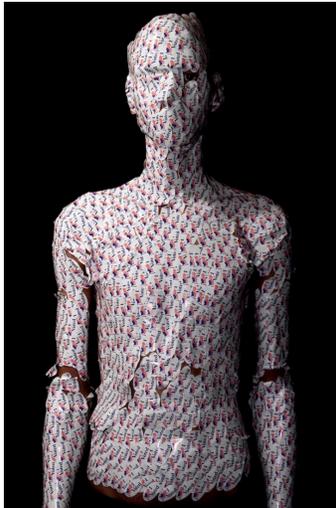


Urist, Jacoba. "Best in Show: 6 of the Most Remarkable Works at This Year's Armory Fair," *Cultured Magazine*, 8 March 2019.

CULTURED

BEST IN SHOW: 6 OF THE MOST REMARKABLE WORKS AT THIS YEAR'S ARMORY FAIR

JACOBA URIST



WILMER WILSON IV, *SELF PORTRAIT AS A MODEL CITIZEN* (2012). ARCHIVAL
PIGMENT PRINT. 45 X 30 INCHES. EDITION: 5

Wilmer Wilson IV at CONNERSMITH.

Shy of thirty, Wilmer Wilson IV has already performed at the Smithsonian's National Portrait Gallery, as part of their IDENTIFY series, focusing on experimentation through portrayal. He's described finding his voice through three-dimensionality, making pieces at first with Post-it notes and plastic utensils. For his sticker series—including *Self Portrait as a Modern Citizen* (2012)—he covers his entire body in a kind of second skin and engages in an abstract dialogue, as much with himself as the audience. Presented by DC's Connersmith Gallery, the sculpture, *Shed Skin (I Voted)* (2012), is the aftermath of a New York performance in March, 2012. At the time, he described his process to *The Washington Post*, "I'm interested in the notion of voting politically but also voting through the actions that we make...the decisions I make— visible for everybody to see, literally." Of course, Armory viewers will be hard pressed to distinguish the artwork from its current context, where the pile of discarded "I Voted stickers" manifests disillusionment and outrage fatigue.