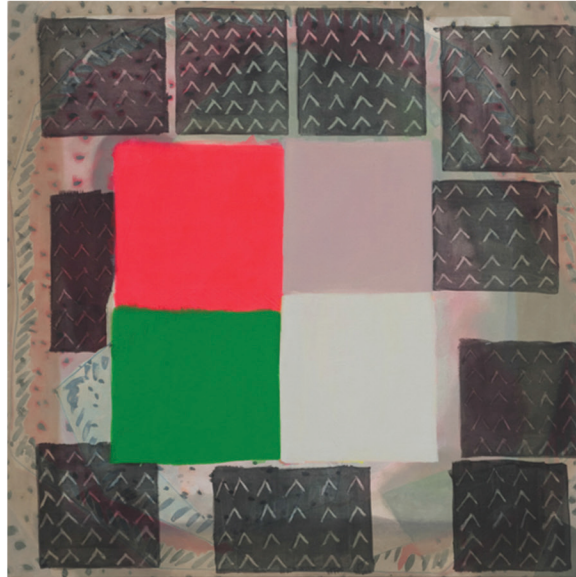


MODERN PAINTERS



PRIVATE VIEW NEW YORK

UNCANNY ABSTRACTION

Allison Miller's many layers

"HOW CAN THE UNCANNY exist in abstraction?" asks the Los Angeles-based painter **Allison Miller**. Her paintings, with their wiggly-edged non-Platonic forms, provide an answer to this riddle—for they eerily manage to be both playfully naive and seriously mature; their irregular patterns oscillate weirdly between the staid and the brightly hip.

For Miller's new show at **Susan Inglett Gallery**, running through March 3—her debut in the space, as well as her first major exhibition in New York—the artist has painted works that give the illusion of having been composed of layered transparencies. By tucking opaque shapes into piles of translucent forms, Miller transforms coyly crude compositions into complex multidimensional surfaces.

Miller, who says she is "endlessly interested" in Edouard Vuillard, and "increasingly interested" in Lucio Fontana and René Magritte, has consistently refused to make preparatory works or studies for her paintings. She has, however, shifted her studio practice in recent years and moved from painting only one piece at a time to working on as many as seven abstractions at once. Moreover, the artist has begun deviating from her traditional canvas size (either 4-by-5 feet or 5-by-4 feet) and experimenting with other dimensions, even squares ("a different animal entirely," according to Miller). While she considers her paintings "a continuous line of objects," that doesn't mean the line is "moving in one logical trajectory. It can move forward

or sideways or even double back on itself," she explains, "all of which makes for a painting that hopefully behaves differently from anything I have done before." —EMMA ALLEN

Allison Miller
Bulletin, 2011.
Acrylic and
oil on canvas,
40 x 40 in.