception: January 31, 6–9 PM Alameda Lorena, São Paulo

São Paulo — Yehudi Hollander-Pappi presents *Dada*, Adam Milner's first solo exhibition in Brazil, opening January 31, 2026. The exhibition takes its title from a child's first words—the repeated call for father or grandfather—and references the 1916 Zurich art movement that emerged as a radical response to World War I, in which artists embraced chance and absurdity as a push against the globally devastating political ideologies.

During his first visit to São Paulo for YHP's inaugural exhibition in 2025, Milner discovered a seventy-square-meter specialty shop in the city's historic center. The store operates as a densely packed collection of objects and ephemera, with every available surface occupied. For this exhibition, Milner has invited the shop to occupy YHP's entrance gallery, where it continues to operate exactly as it does in its original location.

After passing through this relocated storefront, visitors enter the main gallery space—a deliberate contrast of high ceilings and white walls. Small, unframed Kodak photographs appear embedded into the wall. Among these images, the artist reveals the bedroom of his father, a welder by trade and creator and collector of various ephemera.

The exhibition includes a new sound installation and paintings completed in São Paulo. Milner's practice examines ordinary domestic life through collected objects and everyday materials—exploring systems of sleeping, eating, working, and the routines that structure daily existence. His work questions what gets preserved and valued, and by whom.

Drawing from the visual languages of museums, archives, retail spaces, and private homes, Milner's installations occupy the space between public and private, work and rest. By treating his own living space as both studio and subject, he suggests that overlooked objects and marginal materials can reveal essential aspects of desire, labor, and attachment.

There is a silent excavation in Adam Milner's work — not of empires or monumental ruins, but of the invisible infrastructures that sustain existence: blood circulating through anonymous veins, the residue of a meal, the repeated movement of a body crossing the city. The artist collects what was left unsaid — the secrets his grandfather kept until death, the stories his father never knew how to articulate, the mute gestures of nature before the passage of time. There is a cinematic melancholy here, almost American, in the way Milner transforms domestic debris into reliquaries of impermanence: childhood never returns, objects witness our disappearance with the indifference of what survives everything. Like a curator of his own dissolution, he establishes protocols of preservation for what is fundamentally ephemeral — routines converted into rituals, private fragments displayed with the coldness of a museum vitrine. But there is curiosity too, an

almost perverse intimacy in how he explores the mergers between body and object, memory and commodity, domestic life and public death. In the end, what Milner reveals are the support systems of desire: everything we keep, archive, and display to prove we exist, that we love, that we were loved — small monuments to the fragility of being alive.

About the Artist

Adam Milner (b. 1988, Denver) lives and works in New York. Working across media, Milner has exhibited drawings, paintings, video, texts, and sculpture. He has created site-specific projects in the archives of the Warhol, the Clyfford Still Museum, and others.

About YHP

YHP is a contemporary art gallery in São Paulo representing emerging and established artists working in experimental media. Located on Alameda Lorena in Jardins, the gallery focuses on practices that expand traditional boundaries of time-based and installation work.

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