Jeremy Jaspers  
*Other Voices, Other Rooms*  
October 17 – December 3, 2022

**East Gallery**

*Mr. Harris, 2020*  
Acrylic on Canvas  
72 3/4" x 55" (185 x 139.5 cm)  
JJasp.23332

*Benjamin, 2022*  
Acrylic on Canvas  
72" x 55" (183 x 139.5 cm)  
JJasp.23261

*Connor's Bookstore, 2020*  
Acrylic on Canvas  
72 3/4" x 55" (185 x 139.5 cm)  
JJasp.23267

*The beaten, 2022*  
Acrylic on Canvas  
55 1/8" x 47 1/4" (140 x 120 cm)  
(JJasp.23486)

*Franz, 2022*  
Acrylic on Canvas  
23 3/4" x 19 3/4" (60.5 x 50 cm)  
JJasp.23239
The truth about lies, 2018  
Oil on Canvas  
23 3/4″ x 19 11/16″ (60.5 x 50 cm)  
JJasp.23307

Roger et Jean, 2022  
Acrylic on Canvas  
23 3/4″ x 31 3/4″ (60.5 x 80.5 cm)  
JJasp.23235

Leander, 2022  
Acrylic on Canvas  
31 3/4″ x 23 3/4″ (80.5 x 60.5 cm)  
JJasp.23234

Lukas, 2020  
Acrylic on Canvas  
23 1/2″ x 19 3/4″ (59.5 x 50 cm)  
JJasp.23259

The Boy, 2022  
Acrylic on Canvas  
31 1/2″ x 23 3/4″ (80 x 60.5 cm)  
JJasp.23193
The dream of Alexandre, 2022
Acrylic and Oil Stick on Canvas
47 1/4" x 39 3/8" (120 x 100 cm)
JJasp.23468

Derek from Paris, 2022
Acrylic and Oil Stick on Canvas
39 3/8" x 31 1/2" (100 x 80 cm)
JJasp.23465

Jewel Box

Frosties, 2022
Acrylic and Oil Stick on Linen
27 1/2" x 19 3/4" (70 x 50 cm)
JJasp.23491

Viewing Room

Show the marks, 2022
Acrylic on Canvas
27 1/2" x 19 3/4" (70 x 50 cm)
JJasp.23490

Une Danse, 2020
Acrylic on Canvas
72 3/4" x 55" (185 x 139.5 cm)
JJasp.23269
Esteem, 2022
Acrylic and Oil Stick on Canvas
39 3/8" x 31 1/2" (100 x 80 cm)
JJasp.23467

West Gallery

This boy, 2022
Acrylic on Linen
47 1/4" x 39 3/8" (120 x 100 cm)
JJasp.23463

The letter, 2022
Acrylic and Oil Stick on Canvas
31 1/2" x 39 3/8" (80 x 100 cm)
JJasp.23469

reclining nude, a permutation, 2022
Acrylic and Oil Stick on Linen
109" x 174" (277 x 442 cm)
JJasp.23461

Other voices, 2022
Acrylic and Oil Stick on Canvas
67" x 51" (170 x 130 cm)
JJasp.23470
**Wearing the hickeys, 2022**
Acrylic on Canvas  
39 1/2" x 31 1/2" (100.5 x 80 cm)  
JJasp.23192

**Foam, 2021-2022**
Acrylic on Canvas  
72 3/4" x 55" (185 x 139.5 cm)  
JJasp.23266

**Au début, c'est l'insulte (Didier Eribon), 2022**
Acrylic on Canvas  
39 3/8" x 31 1/2" (100 x 80 cm)  
JJaps.23297

**Boudoir, 2022**
Acrylic and Oil Stick on Canvas  
43 3/8" x 55 1/8" (110 x 140 cm)  
JJasp.23466
For Immediate Release:

Jeremy Jaspers

Other Voices, Other Rooms
Thursday, October 27 – Saturday, December 3, 2022
Opening Reception: Thursday, October 27, 6–8 PM

Yossi Milo Gallery is delighted to present Other Voices, Other Rooms, Jeremy Jaspers’ debut solo exhibition in New York City and his first with the gallery. The show will open with an artist’s reception on Thursday, October 27 from 6–8 PM and will be on view through Saturday, December 3, 2022.

