

YOOX

YOOX presents OUR HOUSE

An exclusive capsule collection curated by Tschabalala Self

YOOX launches an unprecedented collaboration with creatives and visionaries Brandon Blackwood, Reginald Sylvester II and Tschabalala Self: three names who have teamed up to create daily objects with a unique artistic vision exclusively for YOOX, called “Our House”.

Harnessing the power of collaboration, these three NYC-based artists have taken the time to build bridges between their artistic practices during this moment of mass separation. Aesthetics and functionality combine in Brandon Blackwood's *Kuei Bag* and Reginald Sylvester's *Candle Vessel*, two exclusive products made special by Tschabalala Self who designed the textile pattern for the Blackwood limited edition *Kuei Bag* and collaborated with Sylvester on the packaging for the *Candle Vessel*.

These projects show the power of cross-disciplinary practices and the artificial nature of the boundaries often drawn between art, fashion and design. A collection dedicated to amplifying the essential nature of open dialogue across disciplines in the creative fields.

“I am thrilled to present this project which allows audiences to interact with our creative practices in an accessible and tangible way.” – Tschabalala Self

The artworks will go live exclusively on YOOX October 19th in limited quantities.

With “Our House”, YOOX responds to YOOX NET-A-PORTER GROUP's People Positive commitment area of its 2030 sustainability strategy, Infinity. Through People Positive, the Group will use its platforms and global influence to amplify and accelerate campaigns, organisations, businesses and individuals that champion an inclusive world for the fashion and creative industry.

Notes to the Editor

About YOOX

Established in 2000, YOOX is the world's leading online store for fashion, design and art that lasts a lifetime and beyond. For those who love the thrill of the find, YOOX inspires men and women around the world to express their personal style through a wide

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selection of well-made yet accessible pieces to cherish season after season. These include hard-to-find clothing and accessories for men and women from the world's most prestigious designers as well as kidswear, a unique selection of home design objects and exclusive collaborations with internationally-renowned artists.

Encouraging conscious and responsible shopping has been central to YOOX's philosophy since it launched 20 years ago, helping customers to be kinder to the planet by investing in fashion with longevity. In 2009 the store launched YOOXYGEN – a socially and environmentally responsible destination featuring a carefully curated edit of sustainable brands.

At the forefront of innovation, YOOX has pioneered the use of artificial intelligence in fashion, launching in 2018 its own label 8 by YOOX, the first collection ever powered by AI combined with YOOX's unique creative flair. With YOOXMIRROR, a virtual styling suite driven by AI, YOOX offers a ground-breaking customer experience, allowing users to create their own avatar and digitally try-on looks in their app. Available in more than 100 countries with 10 languages and 7 currencies, YOOX provides a seamless shopping experience across mobile, tablet and desktop, with easy returns and multi-lingual customer care 24/7, 365 days a year.

YOOX is part of YOOX NET-A-PORTER GROUP.

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About Tschabalala Self

Tschabalala Self was born in 1990 in Harlem, NY, US, and lives and works in New York, NY, US, and New Haven, CT, US. She graduated from Bard College in 2012 and received her M.F.A. from the Yale School of Art in 2015. Future and recent solo exhibitions include *By My Self*, Baltimore Museum of Art, Baltimore, US (2021); *Cotton Mouth*, Galerie Eva Presenhuber, New York, US (2020); *Tschabalala Self: Out of Body*, ICA Boston, Boston, US (2020); *Thigh High*, Pilar Corrias, London, UK (2019); *Tschabalala Self*, Art Omi, New York, US (2019); *Hammer Projects: Tschabalala Self*, Hammer Museum, Los Angeles, US (2019); *Tschabalala Self*, Frye Art Museum, Seattle, US (2019); *Bodega Run*, Yuz Museum, Shanghai, CN (2018); *Tschabalala Self*, Tramway, Glasgow, UK (2017); *Tschabalala Self*, Parasol Unit Foundation for Contemporary Art, London, UK (2017).

She has participated in numerous group exhibitions such as *Beyond the Black Atlantic*, Hannover Kunstverein, Hannover, DE (2020); *Radical Figures*, Whitechapel, London, UK (2020); *Desire: A Revision from the 20th Century to the Digital Age*, Irish Museum of Modern Art, Dublin, IE (2019); *Unparalleled Journey through Contemporary Art of Past 50 years*, Rubell Museum, Miami, US (2019); *Present Tense: Recent Gifts of Contemporary Art*, Philadelphia Art Museum, Philadelphia, US (2019); *Prospect*, Museum of Contemporary Art San Diego, San Diego, US (2019); *MOOD: Studio Museum Artists in Residence*, MoMA PS1, New York, US; *Paint also known as Blood*, Museum of Modern Art, Warsaw, PL (2019); *Show Me as I Want to Be Seen*, Jewish Museum, San Francisco, US (2019); *Dirty Protest: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles, US (2019); *Triple*, University Art Museum, Albany State University, Albany, US (2018); *The Beyond: Georgia O'Keeffe and Contemporary Art*, Crystal Bridges Museum of American Art, Raleigh, US (2018); *Mademoiselle*, Centre Régional d'Art Contemporain Occitanie/Pyrénées-Méditerranée, Sète, FR (2018); *Trigger: Gender as a Tool and a Weapon*, New Museum, New York, US (2017).

