

for immediate release:

## **ART 3 AT NADA NEW YORK, BOOTH 4.21**

presents **ANTHONY MILER: 14 PAINTINGS**

May 14 – 17, 2015

VIP Opening: Thursday May 14, 3 - 6 pm

Public Opening: Thursday May 14: 6-8 pm



Anthony Miler, *Untitled (Searching for Poisonous Candy)*, 2013, 96 x 70 in., acrylic, paint, graphite on raw canvas

**Brooklyn, NY, April 15, 2015** – ART 3 is proud to announce its participation at **NADA New York**, May 14-17, 2015, at **Pier 36 | Basketball City**, with the single artist booth **ANTHONY MILER: 14 PAINTINGS**.

*ANTHONY MILER: 14 Paintings* is a rotating solo exhibition featuring twelve works by the Brooklyn-based artist. On each day of **NADA NEW YORK**'s four-day run, **ART 3** will show three to four different works by this emerging talent. Doing so, the curators hope to convey the dynamic character intrinsic to Miler's unique style of portraiture, which is as feral as the mixed-media concretions that give it shape.

*Anthony Miler is as much a painter of the human subject as he is of its unruly tendencies, which he denotes with jarring swathes of color, jagged lines, and tangles of figures and objects that teeter into abstraction. One can see in Miler's canvases and works on paper an affinity for the brutally reduced forms of the CoBrA Group, the insistent informality of Art Brut, or echoes of the forceful brushwork of Abstract Expressionists like Franz Kline, Philip Guston, and Willem de Kooning. Yet it is impossible to summarize Miler's work through art historical references alone; he is also sensitive to contemporary life, in which digital and industrial methods of production are multiplying dehumanized forms and sleek interfaces. Miler's repetition of images—whether traced repeatedly in one work or iteratively in a series—constitute his wryly critical response to our cultural moment. He arrives at his works through thoughtful but deliberately uncalculated working methods, believing in the importance of having a different process for each piece. In embracing spontaneity and experimentation, Miler constantly pushes both his hand as well as his materials to unpredictably surprising and viscerally evocative capacities.*

*by Serena Qiu*

Miler approaches his canvasses in order to labor, not to please. His artistry stems from what he terms a “linear” or drawing perspective, where the tactility of his materials (mainly oils, acrylics and spray paint) develops an almost sculptural object that confronts viewers bodily. Rather than rely on presenting illusionistic perspectives, Miler's paintings occupy a realm distinct from the images they portray, underscoring the sense of immediacy that sets him apart from his contemporaries.

The signal quality of Miler's work relates, in part, to how he presents the human face. Faces appear motley in Miler's work, even obscured, which does nothing to frustrate the feelings of tenderness they evoke. We are forced to care for them, to look at them, to consider them seriously, however much we might want to dismiss them.

Along with the sculptural materiality of his work, viewers are drawn to certain recognizable features (a nose, a mouth, but especially the eyes) that captivate our attention by seeming to suggest something beyond the painting itself. While seemingly schematic, even absurd, the nakedness of the faces Miler renders is far from caricaturing anything.

What reigns in and controls all this is an undercurrent of ethics: the encountering of paint through the visages the artist describes. Ultimately, a compositional whole is realized where face, body, and environment become a synthetic *gestalt*. The characteristic aspects of each tumble over into life, in all its haphazard directedness. In this manner, Miler invokes a conversation without having to fall back on the ungainliness of delivering a message.

*by Jeffrey Grunthaner*

**ANTHONY MILER**, (American, b. 1982 in Toledo, Ohio).

Brooklyn-based Anthony Miler received his MFA in painting from the City College of New York, CUNY in 2008, and studied in the UK at the Central College Abroad and the London Metropolitan University in 2004. He has exhibited work in ZieherSmith, New York; Thierry Goldberg, New York; Regina Rex, Brooklyn; and Galleri Tom Christoffersen, Copenhagen, among others. Press mentions include Architectural Digest (September 2014), the ARTSY Editorial Series (August 2014), and Sanat Dunyamiz Magazine (2014). In 2014, ART 3 was proud to mount his first solo show in New York, titled “*The Grisaille Paintings.*”

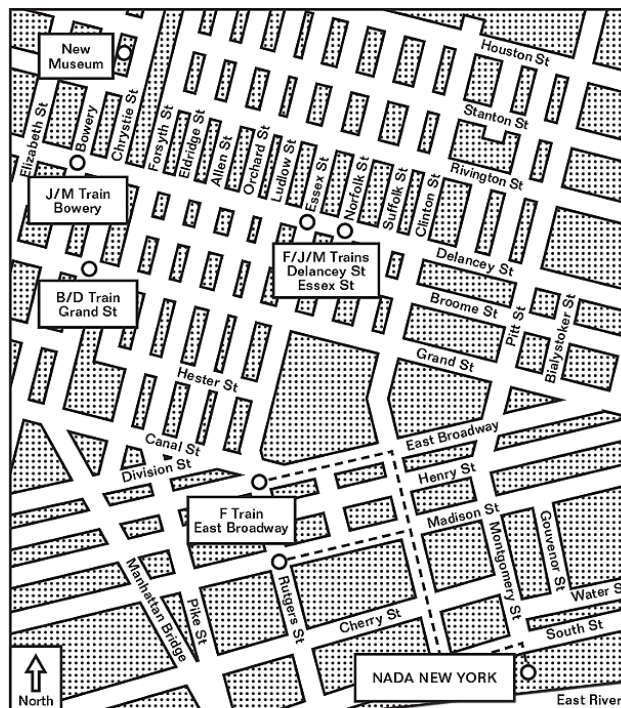
**ART 3** opened in Bushwick in May 2014 near Luhring Augustine, created by **Silas Shabelewska**, formerly of **Haunch of Venison** and **Helly Nahmad Gallery** in partnership with **Monika Fabijanska**, former Director of the **Polish Cultural Institute in New York**.

Detailed information about the artist: <http://www.art-3gallery.com/artists/anthony-miler> and <https://www.artsy.net/show/art-3-art-3-at-nada-new-york-2015>

Please contact ART 3 [info@art-3gallery.com](mailto:info@art-3gallery.com) for inquiries, images and interview requests

#### LISTINGS:

**What:** ART 3 at NADA NEW YORK presents ANTHONY MILER: 12 PAINTINGS  
**When:** May 14 – 17, 2015  
Opening Preview: by special invitation Thursday, May 14; 3pm to 6pm  
Open to the Public: Thursday, May 14; 6pm to 8pm  
Friday, May 15; 11am to 7pm  
Saturday, May 16; 11am to 7pm  
Sunday, May 17; 11am to 5pm  
**Where:** NADA NEW YORK, BOOTH 4.21 at Pier 36 | Basketball City, 299 South Street, New York, NY 10002  
**Transportation:** F train to East Broadway; B or D to Grand St.  
**Admission:** free



NADA New York. Manhattan (Lower East Side)