

AMANDA MILLET-SORSA

Amanda Millet-Sorsa is a painter and curator of experimental visual art events. Her work aims to explore loss, love, birth, death, and life through color using the mediums of oil paint, collage, murals and cross-disciplinary collaborations. Using abstracted figures that emerge from spontaneous and automatic gestures, she unfolds images that point towards the naked flesh of emotion.

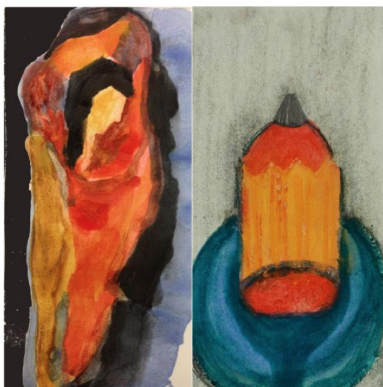
Amanda Millet-Sorsa completed an MFA in Painting from the New York Studio School in 2013. She has a Bachelor of Arts degree from Brandeis University in Fine Arts and Economics obtained in 2009. Previous residencies include a dance collaboration on Governor's Island, a mural at Proyecto Ace in Buenos Aires, Argentina and earlier in Brittany, France. Her studio is in Bushwick Brooklyn, NY. Amanda is a Franco-Finnish American based in New York City.



A GAME OF TAROT

A Game of Tarot is composed of a full deck of delicate, hand-painted tarot cards. During the course of this exhibition, Millet-Sorsa will show a few cards at a time, switching them out every other day for a new reading, to display all 78 cards over six weeks. Drawing use during the Italian Renaissance, Millet-Sorsa has invented her own pictorial language to portray the original suits of the tarot deck to reflect the society we live in today: blood as a weapon of war, network as power, water as wealth, while the heart remains the same.

Examining these pillars of society on a macro, global level, A Game of Tarot then abstracts the imagery relating to each suit and figures of the deck. For instance, in her attempt to find the equivalent of the knight today, Millet-Sorsa concluded, in the aftermath of Charlie Hebdo events, that the pencil, or the expression of the individual, is the knight. The pen emerges as a weapon instead of the historically depicted sword or spade. Here, A Game of Tarot is continuously in flux, inviting viewers to contemplate the structure and cardinal virtues of our modern day, global society [2015 Press Release curated by Jennie Lamensdorf and Natalie Diaz]



Amanda Millet-Sorsa
A Game of Tarot

On view February 21 – April 4, 2015

223 – 225 West 10th Street
New York, NY 10014
w10w.tumblr.com
#w10w

The Lovers, 2015, mixed media, 7 x 3.5"
Image courtesy of the artist

Time Equities Inc. Art-in-Buildings is pleased to announce the newest exhibition at the West 10th Window: Amanda Millet-Sorsa, A Game of Tarot.



artcritical

the online magazine of art and ideas

Here is an art exhibition you might chance upon, in several meanings of the word “chance”. First off, it’s in the most unassuming location, a midget storefront (with no store) in the sunken entrance to row house apartments in the West Village. This is one of the slew of properties in Francis Greenburger’s Time Equities portfolio that maintains a space for contemporary art; the company employs a full-time curator, in fact, to scout out and manage its display locations.

Artist Amanda Millet-Sorsa has painted a Tarot deck with updated imagery that recasts the medieval characters of King, Queen, Hanged Man, Pope and “Popess”. The four suits of cups, staves, coins and swords have been abstractly re-jigged as blood, network, water and heart. Regular numbered cards from these “houses” adorn the surrounding sides while on the level, reshuffled every day or so, are her re-imaginings of characters from the major arcana. Following the attacks on Charlie Hebdo she came up with her symbol of the modern knight: a pencil. [April 4, 2015 by DAVID COHEN]

Bedford + Bowery **FORD + BOWERY**

«Millet-Sorsa is having her own deck printed up so that at future shows, people can play with her work in addition to seeing it behind glass. «I’m looking for places where the cards can be used, really interacting with people,» she said.»

[June 8, 2015 by Bedford and Bowery]

Interview during Bushwick Open Studios 2015 Exhibition «La Gioconda»
curated by Julie McKim and Wilson Duggan
Mona Liza Fine Furniture Brooklyn, NY



At The Cloisters Garden of The Metropolitan Museum of Art during the exhibition «The World in Play: Luxury Cards, 1430–1540» on April 16, 2016

Friends gathered to play with Amanda Millet-Sorsa’s printed card deck while viewing the unique display of medieval card decks including the Visconti-Sforza.