Through his evocative, sensual tableaux, Jeremy Jaspers (b. 1977; Berlin, Germany) investigates psychological conflict, economies of desire, and the dynamics of queer love. His intimate portraits and carefully arranged figurative compositions present men in the throes of love affairs, privately lazing in the safety of secluded rooms, or meandering covertly through the dim corridors of old cities. Through thinly veiled windows, doors left ajar, alleyways, and computer screens, viewers of Jaspers’ work are made voyeurs into the private lives of contemporary urbanites, queer existence, and underground communities.

Jaspers is profoundly influenced by the work of Truman Capote, whose novel Other Voices, Other Rooms lends this exhibition its title and tells the tale of a teenage boy sent to live in his long-lost father’s mysterious manor, where he discovers much about his sexuality and himself. Like Capote, Jaspers takes an interest in the pivotal points of a person’s life when transformation occurs, be it the realization of one’s sexuality, the requital of a romantic proposition, or the first time the ego is wounded. The artist gives expression to the subtle aftereffects of these
experiences, painting men who are forced to walk the line between proud display and careful concealment of their true identities. Jaspers’ palette reflects this conflict, oscillating between the moody tones of a dark city street and the bright, vibrant colors of a dance club. Both are employed in Kingdom hearts III, which presents three young men in a darkened room, two of whom embrace passionately beneath a shimmering disco ball, while the third sits dejectedly on a vibrantly colored sofa, absentmindedly gripping a video game controller. The competing emotions at play—lust, boredom, excitement, jealousy—are paramount to Jaspers’ painterly investigation of queer life today.

Included in the exhibition is Jaspers’ largest work to date, reclining nude, a permutation. At nine by fifteen feet, the monumental painting presents a reclining nude sprawled out in the steamy enclaves of a bathhouse, poised elegantly in the style of an odalisque. Looking at the work of Jean-Auguste-Dominique Ingres, Jaspers renders his subject with supple curves and soft brushstrokes. Here, however, Jaspers settles his gaze on a man rather than a woman, upending the male gaze and conventional modes of desire that pervade the western art historical canon. The subject’s setting recalls the ancient classical tradition of bathhouses, and by extension, the tolerant attitudes the ancient Greeks and Romans held towards homosexuality. These bathhouses were sites of bathing and relaxation, but also of socializing and even romantic liaisons. Today, they serve a similar function for modern gay communities: safe spaces where men can gather and be intimate without fear of persecution. With soft blues and purples, the artist builds a dreamy, almost surreal space for his subject, whose spotted skin indicates the dermatological condition of vitiligo. Jaspers takes interest in the condition not only for its striking beauty, but also for what it represents to him: the endless combinations of circumstances that define a person. A similar pattern can be seen in the mosaic wall behind the subject: a matrix of multicolored tiles where endless combinations are possible. With this intricate wall, Jaspers nods to the infinitely diverse possibilities that constitute life today. In reclining nude, a permutation Jaspers delineates a space where all variations of experience, appearance, and identity are valid. Throughout his practice, the artist celebrates the differences that might normally subject one to social ostracism, giving them visibility and dignity in his paintings.

Jeremy Jaspers has exhibited work at Metodo Milano, Italy; Kunsthalle Späti Berlin, Germany; Cheim & Read, New York, NY; and Ales South Bohemian Gallery, Hluboká nad Vltavou, Czech Republic among others He holds a BA in Stage Art, Acting and Choreography from the Berlin University of the Arts. The artist currently lives and works between Berlin, Germany and Paris, France.

For more information, please contact Jack Cassou at 212.414.0370 or jack@yossimilo.com, or visit the gallery's website at www.yossimilo.com
Jeremy Jaspers

b. Berlin, Germany, 1977

Education
2006 University of Fine Arts, Berlin, Germany
2001 Apprentice of Animation and Drawing with Filmmaker Raimund Krumme, Berlin, Germany
2000 Apprentice of Movement Studies with Toula Limnaios, Berlin, Germany
1998 BA, Berlin School of Stage Art, Berlin, Germany

Selected Group Exhibitions
2022 MEN, Ales South Bohemian Gallery, Czech Republic
2022 Some People, Cheim & Read, New York, NY
2020 Mistici, Sensuali, Contemplativi, Metodo Milano, Milan, Italy
2019 Revolving, P8 3 Gallery, Berlin, Germany
2018 Meatscapes, Salon Strahl, Berlin, Germany
2016 Berlin School of Painting, Kunsthalle Spaeti, Berlin, Germany

Selected Bibliography