Self's work belongs to many prominent museum collections including The Aishti Foundation, Beirut, Lebanon; Arario Museum, Seoul, South Korea; The Art Institute of Chicago, Chicago, USA; Art Omi, Ghent, USA; Astrup Fearnley, Oslo, Norway; Birmingham Museum of Art, Birmingham, USA; Brooklyn Museum of Art, Brooklyn, USA; Bunker Artspace, West Palm Beach, USA; California African American Museum, Los Angeles, USA; CC Foundation, Shanghai, China; Emdash Foundation, London, UK; Hammer Museum, Los Angeles, USA; ICA Boston, Boston, USA; JPMorgan Chase Art Collection, New York, USA; Karpidas Family Collection, Dallas, USA; Los Angeles County Museum of Art, Los Angeles, USA; Lewben Art Collection Foundation, Vilnius, Lithuania; Luma Foundation, Zurich, Switzerland; Perez Art Museum Miami, Miami, USA; Philadelphia Museum, Philadelphia, USA; Pinakothek der Moderne, Munich, Germany; Qatar Museums Authority, Doha, Qatar; Rubell Family Collection, Miami, USA; Studio Museum in Harlem, New York, USA; Yuz Museum, Shanghai, China.

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About Brandon Blackwood

Born and raised in Brooklyn, NY, Brandon Blackwood is a first generation Jamaican and Chinese American designer.

After graduating from Bard, majoring in Neuroscience and interning for Elle and Nylon, he produced his first handbag collection with no formal design training named after his close friends and brother; THE MORELL, THE CAMILLE, THE SOPHIA and THE

TRISTAN. He was drawn to the intricacies of design based on his admiration for the fashion industry and his first collection was featured in Essence Magazine. Six years later the brand has now been featured in a variety of magazines including Vogue, Vanity Fair, Forbes, Harper's Bazaar, Elle, InStyle, WWD and Marie Claire.

Social Media, has built his brand to what is today as Brandon uses the tool to communicate and lead his customer alongside his design journey. In 2020, Brandon released his End Systemic Racism bag at the height of Black Lives Matter which caught attention of Kim Kardashian and other prominent fashion figures. He used the bag as a way to give back and donated proceeds to the Lawyers Committee for Civil Rights Under Law. In 2021, Brandon retired this bag and begun to design his biggest launch yet - his Spring 2021 collection. This collection debuts on May 10th and includes 16 new styles and additional colorways.

About Reginald Sylvester II

The expressive and abbreviated figures that dominate the ambitious canvases of Reginald Sylvester II's earlier works appear in flashes in the epic gestural abstractions that constitute his latest work. Recognizable flickers emerge and rescind into the thicket of brushwork: was that an extended limb, a profile, a torso twisting back on itself? The frenetic energy conveyed through these glimpses of what may be human forms recalls the orgiastic sensibility of Elaine de Kooning's Bacchus paintings as well as the dynamism of Joan Mitchell's enveloping abstractions. Sylvester thereby stakes his place in a history of abstraction that is unconcerned with toeing a line of formal purity and unwilling to forswear completely the figurative vocabulary from which these gestures evolve.

Sylvester's works are informed by a range of experience within diverse visual economies that belies his young age. His sensibility draws from the media savvy gained from his time as a graphic designer, from a close knowledge of contemporary fashion, and from his historical grounding in Abstract Expressionist practices. Sylvester conceptualizes painting as a matter of finding, rather than spontaneously generating images, a practice rooted in Willem de Kooning's philosophy of painting as well as broader theological traditions. Biblical wisdom compels faith in the unseen with the promise that our passage from material to ethereal states will manifest as knowledge beyond mortal comprehension. Yet Sylvester's seeking through abstraction is rooted in social realities as well as spiritual practice. As images of victims of racist violence cycle through our media landscape with numbing regularity, refusing to figure the black body within exploitative systems of vision can constitute a radical act in itself.

Beneath the vital, interdependent marks that pulse through the surfaces of Sylvester's canvases lie strata of overpainting, each image containing volumes of its own history that the viewer will never completely know. This undergirding of formal experimentation and art historical discernment lends to each work its own particular grace.

In 2022, Sylvester will mount his first solo institutional presentation in an American museum in his hometown of North Carolina at the Harvey B. Gantt Center for African-American Arts+Culture. Sylvester's work is held in public collections including the Wolverhampton Art Gallery, Wolverhampton, UK; Spazio 1, Lugano, Switzerland; and Fondazione Stelline, Milan, Italy. His work will be featured in a forthcoming survey of contemporary art published by Phaidon, due for release in spring 2022. Recent solo exhibitions include NEMISIS, Maximilian William, London (2019); and The Rise and Fall of a People, Fondazione Stelline, Milan (2017).

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