THE SAINT ANN'S REVIEW

Published in Fall 2015 Issue

The Saint Ann's Review,

A Journal of Contemporary Arts & Letters,

p.6, 35, 36, 88, 89

Work: «Pope», 2015, mixed media on paper, 7 x 3.5 in

INTERVIEWS

Interview by Jennie Lamensdorf and Natalie Diaz

March 25, 2015

Excerpts from Artist Interview published on W10th Window Blog for Art-In-Buildings

Art-in-Buildings: *Can you tell us about your practice in general and what interested you about the West 10th Window? Did working within the space constraints of the West 10th Window influence your work?*

AMS: I found the space very inspiring and challenging. We're so used to seeing paintings hung in big white cubes today, which I find very limiting. I'm constantly looking for alternative places for paintings to exist in that could offer more intimacy. The history of painting is rich with many examples of how art and life exist together, and the white cube reflects the values of our society. I want to rebel and get in touch with painting's history, which values physical human interaction with artworks rather than white walls and fluorescent light. The window made me reflect on fortuneteller windows, which we can see all over the world. The tarot cards offer a space into strange and timeless imagery, and that's where it started.

AIB: *Where does your interest in Tarot originate from? Does it recur as a theme of motif throughout any of your other works?*

AMS: In France, the Tarot is mainly known as a card game, which is very different from the divinatory association that is more mainstream across the globe. My father used to play with his friends and some of my friends still play. I have played a fair amount of card games as a child, as many of us do, though the tarot was never one of them. Now seemed like a good time to delve into this game of cards.

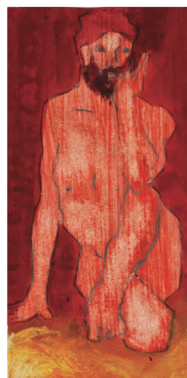
In researching the tarot, I was drawn to a specific 15th Century deck called the Visconti-Sforza Tarot cards. The Morgan Library has some in their collection and has produced a fantastic catalog. One can find a mixture of figuration, symbolism, and abstraction in this deck. My work has teetered between these three worlds so interpreting a deck of tarot cards immediately felt like I was developing my work on a whole other level.

In the past year the cards kept changing all the time, though I did notice some of my past paintings could've been part of this deck. I wanted the cards to break away from the rigid symbolism of the Tarot de Marseille and build their own mysticism, so I started looking through my sketchbooks to see what was possible. The freedom, flexibility, and disrobing of all of the tarot characters and suits to fit contemporary pillars was a welcoming challenge. The question of who are the knights and samurais of today is still open though the cards have provided a possible answer: the individual. I'm proud to be part of this window installation tradition in New York City shared by so many past artists.

AIB: *How did you select the cards for each different grouping? Were you following any sort of rules of the game?*

Some days the cards I selected were arbitrary. Other times I would select one card at random and compose all of the other cards with that first card in mind. In this way different "games" were born. A game of lovers, a fool's game, a numbers game, a hermit's game, an end game etc., and the compositions change all the time. Reading the tarot is about an unconscious connection between the self and the universal, which is always in

REUNION, 2017
Alix Ohlin



AMANDA MILLET SOSKA, Pope
2015, casein, charcoal, ink, collage and other
media on paper, 7 x 3.5 inches

We drove back to my place in silence. You'd brought a six pack of beer that we didn't wind up drinking, and it sat awkwardly between my feet. I got out of the car holding it to my chest and walked alone to my door. I remember thinking it was very important that I not look back. So now I don't know how long you waited in the car before driving away. I don't know if you waved.

Three people were shot in North Carolina by a man whose Facebook postings identified him as an atheist. The victims were Muslims and on Twitter people began to use the hashtag *MuslimsLivesMatter*. This was at the same time as *BlackLivesMatter* and *BlueLivesMatter* and also *AllLivesMatter*. Every week brought forth a different hashtag and ensuing arguments about those hashtags, dissecting their valence and weight. Two of the victims were studying to be dentists. Two of them were sisters.

Outside my window a squirrel scrambles up a tree on whose branches the ice has only just melted. Another squirrel follows behind, and they lap the tree, faster and faster. I used to think this behavior was playful until a biologist I met explained to me that the squirrels were establishing territorial dominance. Once, as a graduate student, I ran away from an aggressive campus squirrel that wanted a granola bar I was eating. That squirrel successfully established territorial dominance over me: I had to take refuge inside the Arts building. Right now the squirrels are still circling the tree; it appears an even contest. It's amazing how much noise two small animals can make.

We went out to dinner. We were so troubled to see each other, to sit together in a restaurant, that we didn't eat any of the food we'd ordered. The waitress, who seemed offended by our lack of appetite, kept asking us what was wrong with the meal. Nothing, we said. Nothing is wrong.

A news anchor I always liked was put on leave for six months, although nobody thinks he'll ever come back. His transgression was that he pretended